

***(Un)learning Together:
Discourses, Moments and Conflicts
that Make the World Bigger
than the World of Art***

A Vocational Reader.

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Introduction

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Introduction

The project *World of Art*, focused on vocational training of Curatorial Studies, Art Critical Studies, Museum Studies, and Art Journalism, aimed to develop models of training and collaboration in contemporary arts. In this attempt, we started from our educational programmes, conceived with the intention to fill the gaps in formal educational systems. They were a base for our collaboration, and that collaboration was a pool of different, inspiring experiences that further developed our programmes. In this way, the project gave us the opportunity to expand and formalise our previous exchanges and knowledge on vocational training strategies, methods and curricula. Being aware that exchange of knowledge demands time and money, we designed our project with the wish to leave the space for learning derived from informal processes, gaps in understanding and even conflictual moments. We emphasized the comprehension of processes of learning and tried to create a space for the common production of knowledge rather than transferring predefined blocks of knowledge.

In the predefined forms, impenetrable for new impulses, the exchange of knowledge tends to become self-sufficient. The keyword 'participation' has lately been used in order to mobilize neoliberal transformations: in universities and educational institutions, for example, participa-

tion models have been introduced through evaluation forms. Students have the opportunity to 'participate' by answering questions already answered. In this process where authorities are set in front of the evaluation process similar to merchandising products - participation is commodified. At the same time the student unions are losing their political relevance. Thus the rhetorics of reinforcing democracy through an imperative of participation are 'de-democratising' society.

As an alternative, we tried to create formats which would involve and engage participants actively in the process of exchanging and creating knowledge. Most of the approaches formulated in this process were related to a current tendency of rethinking existing canons in order to transform them rather than to affirm them. This often comes together with a claim for positive change of the field and, even further, of society itself. Though this thinking of change seems promising and full of potentials, facing the 'imperative of change' we realised that a shift in the canon also needs an infrastructure for continuities.

After a lot of meetings, working sessions and informal exchange we are now able to do more because we know more: while discussing with

each other and with the students in seminars, workshops and reading groups we became aware of a deep crisis of representation that is challenging the cultural field today. From there we wanted to rethink curatorial practices with their intellectual potential to address urgent and current questions and as a way to act. So in the course of the project we realised that the world of art is not big enough for the questions that have grown out from the process, encounters and experiences.



This reader is bringing together theory and practice. On your left hand side you will find texts reflecting on histories and urgencies of the cultural and curatorial field while the materials on the right side are documenting the process of the project. As notes for future considerations and possible directions let us propose some urgent questions that appeared to encompass our concerns:

- **How to establish continuities facing the imperative of constant change?**
- **How to deconstruct the boundaries of the art field?**
- **How to face the crisis of representation?**
- **How to rethink the relation with the public?**
- **How to apply a critical approach to working conditions and structures in the field?**

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1. *Thinking About Curatorial Agency: Theories for a Curatorial Practice*

On the Writing of Exhibition Histories

— Luisa Ziaja

The systematic historicization of curating and exhibiting is a relatively recent phenomenon within (art historical) research. Back in the late 1990s, in her pivotal analysis of modern exhibition practices *The Power of Display*, A

2. How to Learn from Gaps and Jump Between the Lines: Chronology of the Project

Project activities were structured around several different forms of exchange and collaboration such as study visits, guest lectures and seminars.

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On the Writing of Exhibition Histories

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The systematic historicization of curating and exhibiting is a relatively recent phenomenon within (art historical) research. Back in the late 1990s, in her pivotal analysis of modern exhibition practices *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*, Mary Anne Staniszewski speaks of curatorial discourse's collective amnesia in regards to its own history. The ephemeral nature of the exhibition as a medium, as such, cannot serve as an explanation for this forgetting. Instead, Staniszewski ascribes it to the discipline of art history itself and its practice of individualizing discrete works of art or oeuvres, occluding in most cases the contexts in which they are displayed — and thus also a great part of their immediate reception within a constellation of other exhibition pieces.¹

1 Staniszewski, Mary Anne, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*, Cambridge, MA/London 1998, p. xxi

Project activities were structured around several different forms of exchange and collaboration such as study visits, guest lectures and seminars.

Collaboration was closely integrated into the ongoing activities on several different levels. Study excursion offered to the students an exceptional possibility to place specific knowledge in a wider, international context. They allowed them to upgrade tools and strategies presented in the regular activity of school and confront them in connection with trainees of similar (pre-professional) origin from different cultural contexts. At the same time they were placed into intense exchange situations with people with similar goals and interests, thus they were able to create connection that were of an utmost important value and a basis of collaboration when entering professional world in their curatorial and/or critical writing career path. Excursions thus enabled building up of an international network of (future) professionals in the field of museums and exhibitions.

Exchange of school leaders integrated in the on-going activities represents one of the very important levels of collaboration in exchange of structural information, evaluation and discussions about different models

of operation (on learning, teaching, writing and exhibiting contemporary art) that were immediately implemented in the regular curriculum. Our internal programs are all open to constant evaluation and enhancement and long-term structured exchange enabled consistent rethinking of the relevant segments of our programmes.

Guest lectures discussed issues relevant to the wider European contemporary art scene and raising the awareness about themes that are relevant in the specific moment and context. Moreover the exchange of experts enriched the programme and enlarged its scope in the international realm.

In her lecture *L'histoire des expositions: Une nouvelle histoire de l'art?*², published in 2010, French art historian Judith Souriau demonstrates the fact that the history of exhibitions was not naturally integrated into art history for a long time, but was rather considered incompatible or even structurally contradictory to art history. Within the context of an artistic reflection of the exhibition format since the historical avantgarde of the 20th century and its increasing importance as a constitutive factor of art, Souriau suggests grasping and studying the history of exhibitions as a meta-history of art.³ In her introduction to an anthology on the curatorial work of Harald Szeemann, Florence Derieux puts it more directly: 'It is now widely accepted that the art history of the second half of the 20th century is no longer a history of artworks, but a history of exhibitions,' then, addressing the associated desideratum, she writes 'however, this critical history still largely remains to

² Souriau, Judith, *L'histoire des expositions: Une nouvelle histoire de l'art?*, in: THES-ARTS, Colloque: Être historien de l'art aujourd'hui, Paris 2010, http://www.thes-arts.com/index.php?option=com_content&view=article&id=125&Itemid=57, (19 Feb. 2012). Cf. also: Haxthausen, Charles W. (ed.), *The Two Art Histories. The Museum and the University*, New Haven/London 2002.

³ It is only recently that new research interests for this field have emerged and been sporadically addressed in art history curricula, as a study of current course catalogues for curatorial studies confirms.

09/2010 Kick-off meeting of all partners with conclusions.

11/2010 Workshop performed in Zagreb by Petja Grafenauer (art historian and curator from Slovenia).

12/2010 Study excursion to Vienna (learners from Krakow, Ljubljana and Zagreb).

01/2011 Lecture performed in Zagreb by Luisa Ziaja (art historian and curator from Austria) and Nora Sternfeld (art theoretician from Austria).

04/2011 Evaluation meeting of all partners in Ljubljana.

04/2011 Final exhibition of learners from Ljubljana implemented. Lecture performed in Ljubljana by Luisa Ziaja (art historian and curator from Austria) and Nora Sternfeld (art theorician from Austria) with the title *What comes after the show? On Post-representational Curating*.

05/2011 Lecture performed in Krakow by Saša Nabergoj (curator, critic and publisher from Ljubljana). Study excursion to Zagreb (learners from Vienna).

06/2011 Interviews and articles delivered by the learners from Zagreb and published on the portal Kulturpunkt.hr.

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be written.⁴ Influential art theorists, such as Yve-Alain Bois, Benjamin H. D. Buchloh, Hal Foster and Rosalind Krauss take account of this development in their extensive 2004 compendium *Art Since 1900*, through weaving exhibitions into their narrative, and increasingly so from mid-century onwards.⁵ Despite their contextual approach the focus is still on art, and the exhibition itself is rarely, and far from systematically, treated as an aesthetic medium *in its own right*.

Further approaches taken from this perspective can already be found in the anthology *Die Kunst der Ausstellung. Eine Dokumentation dreißig exemplarischer Kunstaussstellungen dieses Jahrhunderts* (1991), edited by gallerist Bernd Klüser and art consultant Katharina Hegewisch, which deals with prototypical exhibitions in terms of form and content from 1899 to 1986; and in Bruce Altshuler's prominent publication *The Avant-Garde in Exhibition* (1994), which is comprised of 13 chronological case studies of group exhibitions from 1905 to 1969. In the 1990s, a new mode of reflecting on exhibitions gains momentum, one that recognizes the necessity of historical con-

4 Derieux, Florence, Introduction, in: idem. et al. (eds.), Harald Szeemann: Individual Methodology, Zurich 2007, p. 8. In a critical counter-argument, Julian Myers points to the current contention surrounding the topic: he advises against fetishizing the exhibition as a medium at the expense of engaging with works of art and speaks in favor of a productive interaction. Cf. Myers, Julian, On the Value of a History of Exhibitions, in: Jens Hoffmann (ed.), *The Exhibitionist. Journal on Exhibition Making*, No. 4: La Critique, June 2011, pp. 24–28.

5 Cf. Foster, Hal/Krauss, Rosalind/Bois, Yve-Alain/Buchloh, Benjamin H.D., *Art Since 1900. Modernism — Antimodernism — Postmodernism*, London 2004.

Study visits

Vienna

Students from Ljubljana, Krakow and Zagreb visited Vienna on a study visit for which programme was conceptualized by our partner Schnittpunkt. Vienna, as former centre of the region and capital of the empire until beginning of the last century always paid attention to the arts and its representative role. In that tradition Vienna built-reconstructed previous royal stables into museum quarter with numerous institutions for modern and contemporary arts. Now, being a role model to many European cities it provokes numerous discussions on the model of operation, adequacy of the programme and influence on the artistic scene. One of such discussions was held as a conclusion to our study visit with Andreas Fogarasi (Artist), Manisha Jothady (Critic) and Luiza Ziaja (curator). Though Museum Quarter (comprehending Kunsthalle Wien, Architekturzentrum Wien, MUMOK, takes an important share in finances and audience, Vienna retained vivid and diverse artistic scene spread all over the city which we were able to get acquainted with: Galerie IG Bildende Kunst; COCO - Contemporary Concerns, WUK and Kunsthalle Exnergasse, Kunstraum Niederösterreich, Gallery Layr

Wuestenhagen: Mahony, Generali Foundation, Galleries Schleifmühlgasse, Secession, Depot.

Programme thus conceptualized gave an overview of the production and presentation of contemporary artistic practices in Vienna but also discursive framework important in the creation and streams in contemporary arts.

Prostori nezavisnog kuriranja

– Tihana Bertek

Počevši od 1960-ih, na čelu s danas gotovo mitskom figurom Harald Szeemanna, profesija kustosa doživljava izuzetnu pozornost i zauzima ključno mjesto u artikuliranju, definiranju i komuniciranju onoga što smatramo suvremenom umjetnošću.

Specifična pozicija 'moći' iz koje kustosi djeluju omogućava im da upravo oni budu instanca koja valorizira i interpretira umjetničku produkciju – što ne samo da dovodi do razvijanja figure kustosa-zvijezde, karizmatika, već u značajnoj mjeri umjetnike i kritičare stavlja u podređeni položaj. Mnogi se, naravno, neće složiti; no teško je ne zapitati se je li upravo kustos, osobito nezavisni, onaj tko upravlja diskursom umjetnosti danas?

Uslijed čega uopće dolazi do pojave kustoske pozicije? Jedan od mogućih

textualization.⁶ Alongside the studies mentioned above, which also includes Staniszewski's *Power of Display* from 1998, these approaches were also expressed in a collection with the explanatory title *Thinking about Exhibitions*,⁷ which soon grew to become a standard work in exhibition theory. This volume made several essays, among others the groundbreaking essay *The Exhibitionary Complex* (1996[1992]) by British sociologist Tony Bennett, accessible to audiences from a broader range of scholarly fields. *Thinking about Exhibitions*, compiled by Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne, is characterized by a fundamentally interdisciplinary approach with contributions by theorists and practitioners from art, cultural studies, philosophy, ethnology, sociology, literature studies, and museology.

In contrast to academic art history's relative reluctance in approaching the topic, these works show that there is a clear knowledge interest within various disciplines, which are responding to the growing significance of the exhibition as *the* format and medium of cultural production within a global context. During the exhibition boom of the late 1980s and 1990s, which can be attributed to the proliferation of biennales internationally, the first curatorial studies programs were founded, and provided the impetus for professionalizing and theorizing exhibition-making. Once again, the lack of research that historicizes the exhibition from a praxis perspective becomes virulent. Given the modest amount of literature on the history of curating

6 Earlier, sporadic attempts were certainly made to historicize art exhibitions, see for example Lukhurst, Kenneth W., *The Story of Exhibitions*, London 1951; Dunlop, Ian, *The Shock of the New: Seven Historic Exhibitions of Modern Art*, London 1972; and Gordon, Donald E., *Modern Art Exhibitions: 1900–1916*, 2 Vols., Munich 1974.

7 Greenberg, Reesa/Ferguson, Bruce W./Nairne, Sandy (eds.), *Thinking about Exhibitions*, London/New York 1996.

odgovora leži u činjenici da postojeće funkcije unutar polja umjetnosti jednostavno nisu više bile adekvatne, te se posljedično javila potreba za uspostavljanjem prakse koja bi iz kaotičnog i često nerazumljivog mora suvremene umjetničke produkcije izvlačila smislene narative ali i definirala njena problematična mjesta. Beatrice von Bismarck ulogu nezavisnog kustosa uspoređuje s ulogom proroka, s kojim dijeli ne samo vaninstitucionalno djelovanje (za razliku od svećenika, koji je vezan za instituciju) već i posredničko-zastupničku ulogu. Ono što definira kustosku praksu je proizvodnja odnosa – između umjetnika i publike, između umjetničkog djela i teorije, između umjetničkog djela i društveno-političkog konteksta, između samih umjetničkih djela itd. Kustoska pozicija također proizlazi iz potrebe za dvostrukom recepcijom suvremene umjetnosti – s jedne strane kao dijela kulture, a s druge kao dijela teorijskog aparata. Može se reći da kustos u tom smislu djeluje kao svojevrsni vodič ili tumač koji publici približava umjetnost koja je danas gotovo uvijek obilježena visokom referencijalnošću, čitajući je kroz ono što Cuauhtémoc Medina naziva hipertrofiranošću diskursa. Tako se djelatnost muzeja i galerija fokusiranih na suvremenu umjetnost teško može svesti na ono što smatramo njihovom 'tradicionalnom' funkcijom. Danas su to prostori u kojima je moguće

materijalizirati problematiku gore navedenih odnosa. To su platforme za uspostavljanje dijaloga, artikuliranje kritike, zauzimanje stava. Zahvaljujući Szeemannovom zaokretu u metodologiji izložbe, umjetnička djela danas često nastaju baš u sklopu određene kustoske koncepcije ili putem natječaja. Prednost takvog pristupa svakako je mogućnost da kustos – kao naručitelj, organizator, koordinator – osmisli koncept kojeg smatra relevantnim za određeni društveni, politički ili neki drugi kontekst. U tom smislu muzejski prostor funkcionira kao neutralno mjesto na kojem se – unutar umjetničkog okvira – mogu artikulirati i kritički sagledati najrazličitiji društveni konflikti. Nadalje, muzeje možemo smatrati kontaktnim zonama (pojam kojeg uvodi Mary Louise Pratt) – prostorima susreta u kojima historijski, ideološki, klasno, rodno, itd. sukobljene skupine dolaze u kontakt i uspostavljaju međusobne odnose. Izložbe kao kontaktne zone funkcioniraju tako kao interdisciplinarni događaji su-djelovanjem umjetnika, kritičara, teoretičara, raznih stručnjaka i publike.

Ozbiljan problem s kojim se susreću nezavisni kustosi je ograničen broj mogućnosti za rad. Institucije najčešće imaju vlastite kustose, pa nezavisne kustose uzimaju samo za određene projekte. Budući da je danas unutar samih institucija moguće postavi-

and exhibiting, the debate has largely taken place within the realm of oral history among participating actors and witnesses, who also play a key role as lecturers in curatorial studies programs. This oral history manifests itself in the journalistic genre of interview collections, which appears to be a low-threshold format for generating and conveying knowledge that does not require an existing understanding of the subject knowledge. When curator Hans Ulrich Obrist published a collection of eleven interviews with distinguished colleagues under the somewhat misleading title *A Brief History of Curating*, the problems of this particular approach become clear because, for the most part, what remains are extremely subjective, often anecdotal and ultimately disparate narratives. Simon Sheikh critically remarks that Obrist constructs a canon of — incidentally almost exclusively male — pioneers within the curatorial field, and that he thus sees himself as being in the direct intellectual lineage of innovative curators of this generation.⁸ However, the 2000s were characterized by an array of new works expanding upon the studies of the previous decade.

In 2008, art historian and curator Bruce Altshuler published the first of his two-volume collection *Salon to Biennial — Exhibitions That Made Art History*, which covers the period from 1863 to 1959. Here, Altshuler expands upon and systematizes the selection of influential exhibitions from his 1994 book and, in 24 case studies he provides access to partly new and partly (previously) published source material such as announcements, views of exhibitions and excerpts from correspondence, accompanying publications, and contemporary critiques. The importance of this work as a foundation for further

⁸ Sheikh, Simon, On the Standard of Standards, or, Curating and Canonization, in: Viktor Misiano (ed.), *MJ — Manifesta Journal. Journal of contemporary curatorship*, No.11: The Canon of Curating, 2010/2011, pp. 13–18, here p. 16.

ti subverzivno obojene i radikalne izložbe, uloga nezavisnih kustosa – koja se od početka temeljila na radikalnom istupu – izgubila je donekle na utjecaju. No, rad nezavisnih kustosa i dalje je izuzetno važan, unatoč maloj promjeni u njihovom statusu. Kako bi se ukazalo na tu činjenicu, londonski Tate Modern organizirao je povodom svoje 10. obljetnice festival pod nazivom *No Soul for Sale: A Festival of Independents* na kojem su sudjelovali brojni NGO-ovi, umjetnički i kustoski kolektivi te alternativne

politički neovisan. Ponekad kustosi, u nedostatku vlastitog prostora za organiziranje izložbi, osnivaju organizacije ili ulaze u institucije koje će im omogućiti slobodu djelovanja i bavljenja temama koje ih zanimaju (tako, primjerice, 'slobodnjak' Nicolas Schafhausen od 1999. do 2005. radi u Frankfurter Kunstverein, da bi 2005. s Vanessom J. Müller osnovao European Kunsthalle u Kölnu, a Nicolas Bourriaud i Jérôme Sans 1999. osnivaju Palais de Tokyo u Parizu).



Jedan od primjera izložbenih prostora koji nemaju vlastite kustose već svoju djelatnost u potpunosti temelje na 'gostovanjima' kustosa je Kunsthalle Exnergasse (KEX) u Beču. Kao otvorena platforma/izložbeni prostor za

institucije. Značajan broj velikih institucija poziva kustose, često i nekoliko njih, da rade izložbe, ili pak nudi rezidencijalne programe. Također, 'boom' bijenala pružio je nezavisnim kustosima dodatne mogućnosti rada. No, bez vlastitog izložbenog prostora teško je biti uistinu ideološki i

osmišljavanje i predstavljanje projekata s područja suvremene eksperimentalne umjetnosti, KEX funkcionira po principu jednogodišnjeg otvorenog natječaja, pružajući kustosima i kolektivima mogućnost da predstave svoje projekte. Neprofitno orijentiran, KEX djeluje u sklopu WUK-a [Werkstätten-

research is not to be underestimated, especially in terms of methodology, through his demonstration of the crucial role of source materials writing the history of exhibitions.

Also noteworthy is the series *Exhibition Histories*,⁹ initiated by Charles Esche and Mark Lewis, which elaborates on the history of curatorial praxis in contemporary art over the past fifty years, with a focus on specific exhibitions and also through the use of comparative studies. Analyzed from a contemporary perspective and examined in terms of their relevance within the broader context of curating and exhibition-making, this series contextualizes contemporary archive material, source texts, critiques, reviews and comprehensive visual documentation material. *Exhibition Histories* grew out of a research project over several years at Central Saint Martins College of Art and Design London,¹⁰ and alongside the excellent volumes already published,¹¹ the project also brought forth three international conferences *Conceptual Art and its Exhibitions* (Academy of Fine Arts Vienna 2008), *Exhibitions and the World at Large* (Tate Britain London 2009) and *Art and the Social: Exhibi-*

9 The publication series is a collaborative project between Afterall Books/Central Saint Martins College of Art and Design — University of the Arts, London, the Academy of Fine Arts Vienna and the Van Abbe Museum Eindhoven.

10 Cf. <http://www.csm.arts.ac.uk/research/researchgroups/exhibitionshistoriespractices/>, (19 Feb. 2012).

11 Rattemeyer, Christian et al., *Exhibiting the New Art. 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969*, London 2010; Weiss, Rachel u. a., *Making Art Global (Part 1). The Third Havana Biennial 1989*, London 2011; Butler, Cornelia et al., *From Conceptualism to Feminism. Lucy Lippard's Numbers Show 1969–74*, London 2012. The fourth volume is forthcoming: *Making Art Global (Part 2): Magiciens de la Terre 1989*.

und Kulturhaus] kao jedan od njegova četiri programa kulturne produkcije. WUK je jedan od najvećih autonomnih kulturnih centara te vrste u Europi, a utemeljen je 1981. godine kad je skupina aktivista skvotirala prostor napuštene tvornice lokomotiva. Danas tu djeluje više od 130 udruga koje se bave pitanjima umjetničke prakse, društva i politike. Odluke o izložbenom programu KEX-a donose zajednički KEX i WUK, a osim izložbi tu se održavaju i konferencije, predavanja, čitanja, koncerti. U KEX-u su, između ostalih, svoj koncept imale priliku predstaviti i hrvatske kustosice Ivana Bago i Antonija Majača (DeLve) 2009. godine s izložbom *And Then Nothing Turned Itself Inside Out*.

Od 11. studentog do 18. prosinca 2010. godine mogla se pogledati izložba pod nazivom *Kritička upletenost [Kritische Komplizenschaft/Critical Complicity]*. Na projektu sudjeluju tri partnera: Kunsthalle Exnergasse (izložba), Kunstraum Lungomare iz Bolzana (performansi u privatno/javnim prostorima) i Galerija Škuc iz Ljubljane (izložba i diskusija). Izložba je zamišljena kao platforma koju sačinjavaju tri elementa: umjetnička intervencija, cirkulirajuća dokumentacija i kustoski diskurs koji sve to zaokružuje. Cijeli projekt odvija se u razdoblju od studenog 2010. do veljače 2011. u Beču, Ljubljani i Bolzanu.

S topologijom upletenosti kao ciljem, izložba u KEX-u bavila se upletenošću kao mikro-političkom koalicijom koja djeluje na marginama postojećih poredaka. Zastupljena su bila tri aspekta koje kustosice Lisa Mazza i Julia Moritz smatraju ključnima za alternativnu umjetničku praksu, a koji definiraju spoj različitih perspektiva: sjecišta makro i mikro zajednica; trenutak međuovisnosti; napetost između legalnog i ilegalnog te afekta i zavodjenja; i upotreba taktičkih medija. Svaki od aspekata istražuje se u zasebnoj fazi projekta, no složenost kritičke upletenosti izranja tek na sjecištu svih tih parametara. Razdvajajuća funkcija kategorija proizvođač-primatelj, nastavljaju kustosice, koja postoji unutar konvencionalnih umjetničkih krugova, biva razotkrivena kao ideološki konstrukt sa svrhom zatamljavanja određenih društvenih energija prije nego što eruptira njihov kritički potencijal. Stvaranje opreke trenutnoj popularnosti participatornih praksi te reaktivacija umjetničkog zajedništva i sinergetskog autorstva neki su od ključnih interesa projekta, zaključuju kustosice.

Ovakav intelektualizirajući i poprilično nejasan diskurs relativno je uobičajen za kustoski jezik, većinu vremena na štetu samog koncepta i samih umjetničkih radova. Ovdje se susrećemo s primjerom onoga što je ranije u tekstu spomenuto kao hi-

tions of Contemporary Art in the 1990s (Tate Britain London 2010).¹² What sets this particular research apart from existing approaches to historicization is not only that it represents a long-term engagement with the topic from multiple perspectives, it is also exceptional in its commitment to step outside the predominant framework of a Western European – North American perspective. Before the backdrop of hegemony critique and postcolonial theory and in view of the massive globalization of the contemporary exhibition market — and under radically altered political and economic signs — writing a history of exhibitions needs to be conceived of in a way that makes it capable of bringing thus far marginalized or altogether elided narratives into view. An important project to reference within this context is *The Invisible History of Exhibitions*, which, since 2008, has brought about international conferences, publications, and a series of (research) exhibitions, e.g. *Parallel Chronologies* (Budapest 2009, Karlsruhe 2010, Riga 2011), that are dedicated to the production of knowledge and discourse on contemporary art exhibitions in Eastern Europe since the 1960s.¹³ Due to the sparse documentation available on experimental artistic and curatorial concepts in before 1989, and because they are simply not accounted for in international historiography, a key objective of the research project is to create a comprehensive archive that will be made accessible in various formats.

¹² A video documentation of the 2010 conference is available on the project cooperation website FORMER WEST: <http://www.formerwest.org/Research-Seminars/ArtandtheSocial>, (19 Feb. 2012).

¹³ *The Invisible History of Exhibitions* is part of the transnational research platform *Art Always Has Its Consequences*, a cooperation over several years between the curatorial collective WHW / What, How & for Whom (Zagreb), tranzit.hu (Budapest), kuda.org (Novi Sad) and the Muzeum Sztuki (Lodz). Cf. <http://www.artalways.org/>, and <http://exhibition-history.blog.hu/> (19 Feb. 2012).

perforiranost diskursa. Hermetičan i teorijom nabijen tekst izložbe rijetko vrši funkciju koju bi trebao – olakšati gledatelju interpretaciju izložbe pozivajući se na teorijsku podlogu te dovodeći u odnos elemente koji su utjecali na stvaranje samog koncepta izložbe. S obzirom na takav, mogli bismo reći, elitistički pristup, postavlja se pitanje kome se točno takva izložba obraća, odnosno, obraća li se isključivo samoj sebi?

No, vratimo se na Kritičku upletenost. Ova multimedijalna izložba bez sumnje tematizira kontaktne zone. Naglašen je socio-politički kontekst u kojem je nastao svaki od radova, kao i pitanja pripadnosti, dijaloga i odnosa moći. Svaki od radova bavi se, dakle, različitim tenzijama te progovara iz

specifične vlastite perspektive. Kao primjer možemo navesti dva rada koji možda najbolje odražavaju koncept cijele izložbe. Prvi rad je *Shedding Details* (2008), film nastao u suradnji konceptualne umjetnice Laure Horelli i redatelja Gerharda Friedla, u čijem je središtu priča o ženi hrvatsko-srpskog podrijetla iz Las Vegasa koja je nepravедno otpuštena. Ono što izranja kao problematično – osim same teme – je činjenica da se film snimao na dva jezika, što je umjetnicima predstavljalo velik izazov. Shvativši da postoji nepremostiv jaz između njih i protagonistice (koja govori jezikom kojeg oni ne razumiju), autori su se u filmu zapravo odlučili pozabaviti verbalnim prikazom iskaza protagonistice i samim uvjetima produkcije filma.



Drugi primjer je rad turskog umjetnika Ahmeta Ögüta pod nazivom *Perfect Lovers* (2008) koji prikazuje dvije kovanice, referirajući se na istoimeno djelo Felixa Gonzaleza-Torresa. Ögütova

The conference *Landmark Exhibitions: Contemporary Art Shows since 1968* at the Tate Modern London in October 2008, and the publication of the contributions a year later also addressed the problem of a Western hegemonic history of exhibitions.¹⁴ The term 'landmark' was deliberately applied to exhibitions that had thus far been excluded from the discourse, which organizers Marko Daniel and Antony Hudek describe as follows: 'art beyond Europe and the USA, the non-Western, the non-White, and the non-heteronormative.'¹⁵ The thematic contributions from participating artists, curators, art historians attest to the existence of a range of methodological approaches and, without the intention of writing *a* or *the* history of exhibitions, the volume insists on a discussion of plural and landmark-based *exhibition histories*. This implies grappling with the issue of the canonization of exhibitions — a discussion that has only recently gained more momentum. An example of this is a recent issue of the *Manifesta Journal* — *Journal of contemporary curatorship* entitled *The Canon of Curating*.¹⁶ Considering the often-cited desideratum of a historicization of exhibitions, thus also of curatorial practice within the field of art, and simultaneously keeping in sight the vehement criticism of the notion of canonization and its mechanisms of in- and exclusion that have been an issue since the 1970s, the question now is: what are the criteria, terminology and methodological instruments that make this possible? Even if scholarly discourses constantly claim that there is no

14 Tate Papers. Tate's Online Research Journal, Issue 12: Landmark Exhibitions, Autumn 2009, <http://www.tate.org.uk/research/tateresearch/tatepapers/09autumn/>, (19 Feb 2012).

15 Daniel, Marko/Hudek, Antony, Introduction, in: Tate Papers, Issue 12, <http://www.tate.org.uk/research/tateresearch/tatepapers/09autumn/intro.shtm>, (19 Feb. 2012).

16 Misiano, Viktor (ed.), MJ — Manifesta Journal. Journal of contemporary curatorship, No.11: The Canon of Curating, 2010/11.

interpretacija prikazuje kovanicu od dva eura i kovanicu od jedne turske lire – s time da jedna lira odgovara vrijednosti 50 centa. Iako naizgled gotovo identične, dvije kovanice pripadaju različitim socio-političkim stvarnostima – prva kao simbol velikog, europskog narativa, a druga kao simbol manjine, 'drugog'. Subverzivni potencijal proizlazi iz činjenice da su Turci, uvidjevši sličnost kovanica, počeli 'podmetati' lire umjesto eura, što je vlast shvatila tek nekoliko godina kasnije.

Svi radovi na izložbi prožeti su pričama o nekoj vrsti borbe, sukoba, (nemogućnosti) razmjene, otkrivajući međuovisnost onih koji imaju moć i onih koji su u podređenoj poziciji – koja je često upravo ono što otvara mogućnost kritičkog djelovanja. Muzejski prostori su danas jedno od rijetkih mjesta koja funkcioniraju kao platforme za formuliranje takve problematike, osobito kad je riječ o društvenim ili političkim pitanjima. Ono što se može zamjeriti takvom shvaćanju kustoskih i izložbenih praksi je činjenica da na taj način dolazi do svojevrsne institucionalizacije tih istih konflikata te ih se neutralizira smještanjem u 'sterilni' muzejski okvir. Problematično je i to možemo li uistinu te u kojoj mjeri govoriti o muzejima kao politički ili ideološki neutralnim prostorima budući da se ta 'neutralnost' može

protumačiti i kao uzimanje sigurne distance pod okriljem visoke kulture. S obzirom na hermetičan i često elitistički diskurs kojim se izložbe obraćaju publici, ostaje pitanje koliko se izložbama realno može postići u smislu pokretanja konkretnih društvenih promjena ili rješavanja tenzija. No da bi se krenulo u rješavanje,



najprije je potrebno iznova sagledati i iščitati ne samo prošlost već i sadašnjost, a institucija nezavisnog kuriranja to svakako čini.

authoritative canon of contemporary exhibitions, the abovementioned anthologies could be considered as more or less deliberate attempts to create a canon. Furthermore, the necessity of a differential perspective becomes evident in the gaps and blind spots mentioned above, as well as in new critical research like ‘curating within culture’ as opposed to ‘curating within the canon,’ as Okwui Enwezor describes the maxim of his curatorial practice.¹⁷

In *The Canon of Curating* the controversial nature of this discussion is clearly apparent. Accordingly, in his article *A Canon of Exhibitions* Bruce Altshuler argues that it is necessary to acknowledge important historical references and to create an ever-changing and constantly expanding canon of exhibitions. Referencing and elaborating on his earlier approaches and works, he begins by distinguishing between exhibitions taken to be canonical due to their art historical significance and those that are judged as canonical due to their curatorial innovation.¹⁸ The former are generally associated with the introduction of radically new artistic strategies, in particular the avantgarde of the late 19th and early 20th centuries. What characterizes these early experimental contemporary art group exhibitions is that they were frequently organized by the artists themselves, occasionally by gallerists, and only rarely by museum custodians. There are several examples of this group, including: the *First Exhibition of the Impressionists* at the studio of photographer Nadar on the Boulevard des Capucines in Paris in 1874, the first exhibition of the artist group *Die Brücke* in the showroom of a light bulb factory in Dresden in 1906, the *First Exhibition of the Editorial Board of Der Blaue Reiter* at a Munich gallery, the first *International Exhibition of Modern Art* — which

¹⁷ Curating Beyond the Canon, Okwui Enwezor interviewed by Paul O’Neill, in: Paul O’Neill (ed.), *Curating Subjects*, London 2007, pp. 109-122, p. 120.

