

“Una breve cronología de incidentes comisariales del siglo XX”

“A short chronology of curatorial incidents in the 20th Century”

“¿Qué es un comisario?” Esta pregunta no tiene sentido, ya que el comisario no es algo, sino que hace algo. No hay una ontología para el intermediario: se trata de un agente performativo y ejemplar, que adquiere subjetividad en y por medio del acto de mediación.

Soren Andreasen & Lars Bang Larsen, 2007

Irónicamente, el museo que se suponía que era el árbitro de la cultura moderna es ciego respecto a su propia historia cultural. El Museo de Arte Moderno es una institución donde reina la amnesia.

Mary Anne Staniszewski, 1998

Con “Una breve cronología de incidentes comisariales del siglo XX” recogemos 37 relatos de diferentes sucesos relacionados con el comisariado, principalmente de arte contemporáneo. La cronología empieza en el año 1907, con el poema que Guillaume Apollinaire publicó en *Je dis tout*, donde ridiculiza al director de la organización de los Salones de Otoño de París; y acaba en el año 2008, con el proyecto *The Manifesto of Possibilities*, con el que se intenta desarrollar un manifiesto colaborativo sobre la realización de proyectos en el espacio público, implicando, en su elaboración, a los diferentes agentes que toman parte de este tipo de proyectos.

Con “Una breve cronología de incidentes comisariales del siglo XX” aportamos, así, algunos modos contrastados con los que se ha concebido, practicado y narrado el comisariado. Más que en las tesis y los significados sobre arte que se han generado por medio de proyectos y exposiciones, ahondamos en algunos momentos que, más escasos –o, como mínimo, menos visibles– también se ha intentado representar la misma práctica comisarial.

La cronología que presentamos se nutre de una información que, en el mejor de los casos, la historiografía ha tendido a reservar para las notas a pie de página y, más que dar como resultado una narración evolutiva de la práctica comisarial, hemos procurado que la secuencia de documentos funcionara más bien para el despliegue de controversias y se orientase hacia la multiplicación de significados entorno de la práctica del comisariado.

Con este trabajo hay la voluntad explícita de eludir la posibilidad de concretar una única definición para esa práctica y, así, además del contraste cronológico y geográfico que hay entre las noticias que se aportan, también hemos querido subrayar algunos contrastes que se deben a la disparidad de agentes que se han responsabilizado de los procesos comisariales (comisarios independientes, comisarios de museo, comisarios políticos, artistas, arquitectos, galeristas, etc.), así como la disparidad de proyecciones que han procurado sobre esa práctica los demás agentes que se implican en un proceso de creación (público, artistas, críticos de arte, educadores, etc.).

En cuanto al título de la serie, “Una breve cronología de incidentes comisariales del siglo XX”, se trata de una referencia a la cronología que Alison Green publicó en el año 2000, la cual también se incluye entre los relatos que se presentan. La aproximación de Green se basaba principalmente en el producto que resulta de los procesos comisariales; es decir, en aquel caso se trataba de una ordenación cronológica de un conjunto de exposiciones y de proyectos relevantes que se han llevado a cabo a lo largo del siglo pasado; los cuales, asimismo, la historiografía también ha tendido a descuidar en beneficio de privilegiar el estudio de las producciones artísticas por sí mismas.

En contrapartida, en nuestro caso focalizamos el interés sobre los procedimientos que se han desarrollado para la gestión de los proyectos, la organización de sus agentes, la narración de los procesos, así como la producción de significado entorno de la misma práctica comisarial. Se trata de unos aspectos que, excluidos igualmente del mismo escenario de representación que habitualmente se articula con las exposiciones, así como también escasamente desarrollados entre los estudios más recientes sobre comisariado, nos pueden informar y permitir el debate en torno a las políticas y las economías del comisariado, así como enriquecer lo que se refiere también a la interpretación de la práctica del arte.

“What is a curator?” It is a question that doesn’t make sense, because the curator is not something; the curator does something. There is no ontology of the middleman: she is a performative and exemplary agent, acquiring subjectivity in and by the act of mediation.

Soren Andreasen & Lars Bang Larsen, 2007

Ironically, the museum that is supposed to be the arbiter of modern culture is blind to its own cultural history. The Museum of Modern Art is an institution where amnesia reigns.

Mary Anne Staniszewski, 1998

With “A Short Chronology of Curatorial Incidents in the 20th Century” we collected 37 stories about different events related to curating, principally in the contemporary art world. The chronology begins in 1907 with a poem that Guillaume Apollinaire published in Je dis tout, where he ridicules the director in charge of organising the Autumn Salon in Paris. The chronology ends in 2008 with the project The Manifesto of Possibilities, which aims to develop a collaborative manifesto on the realisation of projects in the public space and thus involve the different agents that take part in this type of projects in the creation process.

“A Short Chronology of Curatorial Incidents in the 20th Century” thus intends to contribute contrasted methods with which curating has been conceived, practised and narrated. Even more so than in theses and views on the meaning of art that have been generated through projects and exhibitions, the aim is to plunge ourselves in given moments which, scarcer – or, at least, less visible – have also attempted to represent the very same curatorial practice.

The chronology we are presenting feeds on the information that, in the best of cases, historiography has tended to save for footnotes. And although in this case there has been an attempt to use a rather traditional methodology for the treatment of the documentary, the disparity of interpretations that can be found regarding the curatorial practice ends up imposing itself on the very same temporal sequence, ultimately interrupting any possibility of presenting the same practice via a unique narratorial evolution in the curatorial practice.

Thus, effectively, as well as the differences caused by the chronological and geographical distance that separates facts, we have also wanted to underline certain contrasts which are due to the disparity of agents who have become responsible for curatorial processes (independent curators, museum curators, political curators, artists, architects, gallery owners, etc.) and also to the disparity of showings that have implicated other agents in the creation process (the public, artists, art critics, educators, etc.).

Regarding the title of the series, “A Short Chronology of Curatorial Incidents in the 20th Century”, it makes reference to the chronology that Alison Green published in 2000, which is also included among the accounts presented here. Green’s approximation is based principally on the results of the curatorial processes, that is to say, it is about a chronological ordering of a collection of exhibitions and relevant projects that have been executed throughout the past century; those which, likewise, historiography has also tended to leave aside in order to privilege the study of artistic productions for their own value.

By contrast, in our case we are focalising interest on the proceedings that have developed for the management of projects, the organisation of its agents, the narration of its processes, as well as the creation of a meaning for the curatorial practice. We are dealing with aspects that, equally excluded from the same scene of representation usually linked to exhibitions and which are scarcely developed between the most recent studies on curatorship, can inform us and allow for the debate surrounding the politics and economics of curating, for instance enriching that which also refers to the interpretation of the artistic practices.

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Octubre 12. París

October 12. Paris

Salon d'Automne

Bruce Altshuler, *The Avant-Garde in Exhibition. New Art in the 20th Century*. Berkeley, Los Angeles, University of California Press, 1994. pp. 42 – 59.

Leroy C. Breunig (ed.), *Apollinaire on art*. Boston, Museum of Fine Arts Publications, 2001. pp. 18 – 20.

Poema que Guillaume Apollinaire dedicó al arquitecto Franz Jourdain, presidente del Salón de Otoño de París desde su fundación, en el año 1903. Si bien en un principio el Salón dio soporte a los pintores fauvistas, en poco tiempo la organización se convirtió en una fuerza conservadora, motivo por el cual Apollinaire procedió a la ridiculización de su responsable en diversas ocasiones.

Poem that Guillaume Apollinaire dedicated to the architect Franz Jourdain, chairman of the Salon d'Automne in Paris since it had been founded in 1903. While the Salon initially gave support to Fauve painters, the organisation soon became a conservative force, which is why Apollinaire proceeded to ridicule his manager on several occasions.

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It is clear that the affair is a purely commercial one and that the value of the Cézannes, Van Goghs, Seurats, and Gauguins is not in question. The people who stupidly proclaimed the bankruptcy of modern painting—of painting without form!—made a gross error. Critics without taste, ignorant dilettantes, their lack of culture should bar them from getting mixed up with things they do not understand. They would like to reduce art to their level. Let them swallow it and may it choke them!

After this, let us say that we will gladly publish any explanations that Messrs. Bernheim might wish to address to us.

(Je dis tout, JULY 25)¹

The Salon d'Automne

[OCTOBER 12]

*Mets ta jupe en cretonne
Et ton bonnet, mignonne!
Nous allons rire un brin
De l'art contemporain
Et du Salon d'Automne.*

(Wear your best skirt, pretty one,
And put your bonnet on!
We're off to have a lark
With contemporary art
At the Autumn Salon.)

For it seems to me a must to visit the Salon d'Automne. Fathers will do well to take their sons there, both from a pedagogical and a humanitarian point of view.

It is good that a child should learn while he is still a child the names of men who will be famous.

Monsieur Jourdain

Monsieur Jourdain, whom Baignières² familiarly calls "Frantz First" or "The Foot That Moves" or "The President of Façades" or "The

1907

Good Samaritan," combines the function of architect of the Salon d'Automne with that of honorary president of the Samaritaine, which solicited him one evening at a corner of the quays.³

It's because he is well preserved, for his age! He looks like an apostolic and anarchistic Mormon, a fact that earned him the rosette of the Légion d'Honneur, together with this little song sung to a well-known tune:

*Monsieur Jourdain
A le goût fin
Depuis l'âge le plus tendre,
Pour tout savoir
Il n'a qu'à voir
Et pas besoin d'entendre,
Comme architecte,
On dit: "Quel mec!"
Il a du poil au ventre!"
Et l'on assur'
Qu'en fait d'peinture
C'est un gai dilettantre
Qui port 'fièrement
Son bout d'ruban,
Il en a un p'tit bout
Qui fait fort bien son affaire, etc.*

(Monsieur Jourdain
Has been a great man
Since the age of three,
His taste is great—
No need to hear him,
Anyone can see,
In architecture
He's a master,
People say so,
They must know,
It's also known
That he is prone
To judging paintings
Like a pro,
That's why he was given
His little bit of ribbon.

1911

Junio, 19. Múnich

June, 19. Munich

Der Blaue Reiter

Almanach

Bruce Altshuler, *The Avant-Garde in Exhibition. New Art in the 20th Century*. Berkeley, Los Angeles, University of California Press, 1994. pp. 42 – 59.

Klaus Lankheit (ed.), *The Blaue Reiter Almanac*. Boston, Museum of Fine Arts Publications, 2005. pp. 11 – 48.

Carta de Wassily Kandinsky a Franz Marc, donde le invita a compartir el proyecto editorial del almanaque *Der Blaue Reiter*. El historiador Klaus Lankheit considera que este es el certificado de nacimiento de la publicación, con la cual los dos artistas expresaron su intención de “convertirse en el centro del movimiento moderno”. La ideación del proyecto coincidía con un momento de tensión entre ambos y la asociación de artistas Neue Künstlervereinigung München, NKVM (Asociación de Nuevos Artistas de Múnich), con la que en aquellos mismos años habían realizado “bellas, extrañas exposiciones” y que, según cuenta Kandinsky, eran motivadas porque “necesitábamos un marchante para nuestras exposiciones y no encontrábamos ninguno”.

Aunque *Der Blaue Reiter* se vio limitado a la realización de un único número del almanaque, en los años 1911 y 1912 el mismo equipo también llevó a cabo dos exposiciones colectivas con un ánimo similar al de la publicación y que titularon, respectivamente, primera y segunda *Exposición de los Editores de Der Blaue Reiter*. Tal como explicaba Kandinsky en el año 1935, “realmente nunca existió una sociedad Blaue Reiter, ni tampoco un grupo, como a menudo se identifica incorrectamente. Marc y yo elegimos lo que creímos que era bueno; y seleccionamos libremente sin tener en cuenta ciertas opiniones o deseos. [...] Así que decidimos realizar nuestro Blaue Reiter ‘dictatorialmente’. Y los ‘dictadores’ éramos, por supuesto, Franz Marc y yo”.

Letter from Wassily Kandinsky to Franz Marc in which he invites him to share the editorial project of the Der Blaue Reiter almanac. The historian Klaus Lankheit considers it the birth certificate of the publication, with which the two artists expressed their intention to “become the centre of the modern movement”. The idea of the project coincided with a moment of tension between them and the Neue Künstlervereinigung München association of artists, NKVM (Association of New Artists of Munich), with which they had in those very same years executed “beautiful, strange exhibitions” and that, according to Kandinsky, were motivated “for we needed an art dealer for our exhibitions and we did not find one”.

Although Der Blaue Reiter was limited to the creation of only a single issue of the almanac, in 1911 and 1912 the same team also carried out two collective exhibitions with a similar thinking to that of the publication, and which they titled respectively the first and second Exhibition of the Editors of Der Blaue Reiter. Just as Kandinsky explained in 1935, “There never really was a Blaue Reiter society, not even a group, as is often incorrectly stated. Marc and I took what we thought was good; and we selected freely without considering certain opinions or wishes. [...] So we decided to run our Blaue Reiter “dictatorially”. The “dictators” of course were Franz Marc and myself”.



Vista de la *Primera Exposición de los Editores de Der Blaue Reiter*, en la galería Thannhauser. Munich, 1911.
View of the First Exhibition of the Editors of Der Blaue Reiter, in the Thannhauser gallery. Munich, 1911.

here. In the present context one must rather point to the facts given by Marc and Kandinsky themselves. The exhibitions were organized by the "Editors" of a proposed book that was to bear the title *Der Blaue Reiter*. Accordingly, *Der Blaue Reiter* was originally nothing but the title of a book that was transferred to the exhibitions.

In his account in 1935, Kandinsky continues: "There never really was a *Blaue Reiter* society, not even a group, as is often incorrectly stated. Marc and I took what we thought was good; and we selected freely without considering certain opinions or wishes." And with ironic scorn, Kandinsky says: "So we decided to run our *Blaue Reiter* 'dictatorially.' The 'dictators' of course were Franz Marc and myself."

In the history of art, however, exhibitions and book belong together. They were based on the same convictions and carried out according to the same principles. Chronologically, as well, the two undertakings ran parallel. Thus it is not without good reason that the name *Blaue Reiter* is still applied to both book and exhibitions. As most of the artists whose paintings were being exhibited at the Thannhauser and Goltz galleries were also collaborating on the almanac, the name could now be applied to a larger circle of like-minded artists. But the *Blaue Reiter*—in its two forms—was ultimately the very personal achievement of two congenial individuals.

History

The Plan of the Almanac and the Work of the Editors

As early as June 1911—that is, before the situation had become critical and the friends had decided to leave the New Artists' Association—Kandinsky conceived the idea of an almanac. On the nineteenth of that month he presented Marc with the plan:

Well, I have a new idea. Piper must be the publisher and the two of us the editors. A kind of almanac (yearbook) with reproductions and articles . . . and a *chronicle*!! that is, reports on exhibitions reviewed by artists, and artists alone. In the book the entire year must be reflected; and a link to the past as well as a ray to the future must give this mirror its full life. The authors will probably not be remunerated. Maybe they will have to pay for their own plates, etc. We will put an Egyptian work beside a small Zeh [the

Klaus Lankheit (ed.), *The Blaue Reiter Almanac*. Boston, Museum of Fine Arts Publications, 2005, pp. 15, 16.

last name of two talented children], a Chinese work beside a Rousseau, a folk print beside a Picasso, and the like! Eventually we will attract poets and musicians. The book could be called "The Chain" or some other title. . . . Don't talk about it. Or only if it could be directly useful to us. In cases like this "discretion" is most important.

This letter of June 19, 1911, is the birth certificate of the *Blaue Reiter*. Kandinsky, who was much older and more experienced than Marc, must be credited with the initial idea, which already included important basic ideas for the publication: the two painter friends as editors, the selection of authors from all the arts, the inclusion of the latest foreign works as well as Egyptian and East Asian art, folk art, children's art, and amateur paintings. The underlying principle of comparing and contrasting works from different areas and periods must be particularly noted. A synthesis of the arts would be stimulated by including literature and music. Finally Kandinsky makes practical proposals for the realization of the plan: he specifies a publisher and is convinced that the considerable cost of production could be markedly reduced by saving on fees and the cost of plates.

Franz Marc cheered this plan enthusiastically. He possessed all the qualities of a born co-editor. As his brother recalled, he had talked about a magazine of his own as early as 1910. His support of the Neue Künstlervereinigung had established his name as an excellent writer on art problems of the day. Kandinsky could not therefore dispense with the "delicate, understanding, and gifted spiritual co-operation and assistance" of his friend; and Marc joyfully contributed his talent for organization and his author's pen.

The following weeks and months were filled with the feverish activity of the two "editors." A letter of Kandinsky's dated September 1, 1911, colorfully depicts the bubbling abundance of their ideas, their enthusiastic energy, and the very impressive scope of their aims.

. . . I for my part wrote to Hartmann, told him about our union, and bestowed on him the title of "Authorized Representative for Russia." I asked him expressly to feel with all his soul what that meant. I am going to write also to Le Fauconnier. . . . From Hartmann I ordered an article on Armenian music and a music letter from Russia. . . . I received a copy of the manifesto of the Italian Futurists, which gives us some material on the Italian musical movement. Schönberg must write on German music. Le Fauconnier must

1912

Berlín

Berlin

Die Frau in Haus and Beruf

Magdalena Droste, "Lilly Reich: her career as an artist", en: Matilda McQuaid, *Lilly Reich. Designer and architect*. New York, The Museum of Modern Art, 1996. pp. 47 – 59.

Mary Anne Staniszewski, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*. Cambridge, London, MIT Press, 1998. pp. 36 – 38.

Exposición organizada por el Lyzeum-Klub que, tal y como sugiere su título *-Mujeres en casa y en el trabajo-*, tenía como objetivo demostrar las habilidades profesionales de la mujer. La contribución que hizo Lilly Reich captó la atención de las revistas de arte de la época, una buena parte de las cuales procedieron a devaluar el prototipo de apartamento para obreros que ella había presentado, con una serie de argumentos que, tal y como ha interpretado Magdalena Droste, se relacionan directamente con el hecho de que a principios del siglo XX la arquitectura y el diseño de interiores eran terrenos reservados a los hombres.

La biografía que proporciona Droste pone de manifiesto las dificultades que le comportó a Reich el desarrollo de una trayectoria en estos campos profesionales, encontrando, en cambio, en la realización de exposiciones temporales y de escaparates para tiendas las áreas que le permitieron desarrollar su actividad más ampliamente.

Inicialmente, las exposiciones en las que participó u organizó estaban relacionadas igualmente con la cultura de las mujeres, si bien su afinidad con las estéticas de las vanguardias, así como la colaboración que estableció con los miembros del Werkbund y la escuela Bauhaus le facilitaron recibir diversos encargos al cabo de pocos años. Finalmente, su debut como arquitecta se considera que se dio en el año 1932, con la construcción de dos modelos de apartamento que, una vez más, tuvieron lugar en el marco de una exposición, *Die Wohnung unserer Zeit* (*Vivienda de nuestro tiempo*. Berlin, 1931), la cual realizó en colaboración con Mies van der Rohe.

Exhibition organised by Lyzeum-Klub which, as the title suggests –Women at home and at work–, aimed to illustrate the professional abilities of women. The contribution made by Lilly Reich caught the attention of the art magazines of the time, many of which came to devalue the prototype apartment for workers that had been presented by putting forth a series of arguments that, as interpreted by Magdalena Droste, are directly related to the fact that in the early twentieth century, architecture and interior design were areas reserved for men.

The biography provided by Droste shows the difficulties that were endured by Reich as a result of her pursuing a career in these professional fields, while she found in the designing of exhibitions and shop windows, one of the areas that allowed her to develop the most recognised part of her activity.

*In the beginning, the exhibitions in which she participated or that she organised were related to the culture of women; however, her fondness for avant-garde aesthetics and the collaboration that she established with members of the Werkbund and the Bauhaus school made it possible for her to receive various commissions in just a few years. In the end, her debut as an architect was recognised in 1932 with the building of two apartment models that, once again, took place within the framework of the exhibition *Die Wohnung unserer Zeit* (The Dwelling in Our Time, Berlin 1931), which she organised in collaboration with Mies van der Rohe.*



Lilly Reich y Luwig Hilberseimer (a la izquierda) con estudiantes de la Bauhaus. Berlín, 4 de abril de 1933.
Lilly Reich and Luwig Hilberseimer (left), with students of the Bauhaus. Berlin, April 4, 1933.

Lilly Reich, Mies van der Rohe, *Die Wohnung unserer Zeit* (*Vivienda de nuestro tiempo - The Dwelling in Our Time*), Berlin, 1931.



1915

Mayo, 24. Barcelona

May, 24. Barcelona

“Fou Així”.

Exposició de
Francesc Gimeno
a les Galeries
Dalmau

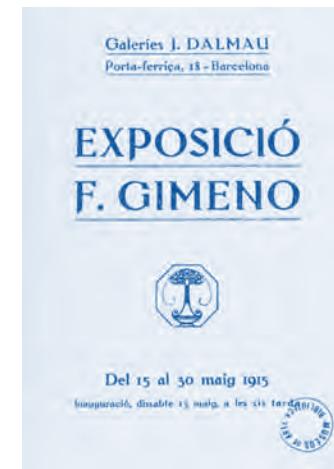
Jaume Vidal, *Josep Dalmau. L'aventura per l'art modern*. Beca d'Investigació Caixa de Manresa, 1988. Manresa, Fundació Caixa de Manresa, Angle Editorial, 1993. pp. 133 – 141; 165 – 167.

Artículo del galerista Josep Dalmau en la revista *La Veu de Catalunya*, donde explica el proceso de realización de la exposición de Francesc Gimeno en las galerías Dalmau. Según Jaume Vidal, “éste es un artículo revelador si tenemos en cuenta el contexto cultural de la época. Es uno de los pocos escritos que no tienen como objeto una valoración artística, sino la radiografía de una exposición, de un fenómeno cultural”.

Por lo que respecta a la intervención del galerista en este proceso, el artículo sugiere un papel discreto, “como una caja de resonancia”, según Vidal. Tal como describe el mismo galerista, “Tuvieron la amabilidad de pensar que yo podría serles útil, y me honraron ofreciéndome la ocasión de contribuir a un deber.”

An article by the gallery owner Josep Dalmau in the magazine La Veu de Catalunya in which he explains the process of putting on the Francesc Gimeno exhibition at the Galeries Dalmau. According to Jaume Vidal, “this is a revealing article when we bear in mind the cultural context of the time. It is one of the few texts whose purpose is to give not an artistic appreciation but an X-ray of an exhibition, a cultural phenomenon”.

With regard to the contribution made by the gallery owner in this process, the article suggests a discreet role, acting as “a sounding board”. According to Dalmau himself, “they were so good as to think that I might be useful to them, and they did me the honour of offering me the opportunity to contribute to a duty”.



Cubierta del catálogo de la exposición de F. Gimeno en las galerías Dalmau. Barcelona, 1915.
Catalogue cover of F. Gimeno's exhibition in the Dalmau galleries. Barcelona 1915.

¡Així aquella dama desconeguda anava analitzant quadre per quadre, explicant al seu fill la seva sàvia comprensió de les coses! Vaig admirar-me en sentir com li explicava la valor de cada una, sense oblidar un detall, posant en relleu l'essencial, remarcant l'harmonia delicada d'aquells quadres de Weber, fent-li comprendre la valor del volum de les coses que representen.

Qui deu ser aquella dama desconeguda?... Aquella bona visitant?

Josep Dalmau

«Fou així»

La Veu de Catalunya. - Pàgines Artístiques de La Veu, 24-5-1915, Ndm, 284

En Folch, abans d'emprendre el seu viatge de noces, havia demanat a en Dalmau el com i el què d'haver-se decidit a exposar les obres de l'eminent pintor Gimeno —el fadrí pintor de seixanta anys al qual dedicarem l'article de fons de la setmana passada. La resposta d'en Dalmau és aquesta:

La iniciativa de fer una exposició de les obres d'en Gimeno la devem al pintor Mallol.

En Mallol ha estat sempre un admirador seu i feia temps que li manifestava que havia d'exhibir les seves obres.

És digna de tota lloança la constància d'en Mallol, que es considera en deute davant d'en Gimeno.

Per un misteri inexplicable no hi hagué qui iniciés donar a la llum pública aquest artista tan preat que es mantenya ocult a causa del seu caràcter extremadament senzill.

La modèstia d'en Gimeno impedia portar a terme la iniciativa d'en Mallol. Aquest li tenia respecte i, com que no volia contradir-lo, desistia, de moment, del seu illoable propòsit; al qual no pogué resistir gaire temps. Vingué el moment que es decidí a portar-ho a terme, i es procurà ajuda per acabar de persuadir el nostre home, amb el bon encert de consultar amb l'eminent crític en Romà Jori, convençut que hi trobaria un home entès alhora que entusiasta. No els fou difícil posar-se d'acord.

Veieren les obres que en Gimeno tenia segrestades de molts anys dintre una sala i alcova del pis que servia de taller al nostre pintor. Admirats d'elles, el propòsit d'ambdós de donar llibertat a aquelles exquisides teles i dibuixos fou cosa d'un tancar i obrir d'ulls.

No sense esforços persuadiren l'artista que havia de fer una exposició. —Bé, doncs; si tant dieu!... Voleu dir que val la pena? —El nostre Gimeno és així...

Convinguts, tingueren l'amabilitat de pensar que jo podria ser-los útil, i m'hon-

Jaume Vidal, *Josep Dalmau. L'aventura per l'art modern*. Beca d'Investigació Caixa de Manresa, 1988. Manresa, Fundació Caixa de Manresa, Angle Editorial, 1993. pp. 165, 166, 167.

raren oferint-me l'avinentesa de contribuir a un deure. Un deure com aquest exemplifica l'esperit i l'ompl de gaudi. Jo me'n sento orgullós de poder ser útil poc o molt, a un home com en Gimeno.

Encara que unes més que altres, en cap de les exposicions que en les meves modestes Galeries he presentat al públic no hi ha faltat la meva part d'entusiasme; he tingut sempre el viu convenciment d'una lloable finalitat, i sens dubte ha estat present en totes.

Amb tot, mai no he sentit tant de plaer com ara, en presentar al públic la del nostre pintor Gimeno que actualment s'exhibeix, pel valor indisputable de ses magnífiques obres, i sobretot per les excepcionals condicions del nostre home, del nostre artista.

El que exposa s'ha encabit en poc més de la meitat del lloc que ocupa la sala que a les meves Galeries tinc destinada a exposicions, i m'he vist obligat a partir-la per tal d'agrupar-ho.

Quina pena em fa de dir-ho!...

És tot el que s'ha pogut aplegar d'un home que, amb tanta constància, fa prop de quaranta anys que pinta.

En Gimeno ha produït molt, i en totes les seves obres ha deixat marcat un excepcional temperament. És autor de veritables obres d'art. On són? Què se n'ha fet d'aquest tresor artístic?

No tothom ho ignora, el que se n'ha fet de les seves obres; tots els seus amics; tots els seus amics en posseeixen, menys en Mallol.

La major part les ha regalades. No li costava gaire de fer-ho, que aquell a qui les mostrava digué que li agradaven i les alabés. Alguns «vius», coneixent-li la flaca, «n'adquiriren» d'aquesta manera: d'altres, descaradament, n'hi han usurpat.

En Gimeno no ha donat mai valor a les obres executades per ell. El seu goig no consistia a posseir-les ni a fer-ne diners; tot el seu interès es concentrava a executar-les i prou; ell és artista en l'essència de la paraula.

Desconeget, doncs, per ell l'èxit de públic, i enyorant-lo potser —en tal cas sense donar-se'n compte— és ben comprensible que, no coneixent altra recompensa que l'admiració de l'amic, en pagament li oferis el seu fruit; tot artista sent aquesta necessitat; res no l'impulsa tant.

Quan aquestes manifestacions dels seus admiradors eren sinceres i desinteressades, el present d'en Gimeno era molt ben empleat. Tots aquells bons amics que posseeixen obres d'ell en aquest sentit, poden guardar-les amb orgull; són ben seves, l'admirador fa l'artista, és el seu aliment espiritual.

A tots aquests jo els aplaudeixo; ells el feren viure, ells li donaren l'indispensable impuls que necessita l'artista, fins el més modest com en Gimeno.

Com dcia abans, és per a mi el més alt honor haver tingut l'avinentesa que en Gimeno acceptés d'exposar a les meves Galeries i presentar-se al públic des de casa meva —i seva, què de tot cor l'hi ofereixo. Si em demanen com ha estat que fes la seva exposició, ho deixo explícitament en Mallol, que és qui va iniciar-ho.

L'exposició és un fet. Ara és l'hora, amics, que cal col·locar l'artista al lloc merescut; jo que sóc l'afortunat de presentar-lo al públic, crido tots els amants de les Belles Arts de la nostra terra, als artistes i amics seus —gairebé els pocs que el coneixen—, els crítics d'art, els «amateurs» i tot el públic que s'occupa de la Bellesa, i els dic: —Cal que diguem ben alt i ben fort que Catalunya ha de reconèixer aquest artista; el nom d'en Gimeno ha de figurar ja per sempre en lloc preferent en els anals del nostre Art Nacional; hem de procurar que d'ara endavant no hagi d'estar obligat a viure de l'ofici de pintor de parets, fent art fora d'hores; cal procurar-li entre tots la manera de viure únicament del seu art, com els seus antics companys, començant per pagar-li el que se li adquiereixi i procurar adquirir-li tot el que es pugui, qui l'admiri i en tingui els mitjans. Si no li retribuïm el seu art, el condemnem eternament a pintar parets. Hem de consentir-ho? Recordem-nos que un artista també menja; crec que ja és hora de reconèixer-li aquest dret, després de gairebé mig segle que regala amb entusiasme les seves obres. Dediquem-li mig segle més per adquirir-les-hi, i encara no farem la pau, car el seu exemple no té preu.

Ell ho recompensaria a la seva pàtria amb les obres noves que podrà pintar. En Gimeno té anys, però no és vell; som, doncs, a temps de recuperar per a Catalunya el fruit d'aquest mestre.

La Diputació, l'Ajuntament i altres corporacions, els amants de l'art, tenen la paraula.

Josep Dalmau

«A propòsit de l'Exposició dels artistes Melena Grunhoff i Clerge Charchoune»

La Veu de Catalunya. «Pàgines Artístiques de La Veu». 15-5-1916. Núm. 331

Respecte a l'exposició d'aquests dos artistes, oberta ara a can Dalmau, nosaltres no hi tenim res a dir de part nostra i sols ens limitem a acollir, amb la simpatia que es mereix l'amic, les següents ratlles.— (N. de la R.)

En les obres exposades actualment per aquests artistes russos, tenim una sincera manifestació que ens serveix d'objectiu per apreciar les noves tendències de l'art, tan discutides en el present.

Són totes elles concebudes lliurement, cercant nous principis raonats per a un fi d'una nova intel·lectualitat.

.....

L'interès està a voler-se educar sense extralimitar-se de ses facultats, i cada u crear allò estrictament seu de la manera més lliure i nova.

1919

Abril. Weimar

April. Weimar

Bauhaus-Manifest

Walter Gropius, *Bauhaus-Manifest*.
Weimar, 1919
www.mariabuszek.com

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Mary Anne Staniszewski, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*. Cambridge, London, MIT Press, 1998. pp. 27 – 36.

El manifiesto de Walter Gropius del año 1919 se considera el primer caso entre el ideario de los movimientos de vanguardia de principios de siglo XX donde se contempla la producción de exposiciones. El manifiesto sirvió como texto fundacional de la escuela de arte y arquitectura Staatliches Bauhaus, que se instituía en aquellos mismos momentos en la República de Weimar. La producción de exposiciones queda inscrita en la declaración como uno de los “principios de la Bauhaus”. En este sentido, entre los puntos del manifiesto se contempla la necesidad de generar una “nueva investigación en la naturaleza de las exposiciones, solucionar el problema de exhibir el trabajo visual y la escultura dentro del marco arquitectónico”.

Por lo que respecta a la organización de la escuela, Mary Anne Staniszewski apunta que la producción de exposiciones nunca llegó a tener un departamento propio, a pesar de que inicialmente se desarrolló como un área de experimentación dentro del taller de grabado, bajo la dirección de Herbert Bayer. A partir de 1928, con el cambio de dirección de la Bauhaus, Hans Meyer situó esta área dentro del departamento de “arte publicitario” (*commercial-art*) que comprendía también la escultura, la fotografía y el grabado. Con el ánimo de generar ingresos para la escuela, este departamento también asumió diferentes encargos de exposiciones, entre los cuales destaca *Gas und Wasser Ausstellung* (*Exposición de Gas y Agua*), para la empresa Junkers and Company, en el año 1928.

Walter Gropius' manifesto in the year 1919 is considered to be the first time that the ideals of the avant-garde movements of the earlier twentieth century examine the production of exhibitions. The manifesto acted as the founding text of the school of art and architecture Staatliches Bauhaus, which was instituted at that very moment in the Weimar Republic. The producing of exhibitions is included in the declaration as one of the "principles of the Bauhaus". On this note, the points of the manifesto include the necessity to created "new research into the nature of the exhibitions, to solve the problem of displaying visual work and sculpture within the framework of architecture".

With regard to the school's organisation, Mary Anne Staniszewski mentions that the production of exhibitions never managed to have its own department, although it was initially developed as an experimental area within the printmaking workshop under the management of Herbert Bayer. Beginning in 1928 with the change of director of the Bauhaus, Hans Meyer placed this area within the "commercial-art department", which also included sculpture, photography and printmaking. In an effort to generate revenue for the school, this department also accepted commissions for exhibitions, which included Gas und Wasser Ausstellung (Water and Gas Exhibition) for the company Junkers and Company in 1928.



Lyonel Feininger, *Kathdrake*. Cubierta de *Bauhaus-Manifest*, 1919.
Lyonel Feininger, *Kathdrake*. Cover of *Bauhaus-Manifest*, 1919.

Walter Gropius, *Bauhaus-Manifest*. Weimar, 1919 www.mariabuszek.com

Walter Gropius, "Bauhaus Manifesto and Program" (1919)

The ultimate aim of all visual arts is the complete building! To embellish buildings was once the noblest function of the fine arts; they were the indispensable components of great architecture. Today the arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as "salon art."

The old schools of art were unable to produce this unity; how could they, since art cannot be taught. They must be merged once more with the workshop. The mere drawing and painting world of the pattern designer and the applied artist must become a world that builds again. When young people who take a joy in artistic creation once more begin their life's work by learning a trade, then the unproductive "artist" will no longer be condemned to deficient artistry, for their skill will now be preserved for the crafts, in which they will be able to achieve excellence.

Architects, sculptors, painters, we all must return to the crafts! For art is not a "profession." There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art. But proficiency in a craft is essential to every artist. Therein lies the prime source of creative imagination.

Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.

Walter Gropius

Program of the Staatliche Bauhaus In Weimar

The Staatliche Bauhaus resulted from the merger of the former Grand-Ducal Saxon Academy of Art with the former Grand-Ducal Saxon School of Arts and Crafts in conjunction with a newly affiliated department of architecture

Aims of the Bauhaus

The Bauhaus strives to bring together all creative effort into one whole, to reunify all the disciplines of practical art-sculpture, painting, handicrafts, and the crafts-as inseparable components of a new architecture. The ultimate, if distant, aim of the Bauhaus is the unified work of art-the great structure-in which there is no distinction between monumental and decorative art.

The Bauhaus wants to educate architects, painters, and sculptors of all levels, according to their capabilities, to become competent craftsmen or independent creative artists and to form a working community of leading and future artist-craftsmen. These men, of kindred spirit, will know how to design buildings harmoniously in their entirety-structure, finishing, ornamentation, and furnishing.

Principles of the Bauhaus

Art rises above all methods; in itself it cannot be taught, but the crafts certainly can be. Architects, painters, and sculptors are craftsmen in the true sense of the word; hence, a thorough

training in the crafts, acquired in workshops and in experimental and practical sites, is required of all students as the indispensable basis for all artistic production. Our own workshops are to be gradually built up, and apprenticeship agreements with outside workshops will be concluded.

The school is the servant of the workshop, and will one day be absorbed in it. Therefore there will be no teachers or pupils in the Bauhaus but masters, journeymen, and apprentices.

The manner of teaching arises from the character of the workshop: Organic forms developed from manual skills.

Avoidance of all rigidity; priority of creativity; freedom of individuality, but strict study discipline.

Master and journeyman examinations, according to the Guild Statutes, held before the Council of Masters of the Bauhaus or before outside masters.

Collaboration by the students in the work of the masters. Securing of commissions, also for students.

Mutual planning of extensive, Utopian structural designs-public buildings and buildings for worship-aimed at the future. Collaboration of all masters and students-architects, painters, sculptors-on these designs with the object of gradually achieving a harmony of all the component elements and parts that make up architecture.

Constant contact with the leaders of the crafts and industries of the country. Contact with public life, with the people, through exhibitions and other activities.

New research into the nature of the exhibitions, to solve the problem of displaying visual work and sculpture within the framework of architecture.

Encouragement of friendly relations between masters and students outside of work; therefore plays, lectures, poetry, music, costume parties. Establishment of a cheerful ceremonial at these gatherings.

Range of Instruction

Instruction at the Bauhaus includes all practical and scientific areas of creative work.

A. Architecture,

B. Painting,

C. Sculpture

including all branches of the crafts.

Students are trained in a craft (1) as well as in drawing and painting (2) and science and theory (3).

1. Craft training-either in our own, gradually enlarging workshops or in outside workshops to which the student is bound by apprenticeship agreement-includes:

- a) sculptors, stonemasons, stucco workers, woodcarvers, ceramic workers, plaster casters,
- b) blacksmiths, locksmiths, founders, metal turners,
- c) cabinetmakers,
- d) painter-and-decorators, glass painters, mosaic workers, enamelters,
- e) etchers, wood engravers, lithographers, art printers, engravers,
- f) weavers.

Craft training forms the basis of all teaching at the Bauhaus. Every student must learn a craft.

2. Training in drawing and painting includes:

- a) free-hand sketching from memory and imagination,
- b) drawing and painting of heads, live models, and animals,
- c) drawing and painting of landscapes, figures, plants, and still lives,
- d) composition,
- e) execution of murals, panel pictures, and religious shrines,
- f) design of ornaments,
- g) lettering,
- h) construction and projection drawing,
- i) design of exteriors, gardens, and interiors,
- j) design of furniture and practical articles.

3. Training in science and theory includes:

- a) art history-not presented in the sense of a history of styles, but rather to further active understanding of historical working methods and techniques,
- b) science of materials,
- c) anatomy-from the living model,
- d) physical and chemical theory of color,
- e) rational painting methods,
- f) basic concepts of bookkeeping, contract negotiations, personnel,
- g) individual lectures on subjects of general interest in all areas of art and science.

Divisions of Instruction

The training is divided into three courses of instruction:

I. course for apprentices,

II. course for journeymen,

III. course for junior masters.

The instruction of the individual is left to the discretion of each master within the framework of the general program and the work schedule, which is revised every semester. In order to give the students as versatile and comprehensive a technical and artistic training as possible, the work schedule will be so arranged that every architect, painter, and sculptor-to-be is able to participate in part of the other courses.

Admission

Any person of good repute, without regard to age or sex, whose previous education is deemed adequate by the Council of Masters, will be admitted, as far as space permits. The tuition fee is 180 marks per year (It will gradually disappear entirely with increasing earnings of the Bauhaus). A nonrecurring admission fee of 20 marks is also to be paid. Foreign students pay double fees. Address inquiries to the Secretariat of the Staatliche Bauhaus in Weimar.

April 1919.

The administration of the
Staatliche Bauhaus in Weimar:
Walter Gropius.

1929

Noviembre, 7.

Nueva York

November, 7.

New York

Cézanne, Gauguin,

Seurat, Van Gogh.

MOMA, Museum

of Modern Art

Registro fotográfico de la primera exposición del MoMA, Museo de Arte Moderno de Nueva York. Mary Anne Staniszewski ha identificado la imagen [Fig. 1](#) como el paradigma de la convención que la modernidad ha establecido para la representación de exposiciones: una construcción que excluye a la gente de la imagen del espacio expositivo en beneficio de presentarlo como idealizado e intemporal.

En cuanto a las excepciones a este estándar, Staniszewski también considera que son significativas otras imágenes que localiza entre los archivos del mismo museo. En estos casos, las fotografías responden en buena parte a propósitos publicitarios, como las que representan las relaciones públicas del MoMA ([Fig.2](#)), y que son prácticamente las únicas ocasiones en que aparecen representados los comisarios de las exposiciones, los directores de museo, los invitados de honor y los artistas. En cuanto a fotografías de visitantes, estos aparecen sobretodo en las exposiciones sobre diseño y la vida cotidiana, con el registro de mujeres entre unas instalaciones que simulan entornos domésticos o comerciales ([Fig.3](#)); y, asimismo, las fotografías con niños y niñas de los servicios educativos que el museo llevaba a cabo en los años cuarenta ([Fig.4](#)).

Por el contraste con las fotografías de visitantes –mujeres y niños–, se puede concluir que el estándar moderno de representación ([Fig. 1](#)) responde propiamente a la visión del observador masculino. Asimismo, Staniszewski relaciona la inmunidad con que comparece representada la exposición con la amnesia que a lo largo de la modernidad se ha generado entorno de su producción y las ideologías subyacentes: “¿qué tipo de memoria cultural colectiva ha producido la amnesia entorno al diseño de exposiciones?”.