¹⁸ Altshuler, Bruce, *A Canon of Exhibitions*, in: Misiano, Viktor (ed.), *MJ — Manifesta Journal*, No. 11, 2010/11, pp. 5-12, p. 6f.

You won’t make a (nation) state with us

— Martin Kirš

U sklopu studijskog putovanja u Beč, posjetili smo izložbu pod naslovom *You won’t make a (nation) state with us* posvećenu pitanju imigracije. Galerija Kunstraum Niederösterreich



službeni je izložbeni prostor austrijske pokrajine Donje Austrije (glavni grad: St Poelten) s povoljnom lokacijom u užem centru Beča na adresi

Herrengasse 13. Galerija je otvorena 2005. godine u prizemlju Palaisa Niederösterreicha, zgrade koja je nekoć bila filijala političkih reprezentata pokrajine Donje Austrije. Pod vodstvom Christiane Krejs, galerija Kunstraum Niederösterreich pruža mladim umjetnicima mogućnost izlaganja njihovih radova bez komercijalnih ili sponzorskih pritisaka i interferencija na umjetničku autonomiju. Fokusirajući se primarno na tematske grupne izložbe vezane uz inovativne tendencije u suvremenoj umjetnosti, vodstvo galerije nastoji kombinirati izložbene radove s projektima iz polja arhitekture, dizajna, književnosti, filma i mode. Raznoliki popratni sadržaji poput panel diskusija, simpozija, predavanja i filmskih projekcija te suradnja s inozemnim galerijama i kustosima iz Kine, Rumunjske, Češke i Nizozemske, daju galerijskom programu multidisciplinarnu notu i internacionalnu pluriperspektivnost.

Izložba naziva *You won’t make a (nation) state with us*, održana od 1. listopada do 11. prosinca prošle godine, kustoskog dua Ursule Marie Probst i Waltera Seidla bavi se temom migracije i pravima imigranata u Austriji. Kao polazišnu točku kustosi su izabrali rad Anne Jermolaewe, austrijske umjetnice rodom iz St.Petersburga koja je 1989. godine emigrirala u Beč zbog političkog progona iz rodnog grada povodom osnivanja opozicijske stran-

came to be known as the *Armory Show* — at an armory of the National Guard in New York City in 1913, or the *Last Futurist Exhibition of Paintings 0,10* at a gallery in Petrograd in 1915. On the other hand, Altshuler differentiates new curatorial designs in terms of the different aspects of exhibiting: innovative forms of displays, such as El Lissitzky's *Abstract Cabinet* at the Provenzialmuseum in Hanover in 1927/28 or the *Exposition Internationale du Surréalisme* at the Galerie Beaux-Arts in Paris in 1938; expanded notions of the exhibitionary site, such as in the first *Experimental Outdoor Exhibition of Modern Art to Challenge the Mid-Summer Sun* in 1955 organized by the Gutai group in a pine forest in Osaka, the catalogue exhibition *The Xerox Book* organized by New York art dealer and curator Seth Siegelaub in 1968/69, or the exhibitions on billboards or in daily papers initiated by the Viennese *Museum in Progress* since 1990; expanded notions of time, such as the decentralized *Documenta 11* in 2001/2, which took place at five platforms; as well as conceptual-curatorial experiments such as Andy Warhol's artist/curator exhibition *Raid the Icebox* for the Rhode Island School of Design Museum of Art in 1970, or delegating curatorial authorship in the large-scale exhibition *Dreams and Conflicts* at the Venice Biennale in 2003. A number of exhibitions, Altshuler argues, also fit the criteria of both the art historical and curatorial 'canon groups,' such as the *First International Dada Fair* in Berlin 1920, which not only radically breaks with the traditional concept of art, but also throws all exhibition conventions out the window.¹⁹

Given the valid criticism of creating a canon on the basis of art historical or curatorial criteria, Altshuler sees substantial potential in an ongoing expansion of the characteristics mentioned to include social, economic and political factors without wanting to create an irreversible catalogue of criteria. An

¹⁹ Ibid., pp. 7-9. See also the contributions on a selection of the exhibitions found in the Critical Glossary in this volume.

ke u tadašnjem SSSR-u. Usljed vlastitih refleksija o imigraciji i svim pripadnim problemima i neugodnostima useljavanja u drugu državu, Anna je zajedno sa svojim studenticama osmislila projekt koji bi temi migracije pristupio s kritičko-intelektualnog i emotivno-osobnog rakursa. Mjesto radnje bio je austrijski gradić Traiskirchen, udaljen dvadesetak kilometara od Beča, u kojem se nalazi kamp za izbjeglice, ilegalne imigrante i azilante. Kroz razgovore sa stanovnicima skloništa, umjetnice su željele ispitati društvene, ekonomske i političke uvjete života te ih postaviti u odnos naspram većinske populacije Austrije. Nadovezavši se na taj projekt, kustosi su željeli problematizirati status imigranata u austrijskom društvu, političko-pravne restrikcije koje ih sputavaju, mehanizme društvenog isključivanja te aktualno pitanje multikulturalizma u zapadnoeuropskim demokracijama i tolerancije prema sugrađanima različite narodnosti, vjere i rase. Većina umjetnika čiji radovi su izloženi i sami su imigranti te su njihovi vlastiti doživljaji u velikoj mjeri utjecali na autentičnost radova. Koncepti multi-, inter- i transkulturalizma bili su i ostaju udomaćenom terminologijom teoretiziranja kulture, no njihova je praktična povijesno-društvena provedba umnogome ostala zakinuta, bilo zbog političkih i ideoloških zaslijepljenosti ili marginalizacije svake dobre volje za provođe-

njem tih koncepata. Kustosi smatraju da realpolitičke programske konsekvence ne daju previše mogućnosti za emancipaciju manjina, već se modusi jedne takve emancipacije i društvenog angažmana moraju tražiti u samorganizaciji koja skreće s puta realpolitičkog kompromisa i utopistički zathjeva pravedniju politiku, bez rase i etničke segregacije. Kao što i naslov izložbe emfatično proklamira, nacija-država takvu možebitnu 'politiku' nije u stanju ostvariti, stoga autori slogana, Petja Dimitrova i Can Gülcü, kritiziraju njezinu rasnu i etničku partikularizaciju. Labavi multikulturalizam više nije od pomoći, deklarativno priznavanje kulturnih razlika nije rezultiralo punopravnom integracijom i poboljšanjem dijaloga s etničkim manjinama, zato kustosi žele istaknuti da 'u većini slučajeva život migranata nije nužno i kontrahegemonijska mogućnost propitivanja produkcije znanja.' Kako omogućiti azilantima i izbjeglicama da se njihovi zahtjevi za temeljnim ljudskim pravima čuju? Na koji način artikulirati šakaljiva pitanja međukulturalnih interakcija onkraj političkih parola i izlizanih predizbornih floskula? To su neka od pitanja koja kustosi i umjetnici postavljaju, ostajući pritom u domeni umjetničke prakse i mogućnosti participacije unutar nje.

Video uradak Marine Gržinić i Aine Šmid *Naked Freedom* prezentira mo-

example he cites for this is the Nazi propaganda exhibition *Entartete Kunst (Degenerate Art)* that was presented in 13 cities from 1937 to 1941; its significance for the history of exhibitions is not derived from its art historical or curatorial perspective, but from its political-ideological function. Concluding, he summarizes as follows:

While it can be used for purposes of constraint and limitation, the designing of particular exhibitions as canonical is expansive as well. We can see this in the way that accounts of major shows have stimulated research on other exhibitions and inspired creative curatorial efforts. But, in addition, such expansiveness appears when study and new ideation react against an existing canon instead of reinforcing it. For canons are dynamic constructs, their identification taking the form of absolute judgments but functioning also as springboards to further conversation and inquiry. Like exhibitions, they are nodes in structures of transaction and value.²⁰

In the same volume that includes Bruce Altshuler's article, which holds onto a historiography of canonizing individual exhibitions, Simon Sheikh fundamentally questions this model. In his contribution with the title *On the Standard of Standards, or, Curating and Canonization*, Sheikh highlights the problems of this approach in great detail. He begins by analyzing the process of systematic inclusion and exclusion as constitutive for the concept of canonization, in which an inherent contradiction is inscribed: A canon is never complete, it is always too limited and too exclusive, its components function as prototypes of a genre or an era that are simultaneously supposed to be transcended and, in this way, they are always ascribed both a specific and a universal function and meaning. Such a legitimized, authorized stan-

²⁰ Ibid., p. 12.



gućnosti promišljanja zajednice i društveno-političkog angažmana unutar njih. Montirane su tri različite lokacije na kojima se na različite performativne, aktivističke i konceptualne načine problematizira kontrakapitalistička akcija. U Ljubljani jedna glumica i sedmero mladih aktivista, pjesnika i glazbenika diskutiraju o utjecaju umjetnosti na politiku, kapitalizam, kolonijalizam i obrazovanje. U Beogradu umjetnik i performer Siniša Ilić dekonstruira nasilje povezujući odvojene dijelove kulture i umjetnosti. Na američkom sveučilištu Duke, autorica projekta

Marina Gržinić i ganski teoretičar Kwame Nimako raspravljaju o Europskoj uniji i globalizmu.

Rad Can Gülcüa, *Handapparat Migration* sastoji se od zbirke tekstova, medijskih reportaža, studija te dokumenata koji s jedne strane svjedoče o povijesti migranata, rasizmu i diskriminaciji nad njima, dok s druge strane demonstriraju odrješitost i emancipaciju doseljenika, mobilizacijski potencijal odupiranju i suprotstavljanju nesreći. Rad ne fungira samo kao akumulacija administrativne papirologije u svrhu izložbenog objekta, već kao

dard is ultimately, paradoxically, always marked by its own instability and impossibility. In addition to creating a canon of relevant artists and exhibitions, canonizing curatorial praxis implies, above all, the creation of a canon of relevant curators that, needless to say, can only include a relatively small circle of singular positions. One example Sheikh gives for this is Hans Ulrich Obrist's *Brief History of Curating*, mentioned above. Even more crucial than the question of who is and who isn't incorporated into the canon, are questions of who has the right to write it in the first place, from which geographical and historical position, and which mechanisms underlie this legitimacy. According to Sheikh, the canonization of artists, exhibitions and curators by curators takes place within hegemonic institutional settings, the positions of power of which largely depend on three parameters: tradition, the public and capital. He concludes by engaging with the issue of counter-canonization. For Sheikh, the familiar call for and strategy of incorporating thus far excluded positions into the canon is hardly a model worth considering, as the perpetuation of the logic described above exacerbates the already existing problem of the function of representation. As an alternative, he proposes bidding farewell to the concept of canonization altogether and instead devising a *conceptual history of art and curating*:

Instead of trying to expand the canon, we should dispose of it altogether, through epistemology as well as what can be termed a conceptual history of art and curating, drawing upon diverse ideas such as those of Michel Foucault and Reinhart Koselleck, in which history is seen through ideas and concepts in terms of periodization rather than events, individuals, and, in our case, specific objects.²¹

²¹ Sheikh, Simon, On the Standard of Standards, or, Curating and Canonization, in: Viktor Misiano (ed.), MJ — Manifesta Journal, No. 11, 2010/11, p. 17f.

polazište za kritičko suočavanje s tematikom migracija i političkom, ekonomskom i ideološkom kontekstualizacijom institucija moći u povijesti.

Video-performans Ane Hoffner *I'm too sad to tell you, Bosnian Girl!* razotkriva svu podvojenost između civilizirane, građanske ličnosti i one surove, beskrupulozne i instiktivne ličnosti koja se neprimjetno taloži iza kulisa, čekajući jedan sićušni trzaj da bljesne. Mirna ispovijest jedne imigrantice odjednom se pretvara u frustrirani i razjareni bunt protiv života, prislonivši si pištolj uz sljepoočnicu čini se kako je jedini izlaz razočarane imigrantice prijetnja vlastitom smrću. Performans prikazuje ispreplitanje dviju oprečnih ljudskih osobina, uljuđenosti i frustracije,

istovremeno u jednom tijelu prilikom tjeskobne socijalne konstrukcije subjekta.

Boulevard-Press Hansela Satoa travestija je i ironizacija dnevnih novina i časopisa, posebice kulturnih stereotipa koji redovito cirkuliraju medijskom periodikom. Reprezentacija etničkih manjina i imigranata u austrijskim novinama naveliko je asociirana s kriminalnom i nasiljem, a konotacijski usmjerena ka ksenofobiji. Projekt s jedne strane ismijava besplatne dnevne novine malog formata koje su danas postale temelj informiranja, a s druge strane negativnu reprezentaciju etničkih i rasnih manjina, prikazavši ih u ovom izdanju isključivo u pozitivnom, čak i prepotenciranom ruhu kako bi se medijska

pristranost još više istaknula.

U lagodnom obilasku izložbe, galerijom svakih par minuta odjekuje jezoviti glas pozivajući na jelo: *Essen! Essen! Jamjam! Jamjam!* Rad je to



In addition to this, he also insists that contextualization be part of contemporary curatorial praxis, one that does not focus on a individual work or artist, but instead creates artistic, cultural and political contexts and which understands itself as going against the grain neoliberal imperatives and encouraging forms of collectivity.

Simon Sheik has gone into further detail on his conceptual history of exhibition-making in a lecture in 2009, at the first congress of the research project *Former West*,²² where he combines several demands from recent theories in the exhibition field. He argues that what is necessary is an intensive engagement with the complex web of various genres and types of exhibitions, their methodologies and field-specific ways of functioning, before the backdrop of the contemporary social and political situation as a significant cornerstone of this new conceptual history. Accordingly, writing a conceptual history of exhibition-making should be accompanied by a social history of the art and exhibition fields. In this way, following Reinhart Kosseleck, connections can be forged between synchronous events (exhibitions) and diachronic structures (the art and exhibition field), thereby creating a more comprehensive image of exhibiting as a discursive praxis that includes: its strategies of production and representation, of display and mediation, differential modes of addressing different publics, circulation within local and international contexts, as well as processes of validation.

Using a periodization oriented around the pivotal year 1989, Sheikh demonstrates how it would be possible to sketch a typology beyond the convention-

²² Sheikh, Simon, *A Conceptual History of Exhibition-making*, Utrecht 2009, <http://www.formerwest.org/ResearchCongresses/1stFORMERWESTCongress/SimonSheikhAConceptualHistoryofExhibitionmaking>, (19 Feb. 2012).

Anne Jermolaewe koji reproducira poziv glavnog kuhara kampa Traiskirchen izbjeglicama da je vrijeme za objed. Koliko god glas bio zastrašujući ili čak iritirajući, veoma jasno ilustrira cjelokupnu pozadinu procesa asimilacije i integracije imigranata u tuđinsku kulturu, procesa punog podozrivosti i submisivnosti, i teškog puta k političkoj jednakosti. Parafrazirajući Saida na jednom mjestu, Okcident je prečesto poistovjećivao orijentalce s neobuzdanim libidinalnim željama, njihova životinjska instinktivnost onemogućavala im je da misle trezveno i racionalno te bi svaka pomisao na revoluciju bila dosljedna kao i devino dizanje s tla. Stoga i kuharov poziv na jelo vulgarno denuncira bilo kakvu duhovno-intelektualnu potrebu stanovnika izbjegličkog kampa Traiskirchen, svodeći sve njihove potrebe na jednu - onu za punim trbuhom.

al listing of individual exhibitions to thematic exhibitions and the catalog exhibition, to the exhibition as a social project.²³ In reference to the notion of the ahistorical exhibition, coined by Debora Meijers in the context of the curatorial work of Harald Szeemann, Rudi Fuchs and Peter Greenaway,²⁴ he differentiates between various types of formats of the thematic exhibition, all of which ascribe to the discourse of the 'new.' A distinctive feature of the ahistorical exhibition is that it leaves behind the traditional chronological arrangement that was long a constitutional feature of museal contexts and favors instead a thematic approach, often consisting of the production of new artistic works and upholding the figure of the curator as the author of a subjective narrative of the times. In this way, the institutional context of the museum comes closer to the model of the Kunsthalle as a site where contemporary art is produced. Examples for this include the Centre Pompidou in Paris and the Stedelijk Museum in Amsterdam. A further type of thematic exhibition is focused on artistic media such as painting, sculpture, film or the link between artistic production and media (e.g. 'art and film') and sets the 'new' in relation to a tradition (e.g. 'new painting'). Another type that has become more prominent in the past decades is the geographic exhibition, which features the artistic production from a specific location — a city (*based in Berlin*, 2011), a country (*Young British Artists*, since 1988), or a region (*Nordic Miracle*, 1990s). These often involve curators who do not belong to the local scene and who, due to their international perspective, are able

²³ Cf. Rattemeyer, Christian, What History of Exhibitions?, in: Jens Hoffmann (ed.), *The Exhibitionist*. Journal on Exhibition Making, No. 4: La Critique, June 2011, p. 35-39, S. 37.

²⁴ Cf. Meijers, Debora, The Museum and the 'Ahistorical' Exhibition. The latest gimmick by the arbiters of taste, or an important cultural phenomenon?, in: Reesa Greenberg/Bruce W. Ferguson/Sandy Nairne (eds.), *Thinking about Exhibitions*, 1996, pp. 7-20.

Zagreb

What Comes After The Show?

On Post-Representative Curating Study Visit to Zagreb

While on-site visits of contemporary curators all too often put an emphasis on the discovery of artistic positions and representations, this study visit was focused on the very act of curating in the specific context of the city of Zagreb trying to trace and to look into the function and role of the curatorial at the intersection between art and society.

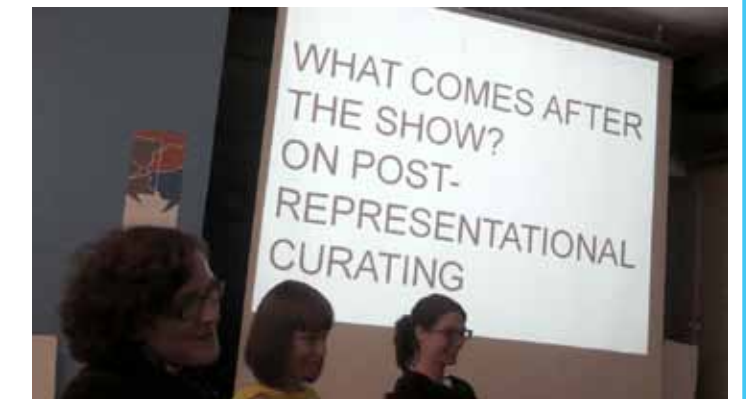
We noticed that museum experts, curators and theoreticians in Vienna and in Zagreb are currently dealing with the question of performativity of exhibitions in different realms. Accordingly we are interested in thinking curating as a form of actualization and debate in order to thwart the logic of representation both as a demonstration of objective values and valuable objects as well as identity ascription. On the one hand the contributions to the study visit were related to the question of the post-representational in a shared sphere of exhibition, performance, museum, and dance in general, on the other specifically with regard to Zagreb. In this particular locality we addressed the politics of space and history in the

light of the post-Yugoslavian condition, neo-liberal economization and new identity-creating master narratives.

Programme consisted of lectures given by Boris Buden, Werner Hanak, Petar Milat and Oliver Marchart; workshops led by Martin Krenn, Marty Hubber, guided city tours by BOLK - Local Base for Culture Refreshment, Kontraakcija, and Tomislav Domes (presenting civil initiative Right to the City); visits to the Gallery Nova (curated by collective WHW) and Museum of Contemporary Arts and discussion with performance collective BADco.

I. INTRODUCTION

1. What comes after the show? On post-representational curating:
Introduction to the topic
– Nora Sternfeld, Luisa Ziaja, Antonia Letinić



Starting point for the argument is the realisation of a current crisis of representation that has become notice-

to recognize the distinct nature of the works, thereby discovering unknown and apparently unparalleled positions. The fact that the production of a discourse of the 'new' within thematic exhibitions is strongly determined by the economic structures of the art market is plain to see when looking at the exhibition practices at art fairs in the past few years, which have presented increasingly more elaborate group exhibitions in order to ultimately establish the place of a selection of individual artistic positions.

The 1990s, however, also recorded a series of alternative designs, or more precisely, developments parallel to the thematic (large-scale) exhibition. One example for this is the project exhibition, which emerged from the context of grappling with the approaches from critiques of institutions and representation, with the intention of reconceptualizing the exhibition as an artistic medium. Developed on the basis of a shared authorship within a collective process, it considers itself to be a form of political practice that creates a public for approaching heated socio-political issues. An exemplary case of this are projects at the Shedhalle in Zurich beginning in the early 1990s,²⁵ an important precursor to this type were, for example, the exhibitions of the New York artist Group Material from the late-1970s onward.²⁶ A further alternative model is the *un-exhibition* format that was introduced with the alternative art fair *Unfair* in Cologne in 1992 and with the *Messe 20k* in 1995. In the *un-exhibition*, the exhibition's temporal and spatial settings are not utilized in a way that is geared toward presenting artworks, but rather toward the formation of counter-publics. The production of exhibitions is

25 Cf. von Osten, Marion, Eine Frage des Standpunktes. Ausstellungen machen, in: Olympe. Feministische Arbeitshefte zur Politik, Vol. 19: Dispersion. Kunstpraktiken und ihre Vernetzungen, Dezember 2003, pp. 59-72.

26 Cf. Ault, Julie, Show and Tell: A Chronicle of Group Material, London 2010.

able since the 1960s in several areas: 1) in the arts sector (no new developments), 2) in the theatre (post-dramatic theatre), 3) on the museum and exhibition scene and 4) in the urban environment (challenge of powerful representations), 5) in the political field (challenge of democratic institutions and practices, such as a policy of identity). Deconstructivism and criticism combine with some forms of political activism.

Major questions were:

1. What can post-representational curatorial practices learn from the processes of dematerialisation, conceptualisation and relationality in artistic practices since the 1960s?
2. What can post-representational curatorial practices learn from post-dramatic theatre and performance?
3. What are formats/strategies of post-representational curating?
4. How to think of curating as a post-identitarian political practice?
5. How can we thwart identity and representation in order to think of solidarity and relation?
6. How to struggle with our own

representational role in the cultural field and its economised and at the same time depoliticising implications?

As a site for the thematic input and discussion the Klub mama – Multimedia Institute, which opened in 2000, was selected; it is a venue for critical artists and theoreticians and has become a meeting place of different (marginalised) communities.

2. Curating what, how and for whom? – Ana Dević

Galerija Nova and the curatorial practices of WHW. WHW / What, How and for Whom is a curatorial collective based in Zagreb. Formed in 1999 WHW has organized a lot of exhibitions and publishing projects; since 2003



replaced by the production of discourses. Examples of this practice are Depot in Vienna, founded in 1994 by Stella Rollig, national curator at the time and the Kunstverein Munich's program from 2001 to 2004, for which Maria Lind was responsible.

Manifesta, the first European biennale for contemporary art, which began in the mid-1990s, stands for a particularly interesting development. Based on the two-year rhythm established by the Venice Biennale in 1895, each *Manifesta* is held in another European city and takes the specificity of each location into consideration. It is just as committed to developing new, innovative and conceptual artistic practices as it is to creating links to socio-political issues. *Manifesta* is organized collectively by a new curatorial team each time and has a distinctly processual and discursive character. Accordingly, it is an amalgamation of a number of different types of exhibitions and bears witness to the complexity of creating a possible taxonomy of historic and contemporary exhibition models.

In contrast to the project of canonizing individual events and actors, the project of writing a conceptual history of exhibition-making holds the greater potential of having the capacity to negotiate its complexity through constantly new convergences. The fact that such a project must be both collective and polyphonic is evident, and can be understood as a demand that needs to be seriously considered in both current and future research on the topic.

the group has directed the Galerija Nova in Zagreb. The gallery was established in the 1970s and ran an interesting programme at that time. That is why WHW tries to work with different generations of artists. What, How and for Whom are the three basic questions of every economic organisation that also concern the planning, concept and realisation of exhibitions, as well as the production and distribution of works of art or the artists' position in the labour market. These questions, which were the title of WHW's first project, dedicated to the 150th anniversary of the Communist Manifesto in Zagreb in 2000, became the motto of WHW's work and the title of the collective. Influenced by the celebrated Slovenian philosopher Slavoj Žižek, the exhibition sought to draw attention to the manifesto's continuing relevance in the search for alternatives to a ruthless economic system, despite the failure of its central prediction that capitalism was doomed. The WHW team, made up

of Sabina Sabolović, Nataša Ilić, Ana Dević and Ivet Ćurlina, broke new ground in the self-definition of a post-communist East European identity.

II. WALKING IN THE CITY / URBANISM

Three walks through the city were undertaken to find critical perspectives of the urban environment. The group [BLOK] led the way to the Upper Town, and the theoretician Boris Buden introduced a student centre, which enjoyed great importance during the communist era.

1. [BLOK] - Local Base for Culture Refreshment

[BLOK] is a non-profit and non-governmental organisation that produces and organises innovative artistic events.



It works on widening and changing public spaces, soliciting the participation of citizens, and on hybrid artistic research projects focus-

What comes after the show? On post-representational curating²⁷

— Nora Sternfeld and Luisa Ziaja

Let us start with an example: In 1968 Graciela Carnevale locked the audience of her opening inside a storefront gallery and left. Her exhibition created a situation that forced spectators to act: After an hour of growing tension a passer-by smashed a glass window allowing people to escape. Carnevale's performance triggered the very act of leaving the gallery, of escaping from the institution. In 2007 a photograph and accompanying text of Carnevale's 'confinement' action were presented at *Documenta 12* in Kassel. There it also served as a reference for the art education project *Seeing on the brink of chance* by Claudia Hummel and Annette Krauss: An action entitled *Testing Carnevale* (Image). What happened between these two moments? And what could that mean for contemporary curating and educating?

Both the critique of representation and the critique of the institution were essential parts of the avant-garde in the course of the 20th Century. These approaches were marked by the dilemma between refusing the institution, or subverting it, and being appropriated by it. This impossibility of escaping institutional logics became a 'leitmotif' of institutional critique that was accompanied by a **reflexive turn** in exhibition theory. After putting all conditions of exhibiting and representing as well as associated types of the institutional logic into question in recent years an advanced segment of the field of art and exhibitions has increasingly been raising the question of cu-

²⁷ Currently we work together with the curator Nataša Petrešin-Bachelez and the political theorist Oliver Marchart on processes and strategies in art and politics after representation under the title *What comes after the Show?*. The lecture at SCCA–Ljubljana marked a starting point for our engagement with this topic.

ing on rethinking social phenomena and urban structures. [BLOK] deals with creating and preserving a continuum of artistic effects in the public space. Team: Ivana Hanaček, Ana Kutleša, Marijana Rimanić, Sonja Soldo and Vesna Vuković.

During the city walk two members of [BLOK] presented the UrbanFestival called *(Im)possibilities*, which was held in 2010: The festival focused on the surveillance of public space, culture, history, everyday life..., paying special attention to cultural policies as a subtle form of control. UrbanFestival tried to research and critically discuss conditions of these urban entities, and - through various urban installations and interventions - to offer alternative possibilities for using public space or to introduce the subject matter of public space in the public discourse.

The Festival of 2010 took place at various sites in the Upper Town, the historic and political centre of Zagreb. In recent years a number of offices of state and city government and administration have been transferred to this area. The result was that this part of the city became subject to extreme surveillance and policing, and its dynamic urban flair was lost. Public assemblies and demonstrations in this zone are generally prohibited. The UrbanFestival 2010 was to intervene in this strictly regulated area.

The programme went beyond the scope of the specific site, addressing also basic issues of urban development.

Meanwhile it has become an artistic practice to intervene in public space, to make it a topic and to occupy it. Museums and exhibitions, too, try to leave the classic sites - however, the question arises if the mode of representation will also change?

2. Boris Buden: *I think I've seen it before*



Boris Buden is a writer and critic based in Berlin. In his lecture he stated that the so-called post-communist condition was discursively constructed around a number of stereotypical binary oppositions - democracy versus totalitarianism, free-market economy versus command economy etc. This would allow for imaging a radical historical break between the democratic present and the communist past. Buden referred to Walter

ratorial agency. Presuming that there is no external standpoint for criticism, the question 'What is to be done?' is being asked and undergoes a variety of deconstructive turns.

One of these turns is the transition from curating to the curatorial: Beatrice von Bismarck understands the curatorial as a cultural practice that goes well beyond the mere organizing of exhibitions and specifically has 'its own procedure for generating, mediating for, and reflecting on experience and knowledge'. Thus the curatorial leaves the logic of representation: exhibitions are no longer sites for setting up valuable objects and representing objective values but rather spaces for curatorial action in which unusual encounters and discourses become possible, in which the unplannable seems more important than, say, precise hanging plans. Emphasizing the referential and relational dimensions of presenting art transforms exhibitions into spaces where things are 'taking place' rather than 'being shown'.

In this text we would like to examine the current situation and generate a catalogue of post-representative possibilities for curatorial work. We will start by retracing the history of struggles with representation in artistic and curatorial work since the 1960s. In a second part, we will relate these strategies to specific logics of the museum with the aim of establishing new forms of agency.

1. The crisis of representation

The understanding of art as a representational practice has been contested on many levels and with various approaches since the early 20th Century, however with their heavy criticism of the Greenbergian modernist discourse and its advocacy of painting and sculpture the 1960s marked a paradigm shift in both artistic and subsequently curatorial production. The traditional notion of artistic activity has been expanded into a diversity of forms ever since, comprising among others text, sound, video, installation, happening, environment, performance, encounter. In order to characterize and understand this crisis of representation we will focus on three aspects: the status

Benjamin, who warned us that the future, as a change towards the better, could emerge out of our past only after we had filled out this past with our present. This means, after we have discovered the sameness between our present and our past. We are entering a time where rupture is not rupture anymore. Buden suggested to focus on contingency and ambivalence rather than on 'the big rupture'. The question was what has remained the same in Zagreb and in Post-Yugoslavia and how could it be remembered, in order to bridge the gap between the different eras? For example, the capitalisation that took place before the rupture: Students in the 1980s protested against the commercialisation of education (the tourist industry influencing the University Department of Philosophy). In the post-communist era protests were directed against neoliberal capitalism and its influence on the system of education. According to Buden, it would be more interesting to examine similar phenomena as to their differences than to constantly re-enact the big rupture.

That is why Buden suggested a walk to a student centre, which was very important dur-



ing the communist period, because the works of avant-garde artists and filmmakers from East and West were shown at this place. The irony in the talk of Boris got lost during the walk to the student centre, because the site still caters for students, providing them with restaurants and working rooms, a few galleries, a music venue, a theatre and so on, but the spirit of the place has changed. Boris Buden evoked an impressive and vivid atmosphere, but it was not possible to find out what actually were the relations of the activists of the past to those politically active today.

3. Marty Huber: Queering the nation and other traces

Marty Huber is a dramaturge, performance theorist and queer activist. In 2007 during the Zagreb Queer Festival the artist Željko Zorica Šiš installed a plaque of H. C. Zabudovsky at the crossing of Navorove / Kovačićeve ulice, who joined the movement also as a possibility of being together. Although the plaque was allowed only for six months, it stayed in the place till it was vandalised.

of the art object, the relation to the viewer, and the relation to the institution.