A photographic record of the first exhibition at the MoMA, Museum of Modern Art in New York. Mary Anne Staniszewski has identified the image Fig.1 as a paradigm of the convention which modernity has used to represent the exhibition: a construct that excludes people from the image of the exhibition space in order to present it as idealized and timeless.

With regard to the exceptions to this convention, Staniszewski has also found other significant images in the museum's archives. These other images are for the most part publicity photographs, such as those representing the MoMA's public relations exercises ([Fig.2](#)), and are almost the only ones in which exhibition curators, museum directors, guests of honour and artists are shown. As for photographs of the visitors, these are overwhelmingly of exhibitions of design or everyday life, showing women amid exhibits that simulate domestic or commercial environments ([Fig.3](#)), or of children taking part in activities run by the innovative education department that the museum set up in the 1940s ([Fig.4](#)).

By contrast with the photographs of visitors –women and children–, Staniszewski concludes that the modern paradigm of representation ([Fig. 1](#)) is posited on the male observer. Similary, she relates the immunity that marks his view of the exhibition with the amnesia that throughout the course of modernity has surrounded its production and its underlying ideologies: “What sort of collective cultural memories does an amnesia regarding exhibition design produce?”



Fig.1

Imagen de la primera exposición del MoMA, Cézanne, Gauguin, Seurat, Van Gogh.
Museum of Modern Art, del 7 de noviembre al 7 de diciembre, 1929.
Photograph of the MoMA's first exhibition, Cézanne, Gauguin, Seurat, Van Gogh.
Museum of Modern Art, from 7 November to 7 December, 1929.



Fig.2

Imagen de Eleanor Roosevelt y Fred Kabotie frente a una recreación de un mural Hopi, supervisado por Kabotie en la exposición *Indian Art of the United States*.
Museum of Modern Art, del 22 de enero al 27 de abril, 1941.
Photograph of Eleanor Roosevelt and Fred Kabotie in front of a re-creation of a Hopi mural supervised by Kabotie, at the exhibition Indian Art of the United States.
Museum of Modern Art, New York, 22 January to 27 April, 1941.



Fig.3

Visitantes que miran y manejan los objetos de *Useful Objects of American Design under \$10.00*. Museo de Arte Moderno, del 26 de noviembre al 24 de diciembre, 1940.

Visitors handling and looking at objects included in *Useful Objects of American Design under \$10.00*. Museum of Modern Art, 26 November to 24 December, 1940.



Fig.4

Children's Holiday Circus of Modern Art. Museo de Arte Moderno, del 8 de diciembre, 1943, al 3 de enero, 1944.

Children's Holiday Circus of Modern Art. *Museum of Modern Art*, 8 December 1943 to 3 January 1944.

1937

Berlín

Berlin

Reichausstellung der deutschen

Textil- und Bekleidungswirt- schaft

Magdalena Droste, "Lilly Reich: her career as an artist", en: Matilda McQuaid, *Lilly Reich. Designer and architect*. New York, The Museum of Modern Art, 1996. pp. 47 – 59.

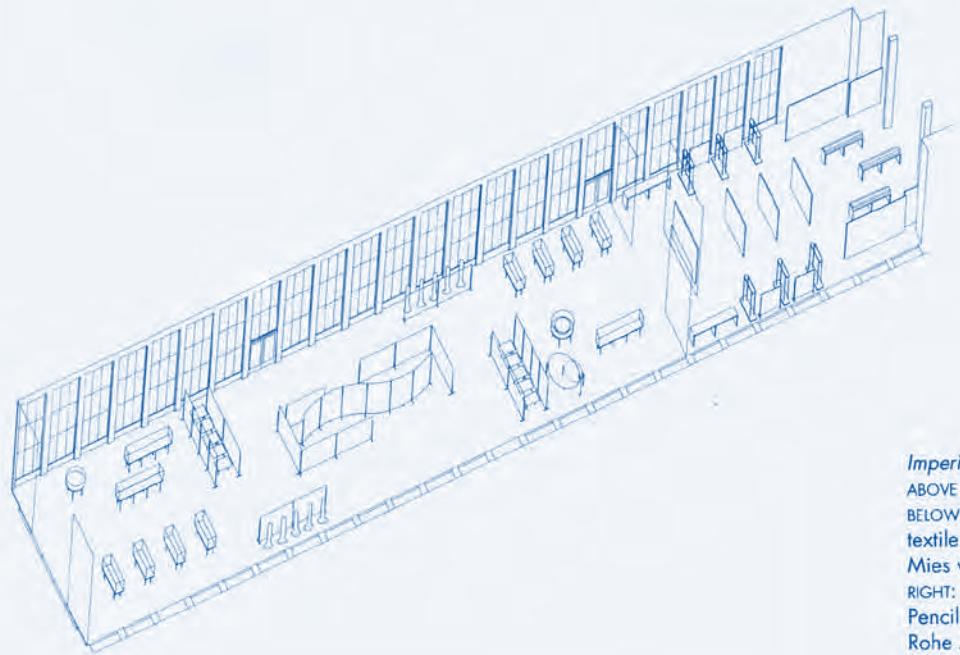
Mary Anne Staniszewsky, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*. Cambridge, London, MIT Press, 1998. pp. 39 – 44.

En el año 1937 su asistente Herbert Hirche recordaba la discusión que tuvo con Mies van der Rohe entorno de su trabajo para la exposición *Riechsausstellung der deutschen Textil- und Bekleidungswirtschaft* (*Exposición Imperial de Textil Alemán y de la Industria del Vestido*); "ahora que la Exposición Textil está patrocinada por los nazis, ¿cómo puedes justificar tu participación cuando compartes tan pocos puntos de vista con ellos?". Mies respondió: "¡Se trata sólo de una muestra cutre sobre seda! ¿Qué tienen de político las *chiffons*?".

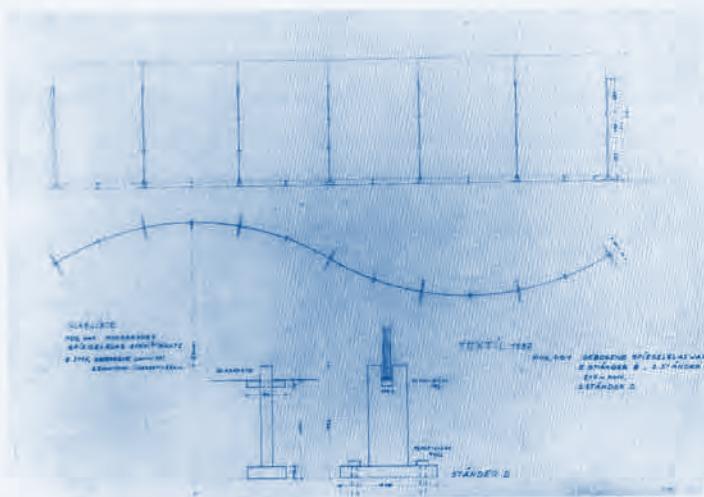
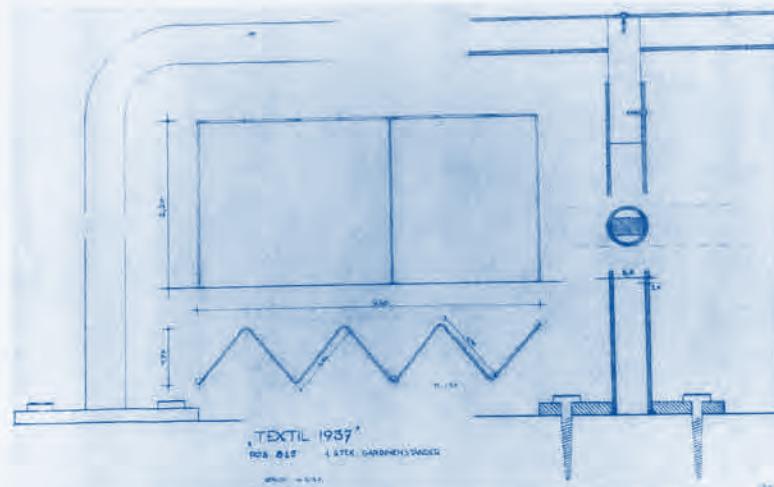
Unos días antes de la inauguración, Hermann Göring, patrocinador de la exposición, procedió a cancelar el contrato de sus dos comisarios, Lilly Reich y Mies van der Rohe, a quienes se les requirió que entregasen inmediatamente los planos de la muestra al arquitecto Ernst Sagabeil, quien finalmente llevó a cabo la realización.

In 1937 his assistant Herbert Hirche remembered discussing with Mies van der Rohe his work for the Riechsausstellung der deutschen Textil- und Bekleidungswirtschaft exhibition (Imperial Exhibition of the German Textile and Garment Industry); "now that the Textile Exhibition is sponsored by the Nazis, how can you justify your continued participation when you so little share their views?". Mies replied: "It is only a lousy silk show, after all! What is so political about chiffons?".

A few days before the inauguration, Hermann Göring, sponsor of the exhibition, cancelled the contract he had with his two curators, Lilly Reich and Mies van der Rohe, who were required to immediately hand over the exhibit plans to the architect Ernst Sagabeil, the curator that in the end completed the production.



Imperial Exposition of the German Textile and Garment Industry, Berlin, 1937.
ABOVE LEFT: Main hall and exhibits: axonometric view
BELOW LEFT: German textile-industry exhibit: plan, elevations, and sections of textile stands. Pencil on tracing paper, 12 $\frac{1}{8}$ x 20 $\frac{1}{4}$ ". Lilly Reich Collection, Mies van der Rohe Archive, The Museum of Modern Art, New York
RIGHT: Curved and gray plate-glass walls: plan, elevation, and sections. Pencil on tracing paper, 20 $\frac{3}{8}$ x 30". Lilly Reich Collection, Mies van der Rohe Archive, The Museum of Modern Art, New York



1947

Noviembre, 8. Ciudad de México *November, 8. Mexico city*

1^a Asamblea General de la ICOM, Consejo Internacional de Museos

Natalie Heinich i Michael Pollak, "From museum curator to exhibition *auteur*. Inventing a singular position", en: Reesa Greenberg, Bruce W. Ferguson, Sandy Narine (eds.), *Thinking about exhibitions*. New York, Routledge, 1996. pp. 231 – 250.

Publicación original en: *Sociologie du Travail*, 31: 1. 1989. pp. 29 – 49.

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www.icom.org

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www.icom-ce.org/index.php

En su artículo "From museum curator to exhibition *auteur*" ("Del comisario de museos a l'auteur de exposiciones"), los sociólogos Natalie Heinich y Michael Pollak analizan el proceso de profesionalización de la práctica comisarial en Francia, del que destacan diferentes momentos, como son la creación de la Ecole du Louvre en 1882, con la uniformización de criterios de competencia y el establecimiento del "cuerpo del comisariado de los museos de Francia", así como el desarrollo de un primer curso de museología en el año 1927; la creación de la Association générale des conservateurs des collections publiques de France, en 1922, con la formación de un código deontológico; y la creación del Consejo Internacional de los Museos, el ICOM, fundado en 1946.

Respecto a esta última organización, el ICOM se constituyó como un órgano consultivo a nivel internacional, con el establecimiento de relaciones formales con la UNESCO y con la misión de fomentar la función pública de los museos, facilitar el intercambio y la cooperación entre sus profesionales, contribuir a la preservación del patrimonio y combatir el tráfico ilícito de bienes culturales. Según explica Chauncey J. Hamlin, el primer presidente de la organización, "en 1945, cuando conocí a Georges Salles, entonces director de los Museos Franceses, le sugerí que instaurásemos el Consejo Internacional de Museos. Enseguida le entusiasmó la idea y acordamos firmar una circular invitando a los más importantes museólogos del mundo a un encuentro internacional que tuvo lugar en el Louvre en noviembre de 1946."

En cuanto a los profesionales de museos, la primera resolución que se destina a este aspecto se aprobó en la Asamblea General que tuvo lugar en México en 1947, así como se aprobó la formación de un comité para la investigación de las condiciones de trabajo en Londres en 1950, la Comisión Provisional para el Personal de Museos. Respecto a un código ético para la profesión, la primera versión no se aprobó hasta la 15^a Asamblea General, en Buenos Aires, en el año 1986, con la introducción posterior de diferentes modificaciones hasta la aprobación del documento que continúa vigente en la actualidad, en la 21^a asamblea, en Seúl en 2004.

*In their article "From museum curator to exhibition *auteur*", the sociologists Nathalie Heinich and Michael Pollak analyse the professionalization of the curatorial practice in France. They highlight different times, such as the creation of the Ecole du Louvre in 1882, with the uniformity of criteria of competence and the establishment of the "corps of curatorship of the museums of France", as well as the development of the first museology course in 1927, the Association générale des conservateurs des collections publiques de France in 1922, with the formation of a deontological code, and the creation of the International Council of Museums, the ICOM, founded in 1946.*

With regard to this organisation, it was set up as a consultative body at an international level, with the establishment of formal relations with UNESCO and in order to promote the public role of museums, to facilitate exchange and co-operation between museum professionals, to contribute to the preservation of heritage and to fight against the illegal trafficking of cultural goods. According to Chauncey J. Hamlin, the organisation's first president, "in 1945, when I met Georges Salles, then director of French Museums, I suggested to him that we establish the International Council of Museums. He immediately expressed enthusiasm about the idea and we agreed to sign a circular inviting the most important museologists in the world to an international gathering that took place at the Louvre in November 1946".

As for museum professionals, the first resolution that was devoted to this aspect was approved at the General Assembly held in Mexico in 1947. In addition, the formation of a committee to research working conditions was approved in London in 1950, the Provisional Committee on Museum Personnel. Regarding a code of ethics for the profession, the first version was not approved until the 15th General Assembly, which took place in Buenos Aires in 1986, with the subsequent inclusion of various amendments until the document was finally approved. This document still remained in force at the 21st Assembly held in Seoul in 2004.

Resolutions adopted by ICOM's General Assembly 1947

First Interim Conference of ICOM

Mexico City, 8 November 1947

Resolution No. 2

Resolved: That it be deemed a prime point that UNESCO must provide the Museum Section with a suitable professional staff to enable such Section to cope with the many problems involved and that, in case the International Council of Museums should be invited to assume any responsibilities in respect to the implementation of such a programme or any part thereof, said Council be supplied by grant or grants from UNESCO with sufficient funds to enable it to employ competent personnel of high professional quality to enable it adequately to discharge any responsibilities that may so be imposed upon it. ICOM on the other hand desires to assure the Working Party on Museums and the UNESCO staff that it desires to cooperate in every way possible within its means of voluntary cooperation to contribute toward the success of UNESCO's Museum programme.

Resolutions adopted by ICOM's General Assembly 1950

2nd Biennial General Conference [and 3rd General Assembly] of ICOM

London, United Kingdom, 17-22 July 1950

Resolution No. 17: The Museum Profession

ICOM,

Considering that it is essential to know and compare the conditions of the museum profession in the various countries,

Resolves:

1. To establish a small committee, under the International Committee on Personnel, to study these conditions, with special reference to the following questions:

(a) professional training,

(b) qualifications,

(c) salaries, compared with those of other professions,

(d) time available for scientific work,

(e) superannuation;

2. To ask this committee to put forward, for the next triennial Conference, practical suggestions on

which resolutions may be based;

3. To make a small provisional committee responsible for organizing the committee in question, that committee to consist of Mr. S.D. Cleveland, President of the Museums Association of Great Britain, Sir Leigh Ashton, President of the Second Biennial Conference, and Sir Philip Hendy, Director of the National Gallery, London.

1955

Julio, 16. Kassel *July, 16. Kassel* documenta

René Block, "Never Play Sorcerer's Apprentice", en: Carin Kuoni, *Words of wisdom. A Curator's Vade Mecum on Contemporary Art*. New York, Independent Curators International, 2001.

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Walter Grasskamp, "For example, documenta, or, how is art history produced?", en: Reesa Greenberg, Bruce W. Ferguson, Sandy Narine (eds.), *Thinking about exhibitions*. New York, Routledge, 1996.

Primera edición de *documenta*, en Kassel. René Block, actual director de Kunsthalle Museum Fridericianum, considera que Arnold Bode, fundador de la iniciativa y organizador de las tres primeras ediciones de la exposición, es el primer "organizador de exposiciones que trabajó como un verdadero comisario".

Las diferentes ediciones de *documenta* se han tendido a considerar como las exposiciones mas distinguidas de después de la II Guerra Mundial y efectivamente, tal y como trata Walter Grasskamp, han supuesto también la principal plataforma desde donde se ha construido y reproducido la figura del comisario independiente. En este sentido, Grasskamp considera que "El inventor de la documenta, Arnold Bode, no se conformó con seleccionar obras. Su principal ambición fue mejorar la estructura de la exposición, su puesta en escena". En este sentido, "ningún museo había antes trabajado bajo unas condiciones similares, tan favorables y a la vez desafiantes, como el entonces llamado *Museum der Hundert Tage* (el *Museo de los Cien Días*): los organizadores podían escoger todos los trabajos por su propio impulso, los cuales podían traer a Kassel sin la necesidad que hubiesen de ser comprados o retenidos".

Asimismo, si bien de las primeras ediciones Grasskamp considera que el héroe de las exposiciones continuaba siendo el artista, es a partir de la edición de 1972 cuando, con la dirección de Harald Szeemann, el comisario se establece definitivamente como protagonista de la exposición: "Si dirigir la *documenta* se había convertido en una oportunidad única y sus resultados en cada ocasión eran inciertos, entonces se tuvo que producir un cambio dramático de héroe en Kassel. Este preludio fue decisivo para la revalorización internacional del comisario".

The first documenta in Kassel. René Block, current director of the Kunsthalle Museum Fridericianum, considers Arnold Bode, who founded the exhibition and took charge of the running of the first three documentas, to be "the first exhibition organizer to work like a real curator".

The various documenta exhibitions have tended to be regarded as the most distinguished of the post-World War II era, and in Walter Grasskamp's view have also been the principal platform for the creation and reproduction of the figure of the independent curator. Significantly, Grasskamp also believes that "the inventor of documenta, Arnold Bode, was not content with selecting works. His main ambition was to improve the architecture of the exhibition, the staging", and goes on to claim that "no museum had ever before worked under similarly favourable and yet challenging conditions as the later so-called Museum der Hundert Tage (the hundred-day museum): works for an entire museum could be chosen by the organizers at whim and taken to Kassel without the paintings having to be bought or captured".

And while Grasskamp considers that in the first documentas the hero was still the artist, the 1972 exhibition, directed by Harald Szeemann, marks the definitive moment when the curator was established as the protagonist: "If directing documenta became a unique chance with unsure results, it had to be made into a heroic role, and thus a dramatic change of hero took place in Kassel, a decisive prelude to the international revaluation of the curator".



Sello para el centenario de Arnold Bode. Servicio de correos de Alemania, 2000.
Stamp for the 100th birthday of Arnold Bode. German post, 2000.

René Block

Never Play Sorcerer's Apprentice



Work by Daniel Büren in *Das Lied von der Erde*, 2000

The curatorial profession is only a few decades old. The first exhibition organizer to work like a real curator was Arnold Bode. He founded *documenta* in Kassel in 1955 and defined the character of this seminal German art show in that and the next three exhibitions (in 1959, 1964, and 1968). At the end of December 2000, Bode would have been one hundred years old. The German postal service marked the occasion by issuing a stamp in his memory; he was the first curator ever to receive such an honor.



Bode secured his place in history through his masterful skills in staging exhibitions. His most innovative accomplishment as a curator was to open up new avenues for artists to show their works, especially outside the white cube of museums and galleries. Bode achieved this by paying the utmost respect to the art and by not compromising his vision. He planned with his head in the clouds but had both feet firmly planted on the ground. Today, the levity and transience of contemporary art would have driven a man like Bode to despair.

René Block, "Never Play Sorcerer's Apprentice", en:
Carin Kuoni, *Words of wisdom. A Curator's Vade Mecum on Contemporary Art*. New York, Independent Curators International, 2001.

1957

São Paulo

Pabellón Español de la IV Bienal de São Paulo

Fernando Fernández (coord.), *España en la Bienal de São Paulo, bajo el comisariado de Luis González Robles*. Alcalá, Museo Luis González Robles – Universidad de Alcalá, 2008.

[www.uah.es/cultura_deportes/
documentos/CatalogoBienalSaoPaulo.pdf](http://www.uah.es/cultura_deportes/documentos/CatalogoBienalSaoPaulo.pdf)

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Jorge Luis Marzo, “La vanguardia del poder. El poder de la vanguardia. Entrevista a Luis González Robles”, en: *De Calor*. n. 1. Barcelona, diciembre de 1993. pp. 28 – 36.

www.soymenos.net/arte_franquismo.pdf

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Jorge Luis Marzo, *Art modern i franquisme*. Girona, Fundació Espais, 2007.
www.soymenos.net/Gonzalez_Robles.pdf

Fragmentos de la entrevista que Jorge Luis Marzo realizó a Luis González Robles, comisario oficial de exposiciones de la Dirección General de Bellas Artes del Instituto de Cultura Hispánica (Ministerio de Asuntos Exteriores), “sin duda el personaje de mayor relevancia e influencia en la concepción y aplicación de la política de estado al arte de vanguardia”. González Robles trata sobre la participación de España en la Bienal de São Paulo, donde declara que disponía de una gran influencia a la hora de otorgar los premios a los artistas, así como habla sobre el Gran Premio de Escultura de la Bienal que, en el año 1957, se otorgó a Jorge Oteiza, a pesar de sus escritos contra el franquismo.

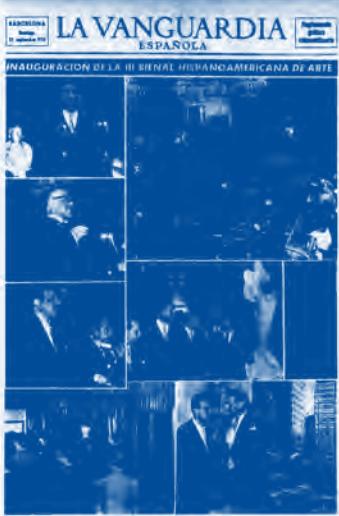
Tal y como había escrito Antoni Tàpies en el año 1977, que también participaba en la misma edición de la bienal: “La Bienal era una especie de *pasteleo* que organizaban los comisarios. En realidad eran comisarios políticos y todo lo manipulaban entre ellos: ‘si tu votas a éste, yo votaré aquél...’ No se miraba demasiado la calidad de las obras de arte... En realidad, era un puro arreglo diplomático, en el que debía de jugar su papel el problema de la guerra fría y la coexistencia”. A partir de estas y otras consideraciones, Marzo desgrana la política cultural del franquismo en su investigación *Arte moderno y franquismo*, en donde trata cuestiones como son la estrecha vinculación entre el comisariado de exposiciones y la política española (“[en España] el estado es el propio comisario de las exposiciones que programa”), así como de las estrategias de diplomacia que se articularon con el arte moderno a lo largo del período franquista. A pesar de que el pensamiento de los artistas pudiese divergir del franquista, Marzo considera la facilidad del estado para utilizarlos en beneficio propio: “Dado que el artista ‘nacional’ era rebeldemente individualista por antonomasia, era imposible que la práctica artística pudiera suponer un problema”.

El 15 de octubre de 2008 se inauguró la exposición *España en la Bienal de São Paulo, bajo el comisariado de Luis González Robles* (Museo Luis González Robles, Universidad de Alcalá). Con los textos que figuran en el catálogo, Juan Ignacio Macua de Aguirre y Genoveva Tusell ponen el énfasis en el criterio riguroso de González Robles a la hora de seleccionar artistas y su capacidad para negociar al margen de las directrices políticas del momento.

Excerpts from the interview that Jorge Luis Marzo conducted of Luis González Robles, official curator of exhibitions of the General Directorate of Fine Arts of the Hispanic Culture Institute (Foreign Ministry), “undoubtedly the most important and influential person in the conception and implementation of the state policy toward avant-garde art”. González Robles discusses Spain’s participation in the Biennale of São Paulo, where he states that Spain has a large degree of influence when it comes to granting awards to the artists. He also talks about the Grand Prize for Sculpture of the Biennale that, in 1957, was awarded to Jorge Oteiza, despite his writings against the Franco regime.

As Antoni Tàpies had written in the year 1977, who also participated in the same edition of the Biennale: “The Biennale was a sort of wheelings and dealings organised by the curators. In reality, they were political curators and they manipulated everything among themselves: ‘if you vote for this one, I’ll vote for that one...’ They didn’t look too closely at the quality of the works of art... In fact, it was a purely diplomatic arrangement in which the problem of the Cold War and co-existence must have played its part”. Based on these and other considerations, Marzo explains the cultural politics of the Franco regime in his research project Arte moderno y franquismo (Modern Art and the Franco Period), where he discusses issues such as the close connection between the curator of exhibitions and Spanish politics (“[in Spain] the State is the curator itself of the exhibitions that it programmes”), as well as the diplomatic strategies that are articulated with modern art throughout the Franco period. Although the thinking of artists might diverge from Franco thinking, Marzo considered the ease with which the State could use them for its own benefit: “Given that the ‘national artist’ was rebelliously individualistic par excellence, it was impossible for artistic practice to pose a problem”.

The exhibition Spain in the Biennale of São Paulo, under the Curatorship of Luis González Robles (Luis González Robles Museum, University de Alcalá) was inaugurated on the 15th of October 2008. With the texts contained in the catalogue, Juan Ignacio Macua de Aguirre and Genoveva Tusell emphasise the rigorous criteria of González Robles when choosing artists and his ability to negotiate outside of the political guidelines of the time.



LGR- Nunca me he puesto a pensar en eso. Pero, mire, España es un reino de taifas. Y nada más.

P- Muchos artistas han declarado que en aquella época las exposiciones españolas exportadas al extranjero recibían mayores favores que las que se celebraban en el propio país.

LGR- Esa es una burla como un pino. Quien diga eso está mintiendo. Precisamente yo no organizaba ninguna exposición en el extranjero si no la había celebrado antes en España. A Genovés, a Canogar, a Feito, a Suárez, a Rivera, a Saura, a todos los expuse antes aquí que fuera.

P- Hacia el año 1955, España se encontraba políticamente bastante aislada de...

LGR- Yo ya había estado en Moscú, en viaje privado, no oficialmente, como se puede usted figurar. Aquello sí que fue una aventura.

Me refería a que el arte debe estar formado por individualidades, por el buen hacer y el buen decir. Quiero decir que los artistas han de tener unas personalidades estilísticas fuertes y marcadas.

P- Por aquel entonces España establecía una alianza con Estados Unidos y es aceptada en el seno de las Naciones Unidas. Ese mismo año se presenta en Barcelona la exposición «Arte moderno de los Estados Unidos», organizada por el Museum of Modern Art (MOMA). Se trataba, como bien sabe, de una muestra itinerante por toda Europa. En 1958, la exposición «La nueva pintura americana», itinerante también, recaló en Madrid³. Antes de ese año, los pintores norteamericanos no solían venir a España. ¿Sabe usted de dónde partieron las gestiones para traer esas exposiciones?

LGR- Todo eso yo no lo llevaba. Eso era cosa de la Dirección General de Relaciones Culturales. Yo no tengo nada que ver. Se trataba de otros departamentos.

P- Quizá conociera usted recientes estudios que sostienen que dichas muestras habían sido sutilmente planeadas por parte de las instituciones norteamericanas a modo de espejo sociopolítico respecto a Europa con el ánimo de contrarrestar una serie de propuestas culturales de izquierdas.

LGR- Yo no me enteraba de nada de eso. Yo solo iba a las inauguraciones. Pero tiene que saber que a mí no me influían ese tipo de exposiciones. Cuando yo hago «Arte actual de América y España», por ejemplo, no cuento con muchos de los artistas que han venido para esas exposiciones. Nadie me dijo nunca: «Oye, no te olvides de traer a Juanito Pérez».

LGR- Eso no son más que palabras. Es muy humano queriendo jugar siempre a lo negro y a lo verde, y no se puede. No haga caso a esas cuestiones. Me sabe

ocupación trivial o una rutina, sino una «grave aventura», un factor dramático de su existencia, en relación con todo lo que ella tenga de mejor y de más noble, tanto en el orden individual como en el colectivo.»

Joaquín Ruiz Gímenez, ministro de Educación y Ciencia; conferencia «Arte y política», I Bienal de Arte Hispanoamericano, Madrid, 1951.

(3) «Arte moderno en los Estados Unidos», organizada por el MOMA de Nueva York a modo de exposición itinerante por las ciudades europeas siguientes: París, Zurich, Frankfurt, Londres, La Haya, Viena, Bolgrad y

Portada de La Vanguardia Española del 25/11/1955 (ver foto 1a)

Ni se hablaba, ni se comentaba. Verá que en esos catálogos americanos no viene mi nombre ni nada. No como hoy, que en los agradecimientos salen hasta los consejeros del Reina Sofía.

P- McCray, en concreto, y Barr, director del MOMA...

LGR- Recuerdo que el pobre era el representante de Estados Unidos en la Bienal de São Paulo. Sin embargo, Barr nunca influyó en nada allí. Porque allí mandaba yo, junto con Matarazzo [Jodopoderoso industrial brasileño, mecenas de la Bienal de São Paulo]. Él llevó unas selecciones muy malas, jamás obtuvo premio alguno. Todo nos lo llevábamos para España.

P- Quizá conozca usted recientes estudios que sostienen que dichas muestras habían sido sutilmente planeadas por parte de las instituciones norteamericanas a modo de espejo sociopolítico respecto a Europa con el ánimo de contrarrestar una serie de propuestas culturales de izquierdas.

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Barcelona. Presentada en 1955 en Barcelona dentro de la II Bienal Hispanoamericana, la muestra incluía un abanico muy amplio de los expresionistas abstractos norteamericanos. «La nueva pintura americana», también organizada por el MOMA, se presentó en Madrid en 1958 dentro de un itinerario por Europa que incluyó las ciudades de Basilea, Milán, Berlín, Amsterdam, Bruselas, París, Londres y Madrid.

(4) En 1960, Porter McCray, director del Departamento de Exposiciones Itinerantes del MOMA de Nueva York, comentaba en el catálogo de la exposición «Nueva pintura y escultura española», celebrada en varias ciudades estadounidenses, que la muestra respondía «a la generosa hospitalidad de las instituciones españolas y a la calurosa respuesta del público español al

prevenido; me refiero a tener algunos problemas, pero no pasó nada, todo era mucho más sencillo; lo importante son los cuadros, si son buenos o no, todo lo demás es querer entredar el ovillo. Me extraña, pues, lo que me comenta que dijo Bonet. Parece mentira que un hombre con más de cincuenta años pueda decir esas tonterías. ¿Se da cuenta? Me pone muy frío. Le contaré otro caso que me pasó con Juan Genovés. Genovés presentó un día en una exposición un cuadro con referencias a una reciente represión policial en la Universidad Complutense de Madrid. Alguien me comentó que quizás no era muy apropiada la presencia de ese cuadro. Pues bien, al final el cuadro estaba en la exposición, y en apariencia no se produjo revuelo alguno.

P- ¿Diría usted, entonces, que había indiferencia hacia el arte contemporáneo por parte de las personas que estaban en el poder?

LGR- Pero es que yo nunca he comentado esto con ellos. Nunca me ha preocupado eso. Nadie, ninguno de los directores generales con los que trabajé, me ordenó nada al respecto. Con Joaquín Ruiz-Morales, que fue uno de los mejores directores generales de Bellas Artes que tuve -con quien yo pude decir aquello de que «en las exposiciones españolas no se pone nunca el sol», porque teníamos exposiciones en todo el mundo- nunca tuve que escuchar ninguna pregunta extraña o capciosa, como las que ahora dicen que entonces se formulaban. Todo eso es fruto de Bonet, de su mente calenturienta, de su arribismo político, de su querer colocarse inmediatamente para seguir chapando del Reina Sofía. Es ridículo. Me repugnan esas mentiras.

P- Sigamos con la acogida de los artistas españoles en Estados Unidos, si le parece.

LGR- Bien, ni en Los Angeles, ni en Nueva York, ni en Washington, ni en Yale, ni en Boston, ni en San Antonio, ni en Texas, nadie me expresaba ninguna reserva política, todo el mundo estaba entusiasmado con el arte español. Nadie tenía reservas de ningún tipo.

P- Si durante los años cincuenta el arte español recibía ciertamente tan buena acogida en Estados Unidos, ello puede muy bien implicar que el arte español quadraba en algunos aspectos con las tendencias formalistas del momento. ¿ Era usted plenamente consciente de ello en aquel momento? Y si lo era, ¿cómo aplicaba dicho criterio?

LGR- Yo no era consciente en absoluto. Por lo que a

los artistas se refiere, no lo sé.

P- ¿Qué relación personal tuvo usted con los artistas que eran -o afirman haber sido- claramente de izquierdas? Oteiza, Genovés, etc.

LGR- A mí siempre me importó muy poco si alguien era roja, homosexual o lo que fuera. Soy super íntimo amigo de Pepe Guinovart y de tantos otros. Yo tengo una norma que dice: «No te metas nunca en la vida de los demás para que no se metan en la tuya». Oteiza, por ejemplo, el único premio que tuvo en su día se lo di yo en São Paulo en 1961. Fui a su casa, me lo llevé para Brasil, y ganó.

P- Pero usted sería consciente de los textos políticos que él escribía.

LGR- Pero a mí esa me trajo sin cuidado. En todo caso, cuando yo le pedía un texto para la bienal, él nunca me escribía esas cosas. Todo lo contrario, y no es porque yo la dijera que no las escribiera. Y cuando tocaba estar en una rueda de prensa, Jorge hablaban tranquilo, sin meterse en ellos. Recuerdo un día que le dije: «Oye, mañana no te levantes muy tarde -porque él se metía tardísimo en la cama y se levantaba también muy tarde- porque mañana a las diez van a venir mengano, fulano y zutano, que tenemos una rueda de prensa en el estado de São Paulo, con la televisión, etc.». El habló, y no dijo nada fuera de tono. Y si él escribía después algunas de esas ideas, pues pasó completamente inadvertido,

a las diversas exposiciones de arte español que en ese momento tenían lugar en Nueva York, «Is There a New Spanish School?», Art News, nº 59, Nueva York, septiembre de 1960. Cl., op. cit.

(6) «El comisario de exposiciones de por aquel entonces (alude a la Bienal de Venecia de 1958) solía atraer a los artistas de vanguardia con frases tan patrióticas como «Quiero cuadros muy grandes, muy abstractos, muy drámaticos y muy españoles...»

Antonio Saura, en S. Amón; «Conversación con Antonio Saura», *El País*, Madrid, 15 de enero de 1978.

(7) «Grupos (se refiere a El paso) que demuestran el interés experimental de esta juventud, cada día con más ganas de superación artística, presidido por ese "buen hacer" que caracteriza al artista español, y que se refleja en ese conocimiento profundo y singular que tienen de la pasta pictórica, así como en

La solemne inauguración de la I Exposición Bienal Hispano-Americana de Arte

La presencia del Generalísimo Franco provocó inenarrables manifestaciones de entusiasmo

Su Excelencia Juárez recibido por el Gobierno, presidente de las Cortes y Consejo del Reino y otras altas jerarquías del Estado

El Generalísimo recorre de tenidamente la Exposición

B. E. al Jefe del Estado, acompañado del ministro de Educación Nacional y del director general de Bellas Artes, don Antonio Gallego Purín, seguido de las personalidades y miembros de su séquito, recorrió las quince salas de pintura instaladas en la parte superior del edificio y despidió las obras de arquitectura y escultura, instaladas en la planta baja.

La visita fue muy detenida, y el Caudillo escuchó las explicaciones que sobre organización de la Exposición le dieron el ministro y el director general de Bellas Artes.

Cerca de la una y media, el Generalísimo abandonó el palacio para dirigirse a Exposición del Retiro,

El público

nadie se enteraba, nadie le señalaba. Hay un grupo de personas que ahora se quieren justificar inventando historias. Llevó ya la mar de años desmintiéndolo constantemente. A mí nunca me ha mandado nadie, ni nadie me ha dicho lo que tenía que hacer, ni nadie me dirigió. ¡Si incluso los directores generales no sabían a quién íbamos a llevar a las bienales! Y, si una vez publicadas las listas de los artistas que iban a las bienales, no les hubieran gustado, me podrían haber dicho: «Bueno, Luis, pues la próxima bienal no la llevas». Cosa que nunca pasó.

P- No obstante, pareces que hubo un momento en que esa relación con usted se rompió. Según Saura⁹, tras la

1968

Julio-Agosto. Colonia, Munich *July-August. Colonia, Munich*

ICTOP, Comité Internacional para la Formación de Personal

Patrick J. Boylan, "The training of museum personnel: a major concern of ICOM and of UNESCO for forty years", en: *Museum*, n. 156. UNESCO, 1987. pp. 225 – 231.

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Natalie Heinich i Michael Pollak, "From museum curator to exhibition *auteur*. Inventing a singular position", en: Reesa Greenberg, Bruce W. Ferguson, Sandy Narine (eds.), *Thinking about exhibitions*. New York, Routledge, 1996. pp. 231 – 250.

Publicació original a: *Sociologie du Travail*, 31: 1. 1989. pp. 29 – 49.

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The ICOM Basic Syllabus for Professional Museum Training. 1971 – 1981. <http://ictop.f2.fhtw-berlin.de/content/view/blogcategory/22/56/>

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ICTOP Curricula Guidelines for Professional Development. 1998. <http://ictop.f2.fhtw-berlin.de/content/view/60/58/>

Establecimiento del Comité Internacional para la Formación de Personal, en la 8^a Conferencia General del ICOM, que tuvo lugar en Colonia y en Múnich en el año 1968. Tal y como explica Patrick J. Boylan, la cuestión de la formación del personal de museos se debatió ampliamente en la conferencia que había tenido lugar en Nueva York en 1965, cuando se reclamó que los comisarios de museos deberían tener un estatus profesional similar al de los académicos, poseer un título universitario y cursar estudios de postgrado, así como habría que facilitarles la dedicación a la investigación y al trabajo científico.

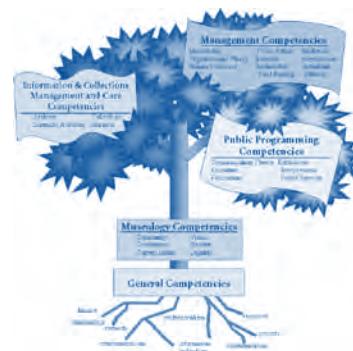
Según Boylan, la resolución de la conferencia de Nueva York tuvo una especial incidencia en el ICOM, con la promoción en los siguientes años de cursos de museología, así como, en la reunión del Comité para la Administración y Personal de Brno del año 1967, se estableció una distinción entre el personal técnico de museos (con formación en museografía) y el directivo (con formación en museología). Una vez fundado el ICTOP, el primer Simposio de Museología se llevó a término en la Universidad de Leicester en junio de 1969.

En el año 1971 se realizó la primera versión de un documento con los elementos básicos para la formación de personal de museos (*Plan docente básico del ICOM para la Formación de Profesionales de Museo*), así como en el año 1998 se publica la *Guía Curricular para el Desarrollo de Profesionales de Museo*, que se acompaña de un diagrama en forma de árbol con la síntesis de las diferentes competencias de la profesión (*Árbol de la profesión*).

Establishment of the International Committee for the Training of Personnel at the 8th General Conference of the ICOM, which took place in Cologne and in Munich in 1968. As is explained by Patrick J. Boylan, the matter of training museum personnel had been extensively discussed at the conference held in New York in 1965, when it was claimed that museum curators should have a status similar to that of professional scholars, should have a university degree and take postgraduate studies and should be aided in their devotion to research and to scientific work.

According to Boylan, the resolution of the conference in New York had special impact on the ICOM, which in the following years promoted museology courses, and on the Committee for the Administration and Personnel of Brno in the year 1967, which made a distinction between museum technical staff (which are trained in museography) and management staff (which are trained in museology). With the foundation of ICTOP, the first Museology Symposium was carried out at the University of Leicester in June 1969.

The year 1971 saw the first version of a document with the basic elements for training museum personnel (ICOM Basic Syllabus for Professional Museum Training), and in 1998, ICOM published the ICOM Curricula Guidelines for Museum Professional Development, which is accompanied by a tree diagram synthesising the different competencies of the profession (Career Tree).



"Career Tree". *ICTOP Curricula Guidelines for Professional Development*. 1998

The ICOM Basic Syllabus for Professional Museum Training

(1971, revised 1979 & 1981)

(Prepared by the ICOM (International Council of Museums) Training Unit and ICTOP (the International Committee for the Training of Personnel), adopted during the ICOM General Assembly, Grenoble, 1971, and incorporating revisions adopted by ICTOP in Plenary Session, Leicester 1979, plus the recommendations of the ICTOP 1981 annual meeting in Bergen)

1. Introduction to Museology: History & Purpose of Museums

1.1 General principles: museology and museography

1.2 General history of museums and collections 1.2.1 National history of museums and collections (of the country under consideration)

1.3 Role and function of museums in the modern world: 1.3.1 Professional ethics; general principles of ethics (cf. 2.2.3; 4.1.1) 1.3.2 Museums and the national heritage: cultural and natural properties (cf. 4.3) 1.3.3 Museums and research (cf. 5) 1.3.4 The public and its needs (cf. 8.1.2) 1.3.4.1 Individuals 1.3.4.2 Groups 1.3.4.3 Specialists 1.3.5 General policy

1.4 Various types of museums and study of certain current trends (museums and environment, etc.)

1.5 Main types of legislation concerning museums, in the whole world; international law; relevant national and local law

1.6 Co-operative ties between museums 1.6.1 National professional associations, organisations, meetings, publications, exchanges, etc. 1.6.2 International level (world and regional) organisations: UNESCO, ICOM, etc.: meetings, publications, exchanges, etc.