Dematerialization — The status of the art object

Rather than displaying finished artworks understood as entities, the exhibition space replaced (re-)presentation by experience — an experience that was not built on artefacts but on ideas and concepts in order to escape the increasingly commodified representational mode of exhibiting. Harald Szeemann's seminal 1969 exhibition *Live in Your Head: When Attitudes Become Form. works — concepts — processes — situations — information* at Kunsthalle Basel is considered to be the first major survey of conceptual art in Europe. It gathered a generation of North American and European artists, who worked process-oriented, with new strategies of installation, environment and happening and, as Szeemann put it, 'the artists took over the institution' that turned from a representational space to a space of ongoing production. While some artists intervened into the physical conditions of the exhibition others transcended and dematerialized it altogether by taking it out of the given framework: Richard Long for example went on a three-day hike in the Swiss mountains. Lucy Lippard's annotated chronology *Six Years: The Dematerialization of the art object from 1966 to 1972*²⁸, first published in 1973, bears witness of the variety of artistic strategies that questioned, inverted, expanded or rejected all possible material, social and political parameters of art, its production, presentation and reception.

Drawing from these critical approaches the very act of exhibition making was increasingly appropriated as (collaborative) artistic practice opposing the authoritarian figure of the curator established by Harald Szeemann with the aim to address often marginalized socio-political topics. The artist col-

²⁸ Lucy Lippard, *Six Years. The Dematerialization of the Art Object from 1966 to 1972*, Berkeley/Los Angeles 1973.

From this starting point we looked at hetero-normativity and the nation state, by walking through the city using 'swarm intelligence'. The experiment showed how one's view of the city changes as soon as one moves in a collective with certain rules ('swarm'). Speed and direction will govern the look upon different sights, leading to unusual inter-actions with other passersby. A major point of reference is 'trace', a term firmly anchored in the arts of performance. 'Following traces' could be interesting for curating exhibitions as well as visiting exhibitions.

III. INSTITUTIONS / NEW ZAGREB

1. Kontraakcija: Muzej Kvarta

The association of young museologists Kontraakcija is a non-profit socio-cultural organisation established



in 2009 as a platform of the project Muzej Kvarta (Museum of Neighbourhood). It functions as a 'mirror' reflecting its surroundings and, in doing so, it has lost its institutional image, engaging in action and counter-action at the same time. Muzej Kvarta is a project of a mobile character; it travels from one neighbourhood to the next. The specific social situation of New Zagreb is characterised by the fact that this district is more or less cut off from the socio-cultural life of the city. This furthers apathy and indifference in the immediate environment and leads to a stagnation of the communal development in all areas, though the individual housing blocks are equipped with an infrastructure (schools, kindergardens, shopping centres...) that makes them function as districts of their own. The aim of the Muzej Kvarta project is to counteract the feeling of marginalisa-

tion, to strengthen the identification with this part of the city and to initiate new forms of inter-action among the residents by addressing the urban, cultural and social characteristics of each district in co-operation with the residents. Furthermore, young and socially committed artists, familiar

lective Group Material defined the display of art as political event and developed a working method that critically juxtaposed art, information, and cultural objects in a democratic process. Referring to feminist writer Bell Hooks, Group Material employed a policy of inclusion in order not to mirror oppressive structures and conceptualized their exhibitions and projects as forums, which leads us to the second aforementioned aspect: the radically altered relation to the viewer.

Involvement — The relation to the viewer

In contrast to the modernist contemplative mode of reception the viewer is not only directly addressed and challenged to react but in a much earlier state of a project invited to become an intrinsic, defining part of it. This radical turn from instruction to participation characterizes a new notion of the viewer that Suzana Milevska termed a 'paradigm shift from objects to subjects'²⁹. For their multipart project *Democracy* conceived for the Dia Art Foundation in New York in 1988, Group Material organized a social platform preceding and accompanying collaboratively produced exhibitions in the form of roundtable discussions and town meetings to 'undo the notion of expertise, to replace the singularity of the proscenium with the multiplicity of the audience'³⁰. In the same series Martha Rosler realized *If You Lived Here ...: The City in Art, Theory, and Social Activism*, a discursive, site-specific research and exhibition project in 1989, dealing with the pressing topic of homelessness in New York City. Rosler opened up the institution for a six-month process involving a wide range of actors with various backgrounds

²⁹ Suzana Milevska, 'Participatory Art. A Paradigm Shift from Objects to Subjects', *Springerin*, No. 2/2006.

³⁰ Doug Ashford, 'Group Material: Abstraction as the Onset of the Real', *transversal*, 09/2010, <http://eipcp.net/transversal/0910/ashford/en> (03/30/2012).

with the specific reality of the district, are involved in the artistic design of the interventions. Addressees of the presentations in the public space are above all the residents of the district, but guests from outside are also welcome. The Muzej Kvarta has no predetermined parameters. The only thing predetermined is the neighbourhood. It works according to the logics of a site-specific approach - taking site-specificity seriously. Not a monumental museum, but a museum brought together with the community.

The low budget project Muzej Kvarta has maybe more impact on the residents of New Zagreb than the representative MSU. The process of production is more important than the product (exhibition), but the exhibition is necessary for initiating the (communication) process. Bridging the gap between curatorial and communicating practices.

2. Museum of Contemporary Art / Muzej suvremene umjetnosti (MSU) - Visit of the collection focusing on post-representational works of art

The Museum of Contemporary Art was located at the city centre of Zagreb until 2003 when a new building at New Zagreb was planned to upvalue this part of the town, but it takes

very long time till the museum could open up. The museum finally opened in 2009, so the future will show, if the concept will be a successful.

The Museum has many avant-garde works of art which bear testimony to political engagement (conceptual art, minimalism...). However, the fact of housing a collection of concept art does not necessarily have an effect on its presentation.

Exhibition: ACTIVE ART - New Tendencies 50 Years Later (1961-1973), MSU
Curator: Ivana Janković

The New Tendencies exhibition offers an insight into one of the most important regional artistic movements in the second half of the 20th century, and is an interesting demonstration of the topicality of the artists' ideas. This large project not only celebrates an anniversary, but also provides a chronological overview. It shows the artistic importance of Zagreb and of what was then the City Gallery of Contemporary Art on the cultural map of Europe. One part of the exhibition is dedicated to the rich documentary and archival materials pertaining to the New Tendencies movement. While the New Tendencies movement thrived, local artists participated in five large projects; the concept of these five different 'topics' is clearly represented by the current exhibition.

thus transforming the art space into a social space. *If You Lived Here ...* is considered as a groundbreaking point of reference for collective and participatory work in the art and exhibition context. Different from many later approaches that French author and curator Nicolas Bourriaud called *Relational Aesthetics*³¹ and that have been criticized for their undifferentiated and sometimes depoliticizing notion of relations, Rosler's collaborative project provoked situations that also put its own framework and context to test. It didn't shy away from formulating an inherent critique of the Dia as hosting institution that had triggered gentrification processes in the area. Accordingly the relation to the institution is the third aspect to shed light on here.

Critique — The relation to the institution

The first generation of Institutional Critique intervened into the specific protocols of production, presentation and reception of visual art in the late 1960s and 70s — employing methods of historical research, investigation and context analysis and thus, time and again, imagining a possible outside of the institution. Since the 1990s, however, critical approaches are much more aware of their own involvement and complicity in the social, economic and political structures of the field of art. This second generation of institutional critique pointed its examinations at the increasing relevance and impact of private corporations in a highly differentiated institutional landscape. Taking into account that the art historical canonization of institutional critique contradicts its initial intentions, recent approaches try to actualize institutional critique as an analytical tool, as a method of self-reflection and as instituting practice that aims at social change.

31 Nicolas Bourriaud, *Relational Aesthetics*, Dijon, 2002.



One question of the discussion was: Maybe it is productive and interesting that a work of art 'hurts' another one? This might be interesting, but still, the discussion would remain within the scope of a discourse about art. The representational architecture, spaces and structures are so strong that it seems difficult to overcome the representational logics of the museum. The museum is a representation of functionalism more than it is functionalist. The functionalist architecture in Novi Zagreb does not touch the MSU. The Museum itself would have to become political. It should be an important part

of the policy of the Museum to fulfill what political artistic practices are aimed at.

IV. LECTURES

1. Werner Hanak-Lettner: *Exhibition as post-drama?*

Werner Hanak-Lettner, curator at the Jewish Museum Vienna, tried to mirror museum and exhibition against the medium of the theatre, to find out more about the exhibition and its rules as a medium. Why are the emotions aroused in the visitors of

2. Post-representational curating

After this brief historical overview we now propose the ‘post-representational’ as a concept of intervention into classical curatorial tasks. This implies a revision of the role of history and research, of organizing, creating a public and education. This will be done from three agency-oriented perspectives: Performing the Archive, Curating as Organizing and Turning to the Educational, which together open up a yet unfinished catalogue of criteria for post-representative curating.

Performing the archive

New Museology has conceptualized the museum as a space of violence, economy, discipline, and police, among others. And artistic practices of Institutional Critique as well as scientific studies have analyzed the specific logics of collecting. Let us have a look at the history of the museum and of its depot as an archive³² and see how a critical, performative approach could be developed: The archive and its methodology, function and ideological underpinnings have been scrutinized in recent years from different perspectives and by a range of disciplines involved in museums and exhibitions. It has become a contested space where the notion of history, historicization, canonization, legitimized actors and objects as well as possible counter-histories are disputed and negotiated. Thus artists, activists and curators have not only challenged the concept of the archive but have actively employed its methods in a performative way in order to establish practices of counter-historicization. Against this background we firstly think curating as actualizing: as a way to relate to history from a strictly contemporary perspective. One early example for practices of counter-historicization is the information service by Ute Meta Bauer, Tine Geissler und Sandra Hastenteufel at *Docu-*

³² We owe these thoughts to our colleague Martina Griesser-Stermscheg and her historical and theoretical work on the museum depot.

an exhibition usually not as strong as those in the spectators watching theatre productions? Exhibitions are more open than theatre productions, the visitors to the museum have to be more active than the audience in the theatre. Nevertheless, the two institutions – museum and theatre – have also common points of contact. They are both capable of producing shows, of staging parts of their repertory. However, in contrast to the museum the theatre is able to deconstruct its own dramatic creations by opening new vistas of performance in wider dimensions. That is what we call post-drama. It is easier for the theatre to get rid of old-established traditions because theatre deals with fiction. But the form of reception in museums is avant-garde: walking through an exhibition is some kind of performative practice, highly self-de-



termined and open. Why is it so difficult for museums to overcome representative modes?

2. Oliver Marchart: *Dancing politics. Some reflections on commonality, choreography and protest*

The philosopher Oliver Marchart, based in Vienna/Basel, dealt with dance not as a particular form of art, but concentrating on the importance of dance in political practice. He referred to current protest movements, the activities of which are accompanied by various forms of dance, music or performance. A famous quotation which was erroneously attributed to the US-American feminist and political activist Emma Goldman: ‘If I cannot dance, it is not my revolution.’ But Oliver Marchart did not define dance as a political practice; he dealt with the meaning of dance within political activism. First he asked why this quotation has become so successful: Is it a proclamation of the right of self-expression within consumer capitalism? Has individualism gained in importance (the only authority being one’s own conscience)?

Is subjectivation an identity-forming process? There is no revolution without excessive supplement. Secondly, he referred to the assertion of Hannah Arendt that dance has the same structure as political activism. Arendt contrasts individual

menta 9 in 1994 that used archival methods to reclaim feminist histories in the exhibition context. Here, the archive is understood as a discourse that intervenes in the hegemonic canon of knowledge. Often these practices are based on collaborative research and knowledge exchange, which leads us to a second condition of post-representative curating: an understanding of curating as enabling processes of collaborative knowledge production with an unexpected outcome.

Curating as organizing

A post-representational approach understands curating as a way of being active. In *Outside in the Teaching Machine*³³ the postcolonial theorist Gayatri Spivak reads Foucault with Derrida and makes us understand that ‘savoir/pouvoir’ — the two French words for knowledge and power — are not only powerful nouns, but also verbs. ‘Savoir’ means knowing and ‘pouvoir’ being able to. Like in ‘savoir vivre’, Spivak connects the two verbs, and it is exactly in this sense that she re-reads Foucault’s ‘savoir-pouvoir’ as ‘being able to do something’. While in reflexive museology the ‘exhibitionary complex’ has been theorized along the lines of power and knowledge, we suggest with Spivak to think exhibitions as spaces of agency with curators who are able to do and to change something.

Moreover, following James Clifford and Mary Louise Pratt, exhibitions can be understood as shared social spaces where different agents come together and act. This concept of the contact zone is based on contingency and processuality: It is a space of negotiation in which the meaning of words and things is not fixed but always open to discussion. Representation is replaced by process: Rather than dealing with objective values and valuable objects curating entails agency, unexpected encounters, and discursive examina-

33 Gayatri Spivak, *Outside in the Teaching Machine*, London, 1993, p. 34.

happiness to public happiness (acting together, beginning something new as a revolutionary experience, acting taking place on the public stage). Acting together is more important than the outcome of any performance; there is no ‘product’ of political acting.

Another example was the protest movement at the Toronto G20 meeting. In confrontation with the police a love dance took place, with the young people shouting ‘You’re sexy, you’re cute, take off that riot suit!’ - dance as a form of tactical frivolity. Instead of waiting for the big revolution, act now - strategies of minimal politics.

V. CURATORIAL PRACTICES

1. Tomislav Domes: Right to the City Zagreb

Right to the city is an initiative and campaign that contests the economic over-exploitation of urban space, the corruption of public governance for the benefit of private

interests vis-à-vis public interests, and unsustainable urban development policies. The initiative was established as a collaboration between cultural and youth organisations. The initiative protested against the building of a shopping mall in the very centre of Zagreb’s pedestrian zone, for which several laws had been



suspended and public space had been allocated to private enterprises. What matters is to stimulate public awareness of the rights of the population to the public space.

Actions, even though they took on an artistic guise, were those of occupation and demonstration.

How museums and exhibitions can take part in current political debates? How can exhibitions or exhibitions practices enter public spaces for political statements?

tions. However, in collaborative discussions asymmetric relations between participants have to be taken into account. Thus, as Clifford points out, the aim should not be a 'give-and-take that could lead to a final meeting of minds, a coming together that would erase the discrepancies, the ongoing power imbalances of contact relations.'³⁴ Accordingly, post-representational curating creates spaces for negotiation, openly addressing contradictions within seemingly symmetrical relations. This also may involve conflict as Clifford speaks of the contact zone as a conflict zone. And Oliver Marchart, who understands curating as the organic intellectual task of organizing, defines the curatorial function as 'the organization of conflict' taking into account that antagonism cannot be organized.³⁵ Hence the curatorial function consists in taking a position that transcends the mere logic of the institution. Both references show that critical curating as agency does not only become processual but is potentially conflictual.

Turning to the Educational

In the inaugural issue of *e-flux* journal, Irit Rogoff, under the title 'Turning'³⁶, calls attention to the recent 'educational turn in curating', thereby naming important shifts in the understanding of both practices: Curating no longer means the mere mounting of exhibitions; education no longer means the transmission of existing values. Thus we are dealing with a turn in two arenas, the curatorial and the educational. Rogoff does not simply connect the

³⁴ James Clifford, *Routes. Travel and translation in the Late Twentieth Century*, Cambridge, Mass./London 1997, p. 193.

³⁵ Oliver Marchart, 'The Curatorial Function, Organizing the Ex/position', *Curating Critique* (eds. Dorothee Richter, Barnaby Drabble), Frankfurt am Main, 2007, pp. 160–170.

³⁶ Irit Rogoff, 'Turning', *e-flux* Journal, 2008, <http://www.e-flux.com/journal/turning/> (03/30/2012).

2. Martin Krenn: Possibilities and difficulties of art and activism in the public sphere – Case studies

The artist Martin Krenn presented the following project: The five days action 'Statt Rassismus' (*Instead of Racism*) used the 'vehicle' of an election campaign like a Trojan Horse. The project was carried out in cooperation with the Institute for Education Science of the University Innsbruck. What was called for was not to agitate for a certain political party, but to invite passersby to take active part in a policy critical of racism and encouraging solidarity. A passive understanding of politics is

counteracted by active participation in political processes. There were different possibilities of participating in the project, for example, video messages, a website, an opinion platform with marquee and (Forum-) theatre play on site. In an election campaign container discussions could be held about campaign slogans, about demands critical of racism, definitions of racism and many other subjects.

The collected statements of the city population as to what a city governed by fair principles without racism could be, can be read on the project website and have also found their way



two, curating and educating - which would be a rather traditional enterprise, as the modern museum since the French Revolution conceived itself as an educational institution. Traditionally, in addition to collecting, preserving, and researching, the tasks of representing and mediating were understood precisely as the educational tasks of the museum. Moreover, the educational aspect of the museum — we owe these ideas to the reflexive turn of the New Museology — has first and foremost been a technique of power, aimed at absorbing and internalizing bourgeois values. But Rogoff's point is a different one: In the 'educational turn' education is not about handing down existing national and bourgeois values, as Tony Bennett would have it, nor about the reproduction of legitimized knowledge, but about exploring possibilities of an alternative and emancipatory production of knowledge that resists, supplements, thwarts, undercuts, or challenges powerful canons.

3. Questions

We would like to conclude this rough sketch of approaches to post-representational curating with several questions that in our view could take it a step further:

Who is acting? — One characteristic of the post-representational is the redistribution of agency. Referring to Gabriele Brandstetter's post-dramatic thoughts on the 'grey zones' of the participation of the viewer³⁷ post-representational curating would imply the organization of such grey zones that make action possible — where something can happen. But who is acting? Actions could be triggered by objects and artworks in interplay with a variety of different agents such as activists, artists, theorists and curators. *What is the time of the curatorial?* — If we think the post-representational as processualization time plays an important role. The classical curatorial discourse

³⁷ Gabriele Brandstetter, 'Figurationen der Unschärfe. Der (Un)beteiligte Betrachter', *Texte zur Kunst*, 58/2005.

into a series of posters, which were presented in a small exhibition. All kinds of art practices with political engagement are based on strategic alliances with people and institutions outside the world of arts. Art and activism is no contradiction. But how can art projects in the public space become political? - was one of the main questions raised under the project.

Other questions were: Why did Martin have to go to a university? Why is there not such a support in a Museum? What would it mean if the Landesmuseum Ferdinandeum would have been interested in supporting such a project?

INSTEAD OF A CONCLUSION

What is the specific quality/lack of museums/exhibitions? Museums are defined by dealing with objects; the product (exhibition) is in the centre of attention; it is a slow medium, not very self-reflexive > in these respects museums and exhibitions can learn from other practices. But Museums/exhibitions are also 'avant-garde' in some respects:

- taking fragmentary objects seriously, there is no need to deconstruct 'coherent narratives'
- the public has to take part in reconstructing narratives/memory more

actively than in theatre, performance
· the bodies of the visitors are involved

How it is possible, to strengthen these qualities? Changing the Institution? How can we work with the idea of minimal politics in order to enter in and change the representative institutions? Can we smuggle? What can be subversive practices? How can we overcome the petrifying logics of institutional structures in order to achieve agency? How can we squat time in order to break into the capitalist time logics? How museums could become political institutions? Or is it more successful to leave the representative institution like Muzej Kvarta?

Changing practices / Discourse and Agency. City is a contested space. We can also think museums and exhibitions being a contested space. Curating is not only a practice of knowledge production, it can also initiate processes. How to establish discursive practices and critique within the institutions and in public spheres (between curators, public, media, (art) critique, and scientific communities).

Who is able to act in museums and exhibitions? Post-Hoc-theatre establishes possibilities that something can happen. What can happen in muse-

is about creating space — but how can we think curating as a creation of critical time? *Where do we want to go by overcoming representation?* — Processualization and transformation of institutions appear to be progressive strategies. But the fact that process and transformation are essential governmental techniques of neoliberal capitalism has to be taken into account as well. Therefore a critical post-representational practice of curating should be defined as a practice that challenges what can be seen, said, and done by taking a position of solidarity with what is outside of the institution, with actual social debates, fights and movements.

ums and exhibitions? How can we think curating as a participatory practice in the city without establishing paternalistic strategies? Participation means to be involved in defining the rules of the game, not only take part in a game. What would be a methodology of acting 'together'?

Translation? There are a lot of translations between visual arts, dance, performance and theatre. But there are not so many attempts to find relations between the medium of exhibition and other forms of staging. The artistic intervention in permanent exhibitions is one principle connecting art practices to (cultural) museums. But art intervention need not change the representative logic of the museum itself. Performance, post-drama etc. deconstruct representative practices, but they need not be political engaged. So how a relation between content (engaged art, political issues ...) and post-representational visual forms can be established?

Demokracija je prihvaćanje kontingencije

U sklopu studijskog posjeta naslovljenog *What Comes After the Show? On Post-Representational Curating* boravio je, između ostalih, Oliver Marchart, politički teoretičar, filozof i gramšijevac.

– razgovarala Tihana Bertek

<http://www.kulturpunkt.hr/content/demokracija-je-prihvacanje-kontingencije>

Oliver Marchart predaje na odsjeku za sociologiju pri Sveučilištu u Luzernu i autor je knjiga *Post-Foundational Political Thought: Political Difference in Nancy, Lefort, Badiou and Laclau* (2007), *Cultural Studies* (2008), *Die Politik der Biennialisierung* (Köln 2008), *Die politische Differenz* (2010). U sklopu programa Marchart je održao predavanje naslovljeno *Dancing Politics. Some Reflections on Commonality, Choreography and Protest*, baveći se temom 'plesno angažirane politike', odnosno uloge plesa u političkim praksama. No, s obzirom da se čini kako rasprava o umjetnosti u javnom prostoru postaje sve izravnije povezana s teorijama demokracije, s Marchartom smo, u sklopu studijskog posjeta održanog u Zagrebu od 12. do 15. svibnja 2011. u organizaciji udruge Kurziv i bečkog kustoskog kolektiva schnittpunkt - ausstellungstheorie und

Curating and the Importance of an Artwork

— *Andrzej Szczerski*

Contemporary curatorial practice appears to be dominated by two main approaches. The first perceives curating as an act of social relevance, which allows the translation of art into something relevant to the public sphere and current social or political debates. Hence the exhibition or any other form of curatorial practice needs to transgress the limits imposed on art by traditional art history or art criticism and speak the language understood by mass audiences. Curating, therefore, is given an almost moral dimension and situates itself between research, teaching and reform. This approach is particularly favored in those parts of the world where contemporary art has an explicit role in processes of political change, while exhibitions and cultural institutions are urged to contribute to the transformation process. One such region is Central Eastern Europe, where, especially in the 1990s following the fall of communism, a new curatorial practice began to be shaped. Politically engaged art was promoted as an attribute of the new democratic society and a sign of the openness of the public sphere, where art was given a prominent role in expressing the new democratic values.

The second dominant approach emphasizes the idiosyncratic character of curatorial practice and resembles the act of connoisseurship. The curator is not assigned the tasks of a preacher, but of an arbiter of taste. His or her individual preferences and hierarchies of values play crucial roles in exhibition making, and individualism becomes the dominant mode of expression. Curators can express their personal politics rather than comment on issues relevant to the current political situation, while various cultural contexts are emphasized, not necessarily answering the questions of the here and now. This curatorial individualism can be perceived as a liberating experience, especially against the ideological dogmas of the contemporary world, but often risks becoming self-centered and solipsistic. Curators produce their individual mythologies, while exhibitions resemble stage sets and theatrical performances or complex, but self-centered, writings, expressed in the new 'exhibitionary order'.

praxis, razgovarali o tome kako se uopće konstruira javna sfera, kako se oblikuju odnosi unutar nje, te kako danas govoriti o demokraciji i politički djelovati.

KP: Iako se pojam javne sfere pojavljuje još kod Habermasa 1962, u posljednjih 40-ak godina svjedočimo značajnom porastu interesa za problematiziranje i teorijsko razmatranje tog koncepta. Kako to da se tematika javnog prostora i javnosti javlja baš 1970-ih, i to u kontekstu marksističkih razmišljanja, zatim se provlači kroz 1980-e i 1990-e, a čini se da je još uvijek prilično aktualna?

OM: Javnost je, na određeni način, uvijek bila tema protestnih pokreta. Čak se i u tradicionalnim radničkim pokretima radilo o zauzimanju javnog prostora – primjerice, 1. maj, praznik rada, postavio je pitanje zauzimanja javnog prostora i vidljivosti radnika unutar njega. No, nije se radilo samo o vidljivosti već i o transformaciji sfere prometa u političku sferu. Ovdje se pojavljuju dva poimanja javnosti – s jedne strane, kako bi rekao Rancière, policija, odnosno javna sfera u kojoj su protok i cirkulacija prometa i dobara ne samo regulirani već i ograničeni; s druge strane, politički trenutak djelovanja koji opstruira cirkulaciju (primjerice, demonstracija) u kojem se pojavljuje drugačija javnost – ne više javnost protoka dobara i prometa, već

politička javnost. Stoga je politički medij par excellence upravo barikada, kojom se kroz povijest revolucija i društvenih prosvjeda ulica uvijek transformirala u političku sferu blokiranja uobičajenih tokova cirkulacije. Ono što prosvjed čini jest proizvodnja javnosti u političkom smislu putem različitih strategija i načina opstrukcije. To je oduvijek bila strategija emancipacijskih pokreta. Čak je i danas, ako pogledate sjevernoafričke zemlje ili arapski svijet, ulični prosvjed glavni politički alat za rušenje vlade ili neki sličan cilj.

KP: Javna sfera, dakle, nije nešto unaprijed zadano, već ju možemo promatrati kao kolektivni proizvod koji se stvara djelovanjem, pregovaranjem, konfliktima. U predavanju ste spomenuli 'stratešku konstrukciju kolektiviteta'. Kako se konstruira kolektivitet unutar javne sfere?

OM: Kao prvo i najvažnije, politika je po definiciji kolektivna, kao što je već Lenjin znao. Ako je individualna, onda nije politika. Jasno, postoje različita shvaćanja politike koja uključuju, primjerice, određene oblike subjektivacije koji se dotiču pojedinca. Takve se politike pregovaraју kroz ono što bi Gramsci nazvao konstrukcijom zdravog razuma, *senso comune*, te koje infiltriraju same načine subjektivacije pojedinca. Uostalom, može se reći da je i sama ideja individualnosti tek jedan od modela

Both of these approaches result in different practices of exhibition making. In the first case, an exhibition understood as a collection of objects shown in the clearly defined premises of an art institution is often rejected in favor of more socially engaged acts in the public sphere. If, however, the traditional model of an exhibition is chosen, it often has a didactic character and the works on show are accompanied by too much commentary. The abundance of didactic materials recalls Peter Vergo arguments about 'contextual exhibitions', where the object has little intrinsic significance, but is 'a token of a particular age, a particular culture, a particular political or social system, as being representative of certain ideas or beliefs'. In the second approach, where the exhibition is a preferred mode of expression, its logic is often intrinsic and the objects are left without too much explanatory material. To quote Vergo again, in such 'aesthetic exhibitions' the object itself is of paramount importance. 'Understanding' is essentially a process of private communion between ourselves and the work of art; we are supposed merely to 'experience' it.³⁸ Most importantly, if either approach is taken to extremes, the actual artwork may disappear completely. In 'contextual exhibitions', anything can be exhibited if it fits the logic of the presentation, and the curator is not obliged to remain within any limits. Therefore, the exhibition can become a collection of labels, while curating can be equated with any form of social or political action. In 'aesthetic exhibitions', the artwork can remain silent and dominated by the idiosyncratic concept of the exhibition, hence the act of its personal 'experience' by the viewer – which is not subservient to the exhibition context – is difficult to define.

These relations between curating and the importance of an artwork are deeply rooted both in broader cultural transformations of the notion of art and its role in society, but also in the evolution of contemporary art history,

38 Vergo, 2000, pp. 48–49.

subjektivacije, koji se rađa u moderno ali i postfordističko doba kada taj autonomni, kreativni pojedinac postaje dominantni model subjektivacije. Osim ovih i nekih drugih mogućnosti uporabe koncepta politike (npr. fu-koovski način razmišljanja o politici subjektivacije), možemo i na 'uobičajeniji' način govoriti o politici. Ja zapravo tvrdim kao treba rehabilitirati naše fenomenološke utiske o političkom djelovanju kakvo poznajemo i koje prakticiramo. Postojao je određeni trenutak kada su različiti oblici mikropolitika bili rehabilitirani (primjerice, feminističko shvaćanje privatnog kao političkog). Mikropolitika je uspjela pobuditi svijest o tome da je političko također i ono što je upisano u svakodnevicu pa ga stoga ne percipiramo uvijek kao političko. Mislim da danas to svi shvaćamo. No, trebamo ići dalje i ponovo rehabilitirati politiku.

KP: Zalažete se za 'minimalnu politiku'. Što za vas znači taj koncept te kako danas uopće politički djelovati?

OM: Kad govorim o minimalnoj politici, radi se o provođenju politike kakvu poznajemo, ali ne nužno velike, grandiozne politike. Može se raditi i o vrlo malim razmjerima, recimo, ako se ljudi okupe i prosvjeduju na ulici, čak i ako ih je samo troje, to je također politika. No kako bismo mogli razlikovati sve te oblike politike, potrebno je odrediti neke kriterije.

Jedan od kriterija je organizacija, a drugi strategija. Ako govorimo o nekoj vrsti djelovanja, legitimno je zvati ga političkim u smislu koji bih želio rehabilitirati, u smislu minimalne politike, u slučaju ako postoji neki oblik organiziranja - ne nužno uspješnog - to može biti i jako loš način organizacije. Isto je sa strategijom. Političko djelovanje je strateško po definiciji, kao što znamo od vremena Machiavellija - strateško je jer bi u suprotnom bilo nemoguće ostvariti određeni cilj ili formulirati određeni zahtjev. Kako biste naveli nekoga da ispuni vaš zahtjev, potrebno je razviti strategiju, više ili manje svjesno, no ona će nužno postojati jer ćete se uvijek susretati s preprekama i djelovati na nestabilnom terenu koji je oblikovan asimetričnim odnosima moći i subordinacije. Da biste zaobišli te oblike moći ili ih slomili, uzdrnali asimetrične odnose, morate imati strategiju. Politika zato mora biti strateška u smislu da ujedno mora biti kolektivna, kako bi se moglo uspostaviti onome što Ernesto Laclau i Chantal Mouffe nazivaju 'lancem ekvivalencije'.

Nije dovoljno da pojedinac djeluje politički ni da postoji jedan cilj koji bi vrijedio samo unutar vrlo zatvorene ili 'samogetoizirane' skupine. Da biste bili uspješni potrebno je proširiti vlastiti zahtjev, pridobiti što više ljudi na svoju stra-

which began in the 1970s.³⁹ The impact of semiotics resulted in the total semiotisation of reality, while humans are to be perceived as 'semiotic beings'. The artwork inscribed in the semiotic world lost its privileged or exceptional status and was defined by its capacity for representation. In the 1980s, New Art History questioned further the cultural status of art and focused on materialistic, contextual and ant-formalist approaches. It promoted the perception of artworks as historical sources and as objects which performed historically variable functions, religious, aesthetic, political or mimetic. The advance of post-structuralism in the next decade promoted the study not of art but of representations and the cultural politics of art institutions and their founders. The reaction to these changes focused on the recuperation of the art work by hermeneutics, which looked especially to painting and its unique iconic sense, defined as different both from reality and from language. A new chapter in study of images was opened by Hans Belting and his *An Anthropology of Images*, published in 2001, where the anthropological approach allowed him to show the continuity between image, body and place, therefore strengthening the non-canonical approach to art while trying to preserve its different status within the material world.

While the transformations within art history can be seen as the source of curatorial practice, it is crucial to remember that art historians do not possess the same means of expression as curators. Therefore, the process of exhibition making operates within a different register and allows the overcoming of problems typical of art history, which is based on the written word and largely confined to academic, mostly elitist circles. On the one hand, an exhibition is an event which happens within the public sphere, even if access to it is restricted, and therefore consciously has to reflect on the social and political contexts which surround it. The arguments of New Art Historians are

39 Bryl, 2008.

nu – u suprotnom govorimo o čistom obliku politike identiteta ili jed-noprobemske politike koji je nužno samoporažavajuć. Gilles Deleuze ima ideju postajanja manjim, no ja, kao gramšijevac, tvrdim da u politici nije dobro imati strategiju postajanja manjim već da treba težiti postajanja većim, uvećati vlastitu poziciju. Iz tog je razloga, i tu se vraćam na vaše prethodno pitanje, potrebno imati strategiju i organizaciju, uspostaviti neku vrstu kolektiviteta te imati sklonost prema proširivanju vlastite pozicije i zahtjeva.