2. Organisation, Operation and Management of Museums

2.1 Legal status and administrative framework

2.1.1 Administrative unit or authority under which the museum is established 2.1.2 Administrative boards; trustees 2.1.3 Operating committees (membership, etc.)

2.2 Management problems

2.2.1 Policy and work planning (cf. 1.3.5; 3.2; 8.1) 2.2.2 Administrative set-up of services and departments 2.2.3 Collections: general considerations and policy of acquisitions (cf. 4.1) 2.2.5 Insurance

2.3 Budget, Financial resources of museums 2.3.1 Modes of financing 2.3.1.1 Regular operating budget 2.3.1.2 Subsidies 2.3.1.3 Donations and bequests 2.3.1.4 Friends and members of the museum (cf. 9.1.1) 2.3.1.5 Fund-raising and other campaigns 2.3.1.6 Admission fees 2.3.1.7 Other resources 2.3.2 Estimates and allocation of expenditure 2.3.5 Control of budget; audit 2.4 Personnel: selection and allocation 2.4.2 In-service training of personnel 2.4.5 Volunteers 2.4.8 Labour problems 2.5 General maintenance (cf. 6.8)

2.6 General problems of supervision, safety, custody, etc.

2.7 Public relations (cf. 9.1)

2.8 Evaluation of performance and statistics (cf. 8.7)

3. Architecture, Layout, Equipment

3.1 History of museum buildings (cf. 1.2)

3.2 Project work (devised according to the programme of the museum): location; use of space; design (cf. 1.3.5)

3.3 Special problems 3.4.1 Building and layout according to the types of museums 3.4.2 building and layout according to climates (cf. 6.2) 3.4.3 Adaptation and use of old buildings (whether or not of historical interest) 3.4.4 Air conditioning 3.4.5 Lighting 3.4.6 Safety (cf. 2.6)

3.5 Circulation of visitors, staff, collections (cf. 8.4.2)

3.6 Layout and furniture in the various departments (according to the special requirements of their own particular operations)

3.7 Audio-visual aids 4. Collections: Origin, Related Records, Set-up and Movement

4.1 General principles (cf. 2.2.2) 4.1.1 Ethics of acquisitions (cf. 1.3.1) 4.1.2 Acquisition policy 4.1.5 Special problems 4.1.5.1 Terms and conditions 4.1.5.2 Forgeries 4.1.5.3 Copies, replicas, reproductions

4.2 Modes of acquisition 4.2.1 Field collecting 4.2.2 Purchase 4.2.3 Donations 4.2.4 Bequests 4.2.5 Loans (articles received on loan) 4.2.6 Deposits 4.2.7 Exchanges

4.3 National and regional parks and nature reserves and their geological and biological features

4.4 Data and documents related to items in collections 4.4.1 Elementary technology: descriptive terminology of certain categories of objects or specimens 4.4.2 Identification at the time of acquisition 4.4.2.1 Survey questionnaires and acquisition forms 4.4.2.2 Field notes 4.4.2.3 Techniques for identification, dating processes, etc. use of audio-visual means 4.4.3 Registration; inventory 4.4.4 Numbering and marking of articles and specimens 4.4.5 Cataloguing and classification 4.4.5.1 Descriptive and scientific catalogues (cf. 5.5.1.1) 4.4.5.2 Guides and forms used by cataloguers (cf. 4.4.2.1) 4.4.5.3 Types of cards 4.4.5.3.1 Visual and mechanical types of appliances 4.4.6 Automatic retrieval: computers, current research 4.4.7 Types of classifications suitable to museum collections 4.4.8 Technical files relating to collections and/or separate items 4.4.8.1 Confidential information 4.4.8.2 Restrictions derived from copyright 4.4.9 Control of specimens temporarily or permanently outside the main collections (files or tabs) 4.4.9.1 Collections being processed (cf. 6.9) 4.4.9.2 Outside shipments: deposits 4.4.9.3 Exchanges 4.4.9.5 Disposal of specimens 4.5 Audio-visual collections (cf. 3.7; 7.3.4) 4.5.1 Photography and organization of photographic files 4.5.2 Colour slides 4.5.3 Films and film collections 4.5.4 Sound recording and sound recording files 4.6 The museum library (cf. 3.7) 4.6.1 Reference works 4.6.7 Classification and cataloguing 4.7 Information on the collections for the use of the public (cf. 8.4.4; 8.5.1; 7.3) 4.8 Reception, shipments and storage techniques 4.8.1 Reception of collections 4.8.2 Handling, shipment 4.8.3 Safekeeping and storage; standards (cf. 3.7) 4.8.4 Study collections; collections designated for research (cf. 5.2)

5. Scientific Activities

5.1 Museums and research: general principles

5.2 Research departments in a museum: departments or units; study collections (cf. 4.8.4)

5.3 The museum, the researchers and/or the outside scientific institutions (cf. 6.9.5) 5.3.2 The museum and university teaching

5.4 Expeditions and field work (cf. 4.2.1)

5.5 Museum reports and publications 5.5.1 Scientific catalogues (cf. 4.4.5.1) 5.5.2 Periodical publications 5.5.3 Miscellaneous publications and reports

6. Preservation and Care of Collections

6.1 General principles: active and passive preservation

6.2 Physical, chemical and biological factors of alteration 6.2.1 Temperature 6.2.2 Humidity 6.2.3 Light

6.4 Pollution

6.5 Set-up and operation of workshops and technical and scientific laboratories 6.5.2 Examination of articles; equipment, products, techniques 6.5.3 Treatment; decontamination, hot chambers, etc. 6.5.3.1 Treatment of collections according to their nature and their constituent materials (A-Z d the UNESCO-ICOM museum classification scheme)

6.6 Rehabilitation and repair (follow the same schedule) 6.6.5 Restoration

6.7 Workshops for the preparation and mounting of the collections (moulding, models, dioramás)

6.8 Main principles and special rules for the maintenance of collections (cf. 2.5)

6.9 Records of data concerning the treatment of collections: cards and files; photographic and microphotographic data samples (cf. 4.4.9.1) 6.9.5 Liaison with outside laboratories and workshops: regional, national, international, private (cf. 5.3) 6.9.6 Liaison with national or foreign agencies or departments concerned with architecture, historical monuments, etc.

7. Presentation: Exhibitions

7.1 General theory of communication 7.1.1 General principles of presentation 7.1.2 Programming of exhibitions 7.1.3 Preparation and layout; roles of curator and designer 7.1.4 Main techniques and basic equipment (cf. 2)

7.2 Various types of exhibitions 7.2.1 Permanent exhibitions 7.2.2 Temporary exhibitions 7.2.3 Circulating and touring exhibitions (cf. 4.8.2) 7.2.4 Various types of didactic and outside exhibitions

7.3 Presentation of related information: main principles (cf. 4.7) 7.3.2 Graphic aids: labels, etc. 7.3.4 Audio-visual (cf. 3.7; 4.5) 7.3.5 Guiding processes (cf. 8.4.4)

7.4 Operation and evaluation

8. The Public

8.1 The museum as a public facility: general principles 8.1.1 Educational and cultural responsibility of the museum personnel (at all levels) (cf. 2.4) 8.1.2 Knowledge of the community (cf. 1.3.4)

8.3 The visitor; his behavior (cf. 8.6)

8.4 Organisation of the facilities and services geared to the public

8.4.1 To the incoming visitors: access, parking facilities, etc.

8.4.2 Circuit of visits (cf. 3.5)

8.4.3 Direction signing, etc. within the museum (cf. 4.7; 7.3; 9.5.1)

8.4.4 Information to visitors: guiding (cf. 3.7; 4.7; 7.3)

8.4.4.1 Written information

8.4.4.2 Guided tours

8.4.4.3 Automatic guiding

8.4.4.4 Audio-visual aids

8.5 Various facilities for public use

8.5.1 Sale counters (guides, folders, pamphlets, reproductions, postcards, colour slides, etc.)

8.5.2 Auditorium; lecture room, projection room, movie theatre

8.5.3 Lecture room (cf. library: 4.6)

8.5.4 Workshops available to the public (cf. 9.4.6)

8.5.5 Comfort of visitors

8.5.5.1 Seats, benches, etc.

8.5.5.2 Bar, coffee shop, restaurant

8.5.5.3 Lounge, rest rooms, cloak rooms; day nursery

8.5.5.4 Facilities for hand capped visitors

8.6 Method of analysis of the visitors' behaviour (cf. 8.3)

8.7 Statistics (cf. 2.8)

9. Cultural and Educational Activities of the Museums 9.4.1 Demonstrations 9.4.2 Lectures, projections, discussions 9.4.3 Concerts, plays 9.4.4 Participation in events, celebrations, etc. interesting to the community 9.4.5 Clubs 9.4.6 Applied work (cf. 8.5.4)

9.5 Publicity: General principles 9.5.1 External signs 9.5.2 Press 9.5.3 Publications 9.5.4 Radio broadcasts 9.5.5 Television shows 9.5.6 Promotion and marketing

9.6 Outside departments and museum extension (cf. 9.5.4) 9.6.1 Museums and tourism 9.6.2 Museums and industries 9.6.3 Traveling museums; mobile museum units (cf. 9.3.3) 9.6.4 Loan services 9.6.5 Outside facilities (buildings, cases ...)

Appendix: ICOM Training Committee Additional Committee Recommendations, Bergen Symposium, 1981

The staff of a museum may comprise a wide range of specialists or general personnel at many levels other than curators, including administrative and financial personnel, specialised conservation and restoration staff, education specialists, technicians, craftsmen, and maintenance and security personnel. It is the responsibility of each museum (or in appropriate cases regional or national museum authorities or organisations) to analyse the responsibilities and training needs of all kinds of museum personnel, and in the light of such studies to establish learning goals and training arrangements appropriate to each post.

The nature and length of training that should be provided in particular areas or for particular jobs will vary greatly according to the special responsibilities of each job.

The nature and length of training that should be provided in particular areas or for particular jobs will vary greatly according to the special responsibilities of each job.

However, there should be a common overall objective of such training: to give individual museum workers an understanding of the museum's role in society, and an understanding of their own roles in the museum.

Therefore:

We recommend that any training programme should attempt to answer the following questions:

- Museums - why do we have them and what is their function in society?
- Collections - how do we get them, how do we study and care for them, and what do we do with them?
- Administration - who does what in the museum and how do they do it?
- Exhibitions and other public services - why do we have them, how do we organise them, and how are they used?
- Physical facilities - how do we provide maximum access to museum facilities while safeguarding the collections?

1969
 Enero, 21.
 Nueva York
January, 21.
New York
 March 1 – 31,
 1969

Alexander Alberro, *Conceptual Art and the politics of publicity*. Cambridge, London, MIT Press, 2003. p. 153.

Bruce Altshuler, *The Avant-Garde in Exhibition. New Art in the 20th Century*. Berkeley, Los Angeles, University of California Press, 1994. pp. 236 - 255.

Irene Calderoni, "Creating Shows: some notes on exhibition aesthetics at the end of the sixties", en: Paul O'Neill (ed.), *Curating Subjects*. London, Open Editions, 2007. pp. 63 - 79.

Lucy R. Lippard, *Seis años: la desmaterialización del objeto artístico de 1966 a 1972*. Madrid, Akal, 2004. pp. 129, 130.

Carta que Seth Siegelaub envió a 31 artistas de todo el mundo, invitándolos a participar en lo que se ha considerado la primera exposición que solamente existió en formato de catálogo. Siegelaub, que en el año 1966 había cerrado su galería del West 56th Street, replanteó el concepto de su empresa para iniciar múltiples exposiciones en las que investigaría el entorno de otros escenarios y la creación de situaciones para la producción y la distribución del arte, en sintonía con las corrientes conceptuales.

La realización de exposiciones por medio de catálogos y las intervenciones en publicaciones periódicas llevó a Siegelaub a afirmar que "ahora mi galería es el mundo [...], las páginas en catálogos y revistas se pueden distribuir por todo el mundo muy, muy rápidamente". Así mismo esta transformación del espacio expositivo también comportó un cambio en la misma concepción del catálogo, que se convirtió tanto en un medio de exposición por sí mismo como un registro de las diferentes fases del proceso de producción. En este sentido, la exposición *March 1-31, 1969* y el catálogo de *Live in Your Head. When Attitudes Become Form: Works, concepts, processes, situations, information* (Berna, marzo de 1969) se consideran pioneros por el hecho de incluir la correspondencia que los respectivos comisarios intercambiaron con los artistas.

Letter that Seth Siegelaub wrote to 31 artists around the world inviting them to participate in what is considered to be the first exhibition that only existed in catalogue format. Siegelaub, who in 1966 had closed his gallery at West 56th Street, reconsidered the concept behind his business in order to initiate multiple exhibitions in which he would investigate the environment of other scenarios and the creation of situations for the production and distribution of art in tune with conceptual tendencies.

By carrying out exhibitions by catalogue and through appearances in periodical publications, Siegelaub asserted that "my gallery is the world now [...], the pages in catalogues and magazines can be distributed around the world very, very quickly". In addition, this transformation of the exhibitory space also brought about a change in the conception itself of the catalogue, which became as much of a means of exhibition in and of itself as of a record of the different phases in the production process. In this sense, the exhibition March 1-31, 1969 and the catalogue Live in Your Head. When Attitudes Become Form: Works, concepts, processes, situations, information (Bern, March 1969) are considered pioneers, since they include the correspondence that the respective curators exchanged with the artists.

SETH SIEGELAUB

Dear Mr. _____,

I am organizing an International Exhibition of the "work" of 31 artists during each of the 31 days in March 1969. The exhibition is titled "One Month."

The invited artists and their dates are:

| | | | |
|---------|--------------------|----|-------------------|
| March 1 | Carl Andre | 17 | On Kawara |
| 2 | Mike Asher | 18 | Joseph Kosuth |
| 3 | Terry Atkinson | 19 | Christine Kozlov |
| 4 | Michael Baldwin | 20 | Sol LeWitt |
| 5 | Robert Barry | 21 | Richard Long |
| 6 | Rick Barthelme | 22 | Robert Morris |
| 7 | Iain Baxter | 23 | Bruce Nauman |
| 8 | James Byars | 24 | Claes Oldenburg |
| 9 | John Chamberlain | 25 | Dennis Oppenheim |
| 10 | Ron Cooper | 26 | Alan Ruppersberg |
| 11 | Barry Flanagan | 27 | Ed Ruscha |
| 12 | Dan Flavin | 28 | Robert Smithson |
| 13 | Alex Hay | 29 | De Wain Valentine |
| 14 | Douglas Huebler | 30 | Lawrence Weiner |
| 15 | Robert Huot | 31 | Ian Wilson |
| 16 | Stephen Kaltenbach | | |

You have been assigned March ___, 1969.

Kindly return to me, as soon as possible, any relevant information regarding the nature of the "work" you intend to contribute to the exhibition on your day.

Your reply should specify one of the following:

- 1) You want your name listed, with a description of your "work" and/or relevant information.
- 2) You want your name listed, with no other information.
- 3) You do not want your name listed at all.

A list of the artists and their "work" will be published, and internationally distributed. (All replies become the property of the publisher.)

Kindly confine your replies to just verbal information.

All replies must be received by February 15th. If you do not reply by that time, your name will not be listed at all.

Thank you for your cooperation.

Sincerely,

SETH SIEGELAUB

21 January 1969

1100 Madison Avenue, New York 10028 (212) 288-5031

SETH SIEGELAUB

Querido Sr. _____,

Estoy organizando una Exposición Internacional de la «obra» de 31 artistas durante cada uno de los días del mes de marzo de 1969. La exposición se titula «Un mes».

Los artistas invitados y las fechas que les corresponden son los siguientes:

| | | | |
|----------|--------------------|----|-------------------|
| Marzo: 1 | Carl André | 17 | On Kawara |
| 2 | Mike Asher | 18 | Joseph Kosuth |
| 3 | Terry Atkinson | 19 | Christine Kozlov |
| 4 | Michael Baldwin | 20 | Sol LeWitt |
| 5 | Robert Barry | 21 | Richard Long |
| 6 | Rick Barthelme | 22 | Robert Morris |
| 7 | Iain Baxter | 23 | Bruce Nauman |
| 8 | James Byars | 24 | Claes Oldenburg |
| 9 | John Chamberlain | 25 | Dennis Oppenheim |
| 10 | Ron Cooper | 26 | Alan Ruppersberg |
| 11 | Barry Flanagan | 27 | Ed Ruscha |
| 12 | Dan Flavin | 28 | Robert Smithson |
| 13 | Alex Hay | 29 | De Wain Valentine |
| 14 | Douglas Huebler | 30 | Lawrence Weiner |
| 15 | Robert Huot | 31 | Ian Wilson |
| 16 | Stephen Kaltenbach | | |

Se le ha asignado el día ___ de marzo de 1969.

Le ruego me remita, a la mayor brevedad, información sobre la naturaleza de la «obras» con la que contribuirá a la exposición en el día que le ha sido asignado.

En su respuesta debe especificar la opción que prefiera de las siguientes:

- 1) Quiere que su nombre se incluya en la lista, junto a la descripción de su «obra» y/u otra información relevante.
- 2) Quiere que su nombre se incluya en la lista sin incluir ninguna otra información.
- 3) No quiere que su nombre aparezca en la lista.

Se publicará y distribuirá internacionalmente una lista de los artistas y sus «obras» (todas las respuestas serán propiedad del editor).

Por favor, limite sus respuestas a información únicamente verbal.

Todas las respuestas deben recibirse antes del 15 de febrero. Si en esa fecha no ha contestado, su nombre no se incluirá en la lista.

Gracias por su cooperación.

Atentamente,

SETH SIEGELAUB

21 de enero 1969

1100 Madison Avenue, New York 10028 (212) 288-5031

1969

Febrero, 13.

Nueva York

February, 13.

New York

13 Demands.

Art Workers Coalition

Art Workers' Coalition, "Statement of Demands", en: Charles Harrison, Paul Wood (eds.), *Art in Theory 1900 – 2000. An Anthology of Changing Ideas*. Malden, Oxford, Victoria, Blackwell Publishing, 2002. pp. 926, 927.

JJ Charlesworth, "Curating Doubt", en: Judith Rugg, Michèle Sedgwick, *Issues in Curating Contemporary Art and Performance*. Bristol, Chicago, Intellect Books, 2007. pp. 91 – 99.

Mary Anne Staniszewski, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*. Cambridge, London, MIT Press, 1998. pp. 263 – 268.

Declaración que diferentes artistas y agentes del sector cultural, agrupados bajo el nombre de Art Workers Coalition (AWC), dirigió al MoMA como protesta por sus políticas y por la relación que la institución y los comisarios mantenían tanto con los artistas como con el tejido social. La iniciativa surgió a raíz del conflicto que se había producido el mes anterior, cuando el artista Takis Vassikalis retiró su *Tele-Sculpture* de una exposición por un desacuerdo con el comisario Pontus Hultén. Asimismo, AWC secundó su declaración con una manifestación que convocó el 30 de marzo en los jardines del museo, donde se reunieron alrededor de 300 artistas y que tuvo como efecto que el entonces director del MoMA, Bates Lowery, prometiera la creación de un comité especial dedicado a la relación de la institución con los creadores, para el cual se contaba con la implicación de diferentes artistas, arquitectos, historiadores y administradores de museo.

Según JJ Charlesworth, la acción de AWC es un referente entre los casos de "auto-organización militante de artistas contra las instituciones" y el desafío de sus políticas. En el caso del mismo MoMA la actuación fue el precedente de un largo conjunto de intervenciones y performances que artistas y diferentes colectivos han llevado a término posteriormente. Así se han denunciado tanto cuestiones relacionadas con el museo como también el racismo, el sexism, la represión y la intervención de los Estados Unidos de América en la guerra del Vietnam.

Declaration that different artists and representatives from the cultural sector, grouped under the name Art Workers Coalition (AWC), directed at MoMA in protest of the Museum's policies and of the relationships that the institution and the curators had with artists and with society. The initiative arose out of a conflict that had occurred the month before, when the artist Takis Vassikalis removed his Tele-Sculpture from an exhibition, due to his disagreement with curator Pontus Hultén. The AWC supported his statement with a protest held on the 30th of March at the gardens of the Museum, where approximately 300 artists gathered. The result was that the director of MoMA, Bates Lowery, promised to create a special committee for the institution's relation with creators, which would include the involvement of different artists, architects, historians and museum directors.

According to JJ Charlesworth, the action of AWC is a point of reference among the instances of the "militant self-organisation of artists against institutions" and the challenging of their policies. In the case of the MoMA, the action was also the beginning of a long list of interventions and performances that artists and different groups carried out subsequently. This is how different matters have been condemned both relating to museums as well as to racism, sexism, repression and United States of America intervention in the Vietnam War.



Art Workers Coalition se reúne con trabajadores en huelga en el MoMA. Cubierta de la revista Artforum en 1973.
Art Workers Coalition join striking workers at the MoMA. Cover of Artforum magazine, 1973.

May the immediate political response be that as a human being all I can comment upon is what action an Artist *could* take and to even imply what action Artists *should* take would constitute a fascism as abhorrent if not more repugnant as that which has brought the sorry situation to bear originally.

The major problem still remains the same: the old esthetic workhorse of content and intent. Art as it becomes useful, even to the extent of entering the culture, becomes for me no longer Art but History. History being perhaps the most viable tool of Politics. All Art as it becomes known becomes Political regardless of the intent of the Artist.

All Art then is capable of becoming political by its own or by the volition of the culture, changing via this process from Art to History.

So-called Art whose original intent and most often content is political or social does not concern me as an Artist. They are for me only varied forms of sociological propaganda; albeit sometimes extremely creative advertising.

I accept fully the responsibility for the position of my Art in Culture Politics – but hold firmly that my actions as a man constitute only that. The political and sociological actions of one man with no vocational trimmings as props.

Artists are but one vocational unit in a sociological system and if I believed that their political and social opinions or needs were either above or below any other vocational unit, I should cease my activities.

Be there hopefully a day when men no longer need any other title than man to function politically. Then perhaps there shall be no political function for them.

LAWRENCE WEINER

6 Art Workers' Coalition: Statement of Demands

The Art Workers' Coalition was born of a specifically art-world controversy. On 3 January 1969 the kinetic artist Takis unilaterally withdrew a work from an exhibition at the Museum of Modern Art, New York. This action instigated a protest concerning the rights of artists to maintain control over their work, which rapidly mushroomed in the form of demonstrations by artists. In February '13 Demands' were issued to the Museum. Though remaining rooted in questions of artists' rights and museum reform, the AWC quickly broadened its remit to take in questions of the representation of women and black artists, and to protest against the continuation of the war in Vietnam. Robert Morris, Carl Andre and Lucy Lippard were among the leading art-world figures involved. The original list of 'Demands' was revised throughout 1969 and was published in definitive form in March 1970. It was reprinted in Lucy Lippard, 'The Art Workers' Coalition: not a history', in *Studio International*, London, November 1970, pp. 171–2, from which the present text is taken. (See also VIIIC2.)

A. WITH REGARD TO ART MUSEUMS IN GENERAL THE ART WORKERS' COALITION MAKES THE FOLLOWING DEMANDS:

- 1 The Board of Trustees of all museums should be made up of one-third museum staff, one-third patrons and one-third artists, if it is to continue to act as the policy-making body of the museum. All means should be explored in the interest of a more open-minded and democratic museum. Art works are a cultural heritage that belong to the people. No minority has the right to control them; therefore, a board of trustees chosen on a financial basis must be eliminated.

- 2 Admission to all museums should be free at all times and they should be open evenings to accommodate working people.
- 3 All museums should decentralize to the extent that their activities and services enter Black, Puerto Rican and all other communities. They should support events with which these communities can identify and control. They should convert existing structures all over the city into relatively cheap, flexible branch-museums or cultural centres that could not carry the stigma of catering only to the wealthier sections of society.
- 4 A section of all museums under the direction of Black and Puerto Rican artists should be devoted to showing the accomplishments of Black and Puerto Rican artists, particularly in those cities where these (or other) minorities are well represented.
- 5 Museums should encourage female artists to overcome centuries of damage done to the image of the female as an artist by establishing equal representation of the sexes in exhibitions, museum purchases and on selection committees.
- 6 At least one museum in each city should maintain an up-to-date registry of all artists in their area, that is available to the public.
- 7 Museum staffs should take positions publicly and use their political influence in matters concerning the welfare of artists, such as rent control for artists' housing, legislation for artists' rights and whatever else may apply specifically to artists in their area. In particular, museums, as central institutions, should be aroused by the crisis threatening man's survival and should make their own demands to the government that ecological problems be put on a par with war and space efforts.
- 8 Exhibition programs should give special attention to works by artists not represented by a commercial gallery. Museums should also sponsor the production and exhibition of such works outside their own premises.
- 9 Artists should retain a disposition over the destiny of their work, whether or not it is owned by them, to ensure that it cannot be altered, destroyed, or exhibited without their consent.

B. UNTIL SUCH TIME AS A MINIMUM INCOME IS GUARANTEED FOR ALL PEOPLE, THE ECONOMIC POSITION OF ARTISTS SHOULD BE IMPROVED IN THE FOLLOWING WAYS:

- 1 Rental fees should be paid to artists or their heirs for all work exhibited where admissions are charged, whether or not the work is owned by the artist.
- 2 A percentage of the profit realized on the re-sale of an artist's work should revert to the artist or his heirs.
- 3 A trust fund should be set up from a tax levied on the sales of the work of dead artists. This fund would provide stipends, health insurance, help for artists' dependants and other social benefits.

7 Valie Export (b. 1940) 'Woman's Art'

The Austrian artist Valie Export belongs to the second generation of Vienna Actionists. During the 1970s she worked mostly with film, text and performance. The following text is one of the earliest documents of feminist art to be published in the German language. It was

1969

Marzo, 22. Berna March, 22. Bern Live in your Head. When Attitudes Become Form: Works, concepts, processes, situations, information

Bruce Altshuler, *The Avant-Garde in Exhibition. New Art in the 20th Century*. Berkeley, Los Angeles, University of California Press, 1994. pp. 236 - 255.

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Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. p. 209.

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David Levi Strauss, "The Bias of the World: Curating After Szeemann & Hops", en: Steven Rand, Heather Kouris (eds.), *Cautionary Tales: Critical Curating*. New York, apexart, 2007. p. 21.

John A. Murphy, "Sponsor's Statement for When Attitudes become Form", en: Charles Harrison, Paul Wood (eds.), *Art in Theory 1900 - 2000. An Anthology of Changing Ideas*. Malden, Oxford, Victoria, Blackwell Publishing, 2002. p. 897.

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Hans-Ulrich Obrist, "Mind over matter – interview with Harald Szeemann", en *Artforum*. Noviembre, 1996. <http://findarticles.com>

Mary Anne Staniszewsky, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*. Cambridge, London, MIT Press, 1998. p. 285.

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Harald Szeemann, "with by through because towards despite", en: Tobia Bezzola, Roman Kurzmeyer, *Harald Szeemann, with by through because towards despite. Catalogue of all exhibition 1957 – 2005*. Zurich, New York, Voldemeer Springer, 2007. pp. 13 – 31.

Exposición que tuvo lugar en la Kunsthalle de Berna entre marzo y abril de 1969 y que se ha tendido a considerar fundacional en relación a la figura del comisario independiente –o de lo que Bruce Altshuler denomina "el surgimiento del comisario como creador". Organizada por Harald Szeemann, entonces director de la misma Kunsthalle, la exposición conllevó cambios importantes tanto por lo que respecta a su modo de organización como en la producción y presentación de los proyectos artísticos. Bajo la influencia de las estrategias que en aquellos momentos empleaba Seth Siegelaub en Nueva York, Szeemann optó por invitar a los artistas a desarrollar sus trabajos en el mismo espacio de la Kunsthalle, por medio del soporte de financiamiento que recibió de la empresa Phillip Morris Europe.

El escándalo que la exposición y las acciones que se realizaban a su entorno suscitaron en la ciudad de Bern y entre los patronos de la Kunsthalle (el 51% de la institución era propiedad de artistas locales) tuvo como resultado la cancelación de la siguiente exposición de Joseph Beuys y, de este modo, Szeemann se vio forzado a dimitir como director el mes de mayo siguiente. "De hecho, decidieron que podía seguir como director si no ponía vidas humanas en peligro – pues ellos pensaban que mis actividades eran destructivas para la especie humana".

En el año 1979, Szeemann explicaba en una entrevista que le realizó *Le Jornal de Paris* los motivos por los cuales a una institución o a una ciudad le habría de interesar el patrocinio de acontecimientos artísticos políticamente controvertidos y, así mismo, a las corporaciones privadas. En este sentido, Szeemann también menciona la contribución de Phillips Morris que, según explica Mary Anne Staniszewski, se trató de uno de los primeros casos en que la ayuda de una corporación privada a una exposición de arte contemporáneo era substancial. Y eso hasta tal punto que David Levi Strauss ha considerado que "el acto fundacional del comisariado independiente fue facilitado... por... Philip Morris!".

Exhibition held at the Kunsthalle in Bern between March and April 1969. It has been tended to be regarded as the founding of the figure of the independent curator – or of what Bruce Altshuler calls "the rise of the curator as creator". Organised by Harald Szeemann, then director of the Kunsthalle, the exhibition brought about important changes with regard to the organisation as well as to the production and presentation of artistic projects. Under the influence of the strategies that were being used at the time by Seth Siegelaub in New York, Szeemann decided to invite artists to develop their works at the Kunsthalle itself through the funding support received from the company Phillip Morris Europe.

The scandal that the exhibition and the actions carried out around the exhibition caused in the city of Bern and among the sponsors of the Kunsthalle (51% of the institution was owned by local artists) resulted in the cancellation of the coming exhibition by Joseph Beuys, thus forcing Szeemann to resign as director the following May; "they decided that I could remain the director if I didn't put human lives in danger – they thought my activities were destructive to humankind".

In 1979, once he was established as independent, in an interview conducted by Le Jornal de Paris, Szeemann explained why an institution or a city should be interested in sponsoring politically controversial artistic events, as should private corporations. Likewise, Szeemann also mentioned the contribution made by Phillip Morris, which, according to Mary Anne Staniszewski, was one of the first times that the aid given by a private corporation to a contemporary art exhibition was substantial. To the extent that David Levi Strauss considered that ultimately "the founding act of independent curating was brought to you... by... Philip Morris!".

**9 John A. Murphy (b. 1929) Sponsor's Statement for
'When Attitudes become Form'**

From 22 March to 27 April 1969, the exhibition 'When Attitudes become Form; Works – Concepts – Processes – Situations – Information' was staged at the Kunsthalle, Berne, transferring in revised form to the Institute of Contemporary Arts, London, from 28 September to 27 October 1969. It provided a substantial international survey of those avant-garde tendencies of the later 1960s which, for all their heterogeneity, were united both by their distance from the standard Modernist paradigms of painting and sculpture, and by their variable but oft-rehearsed proximity to the radical temper of the times. The exhibition was sponsored by Philip Morris Europe. The present statement signed by the president of the company was printed in the catalogue for the London showing.

The works assembled for this exhibit have been grouped by many observers of the art scene under the heading 'new art'. We at Philip Morris feel it is appropriate that we participate in bringing these works to the attention of the public, for there is a key element in this 'new art' which has its counterpart in the business world. That element is innovation – without which it would be impossible for progress to be made in any segment of society.

Just as the artist endeavours to improve his interpretation and conceptions through innovation, the commercial entity strives to improve its end product or service through experimentation with new methods and materials. Our constant search for a new and better way in which to perform and produce is akin to the questionings of the artists whose works are represented here.

For a number of years, we have been involved in sponsorship of the arts in its many diverse forms – through purchase of works, commissioning of young artists, presentation of major exhibits, and so forth.

These activities are not adjuncts to our commercial function, but rather an integral part. As businessmen in tune with our times, we at Philip Morris are committed to support the experimental. We hope that those who attend this exhibit will be as stimulated while viewing it as we have been during its preparation.

10 Germano Celant (b. 1940) from *Art Povera*

Arte Povera (Poor Art) was a specifically Italian variant of the anti-formal and putatively libertarian tendencies which mushroomed in the later 1960s. Among the artists involved were Giovanni Anselmo, Alighiero Boetti, Jannis Kounellis, Mario Merz, Michelangelo Pistoletto, Emilio Prini and Gilberto Zorio. Arte Povera was first identified as a distinct movement through an exhibition in Genoa in 1967. Celant was closely associated as propagandist and curator. The present text is taken from Celant (ed.), *Arte Povera*, Milan, 1969, translated as *Art Povera. Conceptual, Actual or Impossible Art?*, London, 1969, pp. 225–30.

Animals, vegetables and minerals take part in the world of art. The artist feels attracted by their physical, chemical and biological possibilities, and he begins again to feel the need to make things of the world, not only as animated beings, but as a producer of magic and marvelous deeds. The artist-alchemist organizes living and vegetable matter

John A. Murphy, "Sponsor's Statement for When Attitudes become Form", en: Charles Harrison, Paul Wood (eds.), *Art in Theory 1900 – 2000. An Anthology of Changing Ideas*. Malden, Oxford, Victoria, Blackwell Publishing, 2002. p. 897.



Después de que Szeemann hiciera los arreglos necesarios con la ciudad y con una compañía de demolición, el 18 de marzo encontró Michael Heizer dirigiendo un martillo de demolición para aplastar parte de la acera cerca del Kunsthalle, creando la *Depresión de Berna*. (Bruce Altshuler, P. 245)

After Szeemann made the necessary arrangements with the city and with a demolition company, the 18th March found Michael Heizer directing a wrecking ball to smash part of the sidewalk near the Kunsthalle, creating the Berne Depression. (Bruce Altshuler, p. 245)

« En 1969, mon budget global (fonctionnement, salaires, etc...) était de 200.000 francs suisses. J'en ai dépensé 500.000. Les 300.000 manquants, je les ai récupérés par les catalogues, la publicité, les affiches, les entrées — et la vente de mes expositions à l'étranger. Pendant 8 ans 1/2, j'ai vécu dans l'illégalité totale,

Si je m'étais contenté de mon budget, je n'aurais même pas pu imprimer un catalogue. Celui d'« Attitudes » m'a rapporté 40.000 francs suisses; les affiches Lichtenstein : 14.000. Les entrées de mon exposition internationale de la photo : 15.000. Pour « Attitudes », Philip Morris nous a donné 25.000 dollars. Il fallait payer le voyage de 50 artistes, les nourrir, les loger... »

— Justement : ça ne vous gêne pas de servir en quelque sorte de public-relations pour l'industrie ? En France, beaucoup d'artistes refusent d'être les hommes-sandwichs de la production commerciale. Plus généralement, ils considèrent que le circuit des galeries et des musées n'accepte de promouvoir que « l'acceptable » le raisonnable, ce qui ne met pas en cause la culture dominante. D'où ces violentes attaques qui, par exemple, harcèlent actuellement le musée de New-York. D'où les doutes d'un animateur prestigieux comme Hulten, à Stockholm qui se demande à quoi il sert...

— Les artistes acceptent l'argent de Philip Morris, pourquoi pas moi ? Je leur ai posé la question. Et dans la mesure où c'est moi qui m'occupe de tout, je suis libre.

Des expositions politiques

— Mais seriez-vous libre d'organiser une exposition de contestation sur les affiches de mai ou sur le SPD ?

— D'une façon générale, dans mon agence, je ne traite qu'avec les villes, les conseils municipaux. Mon exposition « Happenings et Fluxus » en novembre 1970 (Cologne, Stuttgart, Londres) contiendra les dernières propositions de J.J. Lebel qui sont exclusivement politiques.

Il y aura Kaprow, Vostell, Dine, Oldenburg, Kudo, Ben, Beuys etc.. Tout cela sortira du cadre « culturel ». Pourquoi pas ? Ce que je risque, au pire, c'est qu'on ne me demande plus d'exposition. A Berne, je devais temporiser : un coup explosif, un coup modeste. Maintenant, je propose ; il y a toujours une ville d'accord. Je parle d'action dans la rue de conditionnement, de champ libre, d'agressions. Ils acceptent. À l'agence, j'ai 14 projets en cours. Je travaille tellement en Allemagne que j'ai l'impression d'être un émigré italien qui envoie son salaire au pays...

— Ils acceptent le désordre, l'agitation. Pourquoi ?

— D'abord, les municipalités allemandes n'ont pas de tradition artistique. (Ne serait-ce qu'à cause du nazisme). Elles veulent un vernis. Souvent, bien sûr, c'est un alibi : on échoue dans la pollution, on tente le coup dans la culture. Ça coûte moins cher. Ils savent aussi que l'art rapporte, ils lisent ça dans les journaux.

Ce n'est pas de l'argent perdu. Ça crée du mouvement. Pour une ville, avoir une « image » d'avant-garde, c'est toujours excellent. Vous trouvez ça excitant, vous, comme affiche : « Paris, désert culturel » ? Un budget artistique permet aussi d'assurer la subsistance d'une minorité créatrice : les artistes. Ils vont où ils peuvent manger, à Cologne, Dusseldorf, New-York. Enfin, il est vrai que dans les villes où il y a une agitation progressive, ça canalise pas mal de choses. Aux Etats-Unis, en Allemagne qui sont des pays instables et inquiets politiquement, on a besoin de soupapes. La culture pourrait servir à ça...

Comme on me disait finement : « Au moins quand ils occupent les musées, ils sont occupés ! » Là encore tout dépend des artistes. C'est leur bataille. Je ne suis pas là pour décider à leur place. Mais pour faire connaître leurs idées, leurs actions, où qu'elles mènent...

1969

Octubre, 1. Berna

October, 1. Bern

Agentur für geistige Gatarbeit (I)

Beatrice von Bismarck, "Curatorial Criticality – On the Role of Freelance Curators in the Field of Contemporary Art", en: Marianne Eigenheer (ed.), *Curating Critique: ICE Reader N° 1*. Frankfurt am Main, Institute for Curatorship and Education, Revolver – Archiv für aktuelle Kunst, 2007. pp. 62 – 69.

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Fabien Pinaroli, "The Agency for Intellectual Guest Labour", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 63, 70.

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Harald Szeemann, "Le Musée des obsessions", en: *Ecrire les expositions*. Brussels, La Lettre volée, 1996.

Con el propósito de realizar exposiciones para instituciones de arte y desarrollar así su profesión desde una base independiente, Harald Szeemann fundó una agencia virtual: *Agentur für geistige Gatarbeit* (*Agencia para el trabajo intelectual invitado*). Szeemann la definió como "estacional, e incluso mercenaria, ya que el trabajo puede ser exportado. [...] La Agencia está abierta a cualquier sugerencia y estímulo, que se filtra a través de un solo ego. La Agencia combina todas las autoridades (la legislativa, la ejecutiva, la administrativa, etc.) y todos los departamentos especializados".

Se ha considerado que este modelo de la Agencia se inspiraba en el "one-man theater" (teatro de un solo hombre), que inventó y practicaba Szeemann en la década de 1950. Asimismo, Szeemann alude en sus escritos a otras referencias: "El carácter de las operaciones de la Agencia se parece a la vida de Simeón Estilita en su columna. Eso se debe a que su existencia aislada de la vida en común llegó a ser una empresa que proporcionó múltiples servicios y beneficios a los demás". Igualmente por aquellos años Szeemann también mencionaba otros casos que le servían de inspiración, como son la Isla de Robinsón Crusoe o Cuba, "dos repúblicas independientes".

Por otro lado, de la metáfora de Simeón el Estilita, también se puede encontrar correspondencia con la distinción entre dos modelos de comisario que ha ensayado Beatrice von Bismarck más recientemente: siguiendo el análisis que hizo Pierre Bourdieu del campo religioso, Bismarck diferencia entre el comisario de museo y el comisario *freelance*, estableciendo para el primero la analogía con un sacerdote, el cual "ejerce la función de proteger las condiciones de producción, presentación y distribución del arte [...], él es el guardián de la *doxa*"; mientras que, el segundo, lo compara con un profeta, que "gana autoridad mediante la desconexión con las instituciones y las reglas establecidas", con la finalidad de establecer una relación más estrecha con el objeto de culto –el arte, en ese caso– y, más tarde, "reintroducirse en las instituciones, en el momento en que las nuevas jerarquías y los dogmas que propone son reconocidos".

With the aim of carrying out exhibitions for art institutions and thus developing his career from an independent base, Harald Szeemann founded a virtual agency: Agentur für geistige Gastarbeit (Agency for Intellectual Guest Work). Szeemann defined it as "seasonal and even mercenary, since work can be exported. [...] The Agency is open to any suggestion and stimulus that is filtered through a single ego. The Agency combines all of the authorities (the legislative, the executive, the administrative, etc.) and all of the specialised departments".

This model of the Agency has been deemed to be inspired by the "one-man theatre" that was invented and practiced by Szeemann in the 1950s. In addition, Szeemann alludes to other references in his writings: "The nature of the Agency's operations is like the life of Simeon the Stylite on his column. This is because his existence isolated from common life became a business that provided multiple services and benefits to others". Furthermore, at that time, Szeemann also mentioned other cases that were an inspiration to him, such as the Isle of Robinson Crusoe or Cuba, "two independent republics".