KP: Unutar suvremene političke teorije može se primjetiti nezanemariva preokupacija, s jedne strane, politikama (politics), a s druge, političkim (the political). Kontinuitet promišljanja političke razlike vuče korijene još od Carla Schmitta, a preuzimaju ga brojni teoretičari, uključujući vas. Kako se smještate u tu tradiciju?

OM: Schmitt uvodi pojam političkog kasnih 1920-ih, zatim ga preuzimaju Ricoeur, Nancy i Lacoue-Labarthe, Badiou... Danas je diferencijacija između politike u tradicionalnom smislu, la politique, i političkog, le politique, postala udomačeno mjesto unutar (kontinentalne) političke misli. Ono što je meni zanimljivo je ne toliko način na koji pojedini teoretičari definiraju politiku i političko, s pozitivnim sadržajem kojeg im pripisuju, koliko činjenica da svi oni osjećaju potrebu,

ili čak obavezu, da uopće uvedu tu razliku. Pretpostavljam da razlog leži u tome što je tradicionalno shvaćanje politike u određenom historijskom trenutku jednostavno postalo nedostatno jer smo ušli u post-fundacionalističko doba u kojem je postalo jasno da društvo nije izgrađeno na čvrstim temeljima (kao što je, primjerice, feudalno društvo bilo – ili su barem ljudi tako mislili). Ne radi se o tome da osnove ili temelja nema, već da su – riječima Judith Butler – kontingentni. To znači da temelja ima ali da nisu fiksni, odnosno da bi društvo moglo biti utemeljeno i na druge načine. Kontingencija označava proces neprekidnog polaganja novih temelja i kultiviranja starih, ali i borbu oko pitanja na koji bi se način društvo trebalo uspostaviti. Čim smo to osvijestili, postalo je jasno da je pitanje uspostave društva nešto što ima puno širi utjecaj, nešto što treba teoretizirati u širem smislu nego što je to tradicionalna politička misao činila. Jer ako imamo vrlo usko shvaćanje politike, politike kao društvenog podsustava, nikad nećemo dotaknuti osnovnu dimenziju uspostave svih društvenih odnosa. Prema tome, potreban nam je drugačiji koncept kako bismo zahvatili taj trenutak utemeljenja, koliko god on prolazan bio, jer se društvo mora uvijek iznova uspostavljati. No, da bismo uhvatili taj ontološki trenutak, potreban nam je koncept političkog.

therefore built into the structure of exhibition making and do not have to dominate the exhibition itself. On the other hand, an exhibition is based on the personal experience of an artwork and does not have to rely on a highly difficult process of translation of its visual or any other structure into words, which is the demanding task of art history. By definition, within an exhibition, an art work does not need to render its uniqueness with the aid of language. Therefore, an exhibition avoids the contradictions between word and image which may hinder hermeneutical interpretations or even make them incomprehensible.

I would therefore argue that the particular status of exhibitions is based on the presentation of artworks which are the major medium both of expression of individual ideas and communication with the audience. The exhibition needs to be based on the broadly defined aesthetic experience built into the artworks, as it constitutes the specificity of the exhibition, but without escaping into the domain of 'relational aesthetics' and its non-artistic connotations. Therefore, exhibition making can benefit from the traditional analytical tools of art history, such as a formalist analysis of an art work or iconography, to build correspondences between the artworks themselves. Instead of focusing on representation-ideology-authorship as promoted by New Art History and post-structuralism, it needs to reevaluate the artwork-content-artist relation. The exhibition also avoids the fundamental problems of hermeneutics as, instead of translating images into words, it can build complex relations between the artworks using their own language as their visual aspect or any other physical aspect that is at the curator's disposal. Hence the artwork becomes the principal element of the exhibition and its only medium. While this approach allows the uniqueness of the artwork and its self-reflexive character to be emphasized, it also opens it to a set of interpretations during the process of viewing. An exhibition based on artworks is not detached from reality, as it necessarily happens in particular circumstances, but most importantly revives the importance of the individual viewer and his or her perceptions of the show. Avoiding both an overtly ideological and solipsistic mode of curating, the carefully built network of

KP: Znači, smatrate da je postojanje političke razlike nužno?

OM: Smatram da je danas nužno. Gdje se razlika urušila, gdje ljudi misle da mogu provoditi čistu politiku političkog, obično se javlja svojevrsna fašistička fantazija neposredne uspostave, ili čina koji mijenja sve, kako bi to rekao Žižek. Ne možete imati političko u čistom obliku, ono uvijek mora biti posredovano kroz politiku i političko djelovanje. S druge pak strane, ako imate samo političko djelovanje bez ideje političkog, imate tradicionalnu ideju partijske politike u kojoj se gubi svaka dimenzija 'konfiktualnosti'. Iz tih je razloga opasno odustati bilo od jedne, bilo od druge strane političke razlike.

KP: Ako govorimo o činu uspostavljanja demokracije u kontekstu Francuske revolucije, ključan događaj možemo pronaći u dekapitaciji Luja XVI čime je dokinuta pozicija transcendentne legitimacije, odnosno, ispražnjeno je simboličko mjesto moći. Referirajući se na taj događaj, u svojoj knjizi *Post-Foundational Political Thought...* govorite kako se 'nerazriješena predstava izvodi na praznoj pozornici - no teatar moći nije napušten'.

OM: Slijedeći Leforta, smatram da u demokraciji pozicija moći ostaje prazna, tj. da može biti zauzeta samo privremeno. Poanta je u tome da je demokracija režim samoalijenacije iz razloga što se simbolički i institu-

cionalno ističe kako je pozicija moći prazna, kako nema čvrstih temelja društva, te stoga moramo te temelje uvijek iznova uspostavljati. Upravo je prihvaćanje kontingentne prirode društva ono što razlikuje demokraciju od drugih oblika političke uspostave. Francuska revolucija kakvom ju opisuje Lefort živi i danas, samo je proširila svoj horizont. Iako neki teoretičari govore o postdemokraciji (recimo Colin Crouch, ali i Rancière), ja tvrdim kako se još uvijek nalazimo unutar demokratskog horizonta jednostavno zato što nismo u mogućnosti konceptualizirati neku alternativu historijskim, kontingentnim i imaginarnim horizontalnim temeljima demokracije, a to su načela slobode, jednakosti i solidarnosti. Kako zamisliti emancipatorsku politiku bez pribjegavanja tim načelima? To nije moguće, nitko nema odgovor na to pitanje - čak ni Žižek, koji smatra da možemo iskočiti iz demokratskog horizonta budući da je demokracija komplicitna s kapitalizmom. Usprkos tome što su se historijski pojavili istovremeno i što oboje spadaju u projekt emancipacije buržoazije, demokracija i kapitalizam - kao što je još Lefort znao - stoje u kontingentnom odnosu. Nije dovoljno tvrditi da je demokracija jednostavno superstrukturni element kapitalističkog temelja - što je najtrivijalniji i najvulgarniji oblik marksizma. Tako zapravo Žižek gleda na svijet. Ono o čemu bi

correspondences between the works allows the viewer to evaluate it in their own way, as all the necessary evidence is placed before their eyes or any other senses. At the same time the curatorial message inscribed in the selection of works does not disappear and becomes an obvious reference point, so the viewer is not left alone with a set of randomly collected objects. In reference to hermeneutics, one may speak of a reappraisal of the phenomenal status of an artwork, which gives the viewer the utmost freedom to discover its message and, therefore, that of the exhibition itself. Thus the exhibition becomes a space for open debate, rather than a mode of teaching or curatorial self-expression. Within this set of theoretical premises, the exhibition can become a relevant mode of public debate, as the means for its understanding are available to each viewer, so the curatorial message can be evaluated in situ, so while visiting the show the very debate can develop and lead to conclusions. This approach is also a mode of reappraising art as a particular domain of human culture, which cannot be compromised or associated with other spheres of the material world. Hence the exhibition can reinstate its place within society, showing the importance of art and the impossibility of replacing it, either with commodities or ideology.

Notes

– Mariusz Bryl, *Suwerenność dyscypliny. Polemiczna historia sztuki od 1970 roku (The Sovereignty of a Discipline: a polemical history of art since 1970)*, Wydawnictwa Naukowe PWN, Poznań, 2008.

– Peter Vergo, The Reticent Object, in: *The New Museology* (ed. Peter Vergo), Reaktion Books, London, 2000, pp. 41–59.

trebali razmišljati je kako proširiti demokratski horizont, kako iznova definirati načela slobode, jednakosti i solidarnosti, te pokušati zamisliti drugačiju demokraciju.

KP: Možemo li onda reći da demokracija zapravo znači da nijedna od javnih sfera ne pokušava sebi pripisati status metasfere te da je njihovi nesvodivi pluralitet institucionalno priznat?

OM: Ovdje se ne radi toliko o pitanju je li određeni režim ili društvo izgrađeno na čvrstom temelju – jer nijedno društvo nije. Bitnije je da li je ta činjenica, kao što kažete, institucionalno priznata. Demokracija je zapravo naziv za institucionalizaciju konflikta, za prihvaćanje kontingencije, i za nužnost kontingencije u prihvaćanju činjenice da se instanca koja zauzima položaj moći, odnosno temelja, neprestano mora dovoditi u pitanje jer nitko ne može zauvijek zauzimati taj položaj. Postoje institucije koje nam pružaju tu simboličku dimenziju, pa čak i one 'najdosadnije' i najtradicionalnije, poput, recimo, institucije političkih izbora. One nam otkrivaju da suveren – narod – nije netko tko je prisutan kao volontaristički, metafizički subjekt, već netko tko se može otkriti samo kroz vlastito odsustvo. U samom trenutku izbora, navodi Lefort, supstanca ljudi biva zamijenjena brojevima. Izbori nam tako pokazuju da ljudi ne posto-

je – osim kroz brojeve. Tek se nakon izbora (primjerice, kada komentatori ili novinari objašnjavaju što Glasač želi) metafizički subjekt vraća. No u trenutku samih izbora, glasač je isključivo tek neki oblik numeričkog odnosa. Izbori ne predstavljaju, na simboličkoj razini, volju ljudi u njezinoj neposredovanoj emanaciji, već funkcioniraju kao uprizorenje fragmentacije, podjele i konfliktualnosti društva.

KP: U svom predavanju govorili ste i o konceptu 'javne sreće' Hanne Arendt. Riječ je o ideji koju Arendt povezuje sa slobodom i ravnopravnim sudjelovanjem svih građana u raspodjeli moći. Kako je moguće ostvariti ili iskusiti javnu sreću?

OM: Arendt je tu ideju razvila iz svog bavljenja američkom revolucijom, tvrdeći kako je na samom početku postojao iskren zahtjev za javnom srećom koji je, doduše, ubrzo bio izobličen u zahtjev za potragom za individualnom, a ne javnom srećom. Riječ je o sreći koja proizlazi iz političkog djelovanja koje je uvijek kolektivno, o uprizorenju javnosti i javnog. Političko djelovanje je uvijek performativno, i Arendt daje nekoliko primjera iz performativnih umjetnosti koje su same sebi svrhom, u kojima je sama izvedba ujedno i cilj. Ta vrsta djelovanja uključuje određenu afektivnu dimenziju koju Arendt u jednom intervjuu naziva 'zabavom'. Mislim da

Saša Nabergoj na mednarodni konferenci Uporabno razstavljanje

Okrogla miza ob desetletnici kuratorskega programa ECM dunajske Univerze uporabnih umetnosti, 10. in 11. 5. 2012, Univerza uporabnih umetnosti Dunaj, Oskar Kokoschka-Platz 2, Dunaj

ECM, magistrski študij kuratorstva v okviru Univerze uporabnih umetnosti na Dunaju, je ob svoji desetletnici organiziral mednarodno konferenco z naslovom *Uporabno razstavljanje*. Konferenca, ki je potekala 10. in 11. maja 2012 v prostorih Univerze, so se udeležili številni mednarodno uveljavljeni strokovnjaki: Suzana Milevska, Peter Weibel, Barbara Steiner, Erwin K. Bauer, Martin Krenn, Marion von Osten, Kristina Leko idr., povabljeni pa je bila tudi Saša Nabergoj, vodja Sveta umetnosti, šole za kustose in kritike sodobne umetnosti, ki je eden izmed programov SCCA-ja, Zavoda za sodobno umetnost — Ljubljana.

Sodelujoči so v svojih predavanjih in diskusijah tematizirali zgodovino razstavljanja, ki je zgodovina različnih med seboj prepletajočih se interdisciplinarnih praks v polju vizualne umetnosti, v katerem so oblika in pomen, kulturna produkcija in njena vloga v družbi tesno povezane. Razstave zato ohranjajo zahteve in tradicije uporabnih umetnosti, vendar jih tudi revidirajo in aktualizirajo. Z obzirom na trenutni proces reformulacije pojma "uporaben" je namreč bistvenega pomena, da se temeljito preuči zahteve in potrebe muzejev in razstav. Posebej je potrebno izpostaviti razprave, ki so povezane z demokratizacijo, sodelovanjem, intervencijo, utopijo in proizvodnjem znanja, kar se



je to fascinantna ideja. Danas politiku obično smatramo dosadnom i zamornom – ne čini se da se političari zabavljaju, zar ne? No ako pogledamo suvremene ulične prosvjede, možemo vidjeti da u nekim pokretima ljudi zaista djeluju kao da se zabavljaju. Ta dimenzija je vrlo bitna. Potrebno je reintegrirati zabavu u politički vokabular.

KP: Kad govorimo o konstruiranju kolektiviteta unutar javne sfere, da li je moguće povući neke paralele između arendtovskog shvaćanja javne sreće i Jean-Luc Nancyjevog koncepta su-bivanja, odnosno singularno pluralnog bitka?

OM: Poveznicu između Arendt i Nancyja – i to je također mjesto na kojem sam kritičan prema oboje – možemo naći na razini razmišljanja o politici. Kod Arendt je to zajedništvo ili socijalnost, a kod Nancyja singularna pluralnost, ili pluralna singularnost. Singularnost je jedan od ključnih pojmova poststrukturalističke političke misli prema kojem sam osobno pomalo skeptičan jer smatram da ima tendenciju eticizirati politiku, pretvoriti je u etičko pitanje. Tu je i pitanje poštovanja singularnosti... čini mi se da u singularnosti kao takvoj ne postoji nešto što bi trebali poštovati. Također, mislim da postoji unutrašnja strukturalna podudarnost između koncepta singularnosti i koncepta apsolutnog. Historijski, no

rekao bih i logički, radi se o istom konceptu. Apsolutan znači da nisi povezan ni sa čime drugim i stoga se ne možeš uspoređivati, odsječen si od odnosne mreže. Isto je sa singularnošću. Ako imamo dvije singularnosti, one ne mogu biti iste vrste – moraju biti potpuno različite po prirodi. U oba se slučaja susrećemo s istim problemom. Ovdje je zapravo očita teološka pozadina. Da bi Bog bio svemoguć, odnosno apsolutan, on mora biti singularan – samo jedan bog, znači, može biti svemoćan. Zbog te podudarnosti između singularnog i apsolutnog smatram da je pomalo nedosljedno što su teoretičari singularnosti vrlo kritični prema apsolutnom. Da se vratim na Arendt. Politika se događa kada ljudi počnu djelovati zajedno, no ipak, iako djeluju zajedno, čine to pod premisom da djeluju kao singularnosti. Za Arendt, u političkom djelovanju konstrukcija kolektiviteta stricto sensu ne nastaje tamo gdje bi se, u krajnjoj liniji, individualnost ili singularnost rasplinula. Iako ovo možda zvuči simpatetički, predstavlja opasnost isključivanja samog pojma konflikta ili antagonizma iz cijele situacije. Jer čim imate antagonizam, možete se postaviti protiv nekog vanjskog neprijatelja – ali čim mu se suprotstavite, ne možete više djelovati kao singularnost; morate uspostaviti odnos s drugima koji također djeluju protiv tog neprijatelja. Prema tome, oni su manje od singu-

nanaša predvsem na vprašanja oblikovanja razstav in ravnanja s predmeti. (program konference - KLIK)

Udeleženci okrogle mize z Amer Abed, Martinom Krennom in Sašo Nabergoj so se glede na to, kateremu predavatelju se želijo pridružiti, razdelili v tri skupine. Na začetku svojega predavanja z naslovom *O kuratorskih intervencijah* je Saša Nabergoj želela osvetliti kontekst in okoliščine sveta umetnosti v katerem deluje že dvajset let, zato je predstavila programe SCCA-ja, s posebnim poudarkom na Svetu umetnosti in Studiu 6, ki je tudi primer njene kuratorske prakse. Nadaljevala je s predstavitvijo primera, ki je bil nato osnova za debato: Laboratorij kuratorskih praks, v katerega je bil preoblikovan deseti letnik tečaja za kustose. Zamišljen je bil kot (plodno) okolje, v katerem bi sodelovali raznoliki, v okolju sodobne umetnosti že uveljavljeni, posamezniki, zato so bili k sodelovanju povabljeni nekdanji tečajniki in



seminarci Sveta umetnosti. Skupno raziskovanje sedmih izbranih in razmišljanje ob snovanju zaključnega dogodka je bilo nadgrajeno z analizo in refleksijo preteklosti Sveta umetnosti, hkrati pa je Laboratorij služil tudi za sprotno preverjanje njihovega delovanja in prevpraševanje idej celotne kuratorske scene pri nas. Eden izmed ciljev Laboratorija je bilo namreč tudi iskanje novih oblik dela, načinov sodelovanja in komunikacije med protagonisti v svetu sodobne umetnosti. Program je bil izjemno kompleksen: med drugim so pripravili dve okrogli mizi, ki sta pripeljali skupaj tako rekoč vse ključne prota-

goniste kuratorstva v slovenskem prostoru v preteklih 40 letih. Laboratorij se je sklenil dvakrat, z enotedenskim projektom z naslovom *LabSUs* — Plat-

larnih biča, njihova singularnost se reducira. Ako razmislite o ontologiji koju Nancy predlaže, naići ćete na isti problem. I sam Nancy kaže da je socijalna, a ne politička, ontologija ta koja nam ne daje sliku osnove postojanja, a ne politike. Ovdje imamo, kao kod Arendt, pluralitet (singularnih) biča, no ne postoji način za uspostavljanje kolektiviteta bez uvođenja pojma konflikta ili antagonizma. I tada nema singularne pluralnosti ili pluralne singularnosti, već se djeluje unutar nemogućeg rascjepa, međuzida – ne između singularnog i apsolutnog, nego između partikularnog i univerzalnog. Na ovaj način i Laclau definira politiku, u gramšijevskoj tradiciji: uvijek se radi o nekoj partikularnosti koja preuzima zadatak utjelovljenja odsutnog univerzalnog. Partikularnost nikad neće dorasti zadatku da postane istinski univerzalna, stoga je univerzalno na neki način prazno i nemoguće, no ipak moramo – kao partikularni akteri – nužno težiti univerzalnijoj politici.

KP: Spomenuli ste antagonizam. Laclau i Mouffe koriste taj termin kako bi označili odnos između društvenog identiteta i konstitutivnog izvanjskog koje sprečava njegovo upotpunjavanje, razotkrivajući fragmentarnost i nestabilnost svakog totaliteta. Slažete li se da u osnovi društvenog leži negativnost, razdor?

OM: Naravno, pretplaćujem se na tu te-

oriju. Mislim da je tvrdnja da 'društvo ne postoji' jedno od najvažnijih dostignuća društvene misli, iako Laclau i Mouffe nikad to nisu baš tako formulirali (mada im se pripisuje). Zapravo je to rekla Margaret Thatcher misleći na to da društvo ne postoji, već samo pojedinci i obitelji. To, očigledno, nije ono na što se Laclau i Mouffe referiraju. Njihova tvrdnja glasi da je društvo kao totalitet nemoguće, ali da – i ovo je postfundacionalistička poanta cijele priče – iako je nemoguće, ono je nužno. Potrebna nam je neka ideja totaliteta, čak i ako je ne možemo ostvariti. Političko djelovanje uvijek je pokušaj konstruiranja horizonta totaliteta, ili kako to Laclau naziva, nemogućeg objekta društva. Društvo tako ostaje krajnje nužan koncept u političkoj misli, no ispraženjen je od bilo kakvog pozitivnog sadržaja. Promišljanje društva na ovaj način u mom slučaju nije rezultat izravne linije utjecaja, više bih rekao da to jednostavno leži u zraku i pojavljuje se u radu brojnih teoretičara (npr. kod Niklasa Luhmanna ili Bruna Latoura). Ovdje vidim određenu analogiju s političkom razlikom, koja je također postala ključna komponenta političke misli.

KP: Kako društvo uspostavlja vlastiti identitet te koju ulogu pritom igra konstitutivno izvanjsko? Kako se to izvanjsko – koje istovremeno izmiče reprezentaciji i nužno je za formi-

forma kuratorjev, umetnikov, piscev in teoretikov v Galeriji Škuc junija 2007 in z razstavo *LabSUs osebno/osobno* v Mestni galeriji v Labinu oktobra istega leta. To sta bila dva različna načina udejanjanja ene kuratorske prakse: v Galeriji Škuc so kustosi z nenehno navzočnostjo in z intenzivnim večplastnim javnim, pol-javnim in internim programom v teden trajajočem zamahu prikazali kuratorski vsakdan; v Labinu so svoj kuratorski kredo izpovedali z izborom umetniških del in individualno kuratorsko izjavo.

Saša Nabergoj je za tečajnike namenoma vzpostavila precej ohlapen okvir, ki je dovoljeval, pričakoval in celo zahteval veliko mero angažiranosti in samo-iniciative vseh udeležencev, saj se je od njih pričakovalo, da bodo dinamično srečanj in organiziranih javnih dogodkov prilagodili intenzivnosti svojih lastnih raziskav na že omejenih področjih. Laboratorij je bil namreč eksperiment, posledica dolgotrnega raziskovanja vsebinskih in formalnih možnosti kuratorske šole, zato je bil kot tak zamišljen kot prevpraševalec tradicije, utečenih formatov ter iskalec novih modelov. Eksperiment, analiziranje med samim delom, namreč omogoča povsem nepredvidljive, inovativne rezultate, do katerih z delom po bolj utečenih strukturah ni mogoče priti. Seveda pa ravno zaradi tega prinaša tudi toliko večje tveganje.

Iz današnje perspektive je moč najti v celotnem Laboratoriju mnogo napak, ki so imele celo skupni imenovalec: premajhno refleksijo forme dogodka, ki je zahteval aktivno sodelovanje udeležencev. Tudi predpostavka, da se bodo umetniki voljni pogovarjati o svojem delu s sedmimi kustosi, se je tekom projekta *LabSUs* izkazala za povsem utopično. S formatom *Lapsus* v Škucu so želeli pokazati intenzivnost svojega kuratorskega dela, vendar je ob istoča-



ranje sustava označavanja – očituje i eruptira u sam sustav, tj. društvo? **OM:** Ovdje se na određeni način zadržavamo kod Laclaua i Mouffe i njihove teorije hegemonije, te Laclauove teorije označavanja. Oni razvijaju, rekao bih, političku teoriju označavanja. Obično se preko toga prelazi zato što nosi sa sobom vrlo radikalne implikacije – mislim da čak ni sami Laclau i Mouffe ne vide jasno implikacije vlastite teorije. Ukratko, oni smatraju da je za postojanje smisla potrebno imati sistematičnost, sustav razlika u sosirovskom smislu; no kako bi se smisao formirao, potrebne su ne samo razlike već i sistematičnost tih razlika – ne možete imati psihotični svemir u kojem sve razlike samo plutaju uokolo. Iz tog je razloga za uvođenje sistematičnosti potrebno nešto što nije razlika, nešto što je potpuno drugačije prirode, nešto konstitutivno izvanjsko tom sustavu – i to je ekvivalencija. Glavni provoditelj ekvivalencije, tj. onoga što uspostavlja sistematičnost sustava razlika, je antagonizam. Samo se povlačenjem granice prema konstitutivnom izvanjskom (koje djeluje kao negativna prijetnja pozitivnom identitetu svih razlika s unutrašnje strane) može proizvesti određena vrsta sistematičnosti, i ne samo nekog oblika političkog označavanja, već – i tu dolazimo do radikalnih implikacija teorije – bilo kojeg oblika označavanja. I tako na rubu lingvističkog

zaokreta u političkoj teoriji dolazimo do opće ontologije – opće zato što teorija označavanja mora vrijediti ne samo za lingvističko već i za svako društveno značenje. Po shvaćanju Laclaua i Mouffe, svi društveni odnosi su diskurzivni, i zato ono do čega dolazimo nije samo teorija označavanja nego društvena ontologija, jer je sam društveni bitak definiran logikom antagonizma. Ako se s ovim slažete, morate se složiti i da je društveno ontološki strukturirano putem antagonizama. Dakle, ideja antagonizma duboko je i neizbježno upisana u društvo, u našu društvenu stvarnost, u svaki oblik značenja. Jedini problem je u tome što nije uvijek prepoznatljivo kao antagonističko budući da sam trenutak uspostave i formiranja sustava značenja biva sedimentiran, tj. dolazi do rutinizacije, zaboravljanja podrijetla.

KP: Možete li navesti neki primjer?

OM: Svi oblici kulturnih ili društvenih identiteta. Uzmimo za primjer nacionalni identitet. On se sedimentira u smislu da ljudi počnu u određenom trenutku vjerovati u vlastiti nacionalni identitet – jer imaju putovnicu, različite običaje, rituale... isto se može reći za rodni identitet, i tako dalje. U slučaju nacionalnog identiteta proces možemo pratiti unatrag do trenutka uspostave nacije, mitološki ili ne, kad je nacionalna država uspostavljena historijski kao specifičan

snem snovanju končane razstave in pripravljanju vsakodnevnega programa, ki se je odvijal v galeriji Škuc, enostavno zmanjkovalo časa — posledica je bila dejansko prevelika produktivnost, dejstvo, da se kustosom kljub poskusom ni uspelo izviti iz zakoreninjenega razmišljanja v smeri — produkcije. Prav tako bi k resnični evaluaciji eksperimenta pripomogla končna publikacija z analizo celotnega procesa, ko so bile misli vseh udeležencev še sveže, vendar je za to zmanjkalo tako denarja kot entuziazma.

Kljub temu (ali prav zato) pa je bil celoten proces eden izmed najbolj zanimivih od vseh let Sveta umetnosti. Izkazalo se je, da je dragocenost Laboratorija v tem, da ga razumemo bolj kot platformo za ideje *in progress* in manj kot zaporedje številnih javnih dogodkov v določenem diskurzu.

— *Ekipa Sveta umetnosti*

oblik upravljanja – tada su postojale različite mogućnosti, ali, budući da je trenutak uspostave uvijek kontingentan, te su mogućnosti bile isključene. Činjenica da smo pripadnici baš ove a ne neke druge nacije pretpostavlja izvorni antagonizam, trenutak povlačenja granice. Dakle, taj inicijalni moment antagonizma upisan je u samo tkivo nacionalnog identiteta, no s vremenom biva sedimentiran – ljudi ga zaborave, počinju ga uzimati zdravo za gotovo, kao objektivnu prisutnost. Ono što je bitno istaknuti jest da je taj moment u svakom trenutku moguće reaktivirati antagoniziranjem određenog identiteta kroz prosvjed, rat, ili neki sličan način. Trenutak reaktivacije kontingentne prirode svake uspostave je upravo trenutak političkog.

**interview was made by the student of Kulturpunkt's Journalistic School – World of Art during Oliver Marcharts visit in Zagreb in the frame of the programme of the study visit – seminar What Comes after the Show? On post-representational curating.*

Curator is the One who Generates Ideas in Collaboration with Artists

— Saša Nabergoj: conversation with Clémentine Deliss

I wanted to talk about the beginning. You did a PhD in social anthropology. Afterwards you began to work as a curator, and after doing some exhibitions you set up an independent organ Metronome, a place for curatorial research with artists and writers. Could you tell me more about what you brought from anthropology to curating in the field of visual art, and about the shift from the 'classical' format of the exhibition to the publication as a curatorial project?

Well, I didn't begin studying anthropology; I studied art in 1977–80 in Vienna. And I already had a background in design work, because I did a lot of shoe design for my father who had a shop in London. So I was used to workshops. When I studied art in Vienna I realised that it required a lot of information and that I needed to find out more. I wanted to know about the underpinnings and the background of the works that artists were producing in the late 70s. So everything from late actionism, performance, experimental film and then through to conceptual work and early installation art. And all these led me to study social anthropology. I don't think I would have necessarily studied anthropology if it hadn't come from art practice and if there hadn't been the connections of conceptual artists to that discipline. Anthropology is similar to art history or other disciplines: it depends on the institute and who is teaching there. So I studied first in Vienna, which was very historical, then in London, where I finished my bachelor studies at The School of Oriental and African Studies and subsequently went on to do a PhD. Whereas the Austrian Institute began with 15th and 16th century anthropology and stopped at Durkheim, UK semantic anthropology went from Durkheim to post structuralism. I worked on an idea of interpretation, that which fuelled the desires of artists and fuelled the desires of anthropologists at a particular moment in time, the late 1920s in France. I discovered a magazine called *Documents*, which was produced in 1929–30 and edited by Georges Bataille – in 1986 few people knew about it – and I realised it was a key between the two areas of art practice and ethnology.

Krakow

Students from Ljubljana and Zagreb visited Krakow together on the study visit for which the programme was conceived by our Krakow partner - Jagiellonian University. In this historically and artistically vivid city we met with different actors in the field of contemporary arts and got acquainted with numerous institutions, art galleries, independent spaces and programmes. Study visit started with the visit to the Schindler Factory museum which reconstructs the history of the city in pre-war and war

period. Next to it situated MOCAK - Museum of Contemporary Arts Krakow opened in 2010, possessing and presenting huge collection of important art works of the second half of the 20th century. Except important public institutions such as MOCAK, Schindler Museum, Cricoteca - Centre for the Documentation of the Art of Tadeusz Kantor, National Museum and Gallery of Contemporary Art Bunkier Sztuki, we also visited smaller, independent, artist-run spaces dedicated to exhibiting contemporary arts, discursive spaces as well as commercial galleries. These spaces are AS Gallery, No Local Foundation, Art Agenda Now,



After completing the PhD, I quickly left the whole world of anthropology and went back to art. I felt that social anthropology was interesting in terms of the analysis of text and the reflexivity and semantic developments around the discipline itself – it was very self-critical, interested in the problems of methodology – but there was very little relevant information or approaches to visual culture and to the material object. So I went back into art. At the time I believed that a curator was someone who sets in motion a series of ideas together with artists within an exhibition space. I wanted to set up complex, unresolved ideas with artists. And the show I did in Graz and Vienna called *Lotte or the Transformation of the Object* was exactly like that. So it was an important exhibition that allowed me to research ideas using an exhibition space together with artists.

I initiated *Metronome* in 1996 after having worked in television production and done a lot of travelling. I became increasingly interested in the way the discourse of art in Europe was unable to retain its original borders between western Europe and north America. And I got interested in the global question. It was at that point that I began to travel more to Africa and realised that if exhibitions had at one point been research spaces that in the early 1990s they weren't enabling that kind of experimental research to take place any more especially if I wanted to work with artists who came from contextual environments with different histories and different backgrounds. So I came back to the idea of the organ, the organ as a way of working with artists and writers that enabled me to short circuit some of the fears around contextual knowledge. I decided at that point that I could get artists professionally interested in other artists if I managed to bring together the blueprints or the earlier phases of knowledge production together rather than the final works.

In a way, Metronome is a document of a specific period of working with specific artists and writers in a specific location. Would you agree that Metronome is a document of the development of your relationship with different artists, writers, and scientists? Why do you feel it is necessary to have a printed 'product'?

Goldex Poldex, New Roman, Starmach galler. Through the diverse selection of the spaces we visited our students got comprehensive image of the currents in the Krakow but also Polish contemporary scene, but also historical framework in which artists and actors of the scene work.

SVET UMETNOSTI

Poročilo s študijske ekskurzije v Krakov

SVET UMETNOSTI, šola za kustose in kritike sodobne umetnosti 2011/2013
Letnik 14

V sredo, 9. novembra 2011, se je program pričel ob 10.30 uri, in sicer v Krikoteki, Centru za dokumentacijo umetnosti Tadeusza Kantorja. Tadeusz Kantor (1915-1990) je še danes najbolj znan poljski umetnik dvajsetega stoletja – kot ga Poljaki sami imenujejo 'univerzalen', kajti njegovo ustvarjanje, ki se med seboj prepleta, je težko deliti v posamezne discipline. Ukvarjal se je s slikarstvom, poezijo, scenografijo, performansom, bil je igralec in režiser, ki je za uprizoritev svojih iger uporabljal igralce in rekvizite na enak način, kot je uporabljal barve v slikarstvu. Bil je tudi ustanovitelj Gledališča Cricot 2, s katerim je rušil meje tradicionalnega gledališča.

Krikoteka se nahaja v podzemnih prostorih, ki jih je avtor sam izbral za arhiviranje svojega dela. Zadnjih deset let svojega življenja je Kantor zavestno zbiral dokumentacijo svojega dela in želel, da bo v teh prostorih predstavljena naslednjim generacijam. V kleti so razstavljene fotografije različnih avtorjev (npr. Romano Martinis), ki so fotografirali njegove happeninge in predstave. Tu je reprezentirano tudi njegovo najslavnejše delo Razred mrtvih (1975), ki ilustrira mehanizem spomina – sekvence nerealnih podob, delčkov spomina, drznih hotenj, bolečih zamer, fragmentov stavkov, absurdnih situacij in komičnih drobcev iz preteklosti, ki jih poznamo tudi iz lastnih izkušenj. Človek je snovno bitje, z instalacijo pa avtor sporoča, da je snoven tudi naš spomin in domišljija.

Direktorica Krikoteke Natalia Zarzycko nam je predstavila tudi omejitve, s katerimi se srečujejo pri delu. Prostori v katerih delujejo so zelo majhni, primerni samo za razstavljanje fotografij in dokumentarnega gradiva. Zarzyckova tudi ugotavlja, da prav zaradi dokumentarne narave njihove razstave niso več zanimive v aktualnem umetnostnem dogajanju. Zato si želijo prenove Krikoteke. Obiskovalci, razen če se ukvarjajo z raziskovanjem Kantorjevega dela in življenja, se v center ne vračajo. Zato je v gradnji nova Krikoteka, kjer želi-

I always hope that *Metronome* won't become a book again. The important thing about *Metronome* is that I can control it myself and that my only responsibility is towards the artists and writers I work with. No one tells me that I have to do *Metronome* in this way or that, or that I should include certain people, or that I should have an editorial board, or that I publish regularly, or that it should have the same format it had before.

So I am always looking for another medium, another channel, another vector or, if you like, another **transducer**, something that will articulate an area of production that's taking place, and make it interesting or provide an angle for somebody else from somewhere else to want to know more about it. And so it really can take on any shape. And what is interesting is that my moving around has been the key to the different productions. However, each production whether it takes place in Scandinavia or Dakar or Tokyo, as recently, is not about reflecting on these locations. It just so happens that when I go there something happens in the relationships that I set up or that people set up with me that makes me want to develop an idea in that specific location. And then obviously I go to print. But if I am in a location where I don't feel the necessity, as was recently the case in Melbourne, then I can't do it. So *Metronome* is a document of my relationships with artists, and yes, if you look at the list of artists, it's pretty extensive.

I think that what is fascinating about this kind of work is that as you go along, you realize the variable speeds of different information circuits. You could argue that since 1984 and the exhibition *Primitivism in 20th century Art* (MOMA) – and that's now 23 years ago – we have been confronted with locations and modes of art production that we had never had to deal with before. If in 1984 we saw the death of the overarching model of formalist affinities in primitivism, in 1989 we were faced with *Les Magiciens de la Terre* and yet another perspective on gathering artists from different cultures. Following *Les Magiciens de la Terre*, you had a period of maybe five or six years when curators in the States and in France in particular tried to animate new interest, but on the basis of very naïve understandings not only of the develop-

jo postaviti bolj razgibano razstavo ter prirejati delavnice in predavanja. Snovalci novega centra upajo, da bo s tem dosežena ponovna aktualizacija Kantorja kot vsestranskega umetnika.

Po ogledu odlomkov Kantorjevih predstav in performansov smo si ogledali njegovo stanovanje in se mimo gradbišča nove Krikoteke sprehodili do depoja, kjer hranijo njegovo zapuščino.
– Nina Sotelšek

Skladišče se nahaja v bližini Moca-ka, kjer je bilo naše drugo postajališče tega dne. MOCAK – Muzej sodobne umetnosti Krakov smo si prvič lahko ogledali že ob koncu prvega dne naše ekskurzije v Krakov, ko smo odšli na otvoritev razstave Dunajski akcionizem – nasprotni pol družbe (kurator Stanislaw Ruksza). Predstavljena so bila dela iz zbirke Muzeja Essl iz Avstrije, v kateri družbeno angažirani umetniki prikažejo umetnost kot sredstvo nasprotovanja socialnim in političnim spremembam v 60-ih letih. Ogledali smo si slike, fotografije, videe umetnikov kot so Günter Brus, Otto Mühl, Herman Nitsch in Rudolf Schwarzkogler. Lahko smo si tudi ogledali razstavo Poljakinje Malgorzate Markievicz EU tekstili (EU tekstiles), nekakšno 'narodno nošo' prebivalcev EU. Kroj oblačil je v obliki črke E za pulover in U za hlače, blago pa je potiskano z različnimi motivi, vezanimi na posamezen narod.

Mocak je prva tovrstna ustanova na Poljskem, odprli so jo maja 2011. Zgrajena je na območju nekdanje Schindlerjeve tovarne, italijanski arhitekt Claudio Nardi je v svoj projekt stavbe vključil tudi ostanke nekdanje stavbe. Njen glavni namen je predstavljati sodobno umetnost ter njen pomen in vlogo, tako v Krakovu kot tudi v tujini. Izvaja številne mednarodne projekte, med njimi razne gostujoče razstave. Poleg razstavnih dejavnosti na področju sodobne umetnosti se ukvarja tudi z založništvom, raziskovanjem, konzervatorstvom, arhiviranjem in izobraževanjem na področju sodobne umetnosti.



Del muzeja je namenjen stalni zbirki MOCAK-a. Ta predstavlja veliko raznolikost pristopov, različnih medijev in interpretacij, ki se izražajo v sodobni umetnosti in jih predstavljajo eksponati zbirke. Večji del le-te predstavlja donacija sedanje direktorice muzeja. Na ogled so risbe, slike, instalacije, videi, fotografije in skulpture domačih ter tujih umetnikov.

ments of art in Africa but equally of new art tendencies emerging in Europe and the USA. Then since 1995 I guess you have an increasing acceleration of information coming through, but equally of the younger generation. After 23 years there is now a powerful new set of artists and practitioners that deal with the relationships between contact and documentation in different parts of world. In this context, *Metronome* is sometimes closer to a collective art work with a very idiosyncratic research methodology, and less and less like a catalogue or accessible form documentation.

You wrote in connection with Metronome about metalogue, about the relationship between the content of research and the structuring of it. Can you explain this a little?

I had heard about Gregory Bateson before because he was married to the anthropologist Margaret Mead. Gregory Bateson is a curious maverick figure rather like a polymath. Bateson's idea of the metalogue is based on the value of recursiveness, of knowledge looping back onto itself and in so doing enhancing the subject.

I guess the most interesting editions of *Metronome* are the ones that can actually do that. And one of the most interesting things for me when I travel is to locate a local organ from whatever period in time that allows me to develop a format through which to introduce a new debate that is local to the place where I have arrived. For example the new issue of *Metronome*, which is being produced in Japan and is based around art and education, is not taking up at what I thought it would. My original interest was in Japanese propaganda magazines from the 1940s. One particular propaganda magazine was called *Front* and it was produced in 16 languages including Burmese, Tibetan, Chinese, German, English, and was nearly entirely visual. It was produced right after the bombing of Pearl Harbour in print runs of nearly 80,000 copies. *Front* was both formally and conceptually interesting as a magazine that went beyond language. Yet the actual model for the new *Metronome* is not going to be as nostalgic as that. It is going to be from 2004! It's a yellow book that is

To zbirko smo si ogledali drugi dan. Najnovejši eksponat v zbirki je skulptura Miroslava Balka 7+1. To so veliki solni cilindri v betonskih nosilcih, 6 cilindrov je statičnih, 1 pa se vrti. Prvotno je bila skulptura namenjena finančni instituciji, cilindri pa naj bi predstavljali denar. Zanimivi so še Minimalizem iz Guantama Tomasza Bajera – železna kletka z zasilnim ležiščem in nekaj etniškimi oblačili ter instalacija Roberta Kušmirowskega Brez naslova, med strupom in zdravilom – različni predmeti in snovi, ki se uporabljajo v zdravljenju, ki pa so lahko ob nepravilni uporabi smrtne. Postavitev stalne zbirke je dinamična, nekatere razstavljene eksponate občasno zamenjajo z drugimi eksponati iz zbirke.

– Denis Volk

Po kosilu smo se siti (establišment institucij) in željni nečesa manj konvencionalnega odpravili proti Goldex Poldex-u. Goldex Poldex je ime, na katerega se referira mnogo umetnikov mlajše generacije in, ki ga je bilo tekom našega obiska pogosto slišati. Uporablja se skorajda kot sinonim za neodvisno kulturno-umetniško produkcijo v Krakovu. Gre za prostočasno dejavnost Simona Janeka, drugače priznanega umetnika, ki v večnamenskem prostoru za druženje prireja razstave umetnikov, projekcije filmov in pogovore s podobno mislečimi. Ker pa za-

radi nepričakovanih zapletov, razen zunanje fasade, nismo videli in izvedeli čisto nič drugega, je obisk trenutno najbolj aktualnega krakovskega underground prostora pustil predvsem grenak priokus.

Začetno nezadovoljstvo se je nehoti razširilo tudi na obisk prostorov skupine New Roman, ko smo ugotovili, da bomo sicer deležni ogleda notranjosti, le da tam ni bilo nič videti, saj je bil prostor v fazi priprave na novo razstavo. Skopa predstavitev Pavla Olszyskega in njegovega kolega v težko razumljivi angleščini ni pripomogla k izboljšanju razpoloženja, je pa pripomogla k naklonjenosti njihovi stvari – razumevanju njihove samoiniciative in problemov, s katerimi se soočajo mladi krakovski umetniki po končanem šolanju. Veliki muzeji in galerije, kot je npr. Mocak, namreč niso naklonjeni sodelovanju z mladimi in neuveljavljenimi umetniki, tako leti iščejo druge načine, kako priti do razstavnega prostora in se predstaviti širši javnosti. Štirje umetniki in umetnostni zgodovinar, ki sestavljajo skupino New Roman (ime izhaja iz imena najbolj uporabljanega sloga pisave Times New Roman) so tako, ob komaj omembe vredni denarni podpori mestne občine, najeli prazno stanovanje v eni od staromeščanskih hiš in ga spremenili v galerijo. V njej razstavljajo svoja umetniška dela, dela prijateljev in znancev, v prihodnosti

an artwork produced by the Japanese artist Masato Nakamura and it's called *Sleeping Beauty*. So with his permission I am basically producing a new version of his book. It will look the same as his book and that way will draw attention to what he has done and act as a metalogical translation of what we were doing in Tokyo in September through the *Metronome* think tank on art and education.

I see a turn here towards a slightly different direction than the one from the beginning when the first three issues of Metronome adapted the format of the Senegalese tabloid press. The others, like for example number 10 (based on a zine from Oregon), adapt formats of publications as a kind of compliment or acknowledgement.

The first three were test beds. With number 0, I had no idea how this would work. Through my work on the magazine *Documents* from the 1920s, I learnt to appreciate the division between text and image. So when I began *Metronome*, I didn't want any excessive graphics such as those we saw so much of in the 90s. At that time, there was no page that didn't have a bubble of an image, several different fonts, shades, and colours blending over one another. I wanted to create a kind of polyvalent journal, so that you could look at it entirely through the visual half, get something out of it, and articulate ideas, just as you could also look independently at the written material which in the case of the first three editions (Dakar, London and Berlin) was always translated between two languages. I like the idea that as a reader you make a decision about which part you want to read and that you will float between the meanings that are conveyed by different languages.

The Bastard, number 7, is all about that. *The Bastard* has no images whatsoever, because it was about the voice, the use of a voice. What is interesting is that it contains more languages that I can speak and therefore wherever it goes the front door, so to speak, the entry into the book, changes position. So if you are in Senegal you will open it up and you will begin to read the Wolof text, and then you will find neighbours that you may be interested in,

pa bodo svoje razstavne prostore 'posodili' tudi Fotomesecu 2012. Tako je skupina trenutno usmerjena predvsem v oblikovanje lastne prepoznavnosti, promocijo in produkcijo znotraj lokalnega konteksta, sčasoma pa si želijo tudi mednarodnih sodelovanj.

New Roman je zgolj ena od skupin, ki je vzniknila iz želje po vplivanju in spreminjanju (lastnega) položaja znotraj umetnosti, ki ga v veliki meri kroji politika velikih (umetniških) institucij. Ne glede na to, kako je njihovo delovanje v mnogih ozirih navdihujoče, pa ne moremo mimo vprašanja, ali se s porastom tovrstnih skupin povečuje tudi kvaliteta ponudbe. Vsekakor gre za kompleksno temo, ki bo v bodoče nedvomno krojila mnogo naših debat in pogovorov.

– Jasna Jernejšek

Internetni viri:

www.cricoteka.pl, mocak.com.pl,
www.goldexpoldex.pl,
newrnmn.tumblr.com

ANALIZE RAZSTAV, 2. DAN

Narodni muzej v Krakovu

Narodni muzej v Krakovu je ustanova z najdaljšo tradicijo na poljskih tleh, obenem pa tudi prva nacionalna zbirka umetnosti. Ustanova hrani 780.000 kosov, ki so razdeljeni v enaindvaj-

set oddelkov, vse od prazgodovine pa do konca 20. stoletja. Muzej je svoje zbirke pridobil predvsem z donacijami. Zbirka moderne umetnosti se začne z umetnostjo s preloma 20. stoletja, s secesijo in simbolizmom, dela si nato kronološko sledijo do konca 20. stoletja. Jedro zbirke so domači avtorji, ki sledijo evropskim modnim smernicam in jih prevajajo v domačo likovno govorico. Sprejel nas je kurator Dominikom Kurylek, ki je v kratkem pogovoru izpostavil problem mladih kuratorjev, ki se soočajo z zastarelimi institucijami, ki se šele zadnja leta medinstitucionalno povezujejo in svoja vrata odpirajo tudi sodobni umetnosti. Določena trenja obstajajo tudi znotraj nacionalnega okvira, predvsem med nacionalnim muzejem v Krakovu in tistim v Varšavi.

Art Agenda Nova

Galerija Agenda Nova je ob Poldex Goldex in New Roman ena od novih



but if you are in Iceland, you will start with the Icelandic text, and in France you would probably begin with French text. It was a way of saying well, people assume they are reading the entirety of a book, because it is in English or in Slovene, or in German, but that's very rare in art that you read the whole book, or that you retain a memory of the whole book. You will only take a segment back with you.

At the end of 90s you began to work and produce Metronome within the framework of art colleges. How did this environment change your practice? Even if you did maintain your independent position, did the shift affect the selection of people you worked with? Did you begin to work more with students?

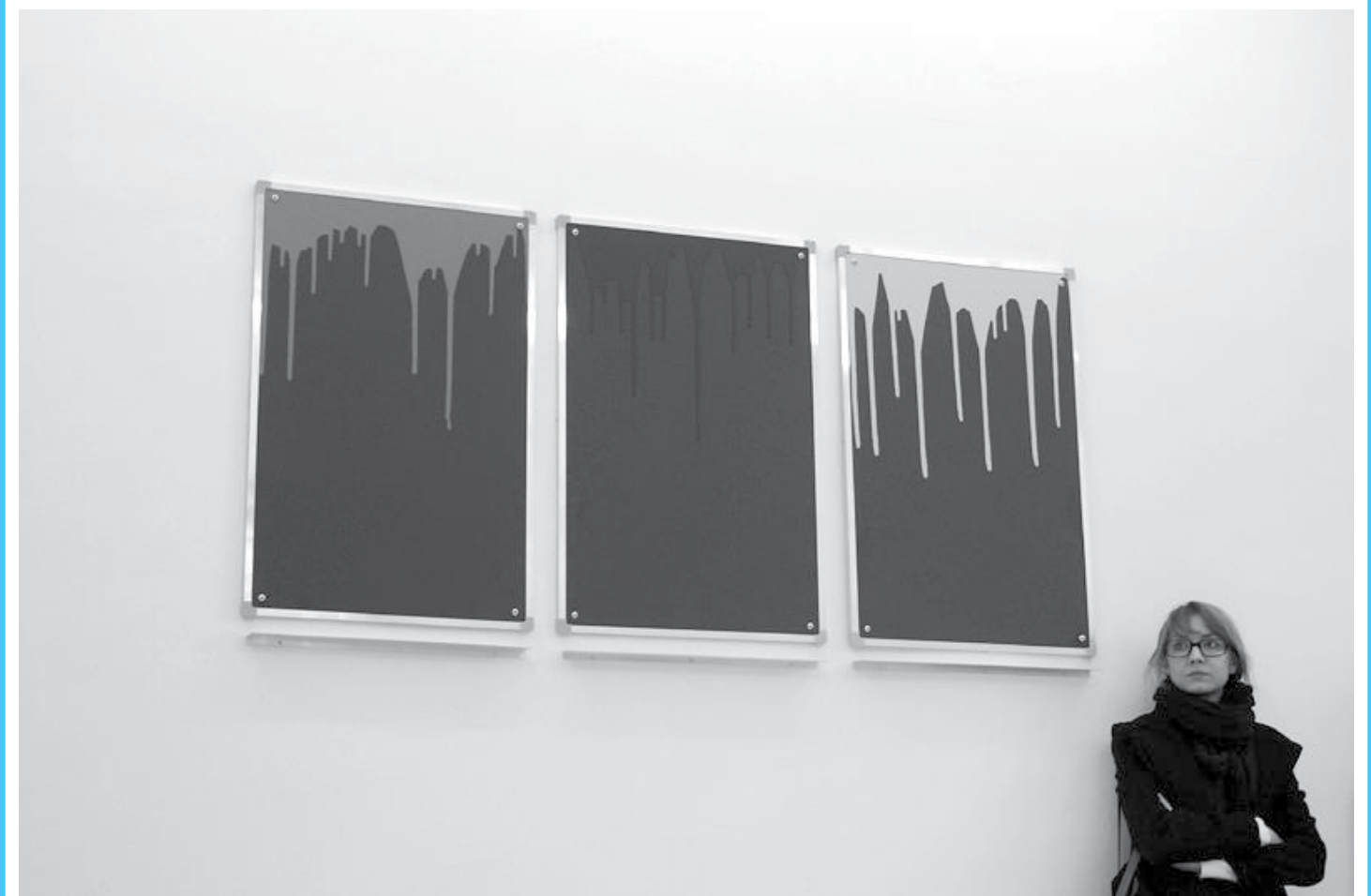
What you have to remember is that with the first four issues, produced before I began working in art academies, my approach was to combine artists as yet unknown with known artists. Which isn't something terribly new, but the idea was that reader would look at *Metronome* and would say ah, Paul Virilio, ah, there's Rebecca Horn, there's Slavoj Žižek, and then next to them would be somebody that they didn't know at all. This person would be probably important in the city or the country they were based in yet not connected to the same information circuit, and also some of them were simply still very young.

So I was already working with different generations of artists. When Kasper König asked me to work at the Städelschule as Guest Professor for the first time, I was offered luckily a very exceptional situation. I have never been asked to teach and I think that if I hadn't experienced this initial environment, where Kasper said, you are a guest professor, you do what you want with the students, make a film, make a book, I don't mind, I probably would never have held it out.

And at the same time, in 1999, they wanted me to do something in Vienna. And then in Edinburgh, and in Bordeaux. So I went to all of them and I said ok, I want to find out what the knowledge base is going to be in an art col-

neodvisnih galerij. Mlada umetniška združenja so se pogosto prisiljena zateči v meščanska stanovanja, kjer ustvarjajo v večni negotovosti. Prostorska in finančna stiska pa nista edina problema neodvisnih združenj, mladi umetniki pogosto ne razlikujejo med umetnikom in oblikovalcem in ko odhajamo, nismo povsem prepričani ali smo priča genezi umetniških združenj, ki bodo v prihodnosti krojila zemljevid umetnosti, ali zgolj hipsterski mladini, ki ustvarja zgolj za lastno razvedrilo. Kakorkoli, galerijo Agenda Nova vodi umetnik Michal Zawada, tudi avtor aktualne razstave Leta šolanja.

Po avtorjevih besedah gre za dela, ki govorijo o njegovih osebnih razmišljanjih o teoriji in praksi. Zawada se navezuje na misel Abyja Warburga in njegovega učenca Erwina Panofskega. Razmišljanje o teoriji se kaže tudi v – po avtorjevem mnenju – najpomembnejšem razstavljenem delu, Ripovih alegorijah, ki jih slikar nanaša eno na drugo in tako ustvari zmešnjava linij, originalni podobi pa odvzame prvotni pomen. Sklicuje se na trditev, da je odsotnost podobe nova kvaliteta. Slika prazne – ali boljše – izpraznjene prostore, ki so ostali za izgubljenimi ikonami, na primer prazna galerijska stena po odtujitvi Mone



lege. But I want to do it through the students. In 1998 crossover was the thing. So you could cross into any other discipline, any other culture, any other format and you could take what you wanted and create a new kind of relationship between art and fashion, art and design, art and architecture, art and theatre, you know, whatever. I wanted to tighten the screws on the loose attitude that students had towards referentiality.

So I said to students of the Stadelshule, I do not want to produce a catalogue of your works, as nobody is interested in young students' art works. But I want you to clear up your back store. I'd like to know what you read. I'd like to know what work you do outside of the art academy. I'd like to know if you have a guru, for you to invite them to be a part of *Metronome*. That's basically what happened in all those four locations. It happened within 6 months and I raised the money from all the colleges. It was very fast. But it was only because König and the other rectors in Vienna, Bordeaux and Edinburgh had given me that freedom of movement.

Afterward when I decided to work on the use of the voice, because I was dissatisfied with conferences in contemporary art and I had noticed that I have the ability to make myself understood in public. I wanted to understand what wasn't going right in the way people were speaking at conferences. And what happens when artists use the voice and through this, to quote Mladen Dolar when he says, 'the voice may well be the key to the presence of the present'. In another words how do we deal with presence through the use of the voice? But that was much more difficult. I have worked in art academies as a curator and publisher for many years now, but it's not always been easy.

First you were producing Metronome, but then you became interested in a crisis situation that many art schools found themselves in at the beginning of the new century. They were rethinking their position, trying to figure out what do to next, what kind of structure they would need, and what kind of knowledge?

Lise v začetku stoletja ali prazna niša zminiranega bamijanskega Bude. Ustvarja po predlogah s fotošopom obdelanih fotografij, često v monokromnih, na drugi strani pa živih kontrastnih barvah v tehniki akrila.

No Local Foundation

Sledil je obisk galerije No Local Foundation, kjer nas je sprejela ena od direktoric Malgorzata Mleczko. Fundacija je bila ustanovljena leta 2008 in je plod skupinskega dela dveh umetnostnih zgodovinarok in kurtork, Malgorzate Mleczko in Patrycje Musial. V svoj program sta zapisali, da se ukvarjata s sodobno umetnostjo, kuriranjem in razstavljanjem, kakor tudi s teoretsko refleksijo vizualne umetnosti. Galerija naj bi tvorila nekakšen most med umetniškimi institucijami in neprofitnimi organizacijami. V preteklosti so sodelovali s festivalom Mesec fotografije, predstavili celo vrsto video-arta Umetnost v kinu, s povabljenimi gosti so vzpostavili tudi začasno umetniško rezidenco na podeželju, katere cilj ni bil umetnost dokumentirati in galerijsko prezentirati, ampak zgolj uživati v neponovljivosti umetniškega dogodka, tj. performansa in video-zvočne instalacije.



Galerija AS

V le nekaj minut oddaljeni Galeriji AS sta nas sprejela Grzegorz Siembida in Mateusz Okonski. Galerija AS je v marsičem podobna drugim mladim neodvisnim galerijam, le da je bil v njen zagon vložena nekoliko večji kapital. Kljub pretežno mladim umetnikom sodelujejo tudi z že 'preverjenimi' imeni. Zgornji prostori so namenjeni prodajno-razstavnim dejavnostim, kletni pa so spremenjeni v galerijski prostor za občasne razstave, kjer je tudi aktualna razstava mladega angleškega kolektiva devetih umetnikov. Gre za mešano postavitev z video instalacijami in drugimi novimi mediji, dela pa nosijo družbeno-kritično konotacijo, mdr. opozarjajo na nepravilno financiranje britanskega šolskega sistema, ali pa

I worked in art colleges because they gave me the freedom to do research and as a curator to find ways of producing work with people. Art colleges were going through this new shift and I became interested in that. Whereas museums were becoming more and more the same, with similar collections, and similar ways of working, art colleges were going through a transformation and were very diverse.

I felt happy in the art schools, certain art schools. Because it seemed to me that they had been the place that had originated my curiosity in research in the first place. I like the environment of the art school. I like the way people move in an arts school. I like the use of fashion and coding amongst students in an arts school. I like how they work in studios. I think I was particularly excited by the small German art college, like the Städelschule when it was being run by König because of its slightly loose way of working. It wasn't trying to be too trendy or too fashionable. An art school remains a place for me where very interesting conceptual work can be done, together with forms, and with interpersonal relationships. University has that rather problematic dimension, which is that offices are usually ugly, and academics however brilliant they are sometimes lack atmospheric or performative qualities. The university environment is a bit dry for me sometimes.

You initiated a research project called Future Academy. You developed the idea through which you connected several art colleges throughout Europe. Could you tell a bit more on the history and structure of the Future Academy?

Again it comes down to people. I was back in London and once again was offered this opportunity as a curator to work in an art school without doing formal teaching. One day, the out-going Head of Chelsea College of Art, Colin Cina said to me: 'We've just bought this big site on Millbank, next to Tate Britain. It's a former Royal Army Medical Army College. It won't be refurbished for at least two years, why don't you do something in it with postgraduate students. Whatever you want.'

naznanjajo družbene spremembe (Peti steber).

Umetniški vodja galerije je spregovoril o problemih, s katerimi se srečujejo mladi umetniki, katerih dela zavračajo vse pomembnejše državne institucije, ki svoj ugled gradijo na prepoznavnih imenih, kljub temu, da so v svoj program zapisale, da bodo spodbujale predvsem mlade umetnike. Opozoril je tudi na nepravilnost deljenja javnih sredstev, ki so letos skoraj v celoti pripadla Muzeju sodobne umetnosti (MOCAK), kakor tudi nepripravljenosti državnih institucij, da bi sofinancirala in pomagala neodvisnim združenjem, kakor tudi nepripravljenosti državnih institucij. Med pomembnejše projekte Galerije AS sodi projekt Klub. Gre za razstavní prostor, ki je deloval v okviru bara, ter tako umetnost, ki je ponavadi omejena zgolj na galerije, približal večjemu številu predvsem mladih obiskovalcev. Načelo razstavnega prostora je bilo čim hitrejše menjavanje razstavljenih del, sodelovanje galerije pa neprofitno.

– Miha Kelemina

Bunkier Sztuki

Po večdnevem obiskovanju različnih muzejskih institucij in 'underground' iniciativ mlajše generacije, smo imeli za konec ogled legendarnega paviljona

Bunker Sztuki, svojčas največje mestne umetnostne ustanove. V dotičnem prostoru (prej so se dogodki in organizacija selili po več lokacijah v Krakovu) so od leta 1965 razstavljale cele generacije poljskih umetnikov, niso pa se branili niti bolj 'eksotičnih' razstav, kot so bile na primer razstave norveške ali indijske umetnosti.

Zveneče ime torej, ki pa po pogovorih z mlajšimi kuratorji prej obiskanih galerij, odpre marsikatero rano tega prostora. Po besedah enega izmed njih je imel Bunkier za mladega ustvarjalca vlogo vmesne postaje med manjšo dostopnejšo galerijo in tistim 'velikim' muzejem moderne umetnosti. Vendar je prostor, bodisi zaradi svoje zgodovine bodisi zaradi vodenja Anne Marie Potocki, sčasoma postajal vedno bolj elitističen. Slednja naj bi, grobo rečeno, Bunkier pripeljala do roba bankrota.

Spoštovana likovna kritičarka, teoretičarka in zbirateljica sodobne umetnosti je pred dobrim letom zasedla mesto direktorice muzeja MOCAK (Muzej sodobne umetnosti Krakova), ki je svoja vrata odprl letos spomladi. Do izbire je prišlo izjemno netransparentno, nihče se ni imel možnosti potegovati za delovno mesto vodje MOCAK-a, saj sploh ni bilo razpisa, ki bi to omogočil. Anna Maria Potocki pa naj bi zbirko muzeja obogatila z 'darilom' okoli 300 kosov iz svoje

And so that's what I did for a year. And it was the craziest environmental situation that I ever worked in. Because the site was huge and we had to have walkie talkies to find our way around it and there were unpleasant laboratories, soldiers had lived in there, medical doctors and students and it had a history of being a target of the IRA. There were mad rumours and stories about that. I put together a group of 9 post-graduate students who had just finished their studies and we met and worked there regularly for a year, inviting artists on tours through the site.

And we ended up doing a new issue of *Metronome*, number 8A and 8B. Afterwards I said to the Colin Cina why don't we do a conference about changes in art colleges? And that grew from being just an idea into something bigger. We thought, why don't we get some other institutions who are interested in this crisis to look at it together and that was how we managed to fund it, by pooling extra resources. It was clear that they couldn't give me a position. So Colin Cina used his power and his reputation to get Glasgow School of Art, Edinburgh College of Art and the London Institute (now University of the Arts) to find some extra money that would help me pay my rent, and keep me going to develop this idea. And we also went to the Arts Council, we went to the European Union, and we talked to people at very high level about this changing situation. We tried to encourage art colleges in Europe to come on board and become part of the research collective. But the art colleges in Europe wanted the investigation to focus only on changes in the Bologna agreement or things that would be of benefit to themselves, to an elite European art group. And it was at that point that I thought to myself that this has to be done in connection to the ex-colonies because we had exported art schools to India and to Africa and I wondered whether there was a concordance in the crisis of art schools in these continents too. I thought it would be more interesting to do it on a more global level. So that's how I spent one year working in Senegal and in India. And then after that the money ran out in London and Edinburgh luckily decided to keep me to do this. I have now worked for nearly three years with Edinburgh to develop the Future Academy.

lastne zbirke, in zaradi tega so se tudi pojavila namigovanja, da si je to delovno mesto kupila.

Vstop v Bunker Sztuki vzbudi prav zanimive občutke. Dolg sprejemni hodnik in ne prav očarljiva avla s hladnimi poljskimi uslužbenkami ne pusti prav pozitivnega vtisa. Pojem brutalizem se izkaže v vsej svoji moči. Monumentalna stavba iz betona, grajena v brutalističnem stilu slavi surovost gradbenih elementov in se prav kruto hvali z njimi. Stavba s skorajda nič naravne svetlobe res vzbudi občutke kot da smo se umaknili v zaklonišče. Zaklonišče umetnosti.