Moreover, in line with the metaphor regarding Simeon the Stylite, it is also possible to find consonance with the distinction between two models of curating that have been essayed more recently by Beatrice von Bismarck: following the analysis made by Pierre Bourdieu in the religious field, Bismarck differentiates museum curators and freelance curators. For the first one, she establishes an analogy with a priest, who "plays the role of protecting the conditions of production, presentation and distribution of art [...], he is the custodian of the doxa". The second one, however, she compares with a prophet that "gains authority through disconnection with institutions and established rules" in order to establish a closer relationship with the object of worship - art, in this case, – and to, later on, "go back to the institutions at the time that the new hierarchies and dogmas that he proposes are recognised".

2) *Harald Szeemann's Agency*

The Agency for Intellectual Guest Labour Fabien Pinaroli

"Szeemann is an inscrutable Chinese, oh sorry, inscrutable Swiss. Why inscrutable? Because he looks dumb but he isn't really dumb. And he has been like a Band-Aid for the whole world—art politics and art world and art trends—since 1968, when he called himself 'Gastarbeiter,' you know, the guy who belongs nowhere but is everywhere."^[1]

Nam June Paik



Image from Luis Buñuel's film *Simon of the Desert*, 1964. Published in the monthly review *L'avant-scene*, n° 94–95, July–September 1969.

On October 1, 1969,^[2] in order to be able to propose exhibitions to art institutions and thus to practice his profession on an independent basis, Harald Szeemann founded a virtual agency, the *Agentur für geistige Gastarbeit*, translated as "Agency for Intellectual Guest Labour, which is seasonal, even mercenary, because the labor can be exported. We call it simply the Agency [...]. Open as it is to every suggestion and stimulus, filtered through a single ego, the Agency combines all authorities (legislative, executive, administrative, etc.) and all specialized departments."^[3]

The Agency was inspired by the model of the "one-man theater" Szeemann had invented in Bern during the 1950s, but he alludes in his writings to another model: "The character of the Agency's operations thus resembles the life of Simeon Stylites on his pillar. It was only due to his isolated existence that his life became an enterprise providing multiple services and benefits to others, who made use of his very existence as a service."^[4] St Simeon Stylites was a Christian

Fabien Pinaroli, "The Agency for Intellectual Guest Labour",
en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 63.

1969

Octubre, 1. Berna

October, 1. Bern

Agentur für geistige Gatarbeit (II)

François Aubart, Sadie Woods,
 "Harald Szeemann's Archive", en:
 Florence Derieux (ed.), *Harald
 Szeemann. Individual Methodology*.
 Zurich, JRP | Ringier Kunstverlag AG,
 2007. pp. 38 – 57.

Con la rescisión del cargo de director de la Kunsthalle de Berna, Harald Szeemann se llevó con él toda la documentación que había generado desde 1961, cuando inició su actividad en el centro. El conflicto de Berna le hizo especialmente prudente con el trato que mantendría posteriormente con las instituciones, así como, tal y como interpretan François Aubart y Sadie Woods, este hecho también tiene relación con el cuidado que tuvo en la confección de su archivo privado.

Szeemann entendía el archivo como una herramienta para gobernar e incrementar la autonomía de su profesión, con la reproducción del funcionamiento de la administración a la hora de recopilar y clasificar la información. En el archivo tenía cabida tanto la documentación teórica y sobre creación contemporánea como la relacionada con la administración y la economía de su actividad, y más que un lugar de almacenaje, Szeemann lo consideraba su lugar de trabajo. En el año 1986 adquiere una antigua fábrica en la villa de Maggia (Suiza), en donde traslada toda la documentación, así como, a partir del año 1991, procede a la contratación de diversos ayudantes con dedicación exclusiva a las tareas de archivo.

Tal y como él mismo definía en el año 2002, "mi archivo se inicia con las bibliotecas abandonadas, para expandirse hacia ciertas exposiciones (con la tendencia a formar colecciones enteras, Monte Verità, Art Brut), hacia la documentación de mi propio trabajo (ordenado entorno ciertos aspectos debido al número creciente de personas interesadas a escribir a su entorno), hacia colecciones de referencia entorno distintos campos (cine, teatro, literatura, fuera de Europa), hacia la ordenación de convulsiones (artistas en orden alfabetico, colecciones de museos y exposiciones de grupo temáticas ordenadas alfabeticamente por la localidad, igual que las exposiciones en galerías con varios artistas), hacia movimientos y 'estilos' si no hay otra posibilidad (alfabéticamente), hacia autores y agentes (alfabéticamente) y la correspondencia con ellos (alfabéticamente), hacia diccionarios, encyclopedias y revistas, hacia necesidades formadas alrededor de temas del 'Pabellón de la Sexualidad', 'Dinero e Ira', 'La Mama', y 'Bélgica Visionaria', y, por supuesto, para la próxima Biennale. Sin empaquetar, todo está colocado en cajas de Merlot, así que cuanto más bebo, más organizo. Cuándo hago dieta, la organización de mis exposiciones decrece".

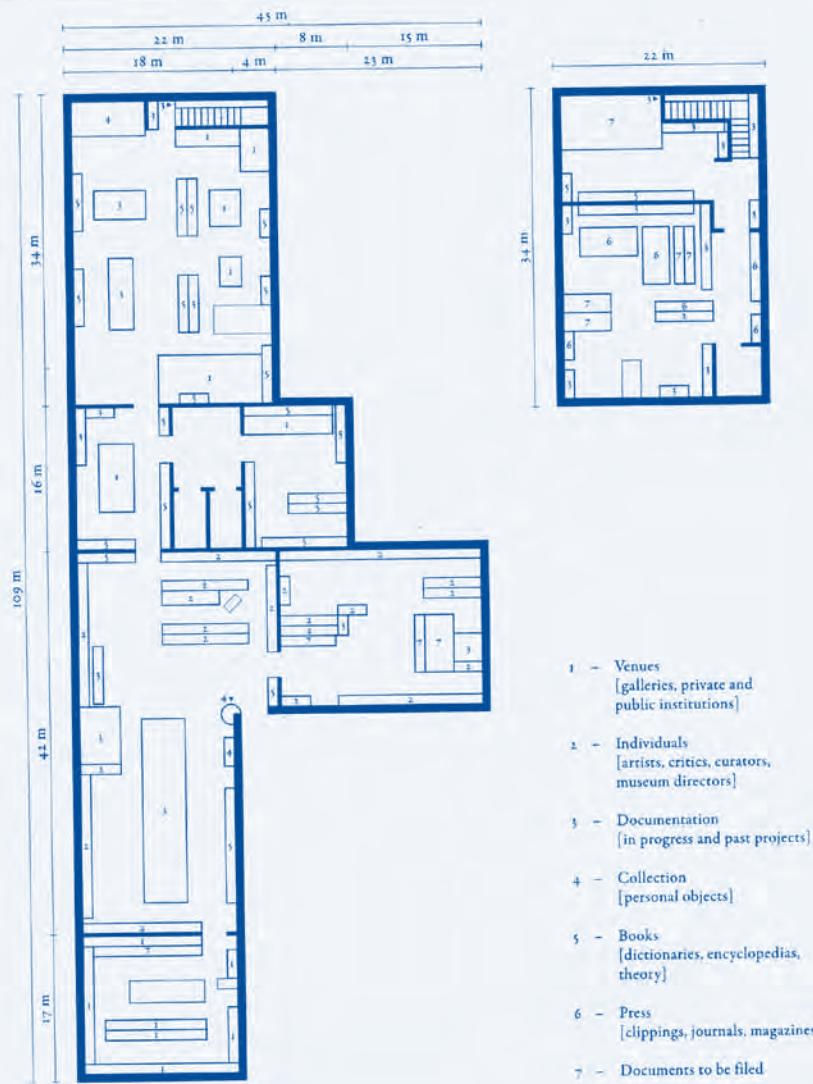
With the ending of his position as director of the Kunsthalle in Bern, Harald Szeemann took all of the documentation with him that had been created since 1961, when he had begun working as director. The problem that had occurred in Bern made him especially prudent in terms of his subsequent relationships with other institutions, and, according to François Aubart and Sadie Woods, this event was also connected to the care that he took when creating his private archive.

Szeemann saw the archive as a tool to govern and increase the autonomy of his profession by reproducing the function of the administration when collecting and classifying information. The archive contained documentation on theory and on contemporary creation as well as documentation related to the administration and economy of his activity, and, more than a storage place, Szeemann considered it to be his place of work. In 1986, Szeemann acquired an old factory in the town of Maggia (Switzerland), where he moved all of the documentation. In addition, beginning in 1991, he proceeded to hire various helpers who exclusively worked on tasks related to the archive.

Just as he himself defined it in the year 2002, "my archive jumps from abandoned libraries, to certain exhibitions (tending toward entire collections, Monte Verità, Art Brut), to the documentation of my own work (ordered by special aspects because of the increasing number of people interested in it or writing dissertations), to media reference libraries (film, theater, dance, literature, outside of Europe), to ordered convulsions (artists alphabetically, museum collections, and thematic group exhibitions ordered alphabetically by location, ditto for gallery exhibitions with several artists), to movements and 'styles' if there is no other possibility (alphabetically), to authors and agents (alphabetically), and correspondence with them (alphabetically), to dictionaries and encyclopedias and magazines, to compulsions forming around themes of 'Pavilion of Sexuality', 'Money and Anger', 'La Mamma', and 'Visionary Belgium', and of course to the next Biennale. Unbound, everything in Merlot cases, the more I drink, the more I organize. When I diet, my organizing shows down".

Plans

General Plan of the Archive



“General Plan of the Archive”, en: François Aubart, Sadie Woods, “Harald Szeemann’s Archive”, a: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007, pp. 50, 51.

1970

Abril. Berna April. Bern Agentur für geistige Gatarbeit (III)

Hans-Ulrich Obrist, "Mind over matter – interview with Harald Szeemann". Artforum. Noviembre, 1996. <http://findarticles.com>

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Fabien Pinaroli, "The Agency for Intellectual Guest Labour", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 63 – 71.

La otra cara del archivo de Szeemann y del rígido sistema para procesar la información, fueron los eslóganes con que el comisario también empezó a identificar la tarea de la Agencia desde principios del año 1970. En este momento es cuando procedió a la estampación de sellos de goma con diversos lemas.

Tal como interpreta Fabien Pinaroli estos eslóganes servían a Szeemann para simbolizar su independencia y para recalcar la importancia que confería al componente de la subjetividad en su trabajo. Según el mismo Szeemann, "la Agencia era un proyecto personal, una especie de institucionalización de mi mismo, y sus eslóganes eran ideológicos, 'Reemplaza la propiedad por una actividad libre', y también había de prácticos, 'De la Visión al Clavo', lo que significa que lo he hecho todo, desde la conceptualización del proyecto a la ejecución de los trabajos. Era el espíritu del 68".

The other side of Szeemann's archive and of the rigid system for processing information was the slogans that he began using to identify the task of the Agency from the beginning of the 1970s. This is when he started creating rubber stamps with the different mottos.

Fabien Pinaroli believes that these slogans helped Szeemann symbolise his independence and that they emphasised the importance that he gave to the component of subjectivity in his work. According to Szeemann himself, "the Agency was a personal project, a sort of institutionalisation of myself, and its slogans are ideological – ,Replace ownership with a free activity' – and also practical – 'From vision to nail' – which means that I have done everything, from the conceptualisation of the project to the execution of the works. It was the spirit of 68".



Agentur für geistige Gastarbeit

| |
|-------------------------|
| SÄLU/CIAO BELL... |
| GUTEN MORGEN |
| GUTEN TAG |
| GUTEN MITTAG |
| GUTEN NACHMITTAG |
| GUTEN ABEND |
| GUTE NACHT |
| WIE GEHT ES IHNEN ? |
| MEINE AGENTUR LIEBT SIE |

Cher Poinsot,

Merci de votre lettre. Est-ce que je peux rajouter à la liste

Kowalski
Flavin
Nauman

Pour le reste, on verra, comme vous écrivez.
Amitiés et à bientôt.

Besitz durch freie Aktionen ersetzen

Harald Szeemann
en son absence,
Mme Miescher, secrétaire

mit
von
durch
wegen
gegen
trotz

SELBST STEMPEL

Monsieur Jean-Marc Poinsot

Paris 16e

FRANCE

Berne, le 13 avril 1970.

FAX - MESSAGE



Agentur für geistige Gastarbeit

| TO | DATE |
|---|------|
| No of PAGES | |
| ADRESS SENDER (NO STREET) HARALD SEEEMANN CH-6652 TEGHA | |
| FAX : 091-796 (HOME)/091-753 1219 (OFFICE) | |
| TEL : 091-796 (HOME)/091-753 23 37 (OFFICE) | |
| E-mail harald.szeemann@bluewin.ch | |
|  MUSEUM DER OBSESSIONEN MUSEO DELLE OSSessioni MUSÉE DES OBSESSIONS MUSEUM OF OBSESSIONS <i>creatively to Anti-Museum</i> | |

Model of a fax cover sheet. This document was published
by Harald Szeemann as a postcard.

[Page 66] Duplicate of a letter written to Jean-Marc Poinsot in 1970. It is stamped by Szeemann with the series of rubber stamps he had just created (the poster for the exhibition *8 bis: documentation 1961-1969*, Paris, 1970, dating from the previous month advertises the Agency but does not feature any stamps). These stamps are similar to those made in the same period by certain Fluxus artists.

From top to bottom they read:
"Drucksache": impression of a lipsticked mouth stamped
"Printed Matter"

"Agentur ...": Agency's seal, which Szeemann was to retain
in the same format for 35 years

"Sälu/Ciao bell...": list of polite expressions ("good morning, good day, good midday, good afternoon, good evening, good night, how are you? my Agency loves you ...")

"Besitz durch ...": Agency's motto, "Replace ownership with free actions"

"Selbst": myself

"Stempel": stamp

"mit, von, durch, wegen, gegen, trotz": with, of, by, because of, against, in spite of.

1970

Diciembre. Berna

December. Bern

Agentur für
geistige
Gatarbeit (IV)

Urs and Rös Graf, "The Agency for Intellectual Guest Labour. Interview with Harald Szeemann", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. p. 87.

Fragmento de una entrevista que Urs y Ros Graf realizaron a Harald Szeemann, en el contexto de la investigación Art and the Public – the Case of Bern (*El arte y el Público – El caso de Berna*). En el fragmento seleccionado Szeemann trata sobre las diferentes tareas que, en su consideración, pertenecen al director de una exposición.

Excerpt from an interview that Urs and Ros Graf conducted of Harald Szeemann in the context of the investigation Art and the Public – the Case of Bern. In the chosen excerpt, Szeemann discusses the different tasks that, in his opinion, are the responsibility of the director of an exhibition.

Urs and Rös Graf, "The Agency for Intellectual Guest Labour.
Interview with Harald Szeemann", en: Florence Derieux
(ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP |
Ringier Kunstverlag AG, 2007. p. 87.

and photocopying equipment, and a voluminous collection of documents, ownership has come to take on disturbingly large dimensions. Fundamentally, I still find myself in the situation of a director with complete control over his institution, the only difference being that I don't have to account to anyone for my financial arrangements.

URS AND RÖS GRAF

Can you tell us more specifically why it is that the concept of the exhibition has to be comprehensively rethought, and where the problems lie?

HARALD SZEEMANN

Today an exhibition director has a number of tasks to fulfill:

- 1 – To consult all the specialized literature on the subject;
- 2 – To negotiate with the artists, which is an ever more difficult task;
- 3 – To give accurate concrete form to the artist's ideas, without the artist being present, with only the help of manual workers;
- 4 – To take on the planning and writing of catalogues;
- 5 – To manage the publicity;
- 6 – To deal with the press, which is more and more interested in contemporary art news.

Now the problematic situation of the exhibition director at the present time derives from the fact that he cannot successfully carry out all these tasks by himself, which means purely and simply that he is obliged to rethink and restructure the entire phenomenon of the exhibition. I believe that during the 1970s (which will not turn out to have been all that important as a period of artistic innovation, in contrast to the preceding decade), people began to feel the need for a restructuring of the phenomenon of the exhibition, and to recognize that the most worthwhile approach was the team effort, that is, the joint work of a team which had to be assembled for the purpose. If the specialized literature now includes more and more grandiose titles like "The crisis of the museum as an institution," "The crisis of art," and so on, it's very often because fundamentally the artist realizes that as a single individual he has a harder time placing his output if he fails to obey the law of originality. The same is true for the exhibition maker, the only difference being that in his case he presents entire configurations of artworks, not single items, in other words a subjective grouping which takes on an apparently objective form. The fundamental problem of the exhibition at present can be expressed by asking the question: "How can the magic of the object, which is no longer enough for the majority of the public, be replaced?" The explanatory notice attached to an object scarcely reflects ten percent of its real nature. When you wave an object in front of the viewing public, only a remnant of its original energy survives. If you construct your own setting for it, the artist is frustrated, and rightly so. The first problem that exhibitions of the future will run into is that of establishing a connection with the public. Museum directors typically more and more want to work for the public, not for the artists. Now, it is extremely hard to work for the public. Given the number of new museums that opened during the 1960s, the percentage of visitors can only grow in the future. But in spite of everything, it remains difficult to create exhibitions with content, which truly bring the public together. One could of course imagine an exhibition on the theme of something like "Swiss Neutrality," but it wouldn't have much to do with the fine arts. And if one takes art as one's starting-point, or what is understood by art, that is to say the work of an individual who takes his own risks in creating that work, I see no other possible approach except to take that individual's body of work as the starting-point. If that work is powerful enough from a formal point of view, it is recognized as such, and requires almost nothing by way of supplementary explanation.

1971

Enero, 30.

Nueva York

January, 30.

New York

The Artist's Reserved Rights Transfer Agreement

Alexander Alberro, *Conceptual Art and the politics of publicity*. Cambridge, London, MIT Press, 2003. pp. 152 - 170.

Bruce Altshuler, *The Avant-Garde in Exhibition. New Art in the 20th Century*. Berkeley, Los Angeles, University of California Press, 1994. pp. 236 - 255.

Desde el 1968, Seth Siegelaub había dedicado esfuerzos a la redacción de textos legales que definieran unos derechos para los artistas a la hora de negociar con otros agentes. Con la ayuda del abogado Robert Projansky, este proceso culmina el año 1971, con la definición de un modelo de contrato para la venta de obras que se basa en la defensa de los derechos de los artistas.

Siegelaub distribuyó el modelo entre 500 agentes distintos, vinculados a escuelas de arte, universidades, galerías, museos, bares de artistas. Con una carta adjunta se pedía por la opinión al respecto: "Tenemos la sensación que este acuerdo llegará a ser, en los siguientes meses, un estándar para la transferencia de arte contemporáneo. Nos gustaría, pues, que se tratase de un texto sencillo, razonable y tan útil como sea posible. Para ello nos gustaría contar con tus comentarios y opiniones". El acuerdo, con su redactado final, apareció publicado por primera vez en *Studio Internacional* en abril de 1971, así como se tradujo a diferentes idiomas y, por medio de publicaciones diversas, se procuró por su distribución internacional.

Siegelaub concibió esta tarea como un proyecto político, en tanto que se orientaba a proveer los "preliminares para el apoderamiento de los artistas". Su implicación con Art Workers Coliation (AWC) a partir de 1969 lo había llevado a distanciarse cada vez más de su antiguo rol de galerista para considerar también su tarea en la organización de exposiciones más bien como la de un "consultor" o un "catalizador", según sus propias palabras. Tal como apuntaba a finales del mismo 1969: "Actualmente prefiero provocar el interés por el arte más que provocarlo por los artistas, generando situaciones en las que los artistas puedan mostrar su trabajo. Pero ya no quiero ser responsable de la selección de los artistas. Prefiero hacer posible que otras personas hagan el tipo de exposición que quieran dándoles apoyo en la organización y el financiamiento".

From 1968, Seth Siegelaub devoted his efforts to writing legal texts that define rights for artists when negotiating with other agents. With the help of the lawyer Robert Projansky, this process culminated in 1971, with the creation of a model contract for selling works that is based on defending artists' rights.

Siegelaub distributed the model among 500 different agents related to art schools, universities, galleries, museums and artist hangouts. He enclosed a letter with the model asking for opinions on this matter: "We have the feeling that in the coming months this agreement will become the standard for the transfer of contemporary art. Therefore, we would like it to be as simple, fair and as useful as possible. That is why we would like to have your comments and opinions". The final version of the agreement was published for the first time in Studio International in April 1971. It was also translated into different languages and international distribution was sought through various publications.

Siegelaub conceived this task as a political project designed to provide the "preliminary steps for empowering artists". His involvement with the Art Workers Coalition (AWC) starting in 1969 led him to distance himself more and more from his former role as a gallery director, since he saw his work in the organisation of exhibitions more as that of a "consultant" or "catalyser", in his own words. According to Siegelaub at the end of 1969: "Nowadays I prefer to arouse interest in art rather than arouse it in artists, thus making situations possible where artists can show their work. But I no longer want to be in charge of choosing the artists. I prefer to make it possible for other people to carry out the kind of exhibition they want, giving them support in the organisation and the funding".