Muzejska koordinatorica Anno Lebensztajn nam je razložila, kako stvari delujejo v njihovi ustanovi, popeljala nas je po večjih prostorih galerije, vendar so ravno pripravljali naslednjo razstavo, tako da smo ob golih stenah res lahko dobili občutek 'bele kocke', ki je sicer zelo razgibana, stropi so v vsaki sobani drugače nagnjeni, v nekateri od njih se nahaja tudi kakšen steber. Pajčevine na stropu mogoče pripomorejo k malo manjši sterilnosti prostora, saj sem le tu dobila občutek neki živahnosti. Koordinatorica je govorila o izobraževanju mladih, delavnicah, meni pa so se po glavi pletle pajčevine, in nisem si mogla predstavljati, da bi v tej slabo osvetljeni, depresivni stavbi sploh kdo lahko užival. Morda, če

bi se vsi skupaj pretvarjali, da smo v ogromnem kitovem trebuhu in da še vedno lahko uidemo ven, če si tega zaželim.

Ko se je koordinatorica poslovila, nas je Krsystof Siatka (njegovo ime smo morali izbrskati sami, saj sam očitno ne obvlada osnovnih pravil bontonina in se nam ni predstavil) popeljal v bolj odmaknjen, manjši del galerije, kjer je umetnik Tomasz Wójcik, sedaj art direktor poljskega Playboya, razstavljal delo Profesor. Sosedov fotografski arhiv, ki ga opazujemo prek diapozitivov, nas popelje v zlato ero socializma. Občutek ob gledanju fotografij je nostalgichen, kaže trenutke iz življenja privilegiranega komunističnega profesorja neke tehniške univerze. Profesor na potovanju, profesor z ženo, profesor pred hišo, profesor na zabavi, profesor še na enem potovanju ... Fotografije se stopnjujejo z zvočno kuliso učenja tujih jezikov, ki je prav tako profesorjeva zapuščina. Umetnik ne sodi, ne polemizira, le omogoči možnost vpogleda v življenje nekoga, ki si je lahko (ali pa znal) omogočiti karseda prijetno bivanje za železno zaveso. In morda lahko dobimo vtis, da so takrat ljudje znali celo neprimerno bolj uživati kot danes. In da je bil luksuz pravzaprav dostopen. Pa čeprav le peščici.

V kleti smo si ogledali razstavo A word each, delo Monike Drożyński. V

You worked with professionals and students using the format of the think tank (in Dakar, Mumbai and Bangalore) and now something similar with Studiolab (Edinburgh). In all three places research was focused on three main subjects: epistemological, architectural and structural questions on the future of the art academy. Can you tell me more about the process?

Each time it is a case of assessing the interest and motivation on the part of my potential colleagues or co-researchers wherever I am. I've worked like this with *Metronome* when I arrive in a new location. So with Future Academy, I go into an art school and sympathetic professors rustle together their students, and then I pitch the project to them and see their response. I did this in India, in Scotland and in Dakar, which was an incredible moment when I spoke to 150 Senegalese art students. I was the only white person there. And it was the most surreal situation. And I said to them ok guys, this is a situation, you are in an institution, there is a very fine line between the freedom you articulate and manipulate within this institution and the kind of freedom that you may want to set up for yourselves once you leave art college. So I am asking you to look at this institution as if it were nearly your professional context.

The key has been to think about this in terms of the future, rather than the present. This is crucial for Future Academy, because if there is a crisis in the art educational system then this crisis cannot be resolved directly by Future Academy. So we have created a scenario or conceit whereby we think 50 years ahead. And 50 years seems to be the right amount of time because my generation will be gone, but equally paradigmatically it refers to shifts in the 19th century, then later the Bauhaus and now a new kind of change in art and education. It also means that the students will be closer to seeing their ideas implemented than us. So Future Academy has been always student-led. But students have had to want to get involved. And so I pitch to them on three levels; who you want to work with, what is the map or cartography of your professional world, what is the way of working that you think is the best for the future, and what is the knowledge that you are already involved in

pogovoru nam je kuratorka Karolina Harazim razložila koncept razstave, saj je bila ta med našim obiskom še vedno v nastajanju. Zanimivo je bilo tudi, da razstava ni imela klasične otvoritve in da bo namesto te nekakšno uradno 'zaprtje', saj bo šele takrat mogoče videti vse izdelke. Umetnica je združila folkloro z urbanim tako, da je grafite, ki jih je opazila na poljskih ulicah, na tradicionalen način izvezla na manjše prte. Poleg razstavljenih vezenin je razstavljen še video z grafiti izvezenih besed ter zvočna instalacija.

Ob koncu razstave pa bo razstavljeno še ključno delo, ki naj bi povežalo vse razstavljene elemente, nastal pa bo v sodelovanju z obiskovalci razstave. Poskus nakupa v muzejski trgovini se je slabo končal. Naveličan delavec se je komajda spravil s svojega segretega stola in zdolgočaseno vprašal, kaj sploh potrebujemo. Ko smo se po obhodu vrnili nazaj po knjige, nam je pred nosom zaklenil železna vrata in hladno rekel, da je zanj delovni dan končan. Nato pa je še 15 minut predrzno deskal po internetu.

Zaprašena komunistična ostalina, kjer tudi stvari funkcionirajo dokaj zaprašeno in brez večje volje ali boggedaj zagona. Z izjemo zanimivega koncepta obeh razstav in razlage Harazimove, je bil ogled izredno žalostno opozorilo, kako naj stvari ne bi

smele potekati in kako lahko iz revolucionarne ustanove ustvarimo samodestruktiven stroj.

– Maja Alibegović

Internetni viri:

www.oskarschindlersfactory.com

www.starmach.com.pl

www.cricoteka.pl

mocak.com.pl

www.goldexpoldex.pl

www.nova.art.pl

www.nolocal.org/pl

bunkier.art.pl

Dnevniški zapisi

Naše šolanje v sklopu izobraževalnega programa Svet umetnosti – šola za sodobno umetnost se je poleg uvodnega sestanka dobesedno pričela s prvo strokovno ekskurzijo. V ponedeljek, 8. novembra (ob ne pretirano zgodnji uri), smo se torej odpeljali proti naši destinaciji, mestu Krakov na Poljskem. Dolga vožnja se je kljub bolečinam v hrbtu in ostalih delih obrestovala, saj smo se imeli udeleženci šole priložnost bolje spoznati ali ugotoviti, da se poznamo že od prej. Ko smo že v večernih urah končno prispeli na cilj, smo se namestili v prijetnih in precej bidermajersko opremljenih apartmajih – Florijanovi apartmaji, ki bi jih zaradi enkratne lokacije priporočila komurkoli, ki gre v Krakov. Nahajajo se namreč ravno

producing? How do you integrate the jobs that you do outside of the college into your work as an artist? Many art students are involved in social work. So what do you do with this information, and what do you think about access to the art college? Even the word 'academy' can throw up incredible debates about exclusion, exclusivity, how one gets somebody who is not educated into the academy, and what to do about cultural diversity. And the presence of aesthetic practices, that are not recognized in the academy but are part of life and culture, even oral culture, all those sorts of things.

Another area that we worked on was architecture. We asked: do you need a building for a Future Academy? No, we don't need a building, most of them said. We need energy points and we need people and we need face-to-face meetings, but we do not need a building.

The structural issue is something that I haven't resolved yet except through my own activity, which is reflected in the way that I have produced *Metro-nome*. At the heart of Future Academy is something that I have always wanted, which is to set up a roaming faculty. Because I think it is the only way that you can get a deeper transfer of knowledge. I don't believe in one-week seminars, I don't believe in this kind of system. I think you have to bring people over for longer periods of time to work and engage with their own research in another context and with different people. And this will help the circulation of ideas. I tried to set up this roaming professorship through Future Academy but actually I ended up doing it myself informally. So I haven't quite managed to achieve that yet.

The roaming professorship is connected to the question of knowledge transfer. What knowledge for which context? What art history? African? American? European? What knowledge is relevant for let's say the three locations that you worked with? What are the faculties of knowledge for the Future Academy?

It's really about introducing and educating students to work with a rigorous understanding of methodology. Once that is done, you can bring in practically any material. These rigorous methodological procedures are related to



nekje na polovici poti med centrom mesta in reko Vislo, ki obdaja bivšo Poljsko prestolnico.

Že prvi večer smo preverili večerno/nočno dogajanje in ugotovili, da rozine in orehi dajo rdečemu kuhanemu vinu odlično aromo!

8. 11. 2011.

Torkovo dopoldne smo imeli prosto, tako da je vsak na nek način peš spoznaval predele mesta, zdi se mi, da

ne preveč načrtno, predvsem pa spontano. Vsaj zase lahko rečem, da sem enostavno želela zgolj začutiti mesto in njegov utrip. Pri tem bi rada posebej izpostavila, da se kljub tramvajem, ki so sicer na voljo, v Krakovu z lahkoto giblješ peš. To se mi zdi eden največjih plusov, saj zares hitro dobiš občutek o velikosti in ureditvi mesta, po katerem se potem dokaj lahko znajdeš. Našli smo tudi dva primerka nekih tržnic oziroma boljših sejmov, vendar le-ta verjetno ponujata precej več med vikendom. Smo pa našli nekaj tolažbe za naše oči v an-

their work, how they research as an artist not as an academic, and how they understand the ways and approaches of other artists' research.

It is difficult to make a big statement on whether you have to have the art history of former Yugoslavia to have a local relevance, because the local is now as they say translocal. But there are subject matters, which I think would make a difference to an art academy and that people kind of take for granted. I think it would be good to have professional people to work with artists.

You have a faculty of knowledge and within this faculty you can have a lawyer, but not necessarily someone specialised just in copyright. A lawyer who learns with you, researches with you, maybe starts to work with you, and develops those areas of legal systems that need to be looked at so that artists have more autonomy. And it could be immigration, it could be identity, it could be security, it could be health, it could be a whole number of questions that artists can regard as an aesthetic project along with a lawyer who would look at these questions from a judicial point of view. I think it would be good to work with an economist. And with an ecologist, a person who looks at the interrelationships of ideas and things, and of environments and conditions. These people could be quite stimulating in an art college context.

So we are talking about the polymath team of the Future Academy, people who have different skills and knowledges, competences to work together. There is the question of when a polymath becomes a dilettante. Can you set up a structure to prevent this? Is it even important?

I don't know. My team in Edinburgh has done a lot on the polymath. And I think it is interesting to think about the polymath because certain artists work that way. More and more people want to work together from different fields and have to deal with absences of knowledge from other fields. It can be frustrating to work in an interdisciplinary way if you are also dealing with these blind spots on an intercultural level and very big holes in

tikvariatih, za katere se mi zdi, da se skorajda nahajajo za vsakim drugim vogalom.

Naš prvi ogled na programu je bil Schindlerjev muzej, ki sicer izstopa iz našega umetnostno osredotočenega programa, vendar je to res ena od stvari, ki jih je vredno pogledati, če si že v mestu. Sicer žal ogledi niso na voljo posameznikom, temveč le skupinam (najverjetneje vnaprej naročenim in dogovorjenim). Skratka: muzej je v bistvu nekakšen pregled pred-, med- in po-vojne zgodovine mesta Krakov in je zasnovan v prostorih bivše tovarne, ki je bila v lasti Oscarja Schindlerja – verjetno ga vsi poznamo predvsem zaradi filma Schindlerjev seznam. Moram reči, da sem si muzej predstavljala precej drugače, predvsem več nekih sivih sten, velikih prostorov, ki na prvi pogled kričijo: 'Tukaj je bila tovarna!', vendar so prostori polni fotografij, kopij pisem, različnih zvokov, ki te asociirajo na vojno ... Mogoče se mi je na začetku zdelo malo preveč pisano in šolsko, k čemur je verjetno pripomogla tudi ne preveč profesionalna vodička, vendar na koncu se mi je zdela razstava super, ker je bila vse prej kot monotona, prostori so bili med seboj zelo različni in prav vsak zase je pripovedoval svojo zgodbo z najrazličnejšimi sredstvi, tako da smo z vsemi čuti lahko vsaj malo občutili zgodovino mesta (še bolj bi jo verjetno lahko, če bi

imeli več časa in bolj proste roke pri samem ogledu).

Naslednja na seznamu ogledov je bila Galerija Starmach, ki se nahaja v bližini muzeja. Gre za eno pomembnejših prodajnih galerij v mestu, katere jedro predstavlja zasebna zbirka ustanovitelja in direktorja galerije, Andrzeja Starmacha. V galeriji se osredotočajo predvsem na poljsko povojno, modernistično umetnost – značilna in očitno najbolj znana je t. i. Grupa Krakovska, ne posvečajo pa se mlajšim generacijam. Če sem pravilno razumela, imajo eno največjih zbirk poljskega modernizma, zato pogosto razstavljajo v sklopu drugih muzejev, ki so zainteresirani za predstavitev tega obdobja. Ob našem obisku so ravnno razstavljali manjši del zbirke, ki je mišljen kot prodajna razstava. Mene osebno sicer razstava sama ni preveč pretresla, predvsem mi je bilo nenavadno, da ob umetninah ni bilo nobenih imen, letnic, skratka ničesar. Prejeli nismo niti kekega informativnega lističa, ki bi nas kakorkoli bolj seznanil z razstavo in tudi osebe, ki so nas sprejele k temu niso pripomogle.

Za konec prvega dneva smo se odpravili na pravi ekskluzivni dogodek in sicer na otvoritev razstave Dunajski akcionizem – Nasprotni pol družbi (Viennese Actionism – The Opposite Pole of Society), ki je potekala v

information. So the dilettante is an inevitable outcome of this kind of pluridisciplinary context. And unfortunately I think that the fine art context breeds more dilettante interpretations than any other context. You know I wouldn't dream of presuming something about computer science, but computer scientists will make assumptions about art that is often frankly a sign of dilettantism.

Let's go back to the structure of Future Academy, more precisely to the think tanks you set up, and Dakar for example. They also involved people that you worked with before, not only students, but also active professionals from very different fields.

Well Dakar was the very first think tank for Future Academy and it was very special. I brought together intellectuals, artists, musicians, lawyers, information scientists, all people who in Dakar don't often meet and debate. It took place at the house of an architect. And there were a few arts students there too. But actually there were more people in their 30s and 40s or even older. So it really was a kind of top-level intelligentsia. And afterwards it became more student-led project. I went back to Dakar three months later and set up a cell of 20 people who came from a new media lab and from the national art college in Dakar. And that was very powerful. They were very good.

Did they continue to work when you left? Or was it more a situation that you generated a kind of dynamics that eventually died out?

It petered out in a formal sense. But you see, it doesn't really matter. The business of continuity is complex. One wants something to continue but one forgets that students pass through. Students aren't responsible for maintaining a project. They learn from it and then they move on to something else. It would be wrong for me to assume they have to keep it running. Because one of the key aspects to Future Academy has been to remind everybody all the time that we are not it, we are not the Future Academy. We are not an institution. So we are active in doing fieldwork and investigating

MOCAK-u, torej v Muzeju sodobne umetnosti v Krakovu. Sam muzej za sodobno umetnost je pravzaprav prva tovrstna institucija v Krakovu in je še izredno mlada, saj je odprta šele od maja v tekočem letu. Precej velika in moderna stavba je bila narejena po načrtih italijanskega arhitekta Claudia Nardija, ki je zmagal na natečaju za zasnovo prostora, katerega je vključil v nekatere ostanke drugih prostorov Schindlerjeve tovarne (sama sem sprva menila, da sta Schindlerjev muzej in Muzej sodobne umetnosti arhitekturno ali kako drugače povezana, vendar sta dve ločeni stavbi, ki pa res stojita v neposredni bližini druga druge). Ne morem se upreti, da ne bi dodala opazke, da je bila sama otvoritev izredno pompozna, z ogromnim številom obiskovalcem in izredno gnečo, tako da sem sama najprej obiskala muzejsko trgovino (ki ima nekaj zanimivih naslovov, vendar se mi zdi precej majhna) in se šele po koncu začetnega navala odpravila ogledat razstavo v pritličju. Kljub precej hladnemu in sterilnemu prostoru, dolgim hodnikom in belim stenam, mi je bila sama razstava všeč. Res pa je, da mi je bila všeč predvsem vsebina razstave, osebno sem pogrešala mogoče več informativnih tabel s sicer čisto faktografskimi podatki (katere imam osebno rada), in kot smo se pogovarjali z ostalimi, niso mi bile všeč označbe ob delih, ki so imele že vnaprej podano interpretacijo del,

kar mi v kontekst tako zasnovane gostujoče razstave v neki javni ustanovi nekako ne spada. V naslednjih dneh smo od lokalnih ljudi iz umetnostnega sveta izvedeli precej informacij javno-nejavnega značaja o samem MOCAK-u, direktorici in načinu delovanja v kulturni sferi mesta, vendar mogoče o tem več kasneje.

V apartmajih smo večer nadaljevali pozno v noč, saj smo imeli spoznavni večer s kolegi iz Hrvaške, ki so bili prav tako na ekskurziji.

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Program drugega dne se je pričel že dopoldne, in sicer ob 10.30, kar nas nekaterih ni odvrnilo od zgodnjega vstajanja in kavice v bližini apartmaja. Dan smo začeli v Krikoteki (Cricoteki), Centru za dokumentiranje umetnosti Tadeusza Kantorja (Centre for the Documentation of the Art of Tadeusz Kantor). Gre za resnično zelo posebnega umetnika, ki je bil slikar, pesnik, igravec, danes pa je najbolj poznan kot ustanovitelj svojevrstnega gledališča - Gledališče Cricot 2, s katerim je rušil meje tradicionalnega gledališča. Sama Krikoteka se nahaja v podzemnih prostorih, ki jih je avtor sam izbral za hranjenje dokumentacije svojega dela. Izredno nenavadno se mi zdi dejstvo, da je zadnjih deset let svojega življenja Kantor

ideas, bringing people together whilst all the time saying that this is in order to understand what the future may bring or be. But we are not the Future Academy. And that constant playing with blind spots or coming back to reality is really curious and bizarre. Sometimes you realize that you are doing it. You are the Future Academy. And other times you draw back and say no, no, this is a conditional exercise.

You have a constant team, at least in Edinburgh. But in Dakar and India, you just got together a group for the one event at a time.

No. In Dakar there was a cell, a group too. I had to find every way possible to keep it going and to be able to go back often enough. Then I went to India and started working there as well. In Bombay and in Bangalore. I never select students. They elect to be involved. In Edinburgh the same thing happened too following on from the African and Indian experiences. It was the cartography of Future Academy. In Edinburgh we worked on the notion of a building. Because Edinburgh College of Art had just decided to buy a building and in India, the students had said, 'we don't want buildings!' So it made it really crucial to have a symposium to discuss what to do about buildings, to be with or without walls. To ask, why it is that governments support the construction of new art colleges? Most people don't know what a studio is anymore, and health and safety issues prevent people from socializing in a lot of art colleges, so the computer room becomes a social hub. All this is changing every minute. And so the team that I set up in Edinburgh again based on elective students from different departments, photography, television, and architecture investigated these questions. The final phase more recently has been in collaboration with the School of Informatics and the Department of Digital Design at the University of Edinburgh. First there were structural investigations, then there was the architectonic, and now we are looking at the question of the knowledge base or the epistemological in collaboration with an area in the University of Edinburgh that is fundamentally interdisciplinary.

zavestno zbiral dokumentacijo svoje- ga dela, ker je želel, da bo predstavljena naslednjim generacijam in sicer točno na tak način, kot on želi. Priča smo bili lahko fotografijam različnih avtorjev, ki so dokumentirali njegove happeninge in predstave, prav tako so imeli razstavljen eno njegovih najslavnejših del Mrtvi razred. Ne glede na to, da je sam prostor fenomenalen in avtor zanimiv, je bilo enkratno, da smo imeli priložnost govoriti z vodjo centra, Natalio Zarzycko, ki nam je predstavila tudi omejitve, s katerimi se srečujejo pri delu zaradi umetnikove specifičnosti zapuščine, tako materialne kot namenske. Dejansko center res nima veliko možnosti pri raznolikosti predstavljanja zapuščine, saj je prostor zelo majhen, objekti, ki jih hranijo, pa po dimenzijah in količini prostor presegajo. Poleg tega jih ne želijo biti več zgolj dokumentarni, saj na ta način niso zanimivi v aktualnem umetnostnem dogajanju. Ko si ogledaš razstavo, nimaš več potrebe, da bi se vrnil, razen če si raziskovalec, oziroma če si izposojaš njihova dela za razstavo nekje drugje. Ravno zaradi tega se veselijo novih prostorov, ki so trenutno v fazi gradnje, kjer si želijo ne le imeti bolj razgibane razstave, temveč tudi delavnice in predavanja, ki bodo ponovno aktualizirala fenomen tega umetnika, če se lahko tako izrazim. Kasneje smo imeli tudi priložnost videti njegovo stano-

vanje, ki je odprto za ogled (kar je bila med drugim tudi njegova izrecna želja!) in se sprehoditi v depo, kjer hranijo njegovo zapuščino. Lahko samo komentiram, da resnično potrebujejo boljše razmere za prezentacijo imena tako velikega formata in vseh umetnikov, katere je navdihoval, vendar se hkrati sprašujem, kaj bi on osebno rekel na tovrsten razvoj in morebitno interpretacijo njegovega dela, katero se je sam zavestno tako strogo začrtal. Konec koncev je za svoja gledališka dela izrecno rekel, naj se jih po njegovi smrti ne izvaja več in to so do sedaj spoštovali. Bomo videli, kaj bo v prihodnosti.

Po Kantorju smo se vrnili v MOCAK, ki smo ga malo že spoznali, tokrat smo se tja vrnili z namenom, da si ogledamo spodnje nadstropje, v katerem so razstavljena dela sodobnih poljskih in tujih umetnikov. Koordinatorica, ki naj bi nas vodila, nam praktično ni povedala ničesar, razen da so interpretacije del na stenah delo direktorice muzeja (Marie Anne Potocke) s katerimi se lahko strinjamo ali ne (torej enak problem kot pri dunajskem akcionizmu), torej žal kaj več nismo izvedeli. Dela so bila bolj ali manj zanimiva, pravzaprav edino delo, ki ga lahko izpostavim, je bila instalacija Brez naslova, Roberta Kusmirowskega iz leta 2007, ki je na nadvse grotesken način prikazovala dobre in slabe učinke uporabe določenih substanc.

As the years go by with Future Academy the question of the elective voluntary group at a postgraduate level has become actually very subversive. Because you are able to do what you want, yet you are also confronted with a problem of motivation rooted in the lack of financial responsibility on the part of the students. They don't pay for your course so they don't have time!

You said that you are not the one forming the Future Academy; you are just investigating possible ways. So what would the result of this investigation be for you? When do you think your investigation will have come to an end?

Well, frankly I think Future Academy has run its course. I don't really want to continue next year. I have done it for five years and I have listened to a lot of different people and covered everything I wanted to cover with it. When I started Future Academy, the question of the transformation in the art college was being sensed but hadn't yet been developed by the people inside the art colleges such as you might find it has today. So 5 years on and art colleges have tightened their belts and worked on their future. Not everywhere. It is still a big question. One can do a lot more research on the global issue, on the question of the empire, globalisation and the arts school. But that's not really what interests me. I would like to put into practice some of the areas we uncovered or developed.

And the academies? The ones that supported the project. How do they feel about it?

They know that the results of Future Academy operate on many levels. Number one, indirectly, it provides a pretty tough education in the methodologies of art and research. They know I produce *Metronome* in the art world context, and they are more interested in that side of my work. And then you could argue in a way that it's their problem not mine.

If I do something that's heretical inside of the college you have to have good people to allow you to create this heresy. In certain art colleges it didn't work, because the people who were running the college didn't want another per-

Po kosilu smo se nadvse veselili obiska galerije, bara, prostora za druženje in še kaj bi lahko rekli z imenom Goldex Poldex, katerega vodja je umetnik Janek Simon. Izvedeli smo, da je to eden najbolj aktualnih 'underground' prostorov kamor hodi-jo vsi, ki nekako ne najdejo svojega prostora v velikih javnih institu-cija. Janek Simon je precej priznan umetnik, ki v tem prostoru prireja razstave svojih prijateljev in znan-cev, projekcije filmov in pogovore – žal prostora nismo uspeli videti na lastne oči, saj je bil vodja zadržan, tako da smo vsi obžalovali pogovor z nekom, ki skrbi za življenje podtalne scene v Krakovu.

Dan smo zaključili s še eno neuradno iniciativo in sicer z obiskom galerije New Roman, kjer nas je sprejel vodja Pawel Olszynski. Sam umetnik in njegov sodelavec sicer nista bila preveč zgo-vorna, niti ni bilo trenutno na ogled nobene razstave, vendar je bilo vredno iti tja čisto zaradi idejne drugačno-sti. Sama še nikoli nisem vstopila v stanovanjski blok, šla do tretjega (ali četrtega?) nadstropja in tam vstopila v najete prostore, ki jih mladi ume-tniki praktično plačujejo iz lastnega žepa, da imajo tam možnost prireja-ti svoje razstave in razstave znancev. V prostoru sta šele od maja letos in samo začasno, torej jima slabe organi-ziranosti niti ne moremo tako zelo za-meriti, v vsakem primeru pa se mi zdi

pohvalno, da nastajajo take iniciative, ki si želijo delati na umetnostnem po-dročju na drugačen način.

10. 11. 2011

S četrtkom smo pričeli zadnji organi-zirani dan ogledov in zadnji dan pred odhodom nazaj v Ljubljano. Ponovno smo vse lokacije obiskali peš, kar je sicer enkratno, če nisi ljubitelj tramvajev kot jaz, vendar menim, da smo bili zaradi tega (in omejenih ur spanja) že malce utrujeni. Prvi ogled smo imeli v Narodnem muzeju Krakova, takorekoč najbolj uradni instituci-ji, ki hrani umetnostne zbirke, poleg seveda mnogih drugih. Zanimiv podatek je, da je zbirka pričela nastajati z donacijami in umetninami, ki so jih prispevali poljski avtorji v želji, da bi se ustvaril prostor za zbiranje in hranjenje narodne dediščine. Sprejel nas je mlad kurator Dominik Kurylek, ki nam je sicer pokazal zbirko ume-tnosti dvajsetega stoletja, predvsem pa smo se imeli z njim priložnost pogovarjati o načinih delovanja v to-vrstni instituciji ter njegovih po-gledih na kuratorsko prakso v sodobni umetnosti. Predvsem je izpostavil, da muzej deluje še zelo konzervativno, zaradi česar se je pri svojem delu srečeval z mnogimi omejitvami pri sa-mem izboru sodobnih avtorjev, projek-tov in tem, ki jih predstavlja. Skuša namreč vključiti sodobne, mlade ume-

son coming in and messing around with a vision of a college that was constructed together with students. The heresy is too close to the bone. They don't like it. But if you are with people who know you can only do good, in irrigation, in developing laboratories within the college, think tanks within the political context that are useful, they will support you but they may not know how to exploit you. Because if they exploit you, they have to formalize your position. And that's actually what hasn't happened until now. So I want to do something out of Future Academy. I want to direct. I have learnt enough, I am experienced enough and now I want to direct something.

Even if you don't have a plan for the Future Academy, you have certain sets of ideas that for example came in very handy for us when you formulated some of these into blocks of questions for the workshop. But there is also the influence you had on the students with whom you worked and the impact that remains when they leave art college. In a way it is about spreading around ideas of rethinking existing models or even methodologies and how to approach anything in art, not only the question of art education. So what are your plans for the future?

I want to do something with the results and experience of Future Academy, but I also need to find the place of production that suits my work at the moment. I would like to direct an institution. And I want to work in a different way than before, in a different area of production. I would be very interested in helping to set up new research station. When I was younger I was very nervous. I could never imagine that I would run a private gallery. I was always fascinated by how a person who runs a private gallery has the audacity and ability and courage to say, 'I will sell this artist', especially if it was an unknown artist. I am not saying I want to run a private gallery, but I think you see more in private galleries than in museums. You see new work. I am interested in new work and I am interested in an earlier phase of work, the work before it's completed, so I have to find a location where I can support the production of interesting dialogues with artists prior to the finished production of work. That's what I am mainly interested. In the early phase of development, not in finished results.

tnike, teme iz obrobnih skupin (geji, matere samohranilke ...) in to združiti s prostorom, v katerem deluje. Všeč mi je bilo, da na nek način izrablja veroobiskovalcev v kvaliteto predstavljenega gradiva (zaradi institucije same, v kateri je gradivo predstavljeno) in tako npr. starejšim obiskovalcem, ki redno hodijo na predavanja, organizirana s strani muzeja, predstavlja teme, ki bi se jim sicer mogoče zdele tuje. Prav tako je omenil, da se mu taka institucija zdi najboljša za destrukcijo zastarelih, konvencionalnih idej o umetnosti, kar me navdaja z upanjem o bodočem delu konkretno v tem muzeju (in menim, da bi v javnih institucijah potrebovali več kuratorjev s podobnimi idejami in željami).

Od javnega smo spet prešli k 'nejavnemu', in sicer spet prostoru v stanovanjski stavbi, ki se trudi predstavljati in promovirati mlade umetnike – Art Agenda Nova. Dejansko je bil za mnoge mlade ta prostor odskočna deska, sami pa smo tam imeli priložnost spoznati enega od njih, ki trenutno tam tudi razstavlja, Michala Zawado. Naslov razstave, ki smo jo videli in o kateri nam je spregovoril Zawada je Leta šolanja, ki nam govori o umetnikovi razdvojenosti zaradi študija na dveh fakultetah. Umetnik je namreč dokončal študij umetnostne zgodovine in študij slikarstva, zaradi česar se je srečaval s problemi in razhajanja kar se tiče teorije in prakse. Gre za

intimno, avtobiografsko likovno izpoved, ki je bila črpana iz teorije Aby Warburga in o njegovi teoriji, da nikoli resnično ne veš, kaj podoba prikazuje. Avtor se v svojih delih igra s to teorijo podobe S to teorijo podobe se v svojih delih igra avtor in meni je bila tema izredno blizu, saj sem se med svojim študijem umetnostne zgodovine srečavala z nekaterimi sorodnimi vprašanji. Nedvomno je zanimivo videti dela nekoga, ki se poskuša preko likovne govorice spopasti z določenimi povsem teoretskimi vprašanji, na katera se mogoče dandanes pogosto v praksi pozablja (ravno tako, kot umetnostim zgodovinarjem manjka praktičnih vprašanj).

Vrhunec dneva zame je bil naslednji obisk in sicer prostor mladega tandem Malgorzate Mleczko in Patrycje Musial, od katerih nas je sprejela slednja. Slišita na ime No Local Foundation, in sicer imata prostor v katerem občasno razstavljata, vendar je Musialova posebej poudarila, da ne želita biti omejeni in osredotočeni na izključno en prostor, tako da njune projekte najdemo predvsem drugod (in ne v prostoru, kjer smo ju obiskali). Delujeta predvsem po načinu 'delam kar hočem' in sami izbirata in ustvarjata projekte, ki jih želita deliti z javnostjo. Eden od projektov je bil Umetnost v kinu (Art in Cinema), kjer sta, če sem pravilno razumela, enkrat mesečno v kinu predstavljali video

For a forthcoming publication by BAK Utrecht, Concerning Knowledge Production, you write: 'For art institutions, the inclination towards theory and intellectual discourse need not be transformed in any extreme sense, for we should always support spaces that encourage reflection and discussion between people. Instead it may be helpful in these institutions to encourage a sharing of those scenarios and activities that tempt representations of that which is not yet known, and – as the metalogue – so neatly proposes, build new forms of knowledge production around them.' You were referring to the forms of knowledge production and content?

Yes, because discussion in art practice is now part of a big machine, and more and more art galleries now set up seminars, discussions, workshops, think tanks and laboratories. There are so many now. What do we do about it? Is it a bad thing? And my answer is, no, it is not a bad thing. However if you do set up a discussion you can also think about the format and make it a bit more fragile. But to do that requires quite a lot of work. I have to say that if you invite people to a think tank, you can't just expect them to turn up and be ready to provide the kind of conceptual intimacy one needs for a real discussion to take place and to be open and fragile about ideas that they haven't been properly worked out. To be very very open, very very tentative about ideas that may be completely foolish is risky, yet vital. You can't do that unless you cultivate a kind of an invitation. The invitation becomes so important. If the discourse industry is something that we want to encourage, because it's good when people talk, one also has to encourage experimental way of doing it within the context of art venues, and allow people to work more with the poetics of theory, to work more with translation, with foreign languages, and to change registers more often. Just changing the way of listening to speaking as well. Those things are nearly the work of a hostess. You've got to be aware that a debate won't happen if you throw people in a room.

umetnost. Več se je Musialova razgovorila o projektu, ki sta ga pričeli v okviru Festivala vizualnih umetnosti Art Boom (Art Boom Visual Arts Festival) v Krakovu, kjer sta bili nezadovoljni nad načinom podajanja umetnosti v javni sferi. To ju je spodbudilo k razmišljanju o dejanski javni sferi, nakar sta prišli do spoznanja, da je v Krakovu zelo malo zelenih površin in parkov, hkrati pa je ogromno cerkva in samostanov (katoliška vera je v mestu izredno močno prisotna), h katerim spadajo čudoviti parki, ki so za javnost zaprti. Z njunim projektom sta pre njeno želeli sprožiti javno diskusijo o tem, kaj bi bilo možno ustvariti s temi površinami oziroma kako bi jih bilo možno narediti malo bolj dostopne javnosti. S strani cerkve sicer ni bilo odziva, sta pa dosegli odziv pri javnosti in občutek imam, da zgodba še ni končana. Vsekakor kreativna in navdihujoča ekipa, katero mislim, da bo vredno spremljati tudi v bodoče!

Za tem smo obiskali še eno mlado ekipo, in sicer Galerijo AS, za katero bi lahko rekli, da je podmladek Galerije Space, ki jo je ustanovila kiparka Barbara Zambrzycka-Sliwa in namenjene predstavljanju in prodaji del mladih diplomiranih umetnikov s krakovske akademije. Sicer je galerija že prej razširila svoje delovanje in del tega so tudi novi prostori, ktere smo obiskali. Sprejela sta nas

vodja Grzegorz Siemboda, ki nam je kratko predstavil galerijo in pokazal trenutno razstavo, kjer gostijo devet britanskih umetnikov, kasneje pa smo imeli priložnost spregovoriti tudi z umetnikom Mateuszem Okonskim, ki vodi Zbiornik Kultury. Kljub svoji mladosti dela kot umetnik in kurator in želi spodbuditi mlade kolege k ustvarjanju in jim nuditi tudi prostor, kjer imajo možnost razstavljati. Njegov prvi projekt razstavljanja v lokalnem klubu praktično brez financ in po principu 'naredi sam' je bil izredno uspešen, zato pravi, da bodo poskušali ustvarjati na podoben način naprej. Letos so celo dobili nekaj javnih financ za izvedbo projekta, ki pa ga bo zaupal mlajšim kolegom. Resnični entuziast, ki s svojo energijo prepriča, da je mogoče prav vse. Mislim, da je pravi naslov za vse naše umetnike, ki jih taka scena privlači in bi si želeli kakega sodelovanja s krakovsko mladino.

Strokovni del smo zaključili v uradnem slogu, z obiskom Galerije sodobne umetnosti Bunkier Sztuki, kjer nam je delo galerije predstavila koordinatorica Anna Lebensztajn. Na ogled razstave Profesor nas je odpeljal kurator Krzysztof Siatka, kuratorica Karolina Harazim pa nam je predstavila njen projekt in razstavo z naslovom A Word Each (Po słowie). Sama arhitektura galerije mi je izredno všeč in je edina 'moderna' stavba, ki je priključena

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staremu mestnemu jedru. Gre za redki primer t. i. brutalistične arhitekture iz šestdesetih let tega stoletja v krakovskem prostoru. Galerija sama je bila prej osrednja točka za sodobno poljsko umetnostno produkcijo, po letu 1991 pa so se osredotočili na lokalne krakovske ustvarjalce, poleg tega razstavljajo tudi dela velikih umetnikov dvajsetega stoletja svetovnega formata. Ker si želijo večje pozornosti javnosti, sem mnenja, da so znana imena eden od načinov za doseganje tega cilja. V sklopu galerije je tudi Kavarna, kjer potekajo med drugim predavanja, seminarji in diskusije in predstavlja neko živahno stičišče družabnega življenja. Največji razstavni prostor je bil ravno v pripravah na naslednjo razstavo, ogledali pa smo si dva manjša prostora, kjer predstavljajo posamezne projekte. Prvi, z naslovom Profesor, je bila predstavitev zapuščine, ki jo je prejel avtor od svojega soseda profesorja iz časa komunizma. Med zapuščino je našel veliko število fotografij iz profesorjevih potovanj po svetu, tipična obeležja, spomine pred znanimi stavbami, s prijatelji, ženo ..., katere predvaja na platnu preko projekcije iz zvočnikov slišimo tečaj nemškega jezika na kaseti, prav tako iz profesorjeve zapuščine. Zanimivo in na nek način presenetljivo domače, saj menim, da imajo naši starši doma podobne fotografije, četudi ne ravno iz tujih držav, pa vseeno po načinu sorodne. A

Word Each je prav tako simpatičen, folklorno obarvan projekt, ki prikazuje besede ali besedne zveze, ki jih je avtorica videla na različnih grafitih in jih izvezla na prtičke, ki so vizualno in po načinu izdelave izredno tradicionalni – v sodobnost jih postavljajo le besede na njih. Kuratorka razstave nam je povedala, da neke otvoritve v klasičnem smislu ni bilo, bosta pa vrstni red obrnili in večer pred zaprtjem razstave pripravili poseben večer, saj najdaljša prazna stena še čaka na glavni izdelek, ki nastaja v tem trenutku in v sodelovanju z obiskovalci razstave.

Po napornem tednu in kljub posledičnemu bolj zgodnjemu vstajanju smo za petek, dan odhoda, izrazili željo, da bi se na poti proti domu ustavili še v Auschwitzu, kjer stojijo ostanki in rekonstrukcije koncentracijskega taborišča iz časa druge svetovne vojne. Priznati moram, da sem se tja odpravila z mešanimi občutki in nekaj časa celo oklevala z ogledom, vendar na koncu kljub neznanskemu občutku žalosti, ki te prevzame, izkušnje ne obžalujem. Pred tem sem sicer vedela o grozotah, ki so se dogajale, brala o številkah žrtev, vendar nič od tega ne daje tolikšne predstave kot dejansko velikost prostora, stavbe, bodeče žice in neusmiljen veter, ki nas je prezebel do kosti (zaradi česar smo se potem počutili še slabše, saj smo bili precej bolj oblečeni kot takratni ujetniki).

We are Interested in Ways of Working based on Local Needs

— Petja Grafenauer: Interview with Saša Nabergoj

The World of Art, School for contemporary art SCCA–Ljubljana, has entered its thirteenth year in April 2010. From its inception, the course for curators of contemporary art – which has gradually developed into a school – has been an almost required post-graduate stop on the journey of a student wishing to become a curator. The majority of recognisable Slovenian curators who have been working in art since the 1990s encountered curatorial theory, methodology and practice for the first time at the World of Art school. The school has provided not only know-how, but also first contacts with artists, curators, critics and museum workers, and the systems of Slovenian and international art circles, while providing students with a safe research environment where the knowledge they acquired could be tested and used in the group process of preparing, executing, documenting and reflecting on exhibition projects.

It could be said that the World of Art has a monopoly on the education of future curators in Slovenia, but any reservations about a possible hegemony of a discourse – which could quickly emerge nationally due to the specific nature of Slovenia – are unfounded. The analytical spirit, self-reflection and keeping up with changes and needs in art – which are expected from students and the of World of Art team by the head of the school, Saša Nabergoj – promote continuous modifications to the study programme. This prevents the World of Art from becoming outdated and establishing a dominant educational discourse in the field of curatorial work in Slovenia and the region. The thirteenth year is again the result of the successes and failures of the past, and the attention of the team remains focused primarily on the professional needs of the participants. In addition to the tried and tested programme, there is new content which enables future curators to work independently, and particularly teaches them an appropriate way of cooperating with artists.

Celotna ekskurzija je bila zame enkratna izkušnja. Ne le, ker sem bila prvič na Poljskem, prvič v Krakovu, kar ima že samo po sebi neko vrednost, temveč predvsem, ker sem dobila vsaj del vpogleda v sceno tam. Sama bi sicer verjetno videla vse institucionalne zbirke, vendar živo umetnost, ki se prebujala na pobudo samoiniciativnih in sprememb željnih posameznikov, težko najdeš, če ti je nekdo ne pokaže. Vrnila sem se torej z novimi spoznanji, predvsem pa z upanjem, da je marsikaj mogoče – če si le dovolj želiš, si zaupaš in si pripravljen zato vztrajno delati.

– Nina Skumavc

Akcija!

– Martin Kirš

Od početka studenog Muzej suvremene umjetnosti u Krakowu (MOCAK) domaćin je izložbe *Viennese Actionism: The Opposite Pole of Society* koja prikazuje glavne radove neformalne umjetničke skupine Bečkih akcionista nastale tijekom 1960-tih. Svi izloženi radovi dio su zbirke muzeja Essl u Austriji na posudbi u MOCAK-u do zatvaranja izložbe 29. siječnja. Kustos izložbe Stanislawu Rukszi konceptualna nit vodilja bila je misao akcionista Otta Muehla koji u svojim radovima 'kreće od umjetničkih premisa, ali sve manje i manje vidi svijet u pogledu umjetnosti' stoga svoju umjetnost

više vidi kao vrstu suprotnog pola društva. Izloženi radovi su privatni ili javno izvođeni performansi dokumentirani na fotografijama, slike, crteži i jedan video akcijskog slikarstva. To je ujedno i prva velika izložba Bečkog akcionizma u Poljskoj.

Iako ponajviše zapamćeni po vulgarnim i dekadentnim performansima, akcionisti su se početkom '60-tih bavili pretežito slikarstvom, pod utjecajem Jacksona Pollocka i tašizma. Kao mladi slikar, Otto Muehl stavlja u prvi plan manifestiranu energiju prilikom slikanja, za razliku od finalnog estetiziranog umjetničkog djela, što ga dovodi do prve destrukcije slikarskog platna kuhinjskim nožem. Nedugo zatim, Muehl i Hermann Nitsch u jednom bečkom podrumu organiziraju *Festival psiho-fizičkog naturalizma*, performans u kojem se prvi put pojavljuje ritualno žrtvovanje janjeta, zaštitni znak kasnijih Nitschevih radova. Objеšen o kuku na zidu, životinjski leš je polijevan svježom krvlju dok za to vrijeme Nitsch leži u krevetu okružen janječom utrobom. Policija prekida performans, a Nitsch i Muehl provode 14 dana u pritvoru. Već u ranoj stvaralačkoj fazi nazire se radikalno antikonvencionalan i antidruštveni element kao zajednički stilistički nazivnik Bečkog akcionizma, unatoč razlikama između umjetnika u stvarima poput medija izražavanja, javne dostupnosti akcije i broja sudionika.

The World of Art is a programme intended for practical and theoretical education in the field of contemporary art. Can you say more about its beginnings and the first year?

It began in the mid-nineties (in 1996), when there were only a few younger curators in Slovenia, but many talented artists, exhibitions, symposia and prominent guests visiting the country. It was a very lively scene and the lack of young people working as curators was very noticeable. Therefore, Alenka Pirman, (who was then the programme head at Škuc Gallery), together with Lilijana Stepančič (Director of the Soros Center for Contemporary Arts – the predecessor of SCCA–Ljubljana), who was familiar with international curatorial programmes, had the idea of organising a course for curators in Ljubljana with a series of lectures. This was intended to teach the participants some basic knowledge about advances in the world of art. In the first year, the themes of the lectures were linked to the conceptual practices of the 1960s, because we were convinced that this period was vital for the production of art in the 1990s.

The format of the course was similar to that established several years previously by De Appel in Amsterdam as the Curatorial Training Programme. We sought to give the participants an apparatus of skills and knowledge which would enable them to work in the field of contemporary art. Most of the participants were art historians from Ljubljana University, which means that during their studies they had not encountered contemporary and modern art, but explored Gothic, Baroque and Renaissance art. Contemporary art was completely foreign to them.

The course presented situations in which future curators could test all the aspects of work in theory and practice: the methodology of research and production work, finding a concept for an exhibition, and practical skills, including PR, fund-raising etc. The students were included in a group, which promoted dialogue – whereas the study of art history here in Slovenia is based on memorising information, not contemplation and dialogue. We

Sredinom '60-tih akcionistima se, na nagovor Muehla, priključuje Günter Brus s radom Ana u kojem kombinira akcijsko slikarstvo i body art. Serijom performansa Selbstverstümmelung (samosakaćenje) Brus, premazan bijelom smjesom i okružen škarama, žiletima, noževima, čavlima i pribadačama, istražuje granice tjelesne reakcije pri naznakama nanošenja boli. Facijalnim grimasama i nijemim usklikom Brus iskazuje instinktivne reakcije vlastitog tijela na postepeno nanošenje boli. Koristeći tijelo kao izražajni medij, Brus se u tom pogledu razlikuje od Muehla i Nitscha fokusirajući se primarno na istraživanje rituala, njegovo primarno kulturološko značenje i funkciju u psihosomatskom pročišćenju bilo kroz ulogu žrtvovanja ili samo učešće u ritualu.

Slavljenje čovjeka i dosljedno provođenje hedonističkih principa življenja tema su cijeloživotnog projekta Hermanna Nitscha *Das Orgien Mysterien Theater*. Počevši rad na projektu još 1957., svaki Nitschev rad od tada stepenica je bliže cilju koji kulminira 1998. na šestodnevnom festivalu u njegovom dvorcu Prinzendorf. Festival je uključivao više od stotinu glazbenika, ratni tenk, desetke kamiona punih rajčicama, hektolitre životinjske krvi i nekolicinu janječih leševa u funkciji ritualnih žrtava i, naravno, Nitscha kao nadzornika cijele parade.

Prema Nitschevoj zamisli, festival je trebao osloboditi čovjeka svih društvenih i kulturnih barijera koje priječe eksploziju potisnute kreativne energije u čovjeku. Isplanirani ritual putem grotesknih procesa gaženja rajčica i polijevanja krvlju dovodi do katarze i aktiviranja svih 5 osjetila do tjelesnog i duhovnog klimaksa. Koketirajući blisko s rajhovskom psihoanalizom, Nitschev šestodnevni festival vrlo dobro naznačuje idejnu nit akcionističkog propitivanja ukorjenjenih društvenih i kulturnih rituala i njihove normativne zasnovanosti. Ono što akcionisti naglašavaju je ljaga, krv, sakaćenje, prostakluk u nemaskiranom i nefingiranom obliku kao grozota koju je svako pristojno društvo moralo suzbiti kako bi se etički uredilo. Kroz svakodnevne rituale etički red je uspostavljen, a prljavština isključena. Društvena normativnost je zajamčena jednom kada je općeprihvaćeno ono što se može podvesti pod odvratnim i polučiti jednako zgražanje kod svih članova društva. Povijesni kontekst poslijeratnog perioda dodatno zaoštrava pitanje o granicama ljudske destruktivnosti. Upravo su to neka od pitanja koja akcionisti žele aktualizirati ukazujući na krv i ljagu, te ih naglašavajući.

Osjećaj zabezeknutosti i zgražanja nad radovima Bečkih akcionista je očekivan. Bila to Muehlova koprolija u Scheisskerlu, Brusovo rezanje

established an intimate situation for dialogue within the group, introducing the participants to an approach to work which was new to them.

How did you experience the Slovenian art system in the late 1990s regarding the need for training, and what differences are there today, thirteen years later?

The programme was shaped by the specific period when it was conceived. In the workshops, the students thought about the role of the curator, changes in the art world, and how to use this knowledge in practice. Alenka Pirman and Lilijana Stepančič, who led the course in the first year, were active internationally. The network of Soros centres where Lilijana participated was vital to the establishment of *Manifesta*, a manifestation of contemporary art which heralded a different exhibition model in international art. Alenka headed a programme at Škuc Gallery which was international, but involved in the local environment, while she was also active as an artist. Together they were a good team, because they were able to pass on different levels of skills and know-how, which they then reflected in their own work.

What is your story within the World of Art?

I have been involved since its inception; I am some kind of constant element, although several people have participated for a longer time.

When the programme first started, I was finishing my studies in history of art, and was not satisfied with what I had learned. I was interested in contemporaneity, but did not know how to articulate that. The first thing that brought me closer to contemporary art was the call of the Museum of Modern Art in Ljubljana for tour guides in 1995. I applied, and the job helped me become acquainted with the art system, and to discover what it offered and what interested me. Alenka Pirman invited me to participate at Škuc Gallery, where the course was held. I was Alenka's assistant; I coordinated the course and actively participated in it. After that, Barbara Borčič, the next SCCA-Ljubljana director, invited Alenka and me to work under the aegis of the So-

žiletima po vlastitom tijelu u Zere-
issprobeu ili Nitschovo masakriranje
janjeta. Gađenje koje ti radovi pro-
uzrokuju poticaj je na promišljanje
granica vlastite uvjetovanosti, tjele-
sne i kulturološke. Ne radi se toliko
o subverzivnosti i transgresiji druš-
tveno-etičkog poretka, traženju alter-
nativa ili utopističkom snatrenju o
pravednijem društvu, već o ukazivanju
na krajnosti kroz njihovo naglašava-
nje.

ros Center, which co-financed the World of Art in the first year. The school is still operating as part of SCCA–Ljubljana, the successor to the Soros Center.

So the programme has always operated under the umbrella of an NGO, which means that, while raising funds is more difficult, it enables the school to respond quickly to changes, new events and phenomena in the art world. This year, we created a new format for the school based on past experience, achievements and failures, which will provide the basis for subsequent years.

Many former participants in the World of Art work successfully within the Slovene art system. Their engagement is partly the result of the course, but the course did emerge at significant moments, when shifts in discourse occurred, which then established themselves in Slovenian art, prompting the need for new personnel...

Today, there are several options, because contemporary art is an interdisciplinary field, and, for example, *Maska's* seminar is complementary. But back then, ours was the only one. The World of Art put the students at the centre of contemporary art, where they could discover what interested them. Some decided that this was not being curators, and did not continue working in art, which is a completely legitimate choice. But those who remained interested are very well positioned in the art world. Institutions knew that we were training personnel who would be able to work with artists. For me, responsible work with artists is one of the imperatives of the course.

What I somewhat regret is that, at the outset, we sought to establish several independent curators in Slovenia, but the reasons for us failing in that regard lie not only within the programme. There are only a few independent curators, mainly because it is difficult to support oneself in this way. An institution offers a safer environment and a financial and organisational background. Independent curators must include numerous tasks in the process which have nothing to do with their expertise, and be able to cope in various

Ljubljana

Programme of the three-day study visit to Ljubljana, conceived by SCCA-Ljubljana, gave to the students from Zagreb an overview of the current contemporary artistic scene in Ljubljana, capital of Slovenia and also centre of the currents in artistic practices. Through the programme students were able to get acquainted with both institutional, independent and commercial art spaces in Ljubljana. Starting with visit to SCCA-Centre for contemporary arts as the main place that deals with contemporary practices in theoretical, educational and presentational sense for past twenty years, students got acquainted with one of the main centers for analyses and reflexion on the directions contemporary arts develop from the second part of the last century. Programme encompassed visits to dif-



ferent spaces and exhibitions newly opened Museum of Contemporary Arts, Alcatraz Gallery, Mala galerija - Ganes Pratt, Kapelica Gallery, Museum of Modern Art, International Centre of Graphic Arts, City Art Gallery, Gallery Škuc, Aksioma gallery, Photon Gallery and P74 Gallery. In addition students attended lecture by Dorothee Richter entitled Artists and Curators as Authors - Competitors, Collaborators or Teamworkers? Print! given as a part of the opening of the exhibition: Editions - Ready to Print 13 (16x A4) = A0 x 13 at MGLC.

Što suvremena umjetnost radi u muzeju?

– Matija Mrakovičić

Pitanje je to jedne sudionice međunarodnoga studijskog susreta u Ljubljani, održanog od 14. do 16. ožujka 2012. godine, u organizaciji projekta World of Art. Odgovor bi, u humorno-dosjetnoj maniri postavljena pitanja možda bio: visi. Ne djeluje, ne postavlja pitanja, nije performativna i ne poručuje nam ništa osim da je toliko dobro izvedena da zaslužuje svoj metar kvadratni u instituciji umjetnosti.

roles and be 'one-man bands'. Often this is also the case in institutions, but few of them work well at all levels and enable the curator to focus only on the content of an exhibition, selecting artists and developing the concept.

Working as a curator in an institution is not less worthy, but I feel there is a lack of independent curators to balance the system. Therefore, the Slovenian system still feels deficient – and I could go on...

As you say, the training takes place in a safe environment, but the final exhibitions prepared by the participants are public events. The media reviews of the World of Art show that the public mostly knows about the end product and not the educational process ...

Precisely. The undue focus on the final exhibition is one of the problems I am still trying to resolve, but it is a logical one. The process is very valuable, but an intimate part of the operation of the group. At the same time, regrettably, the media look for spectacular events, and our programme is definitely too modest to spur any such interest. In my opinion, art is not democratic, but should be presented boutique-style; so our way of working seems correct.

If we want to spur public interest, we need to be rather more innovative, which is why last year I prepared the exhibition *Around the World of Art in 4,380 Days*, which examined the previous years of the school, highlighting the process, which always remains hidden, although it could be very valuable to a wider public.

I believe that the significance of the final exhibitions lies in what the participants learn from them and use later. To me, the concluding exhibition is not an original work, like an exhibition by a curator already active in the world of art, but part of the study process that ends only by analysing the process and the exhibition, which is what a curator cannot usually do, as another exhibition is already underway. While the final exhibitions have received media coverage, the articles have not included a single real review. They are about

Zaista, u trodnevnom posjećivanju ljubljanskih galerija i muzeja, teško se bilo oteti dojmu da je estetski predznak umjetnosti doveden do svoga ekstrema, odnosno, da umjetnost prozvanih umjetnina ne leži ni u čemu drugome osim u njihovoj izložbenoj funkcionalnosti. Sa suvremenom umjetnosti susreli smo se, naravno, u Muzeju suvremene umjetnosti (MSUM) i galeriji Alkatraz u Metelkovoju, u privatnoj Ganes Pratt galeriji, galeriji Kapelica i Međunarodnom grafičkom likovnom centru (MGLC), Gradskoj galeriji i galeriji Škuc, te u Aksiomi – institutu za suvremenu umjetnost, galeriji Photon – centru za suvremenu fotografiju središnje i jugoistočne Europe, te P74 centru i galeriji. Moderna galerija ostala je izvan konteksta suvremene umjetnosti zbog općeprihvaćene podjele na modernu i suvremenu umjetnost, koja ponekad i nema pokrića, a čemu ćemo se vratiti kasnije u tekstu. Ovdje ćemo spomenuti jedino neimenovanu suvremenu instalaciju privatnoga stana u podrumu Moderne galerije, koja u kaotičnoj reprezentaciji privatnoga života djeluje poput utočišta od visoke, kronološki obilježene javne kulture na gornjem katu.

U specifično jugoslavenskom kontekstu, "suvremenost ima dva početka. Konceptualni, 1960-ih, kada su oblikovani estetski koncepti s kojima današnji umjetnici rade, te kronološki, po-

četkom 1990-ih, padom istočnoeuropskih komunističkih režima, raspadom Jugoslavije i drugih multinacionalnih država, ubrzanom globalizacijom i raširenom uporabom digitalne tehnolo-



gije" (preuzeto sa web stranice MSUM). Stoga je kronološki kraj umjetnina koje zapremaju Modernu galeriju 1991. godina, dok Muzej suvremene umjetnosti u svojoj kolekciji Arteast 2000+ posjeduje i djela nastala tridesetak godina prije raspada Jugoslavije. Tako je Muzej suvremenosti još uvijek moderan, dok Moderna galerija nije više suvremena.

the context, the school and the mentors, and the main focus was misdirected. I still miss reviews of the exhibition which would include a reflection on the selected works, the concept...

But this problem is not only typical of World of Art exhibitions ...

Precisely! This is exactly what I wanted to say. Even in the case of the *GESAMTKUNST Laibach 1980–1990* (MGLC, Ljubljana) exhibition, it is like that. The exhibition is an attempt at a different historicizing, a different historical positioning of key production in the Slovenian history of art. But has anyone highlighted that? No-one wrote about the production of art. The media reports about the *Laibach* phenomenon only as a phenomenon of a band performing with horns, drummers etc.

For the Around the World of Art in 4,380 days project, you researched the history of the programme. What were its key landmarks, or how has the World of Art changed?

I cannot say that there were definite landmarks. Lecturers and workshop tutors brought different ideas, and always had many roles within the scope of the World of Art. This method of cooperation is the result of the way of working of the entire SCCA team and the former Soros Center.

One of the interesting moments was a conversation with Viktor Misiano, who prepared theoretical workshops on contemporary art with artists. It was interesting to hear how he strategically prepared the participants to talk about very interesting topics. He encouraged me to think about the meta-process of creating a school engaged with contemporary art.

The second signal came from Charles Harrison, who shared his experience of working on *Art & Language*. He offered an interesting insight into the other side, the work of an artists' collective, which again encouraged us to new ways of thinking and development.



No, čini se da izvedba nije slijedila citiranu tvrdnju. U kontekstu prostora, Moderna galerija izgrađena je 1948. godine i suvremenom posjetitelju predstavlja naslijeđenu infrastrukturu koja se može koristiti, no u nju se ne može intervenirati. Muzej suvremene umjetnosti nastao je 2011. godine, u prostoru bivše vojarne JNA, prenamjenom visoke zgrade kasarne u bijeli izložbeni prostor. Taj je prostor jednak svakom visokoinstitucionalnom muzejskom prostoru u koji je potpisnica ovih redaka kročila, i osim svoje uzbudljive povijesti koju nije moguće saznati iz samog postava muzeja jer

se u tome slučaju poziva na onaj drugi, kronološki početak, ne nudi ništa novo. Upravo taj prostor 'ne djeluje, ne postavlja pitanja, nije performativan i ne poručuje nam ništa' osim da posjeduje zanimljivu zbirku umjetnina čiji se kritički potencijal gubi u (još jednom) pokušaju mumificiranja žive umjetnosti opterećene kontekstom koji se teško saznaje bez kustoskoga vodstva. S druge strane, korištenje zadanoga prostora Moderne galerije, uz pronicljiv kustoski pristup, omogućilo je interpretaciju moderne umjetnosti po principu kontinuiteta i prekida, koji je i naziv izložbe. Če-

All advancements within the World of Art seem gentle, processual and continual. They occur because we are always interested in who we are and what we do. Because we are included in the school's process, while associating with guests, we come into contact with information which is often vital for curatorial training.

That things have not changed overnight is also obvious from this year's different programme format, as you have looked for a suitable structure for several years. What are the key changes this year?

This year (2010), the World of Art is being held in two parts for the first time. The first part equips the participants with knowledge of art history, the methodology of reading and production research, while offering an insight into the world of art, which they can slowly begin to map on their own. The second part will feature what was once offered at the beginning: a course in curatorial practices and workshops in critical writing. We will soon be able to tell what the effects are, but I think we have managed to create a structure which enables us to focus more subtly on more complex issues later on.

In the late 1990s, Alenka Pirman and I drew up an interdisciplinary programme in a much less academic fashion. We wanted to create an open educational structure where active participants would provide initiative and independently express their views. But reality demanded that we change some paradigms. It became obvious that the participants needed somewhat more guidance, and the programme became more academic.

But the main changes are in content. The study of art history in Slovenia is some sort of logical predisposition for the job of the curator. However, even these students are not equipped with knowledge of modern and contemporary art, which is a necessary foundation for the study of curatorial practices. Every year, when researching artistic production, we have had to fight prejudice about contemporary art which we did not expect at this level. Although the situation was not foreseen, it meant that we first had to offer students

tiri dugačke prostorije povezane su s osam prolaza. S jedne je vertikalne strane predstavljen kontinuitet umjetnosti, u njenoj podobnosti, političkoj aktualnosti i utilitarnosti svoga vremena. S druge strane prikazani su proboji u tu službenu umjetnost, poput avangarde, partizanskoga pokreta i Nove slovenske umjetnosti.

Možemo suditi i tako da se razlika između moderne i suvremene umjetnosti očitava u odmaku promatrača od kulturalne proizvodnje, pa nam je bliža suvremena možda manje podobna za artikuliranu organizaciju u prostoru, a moderna, jer je dalja i lakše je njome manipulirati, podobna je za dosjetljiviji razmještaj. No, vjerujem da pitanje manipulacije i interpretacije umjetnosti u muzejskom prostoru ostaje temeljno kustosko pitanje. U pitanju djelovanja i performativnosti prostora, Moderna galerija predstavlja pokušaj sagledavanja umjetničke proizvodnje prošloga stoljeća iz položaja suvremenika te iste proizvodnje: kustoski dodaci poput posuda sa cvijećem i zidnih tapeta prvim desetljećima stoljeća, avangardni simultanizam koji se proteže od stropa do poda u formi novina, okrećuća instalacija novog konstruktivizma s fotografijama iz toga razdoblja, uključivanje nekadašnjeg izgleda Moderne galerije u njen sadašnji postav, izlaganje umjetničke proizvodnje osamdesetih godina i na podu galeri-

je, ne samo stropu... S druge strane, suvremena umjetnost, obilježena, kako sam MSUM na svojim stranicama naglašava, "ubrzanom globalizacijom i raširenom uporabom digitalne tehnologije", vrhunac novih medija predstavlja videom. Količina informacija ponuđena u Muzeju suvremene umjetnosti ne dopušta interakciju sa sobom jer je prvenstveno tako predstavljena: poput artefakata kulture koji ne propituju vlastitu suvremenost. Jasno, ovo nije ocjena samih umjetničkih djela, već izvedbe njihova postavljanja u muzejski prostor. I opet se, ostvarujući muzej, propustilo zapitati: Što suvremena umjetnost radi u muzeju? Razlog "prostora koji je zatečen, a nije od početka zamišljen kao muzejski prostor", pada u vodu pri samome pogledu na Metelkovu i njenu iskorištenost. Suvremenik je onaj, po Giorgiu Agambenu, koji niti se "savršeno podudara sa svojim vremenom niti se prilagođava zahtjevima toga vremena" (također sa web stranice MSUM). No, danas nam je jasno da postoje ideološki uvjeti svakoga iskaza, da niti umjetnost niti govorenje o njoj ne dolaze iz ideološki i politički očišćenoga prostora, jednostavno, jer takav ne postoji, nepodudaranje i neprilagođenost svom vremenu mora u sebe uključivati pitanje vlastitog stava. Propitivanje same ideje muzeja. Situacija je jednaka u privatnoj Ganes Pratt galeriji, Međunarodnom grafičkom likovnom centru i Gradskoj galeriji,

such knowledge. Therefore, one of the key changes this year is that, together with Rebeka Vidrih, a new professor at the Department of Art History at the Faculty of Arts, who understands the need to include such content in the department's curriculum, we prepared a series of lectures about the history of art from the avant-gardes to the present time. Also significant is a workshop on close reading, as it seeks to teach how, and not only what, to read. I myself only learned this gradually. These are major shifts and we will see how they are reflected in the work of the students.

As you have mentioned yourself, the World of Art is not a closed educational programme, but has always been actively connected with gallery venues and protagonists in the world of art. Not all schools work this way and I wonder how this method of work benefits the students.

This way of working has been SCCA–Ljubljana's *modus operandi* from the very beginning. The practice was brought from the alternative 1980s by Barbara Borčič; Alenka Pirman operated in a similar way in the 1990s, and even today it is the key element of our work. Within the scope of the World of Art, students are shown the diversity of the Slovenian art system. This experience enables them a quick insight into the system, but, naturally, they must continue to develop their knowledge further.

Students go on study trips abroad, and foreign lecturers come to Ljubljana... How do you establish international connections and what are their essential characteristics?

Twelve years ago, we cooperated with colleagues from Zagreb and Bratislava who prepared similar study programmes for a year. Back then, funds were available from the Soros Center which were not intended only for the production of end-products. We could afford to send groups abroad to become acquainted with the international scene, and students established some contacts which are still relevant today. There were many short-term cooperation projects, but again the contacts were established with key individuals,

na što upućuju i njihovo merkantiliističko, odnosno nadnacionalno, odnosno patricijsko-upravno imenovanje.

U alternativnijim galerijama Photon i P74, te Aksiomi, suvremenost se može naći u novijem datumu nastanka izložbenog prostora, postmodernističkom minimalizmu i performativnom radu voditelja Aksiome, Janeza Janše. Treba istaknuti da prostore galerija Photon i P74 sponzorira grad, pa im je dozvoljeno mijenjanje samog izgleda prostora tek uz prethodnu suglasnost najmodavca, Gradskoga ureda za kulturu. Također je važno istaknuti da svi (posjećeni) kulturni programi u Ljubljani, kako institucionalni tako i nezavisni, dobivaju potporu iz državnoga proračuna.

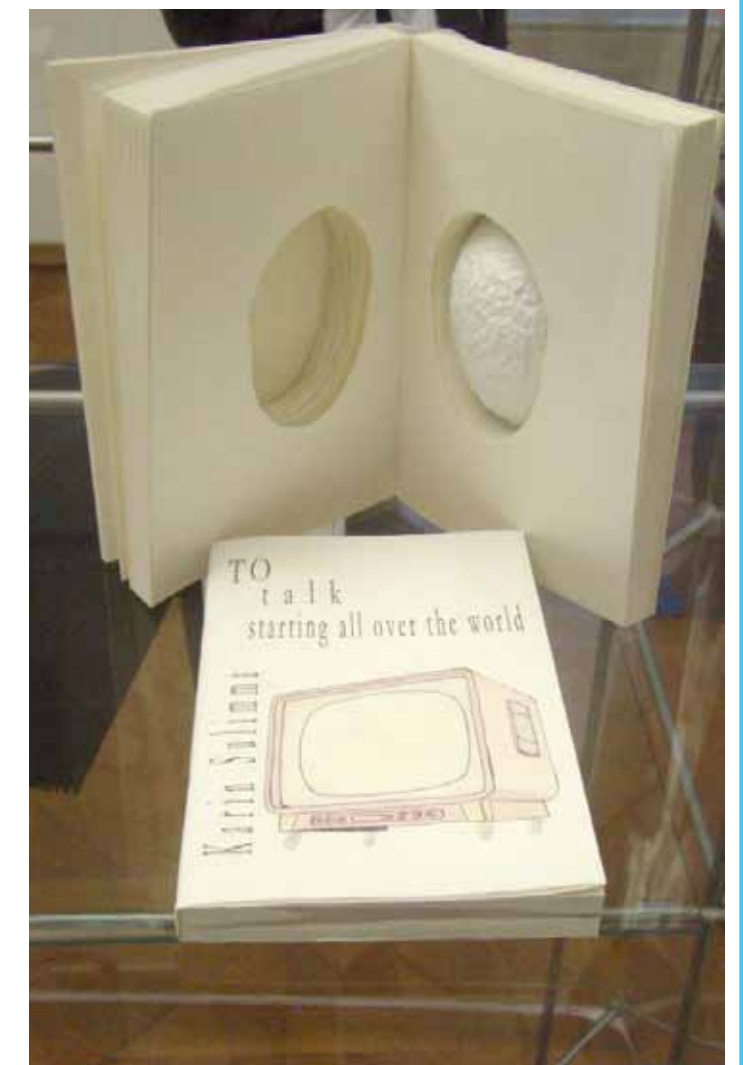
U srazu modernosti i suvremenosti, te njihove muzejske reprezentacije, možda je potrebno citirati web stranicu još jedne institucije umjetnosti, galerije Škuc: "Prevlast individualnih metadiskursa i zanemarivanje osnovnih osobina umjetničkoga djela često dovodi do 'stisnutih' izložba u smislu forme i medija, koje su uhvaćene u savršeno samodostatnoj monolitnosti sadržaja". U Škucu nailazimo na izložbu koja nudi umjetnost u različitim medijima, od instalacije, video snimke, filma, montaže, do časopisa, likovnoga djela, kolaža, te stroja. Škuc je prostorno malena galerija, ali čak ni sve spomenute forme nisu

zauzele mnogo mjesta jer su postavljene kao pitanja, a ne kao odgovori. Odgovor bi bio jedanoglasan: Yes, it's fucking political (Skunk Anansie: 1996).

**Intimni bunt dovitljivog pojedinca
AboT – Artists' Books on Tour, MGLC,
Ljubljana, 21.3–1.4.2012.**

– Bojan Krištofić

Tijekom upravo završenog mjeseca ožujka par ljubljanskih galerija živjelo je u znaku knjige kao umjetničkog



in whom we recognised similar ways of thinking and working.

Today, the SCCA team still follows activities on the international art scene. We visit exhibitions, look for key issues, and collaboration takes place on such occasions. With a lack of funds, the only way to interest a person in coming to Slovenia is to meet them personally and interest them in the content that you are creating.

At present, we are again trying to establish international collaboration in a more structured way. For twelve years, we have been cooperating via enthusiastic individuals with the MA curatorial programme at the University of Applied Arts in Vienna. Such long-term cooperation with people with whom we have come to speak the same language and developed a relationship for several years is essential for the programme, as views change and new projects emerge. The second programme, which will be incorporated into a structured platform, is the Krakow curatorial programme within the scope of the Institute of Art History. Despite the fact that the World of Art is run by an NGO, and the other two partners are programmes run by public institutions, we share similar problems, albeit stemming from a different history and environment.

Within the platform, student exchange will be significant, as it promotes different ways of thinking and precise discourse. Perhaps even more significant is the joint *curriculum*, in which each of the three schools will include the best parts of their current programmes. We want to avoid copying established comprehensive models, but research the content based on local issues and needs. Thus, the Austrian programme will offer knowledge of thinking in terms of space when installing a show, which is lacking in Slovenia. The curator must be aware of the features of the space where the exhibition takes place. There are too many badly installed shows lacking the curator's conceptual reflection of the given space and knowledge of how to place art work in a gallery space.

objekta. U Mednarodnom grafičnom likovnom centru (MGLC), od 21. ožujka do 1. travnja mogli smo pogledati međunarodnu putujuću izložbu AboT – Artists' Books on Tour, koja je predstavila, između ostalih, i knjige nekolicine mladih umjetnika iz Hrvatske, Srbije i Crne Gore, uz zasebnu slovensku selekciju, priređenu posebno za lokalno izdanje izložbe. Istraživanje forme i estetike medija knjige bilo je zajednički nazivnik većine izloženih djela, pri čemu su umjetnici inspiraciju crpili iz literature, te iz različitih filozofskih i misaonih koncepcija, a također su ispitivali i prirodu knjiškog jezika, poklanjajući

više pažnje specifičnostima gramatike i vokabulara, nego društvenoj uvjetovanosti nastanka i razvoja određenog jezika. Rezultat takvog pristupa bili su formalno vrlo razrađeni projekti, pogodni za čulno uživanje publike, no uglavnom nezainteresirani za izravnu kritiku aktualne društvene zbilje, osim u par primjera, izuzetaka koji potvrđuju pravilo. S druge strane, u malenoj galeriji P74 nedaleko od središta Ljubljane, svoju je verziju 'knjige umjetnika' samostalnom izložbom *Trust me I trust you* (u organizaciji kustosice Yasmine Martine Vodopivec) predstavio mladi hrvatski autor Mihael Giba, zainteresiran za



Despite an active presence and the key significance of the programme for the art system in Slovenia, it seems that in terms of financing and infrastructure the World of Art is undernourished. Where do you find funding, because it is not a commercial programme and the tuition fees, in view of the knowledge on offer, are almost symbolic? Do you think that national and city funders are sufficiently aware of the significance of education in contemporary art?

I think that we are recognisable, but most funders believe that education and training belong in institutions, universities or museums, with which I have to disagree. Some issues tackled by our students are so immanent and specific to contemporary art that they require a different way of working than the one offered by a university or museum. Other, greater funding issues are the same as with all NGOs. Grants are much too low. The Slovenian scene supports modesty. Distribution is fair, meaning that a similar amount of money is distributed to everyone, which is not enough for anyone to work.

The World of Art receives funding from the City of Ljubljana within the scope of the SCCA–Ljubljana programme and from the Ministry of Culture. The latter finds it difficult to understand that the programme is interdisciplinary, so it does not belong in only one single category included in the call. Therefore, we dissect it and apply to different calls – we try to find support within the professional training category, the final exhibition tries to get funding in the project category... Modest funding enables us to survive, but does not provide for a long-term conception of the World of Art.

The problem of funding is that the funders of the World of Art see it (and other SCCA programmes) as a project, which means that they do not support costs that are not directly linked to the programme, including the honorariums and fees for the World of Art team. Such a view underestimates the professionalism of the NGOs on the art scene. The World of Art brings together professionals who provide professional and excellent services even if they are not employed by a public institution, and, naturally, they expect payment. Yet there is not enough funding for an ambitious, multi-annual vision.

uporabu objekta knjige s ciljem jetke društvene satire. Ovakva izložba nije neobična za galeriju P74, koja pod vodstvom umjetnika i kustosa Tadeja Pogačara već petnaestak godina, između ostalog, razvija i promovira knjiško stvaralaštvo kako slovenskih, tako i regionalnih, odnosno europskih umjetnika. U galeriji P74, pa tako i na Gibinoj izložbi, knjiga izlazi iz svojih uobičajenih narativnih i jezičnih okvira, što otvara niz zanimljivih komunikoloških problema na koje Giba reagira promjenom standardnih jezičnih grafema u posve nov, neočekivani način zapisa riječi i rečenica. No, krenimo redom.

Mihael Giba (r. 1985.), porijeklom je iz Čakovca, odrastao je u Varaždinu, a obrazovan je u Zagrebu (Škola primijenjene umjetnosti i dizajna), te potom u Splitu, gdje je na Umjetničkoj akademiji diplomirao slikarstvo u klasi prof. Nine Ivančić. Umjetnik se recentnim umjetničkim radom uklopio u suvremene istraživačke prakse u digitalnim medijima, koje teži spojiti s analognima u novim, hibridnim formama komunikacije. Takvo osnovno opredjeljenje bilo je vidljivo i na njegovoj nedavno završenoj ljubljanskoj izložbi. Naime, umjetnik je izložio pet svezaka koji uvezom, formatom i tehničkom opremom odgovaraju standardnim knjigama, ali su ispunjeni različitim apstraktnim grafikama kontinuiranoga ritma koje na prvi pogled ne sadrže

nikakvo opipljivo neestetско значenje. Pa ipak, riječ je o Gibinim izdanjima presudnih političkih ugovora i sporazuma koje je vlada Republike Hrvatske donijela u novije vrijeme, ali ih nije prezentirala građanima, odnosno svojim biračima, ili je to učinila tek nakon dulje odgode. To su Ugovor o pristupanju Republike Hrvatske Europskoj Uniji, Ugovor o međusobnim odnosima dioničara Ine, Glavni ugovor o plinskom poslovanju, Sporazum dioničara Sunčanog Hvara (Ugovor o prodaji Sunčanog Hvara) i Arbitražni sporazum Hrvatske sa Slovenijom. Umjetnik je sam programirao softver koji je generički tehnokratski jezik ovih dokumenata preveo u repeticijske digitalne grafičke kodove, prema različitom ključu za svaki pojedini ugovor. Na primjer, u Ugovoru o pristupanju RH EU na stranicama Gibinog izdanja vidimo isključivo crveno-bijele-plave, odnosno plavo-žute kvadratiće, koji označavaju mjesta gdje se u originalu ugovora spominje Republika Hrvatska, odnosno Europska Unija. U ugovoru o prodaji Ine, pak, crno-bijeli kod zasnovan je na količini ponavljanja određenog slovnog znaka u jednom redu. Uglavnom, umjetnikov koncept prilično je jasan – apsurdnu situaciju u kojoj građani jedne države nemaju uvid u dokumente s neposrednim utjecajem na njihov život Giba satirički dovodi do pucanja ističući vizualnim sredstvima paradoksalnu nerazumljivost jezika takvih ugovora.

What are the key differences between the World of Art and other educational programmes, including De Appel, which is probably the most well-known?

The difference is in the ambitions, the purpose of training. De Appel trains students to work in the international 'mainstream' art system. This has never been our intention. I believe that far more interesting things happen on the fringes, which are not necessarily limited to a geographic location. The advantage of the World of Art is that it allows for a strategy of small steps and modest proposals, which is also discussed by Charles Esche. I wish that the World of Art would educate individuals to work responsively in the world of art, but not necessarily to work in the limelight. We introduce our students to the system in a similar way as De Appel, but rather than finding possibilities for employment, I believe that it is necessary to show them different ways of working, to open their minds to understanding artistic production, to help them find their own place within the system and an appropriate way of cooperating with artists.

The World of Art has always been attended by foreign participants. Students from Croatia come every year, and the programme is well recognised and appreciated in Zagreb. Have you thought about transforming the World of Art into a completely international educational programme?

We have thought about that a great deal. Participants from Croatia brought interesting changes, as it led us to avoid many seemingly self-evident presuppositions. Due to their different background environment and the system of the study of art history, which in Croatia is a bit more contemporary and theoretically focused, these students are able to ask questions that our participants cannot. The problem with a completely open international programme is the loss of a specific discourse, which is the result of working in a specific environment. Croatian students come to Ljubljana because they can follow the programme in Slovene. However, it is becoming obvious that mutual understanding of the two languages is disappearing. In an open international programme, the lingua franca would have to be English, which would be a

ra. Zahtjevana ekonomska i tehnološka terminologija takvog jezika sugerira, upozorava umjetnik, da je postizanje krupnih međunarodnih gospodarskih saveza isključivo posao kvalificirane stručne manjine, dok većina koja posljedice takvih saveza svakodnevno osjeća ima tek tu slobodu da zaokruži da ili ne na glasačkim listićima, najčešće tada kada su sve bitne odluke već donesene. Gibine knjige stoga nisu nimalo estetski poticajne, niti je to autorova namjera – on istrošenim likovnim elementima čiste apstrakcije podcrtava zastarjelost i inertnost aktualnih vladajućih struktura, a zamorna repetitivnost kompozicije knjiškog bloka u 'čitatelja' treba izazvati osjećaj odbojnosti i otpora prema negativnim aspektima kapitalističkog društvenog uređenja, gdje je iz sfere institucionalne politike gotovo iskorijenjen plodonosan politički diskurs. Javnost ne treba naučiti jezik vladajućih da bi s njima mogla komunicirati – naprotiv, ona mora prisiliti vladajuće da se pokore novim medijima komunikacije, odnosno imanentnoj otvorenosti i demokratičnosti digitalne razmjene informacija. Koristeći upravo digitalni softver kao izražajno sredstvo svoje efektne satire političkih fenomena, umjetnik nam poručuje kako je to najsnažniji adut u rukama demokracije budućnosti.

Za razliku od umjetnika predstavljenih na izložbi u MGLC, Gibu očito nije

zanimalo eksperimentiranje knjigom zbog nadilaženja njene tradicionalne forme, već je koristio knjigu za izražavanje svog duhovitog koncepta implicitne političke kritike. Gibini radovi publici pokazuju kako je oruđe otpora apsurdnom sustavu vladanja u njezinim rukama, pa makar rezultat podizanja glasa bilo 'samo' intimno izražavanje bunta dovitljivog pojedinca. Zanimljivo je zapitati se što bi se Gibinim knjigama dogodilo da se nađu otisnute u velikoj nakladi, prikazane publici van galerijskog prostora. Bi li tada njegova dosjetka imala jednaku snagu, ili bi se konceptualna pozadina ovih knjiga raspršila zbog preseljenja u kontekst koji kritiziraju u galerijskim uvjetima?

Možda ovo pitanje umjetniku može biti poticaj za neko novo istraživanje, za dublju analizu samog procesa čitanja knjige, ali i prostorno-vremenskih, odnosno kulturnih uvjeta u kojem se odvija. U aktualnoj situaciji kada regionalna izdavačka 'industrija' vene, a knjiga prestaje biti proizvodni fetiš i kolekcionarski predmet, možda je na umjetnicima da pokušaju prekinuti ustajali lanac pisac-izdavač-čitatelj, te svojim radikalnim preoblikovanjem medija knjige ponude nova iskustva čitanja, odnosno gledanja, neovisna od uobičajenog, manufakturnog izdavačkog procesa.

great loss to the Slovene terminology. This is my greatest concern. Financial and logistical issues are nothing in relation to the terminological concern.

Even curators active in the world of art need new knowledge, which constantly changes and develops new content segments. Do you think that this need is recognised and expressed enough in Slovenia? Does the programme also work in this direction and, if yes, how?

I would be very happy to prepare more advanced courses, which would enable multilateral dialogue and the sharing of knowledge and views of art. With some workshops offered by the seminar, we tried to address this audience, as they were at such a professional level that they would mostly benefit people who have fully grasped the essentials. We wanted to create a platform for self-education, which would be based on dialogue. In its first year, our other programme, Studio 6, sought to bring together a group of curators which would develop an exhibition and discourse programme as a team. However, it turned out that active curators have little time. Art offers numerous possibilities, and active professionals dedicate their time to travelling, visiting exhibitions and conferences and researching current production to prepare new exhibitions...

But all these interesting conferences and wonderful exhibitions prevent us from occasionally taking the necessary break. Therefore, I still believe that the self-reflective educational process is urgently needed. In this way, artists and curators could avoid the traps of over-production and over-visiting, the all-encompassing cultural tourism, which I myself cannot avoid occasionally.

Last question: what is going on in the school now? What courses have the students had already and what awaits them this year?

We began the programme in April and are now in the middle of the introductory part focusing on art history. In addition to lectures on the history of 20th century art and a workshop of close reading, the students have already

visited numerous exhibitions, where they had the opportunity to talk to the artists and curators. We also took them to artists' studios to familiarise themselves with the methodology of curatorial research and we hope that they will continue this on their own. We are approaching summer, when participants will have to revise what they heard in the first part. The school will introduce some sort of a filter. Following additional selection, the second part of the programme will be attended by fewer students: those who are interested in continuing and have progressed in the first part. Together with tutors Jože Barši and Nevenka Šivavec, we will assess the work of students, also on the basis of their semester assignment – preparing a virtual exhibition with a concept and a selection of art works which have to be fictitiously positioned in a real gallery space. From this assignment we will be able to assess their knowledge, preferences and engagement.

The other part of the school year will focus on curatorial practices. It includes workshops on critical writing, which began several years after the course for curators, when the need for such education was identified. In addition to the introductory workshop by Miško Šuvaković, which is an introduction to the theory and art criticism, a number of workshops will take place in the second half of the school year. The workshops will also be open to outside participants, but the core will be our students, which means that they will be adapted to their level of knowledge and needs.

First published in Slovene: 'We are interested in ways of working based on local needs', Petja Grafenauer: Interview with Saša Nabergoj, Art Words, No. 91 (Summer 2012), pp. 59–64.

First published in English in the Dilemmas of Curatorial Practices - World of Art, School for Curators and Critics of Contemporary Art. Year 7-14 (SCCA Center for Contemporary Arts - Ljubljana, 2012).

p. s. (people and spaces)

Partnership project World of Art. Models of

tus, as all this should eventually help them when tackling the complex matter of the world of art. In November 2011 started the fourteenth cycle

The World of Art vocational training is the initiator of the partnership and due to its 13 years long history the leader of non-formal educa-

p. s. (people and spaces)

Partnership project World of Art. Models of training and collaboration in contemporary arts was implemented by four partners from Slovenia, Austria, Poland and Croatia, each of them implementing for more than several years independent educational programmes focused on curatorial practices and journalism in the field of contemporary arts.

SCCA-Ljubljana

SCCA-Ljubljana organizes vocational training program The World of Art, School for Contemporary Art, since 1997. Conceived in yearly cycles and composed of a course for curators with a final exhibition, a seminar in writing, a series of lectures and a yearly anthology, the World of Art School aims to establish the necessary mechanisms for a reflective operation in the art world.

The World of Art is the sole program in Slovenia and the broader region of Central, Eastern and Southern Europe aimed towards practical and theoretical education in the field of contemporary art. It comes out of a premise that future experts need and should be taught the skills and methods, along with gaining knowledge and insight into the critical and theoretical appa-

rus, as all this should eventually help them when tackling the complex matter of the world of art. In November 2011, started the fourteenth cycle of the updated course, which is designed on the basis of several years' research on various curatorial programs, analysis of curatorial practice, consultations with relevant national and international experts, and an evaluation of the past program and consideration of effective models of education in the field of contemporary art.

The program includes lectures, seminars, workshops, research work, modules on the practical work of the curator, study excursions and practice in galleries. The process comprises the organisation of events, studio visits, meetings with curators, artists, theorists, and writers, and teamwork in conceptualisation and preparing an exhibition of contemporary art under the tutor's leadership.

The objective of the programme is to produce, stimulate and mediate innovative artistic and interpretative practices and to encourage international links between them. SCCA-Ljubljana provides the participants and users of contemporary art with knowledge, tools and skills necessary for emancipated and reflected operation within the art system. By establishing a support system and cooperating with numerous NGOs, SCCA-Ljubljana situates artistic practices into the social framework.

The World of Art vocational training is the initiator of the partnership and due to its 13 years long history the leader of non-formal educational courses for young curators and critics of contemporary visual arts in the Region (Croatia, Austria, Poland).



Saša (Glavan) Nabergoj (1971), *Head of the Programme*. Art historian, curator and critic. Assistant director at SCCA-Ljubljana, Center for Contemporary Arts. A member of AICA

(International Association of Art Critics) and IKT (International Association of Curators of Contemporary Art, Amsterdam). Writer, editor, curator and lecturer on contemporary art, focusing on curatorial and critical practices. She curated many exhibition, among them *Studio 6 Presents: CAC Bukovje (SLO) and Studio Golo Brdo (CRO)* (Matchpoint Gallery, November 2011), *Tomislav Brajnović: Ekspedition_ego* (Alkatraz Gallery, November 2010); both with Sonja Zavrtanik, *Around the world of art in 4.380 days. World of Art 1997–2009* (Alkatraz Gallery, November 2009), *Ola Pehrson. Retrospective. Ljubljana. Beograd. Stockholm* (Škuc Gallery, 19. 12. 2007 – 20. 1. 2008, Salon of Museum

of Contemporary Art Beograd, February, March 2008 and Färgfabriken, October 2009); with Joa Ljungberg. She has lectured extensively, recently: *Legends and Stories of the Parallel Reality* on symposia *Archive as a Strategy: Conversations on self-historisation on the Case of East Art Map* organised by Calvert 22 and University College of London (May 2012), *Curatorial Intervention* on a conference *Applied Exhibiting, ECM, Postgraduate educating, curating and managing studies* at the University of Applied Arts in Vienna (May 2012) and *A Praize of Lazyness* at *TEDx* in Maribor (January 2011). At SCCA-Ljubljana she is a head of World of Art, School for Curators and Critics of Contemporary Art (since 1998) and Studio 6 (since 2004).



Simona Žvanut (1985), *Coordinator of the Program*. Born in Ljubljana. In 2011 she graduated from art history, comparative literature and literature theory at the Faculty of Arts in Ljubljana.

During her studies she worked in the bookshop Felix. Between 2010 and 2011 she worked as a volunteer at National museum where she was helping with digitalization of its collection. From

2007 she has also worked in museum shop in National gallery and from October 2011 she is an assistant of the head of the World of Art, School for Contemporary Arts and Studio 6 at SCCA-Ljubljana.

Schnittpunkt Verein für Ausstellungstheorie und – praxis

(with ecm – educating/curating/managing. Lehrgang für Ausstellungstheorie und – praxis an der Universität für angewandte Kunst Wien), Vienna (Austria).

schnittpunkt. exhibition theory & practice (Vienna) is an open, transnational network for active participants as well as those interested in the fields related to exhibitions and the museum. As a non-institutional platform, schnittpunkt presents its members the opportunity for interdisciplinary exchange, information and discourse. schnittpunkt. exhibition theory & practice aims at producing a critically reflective exhibition and museum public. Starting with theoretically well-founded exhibition and museum analyses, schnittpunkt wishes to stimulate reflection on current exhibition practice and to test experimental exhibition forms. We intend to bring about a general awareness of how interpretation and operation patterns in institutions are determined by cultural and social conditions.

Despite the inclusion of disciplines like ethnology, sociology, art history and conservational science, teaching and scholarly research in Museum Studies have remained a desideratum in the Austrian academic landscape. In contrast to theatre, there is no scientific reflection and public critique, which is even more astonishing because both claim to be educational and are subsidized disciplines. schnittpunkt wants to promote academic discourse on museology in teaching and research in order to link scientific analysis with the manifold challenges to museum and exhibition practices. Since 2006 the team of schnittpunkt is directing the postgraduate program ecm – educating / curating / managing on exhibition theory and practice at the University of Applied Arts Vienna. Within the project at hand both the participants of the postgraduate program as well as those associated with schnittpunkt were involved in diverse activities that comprise public lectures, study excursions, workshops etc. – all with a strong emphasis on networking and transnational exchange. The participants will be enabled to actively implement the knowledge gained within the cooperation into concrete joint projects. The aim of networking is to strengthen both non-governmental institutional cooperation and educational exchange on a postgraduate level, thus confronting evident challenges in the still neglected field of exhibition making and museology.

Nora Sternfeld is an art educator and curator. Part of trafo.K, Office for Art Education and Critical Knowledge Production She is professor for curating and mediating art at the Aalto University Helsinki and co-director of ecm – educating / curating / managing – Master Program in exhibition theory and practice at the University of Applied Arts Vienna. Curatorial projects have been: Contradictions! Critical Agency and the Difference Within, Open Space Vienna 2011, Remapping Mozart, a project for Wiener Mozartjahr 2006 Moreover she is part of the editorial board of Bildpunkt and publishes on contemporary art, education, politics of history and anti-racism.



University of Applied Arts Vienna. She is part of schnittpunkt. exhibition theory & practice

Luisa Ziaja is an independent curator and author based in Vienna/Austria. Since 2006 she is co-director of the postgraduate master program ecm – educating / curating / managing at the

and currently works on the research project Post-Communist Past. Representations of communism in exhibition contexts of art and contemporary history (2009–12). Exhibitions include re: ex-post. Critical Knowledge and the Post-Yugoslavian Condition (2010, Open Space, Vienna), Recollecting. Looting and Restitution (2008/09, MAK, Vienna, w/ Alexandra Reininghaus), Have The Cake And Eat It, Too. Institutional Critique as Institutent Practice (2008), De-Revolution (2006, Hidden Hi/stories. Remapping Mozart, a project for Wiener Mozartjahr 2006 w). A ssistant curator and exhibition coordinator at Generali Foundation Vienna. She has contributed to numerous exhibition catalogs, anthologies, and magazines on contemporary art, politics of history, exhibition theory and practice informed by current socio-political questions.

Podyplomowe Muzealnicze Studia Kuratorskie w zakresie sztuki najnowszej, Uniwersytet Jagielloński, Instytut Historii Sztuki, Krakow (Poland)

Museological Curatorial Studies (from 2007) at the Institute of Art History of the Jagiellonian University (Krakow) were founded in the academic year 2005/2006 on the initiative of Adam Budak, Andrzej Szczerski and Maria Hussakowska.

Acknowledging the absence of any specialized training for the various activities related to exhibiting contemporary art in Poland, primary objective was thus to give to students practical experience and mastery of the conceptual and methodological tools pertaining to the organization and reception of the exhibition.

Curatorial Studies give knowledge that is not included in the programme of university studies and that seems to be more necessary in the changing models of professional career, related to the creation of new art institutions in Poland. The studies are mainly an educational project, leading to original exhibition projects.



Andrzej Szczerski, assistant professor and director of postgraduate curatorial studies (2005–2011) at the Institute of Art History Jagiellonian University. Since 2009 President of the Polish Section of In-

ternational Association of Art Critics (AICA). Author of various publications on 20th century and contemporary art including Wzorce tożsamości. Recepcja sztuki brytyjskiej w Europie Środkowej około roku 1900 (Patterns of Identity. The Reception of British Art in Central Europe around

1900) (Kraków 2002), *Modernizacje. Sztuka i architektura w nowych państwach Europy Środkowo-Wschodniej 1918–1939* (Modernizations. Art and Architecture in the New States of Central-Eastern Europe 1918–1939) (Łódź 2010). Co-curator of exhibitions 'Symbolism in Poland and Britain' at Tate Britain London (2009) and 'The Power of Fantasy. Modern and Contemporary Art from Poland' at BOZAR in Brussels (2011), curator of exhibition 'Modernizations 1918–1939. The Future Perfect' at the Muzeum Sztuki in Łódź (2010).



Maria Hussakowska, professor of modern art history since 2003. Works at the Institute of Art History at the Jagiellonian University, at the Unit for Modern Art. Since 2005 the Chair of the Program

Council of the Museological Curatorial Studies run by the Institute. A member of the Polish Section of AICA (International Association of Art Critics). The Chair of the Experts of the 'Znaki czasu' Małopolska Province Foundation. Among her published works is *Minimalism in visual arts. The demythologisation of the notion of the avant-garde in American art circles of the 1960s*, The Institute of Art History Jagiellonian University, Kraków 2003.

Wojciech Szymański (1985) – art historian and critic, curator, historian of philosophy. Lecturer at the Academy of Fine Arts in Krakow (the Department of Graphic Design) and at the Institute of Art History at the Jagiellonian University. A member of AICA (International Association of Art Critics).

KURZIV - Platform for Matters of Culture, Media and Society, Zagreb (Croatia)

KURZIV – Platform for Matters of Culture, Media and Society is an association founded in 2009 by Clubture network and editorial board of the portal Kulturpunkt.hr. Kulturpunkt.hr, non-profit electronic publication, launched in 2005, operating as a part of network Clubture, soon became key non-profit media focused on independent and contemporary arts, culture and civil society. In order to ensure it's long-term stability, Clubture decided strategic decision to begin the process of spinning-off the portal in a separate organisation. New organisation was established in 2009 and took over managing portal.

KURZIV is a platform which intervenes in Croatian media space presenting independent and contemporary cultural production and artistic practices, activism of civil society organizations, culture in the wider sense, everyday life, politics, policies and society. By providing information

services as well as journalistic, analytical, critical and theoretic frame, KURZIV observes relations of cultural and artistic practices with the political, social, media, and economic ones. Logic of these interventions builds media discourse based on research, applying new critics and contents with the aim to produce changes in the wider cultural, social, media and political space. In 2009, through experience of running electronic publication, Kurziv initiated the informal educational programme – Kulturpunkt's Journalistic School. The aim of the programme is equipping young students and youngsters interested in dealing with arts with the tools necessary for reflection, interpretation and analytical skills and train them in writing about arts. Thus the programme consists of series of lectures given by professionals who work on the intersection of practice and theory; series of workshops in journalistic and writing forms; close reading sessions; study visits; guest lectures of foreign professionals; excursions in foreign countries.

Antonija Letinić, lives and works in Zagreb. Studied art history and French language and literature at the Philosophy Faculty, University of Zagreb. Since 2000 collaborates with numerous



organisations in Zagreb engaged in the field of cultural and artistic production. From 2004 till 2009 she worked as PR, editor of publications and executive producers for Eurokaz festival. One of the founders of NGO Nemeza – Association for development of non-profit media and Kurziv – Platform for matters of Culture, Media and Society, where she is vice-president. Since 2009 works in Kurziv as assistant of editor-in-chief of the portal Kulturpunkt.hr and manages other projects of organisations, mainly those focused on education. Writes for magazines specialized for culture and performing arts. Her interests are focused on intersection of contemporary visual and performing arts practices.



Ante Perković,

workshop trainer. Born in Zagreb in 1973 where he lives and works. From 1991 to 2008 worked as journalist, music critique and editor of several print and electronic media. In the

past years he focused on media and journalistic education training journalists in the field of culture and non-profit media. He wrote several books: authorized biography of a pop-rock band Pipschips&videoclips, - Long Weekend in the Wonderland (1997), collection of stories and essays on music Slijepi putnik (2001), collection

of columns 365 (2001), personal tourist guide Do you love Zadar? (2006) and book Seventh Republic – Pop culture in the disintegration of Yugoslavia (2011). Writes music for film and theatre. He is one of the producers of the small musical anthology of Croatian poetry Ritam&Rif (2010). Was a member of the music band Djeca, and since 2006 performs as a solo musician.

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(Un)Learning Together

Discourses, moments and conflicts that make the world bigger than the world of art

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