Artist's agreement

AGREEMENT OF ORIGINAL TRANSFER OF WORK OF ART

Fill in date,
names and
addresses
of parties

This agreement made this _____ day of _____, 19_____, by
(hereinafter the "Artist")

Fill in data
identifying
the Work

(hereinafter the "Collector")
at _____
WITNESSETH:
WHEREAS the Artist has created that certain work of art;
Title: _____ Identification #: _____

Fill in price
or value; strike
out one not
applicable

Date: _____ Material: _____
Dimensions: _____ Description: _____
(hereinafter "the Work"); and
WHEREAS Artist is willing to sell the Work to Collector and Collector is willing to purchase it.
Artist, subject to mutual obligations, covenants, and conditions herein; and
WHEREAS Collector and Artist recognize that the value of the Work, unlike that of an ordinary
and will be affected by each and every other work of art the Artist has created and will hereafter
WHEREAS the parties expect the value of the Work to increase hereafter; and
WHEREAS Collector and Artist recognize that it is fitting and proper that Artist participate in
ated value which may thus be created in the Work; and
WHEREAS the parties wish the integrity and clarity of the Artist's ideas and statements in the
maintained and subject in part to the will or advice of the creator of the Work,
NOW, THEREFORE, in consideration of the foregoing premises and the mutual covenants h
forth and other valuable considerations the parties hereto agree as follows:

PURCHASE AND SALE. ARTICLE ONE: The Artist hereby sells to Collector and Collector here
the Work from Artist, subject to all the covenants herein set forth (for the price of _____
receipt of which is hereby acknowledged) (at the agreed valuation for the purposes of this
_____).

Fill in name,
address of
artist's agent;
if any; strike
out one not
applicable

FUTURE TRANSFERS: ARTICLE TWO: Collector covenants that in the event Collector shall i
give, grant, barter, exchange, assign, transfer, convey or alienate the Work in any manner v
if the Work shall pass by inheritance or bequest or by operation of law, or if the Work shall
and insurance proceeds paid therefor, Collector or Collector's personal representative shal
(a) file a current TRANSFER AGREEMENT AND RECORD in the form and containing th
set forth and called for in the specimen hereunto annexed and made a part hereof, complete
and subscribed by Collector or Collector's personal representative and collector's transfe
(Artist at the address set forth above) (Artist's agent for the purpose:
at: _____) within thirty days of such
tribution, or payment of insurance proceeds, and shall
(b) pay a sum equal to fifteen percent (15%) of the Appreciated Value (as hereinafter de
occasioned by such transfer or distribution or payment of insurance proceeds to (Artist at th
forth above) (Artist's agent for the purpose:
at: _____) within thirty days of such transfer, distribution, or payment
proceeds.

PRICE/VALUE. ARTICLE THREE: The "price or value" to be entered on a TRANSFER AGRE
RECORD shall be:
(a) the actual selling price if the Work is sold for money; or
(b) the money value of the consideration if the Work is bartered or exchanged for a valua
tion; or
(c) the fair market value of the Work if it is transferred in any other manner.

APPRECIATED VALUE. ARTICLE FOUR: "Appreciated Value" of the Work for the purposes i
ment, shall be the increase, if any, in the value or price of the Work set forth in a current c
and filed TRANSFER AGREEMENT AND RECORD over the price or value set forth in the i
executed and filed TRANSFER AGREEMENT AND RECORD, or, if there be no prior duly e
filed TRANSFER AGREEMENT AND RECORD, over the price or value set forth in ARTICLE O
(a) In the event a current duly executed TRANSFER AGREEMENT AND RECORD is not t
required by ARTICLE TWO herein, Appreciated Value shall nonetheless be computed as if
TRANSFER AGREEMENT AND RECORD had been duly executed and filed, with a price or v
therein equal to the actual market value of the Work at the time of the current transfer or t
the discovery of such transfer.

"Artist's agreement. Agreement of Original Transfer of
Work of Art", en: Alexander Alberro, *Conceptual Art and the
politics of publicity*. Cambridge, London, MIT Press, 2003.
pp. 152 – 170.

Artist's agreement

Strike out one
not applicable

Strike out (b)
not required

Strike out one
not applicable

Strike out (a) if
not applicable

TRANSFEREES TO RATIFY AGREEMENT. ARTICLE FIVE: Collector hereby covenants that he will not hereafter sell, give, grant, barter, exchange, assign, transfer, convey or alienate the Work in any manner whatsoever or permit the Work to pass by inheritance or bequest or by operation of law to any person without procuring such transferee's ratification and affirmation of all the terms of this Agreement and transferee's agreement to be bound hereby and to perform and fulfill all of the Collector's covenants set forth herein, said ratification, affirmation and agreement to be evidenced by such transferee's subscription of a current duly completed and filed TRANSFER AGREEMENT AND RECORD.

PROVENANCE. ARTICLE SIX: Artist hereby covenants that (Artist) (Artist's agent for the purpose as set forth in ARTICLE TWO) will maintain a file and record of each and every transfer of the Work for which a TRANSFER AGREEMENT AND RECORD has been duly filed pursuant to ARTICLE TWO herein and will at the request of the Collector or Collector's successors in interest, as that interest shall appear, furnish in writing a provenance and history of the Work based upon said records and upon Collectors' notices of proposed public exhibitions and will certify in writing said provenance and history and the authenticity of the Work to Collector and his successors in interest, and, at Collector's reasonable request, to critics and scholars. Said records shall be the sole property of the Artist.

EXHIBITION. ARTICLE SEVEN: Artist and Collector mutually covenant that:

(a) Collector shall give Artist written notice of Collector's intention to cause or permit the Work to be exhibited to the public, advising Artist of all details of such proposed exhibition which shall have been made known to Collector by the exhibitor. Said notice shall be given for each such exhibition prior to any communication to the exhibitor or the public of Collector's intention to cause or permit the Work to be exhibited to the public. Artist shall forthwith communicate to Collector and the exhibitor any and all advice or requests that he may have regarding the proposed exhibition of the Work. Collector shall not cause or permit the Work to be exhibited to the public except upon compliance with the terms of this article.

(b) Collector shall not cause or permit any public exhibition of the Work except with the consent of the Artist to each such exhibition.

(c) Artist's failure timely to respond to Collector's timely notice shall be deemed a waiver of Artist's rights under this article, in respect to such exhibition and shall operate as a consent to such exhibition and to all details thereof of which Artist shall have been given timely notice.

ARTIST'S POSSESSION. ARTICLE EIGHT: Artist and Collector mutually covenant that Artist shall have the right, upon written notice and demand to Collector made not later than 120 days prior to the proposed shipping date therefor, to possession of the Work for a period not to exceed sixty (60) days solely for the purpose of exhibition of the Work to the public at and by a public or non-profit institution, at no expense whatsoever to Collector. Collector shall have the right to satisfactory proof of sufficient insurance and pre-paid transportation or satisfactory proof of financial responsibility therefor. Artist shall have the right to such possession of the Work for one period not to exceed sixty (60) days every five (5) years.

NON-DESTRUCTION. ARTICLE NINE: Collector covenants that Collector will not intentionally destroy, damage, alter, modify or change the Work in any way whatsoever.

REPAIRS. ARTICLE TEN: Collector covenants that in the event of any damage to the Work, Collector shall consult with Artist prior to the commencement of any repairs or restoration and if practicable Artist shall be given the opportunity to make any required repairs or restoration.

RENTS. ARTICLE ELEVEN: In the event that Collector shall become entitled to any monies as rent or other compensation for the use of the Work at public exhibition, the Collector shall pay a sum equal to one-half of said monies to (Artist) (Artist's agent as set forth in ARTICLE TWO herein) within thirty (30) days of the date when Collector shall become entitled to such monies.

REPRODUCTION. ARTICLE TWELVE: Artist hereby reserves all rights whatsoever to copy or reproduce the Work. Artist shall not unreasonably refuse permission to reproduce the Work in catalogues and the like incidental to public exhibition of the Work.

NON-ASSIGNABILITY. ARTICLE THIRTEEN: No rights created in the Artist and for the Artist's benefit by the terms of this Agreement shall be assignable by Artist during the Artist's lifetime, except that nothing herein contained shall be construed as a limitation on Artist's rights under any copyright laws to which the Work may be subject.

NOTICE. ARTICLE FOURTEEN: Artist and Collector mutually covenant that there shall be permanently affixed to the Work a NOTICE of the existence of this Agreement and that ownership, transfer, exhibition and reproduction of the Work are subject to the covenants herein, said NOTICE to be in the form of the specimen hereunto annexed and made a part of this Agreement.

(a) Because the Work is of such nature that its existence or essence is represented by documentation or because documentation is deemed by Artist to be part of the Work, the permanent affixing of said NOTICE to the documentation shall satisfy the requirements of this article.

TRANSFEREES BOUND. ARTICLE FIFTEEN: In the event the Work shall hereafter be transferred or otherwise alienated from Collector or Collector's estate in any manner whatsoever, any transferee taking the Work with notice of this Agreement shall in every respect be bound and liable to perform and fulfill each and every covenant herein as if such transferee had duly made and subscribed a properly executed TRANSFER AGREEMENT AND RECORD in accordance with ARTICLE TWO and ARTICLE FIVE herein at the time the Work was transferred to him or her.

Artist's agreement

EXPIRATION. ARTICLE SIXTEEN: This Agreement and the covenants herein shall be binding upon parties, their heirs, legatees, executors, administrators, assigns, transferees and all other successors in interest and the Collector's covenants do attach and run with the Work and shall be binding to and twenty-one (21) years after the deaths of Artist and Artist's surviving spouse, if any, except that the covenants set forth in ARTICLE SEVEN, ARTICLE EIGHT and ARTICLE TEN herein shall be binding during the life of the Artist.

WAIVERS NOT CONTINUING. ARTICLE SEVENTEEN: Any waiver by either party of any provision of this Agreement, or of any right hereunder, shall not be deemed a continuing waiver and shall not prevent such party from thereafter enforcing such provision or right, and the failure of either party to do so in any one or more instances upon the strict performance of any of the terms or provisions of this Agreement by the other party shall not be construed as a waiver or relinquishment for the future of any such term or provision, but the same shall continue in full force and effect.

AMENDMENT IN WRITING. ARTICLE EIGHTEEN: This Agreement shall not be subject to amendment, modification, or termination, except in writing signed by both parties.

ATTORNEYS' FEES. ARTICLE NINETEEN: In the event that either party shall hereafter bring any action upon any default in performance or observance of any covenant herein, the party aggrieved may recover reasonable attorneys' fees in addition to whatever remedies may be available to him or her.

IN WITNESS WHEREOF, the parties have set their hands and seals to this Agreement as of the day and year first above written.

SPECIMEN - SPECIMEN - SPECIMEN

NOTICE

Ownership, Transfer, Exhibition and Reproduction of this Work of Art are subject to covenants set forth in a certain Agreement made the _____ day of _____, 19_____, by and between _____

(Artist)

and _____
the original of which is on file with _____ at _____

(Collector)

SPECIMEN - SPECIMEN - SPECIMEN

TRANSFER AGREEMENT AND RECORD

To:

Know ye that _____

residing at _____

has this day transferred all his right, title and interest in that certain Work of art known as:

Title:

Date:

Dimensions:

To _____

residing at _____

Transferee, at the agreed price or value of _____ Transferee, hereby expressly ratifies and affirms all the terms of that certain Agreement made by and between _____ and _____

on the _____ day of _____, 19_____, and agrees to be bound thereby and to perform and fulfill all of Collector's covenants set forth in said agreement.

Done this _____ day of _____, 19_____,

at _____

(Do not remove
from original)

1972

Junio, 30. Kassel

June, 30. Kassel **documenta 5 (I)**

Michael Glasmeier, Karin Stengel
(eds.), *archive in motion. documenta Manual*. Kassel, documenta, Museum Fridericianum Veranstaltungs, 2005.

—
Daniel Buren, "Where are the artists?", en: Jens Hoffmann (ed), *The Next Documenta Should be Curated by an Artist*. Frankfurt am Main, Revolver – Archiv für aktuelle Kunst, 2003.
http://www.e-flux.com/projects/next_doc/d_buren.html

—
Lucia Pespene, "documenta 5: Questioning Reality – Image Worlds Today, 1972 – Introduction", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 91 - 93.

La voluntad de Szeemann por afirmar la propia subjetividad por medio de las exposiciones le comportó, en el caso de la *documenta 5*, recibir un conjunto de quejas por parte de los artistas participantes. Según reconoció Szeemann unos años más tarde, "quería construir mi propio mito, y ese objetivo en cierta manera negaba el papel del intermediario. Ya no estoy dispuesto a llenar simplemente una estructura ofrecida, me inclino cada vez más a proyectar mis propias ideas".

Por lo que respecta a las voces discordantes, hay la declaración que algunos artistas le enviaron por telegrama justo antes de la inauguración, donde explicitan su desagrado por no haber contado con ellos en la toma de decisiones sobre la selección y la instalación de sus proyectos; una carta de Robert Morris en la que solicita que sea retirada su obra y se sustituya por una declaración en contra de los procedimientos de la organización; y, finalmente, el texto de Daniel Buren "Exhibitions of an Exhibition" (*Exposiciones de una Exposición*), donde compara el comisario con un pintor que utiliza las obras de los artistas, a modo de pinceladas, para la realización de su propia obra.

Szeemann's desire to assert subjectivity through exhibitions caused him, in the case of documenta 5, to receive a series of complaints by participating artists. Years later, Szeemann acknowledged, "I wanted to manufacture my own myth, therefore something negatively objective in relation to the role of an intermediary. I am no longer disposed to simply fill a given frame, but am increasingly inclined to project my own ideas".

With regard to the opposing voices, there is a statement that some artists sent him by telegram just before the inauguration which expresses their displeasure at him not having included them when taking decisions on the selection and the installation of their projects. There is also a letter from Robert Morris, where he asks for his work to be removed and be replaced by a statement against the procedures of the organisation. Finally, there is a text by Daniel Buren, "Exhibitions of an Exhibition", where he compares the curator to a painter who uses other artists' works as a kind of brushstroke to create his own work.

| Telegramm Deutsche Bundespost | | | | Verstörungs-vermerke | | | |
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| HARALD SZEEMANN documenta GmbH DOCUMENTA 5 SCHONE AUSSICHT NO2 35 Kassel 35 KASSELL | | TF 16295 jedoreib zusprechen | | Dienstliche Rückfragen | | | |
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| THE UNDERSIGNED AFFIRM THE FOLLOWING POINTS PROMPTED PRIMARILY IN RESPONSE TO DOCUMENTA 5 BUT PERTAINING TO ALL EXHIBITIONS CONDITIONS IT IS THE RIGHT OF AN ARTIST TO DETERMINE WHETHER HIS ART WILL BE EXHIBITED OR IS THE RIGHT OF | | | | | | | |
| COL 11 5/38 NO2 X | | | | | | | |
| Telegramm Deutsche Bundespost | | | | Verstörungs-vermerke | | | |
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| aus | | | | | | | |
| | | | | Dienstliche Rückfragen | | | |
| AN ARTIST TO DETERMINE WHAT AND WHERE HE EXHIBITS A WORK OF ART SHOULD NOT BE EXHIBITED IN A CLASSIFICATION WITHOUT THE ARTIST CONSENT AN ARTIST MUST HAVE THE RIGHT TO DO WHAT HE WANTS WITHOUT CENSORSHIP IN THE SPACE ALLOTTED IN THE CATALOGUE A COMPLETE ITEMIZED | | | | | | | |
| COL 142 2/4/84 | | | | | | | |
| Telegramm Deutsche Bundespost | | | | Verstörungs-vermerke | | | |
| Datum | Uhrzeit | TSt 35 Kassel | Leitvermark | Datum | Uhrzeit | | |
| Platz | Empfangen | Nummernzettel | Empfangen von | Platz | Empfangen | Nummernzettel | Platz |
| 3/47 | | | | | | | |
| aus | | | | | | | |
| | | | | Dienstliche Rückfragen | | | |
| BUDGET OF ALL INSTITUTIONAL EXHIBITIONS INCLUDING ALLOCATIONS TO PARTICIPANTS TRANSPORTATION CURATORIAL FEE ETC SHOULD BE MADE PUBLIC IMMEDIATELY AFTER THE EXHIBITION THIS STATEMENT RELEASED TO PRESS CARL ANDRE HANS HAACKE JON TUDD SOL LEWITT BARRY LEVA ROBERT MORRIS DOROTHEA ROCKBURNE FRED SANDBACK RICHARD SERRA ROBERT SMITHSON | | | | | | | |
| COL 143 | | | | | | | |

Exhibitions of an exhibition

More and more, the subject of an exhibition tends not be the display of artworks, but the exhibition of the exhibition as a work of art. Here, the Documenta team, headed by Harald Szeemann, exhibits (artworks) and exposes itself (to critiques). The works presented are carefully chosen touches of color in the tableau* that composes each section (room) as a whole.

There is even an order to these colors, these being defined and arranged according to the drawn design** of the section (selection) in which they are spread out/presented.

These sections (castrations), themselves carefully chosen “touches of color” in the tableau that makes up the exhibition as a whole and in its very principle, only appear by placing themselves under the wing of the organizer, who reunifies art by rendering it equivalent everywhere in the case/screen that he prepares for it.

The organizer assumes the contradictions; it is he who safeguards them.

It is true, then, that the exhibition establishes itself as its own subject, and its own subject as a work of art. The exhibition is the “valorizing receptacle” in which art is played out and founders, because even if the artwork was formerly revealed thanks to the museum, it now serves as nothing more than a decorative gimmick for the survival of the museum as tableau, a tableau whose author is none other than the exhibition organizer.

And the artist throws her- or himself and her or his work into this trap, because the artist and her or his work, which are powerless from the force of habit of art, have no choice but to allow another to be exhibited: the organizer.

Hence, the exhibition as a tableau of art, as the limit of the exhibition of art.

Thus, the limits art has created for itself, as shelter, turn against it by imitating it, and the refuge that the limits of art had constituted are revealed as its justification, reality, and tomb.

D. B. February, 1972

* Translator's note : the French word tableau has multiple meanings; it can refer to a painting, a scene, a chart, a table, a board, a picture. Since there is no adequate English translation for Buren's literal and metaphorical use of the word here, it is preferable to retain the original.

** TN : Buren uses the word dess(e)in, a combination of dessin, drawing, and dessein, plan or design.

Harald Szeemann
Documenta V
35 Kassel
Schone Aussicht 2

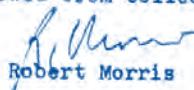
Dear Harald Szeemann:

I wish all work of mine withdrawn from the forthcoming Documenta V. You may post the following statement.

I do not wish to have my work used to illustrate misguided sociological principles or outmoded art historical categories. I do not wish to participate in international exhibitions which do not consult with me as to what work I might want to show but instead dictate to me what will be shown. I do not wish to be associated with an exhibition which refuses to communicate with me after I have indicated my desire to present work other than that which has been designated. Finally, I condemn the showing of any work of mine which has been borrowed from collectors without my having been advised.

May 6, 1972

Robert Morris
Harald Szeemann


Robert Morris

1972
 Octubre, 8.
 Kassel
October, 8.
Kassel
documenta 5 (II)

AA.VV. "documenta 5: Questioning Reality – Image Worlds Today, 1972 – Press Coverage", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 144 - 146.

—
 Fabien Pinaroli, Karla G. Roalandini-Beyer. "Harald Szeemann's Biography (Bern, 1933 – Tegna, 2005)", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 195 - 198.

Imagen del último día de la *documenta 5*. A pesar del éxito mediático y de público que resultó de la renovación del evento con la figura de Harald Szeemann como "secretario general", la organización también hizo responsable al comisario de un déficit de 800.000 marcos en el presupuesto global, con la acusación de que los había reembolsado fraudulentamente. Este hecho le comportó a Szeemann retirarse durante un tiempo, así como replantearse la manera de hacer exposiciones. Contribuyó a esto el hecho que también se puso en duda la eficacia del modelo de colaboración que el comisario planteaba entre instituciones públicas y una Agencia que, en aquellas mismas fechas, Szeemann describía como una "organización irracional".

Image of the last day of documenta 5. Despite the success in terms of the media and the public that resulted from renovating the event with the figure of Harald Szeemann as "secretary general", the organisation also held the curator responsible for a deficit of 800,000 marks in the overall budget, accusing him of having fraudulently refunded the money. The event led him to withdraw for a season and to rethink the way exhibitions were done. This was caused by the fact there were also doubts about the effectiveness of the collaboration model that the curator posed between public institutions and an Agency that, right around the same time, Szeemann had described as an "irrational organisation".



Harald Szeemann, last day of *documenta 5*

Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. p. 127.

1975

Mayo, 28.

Nueva York

May, 28.

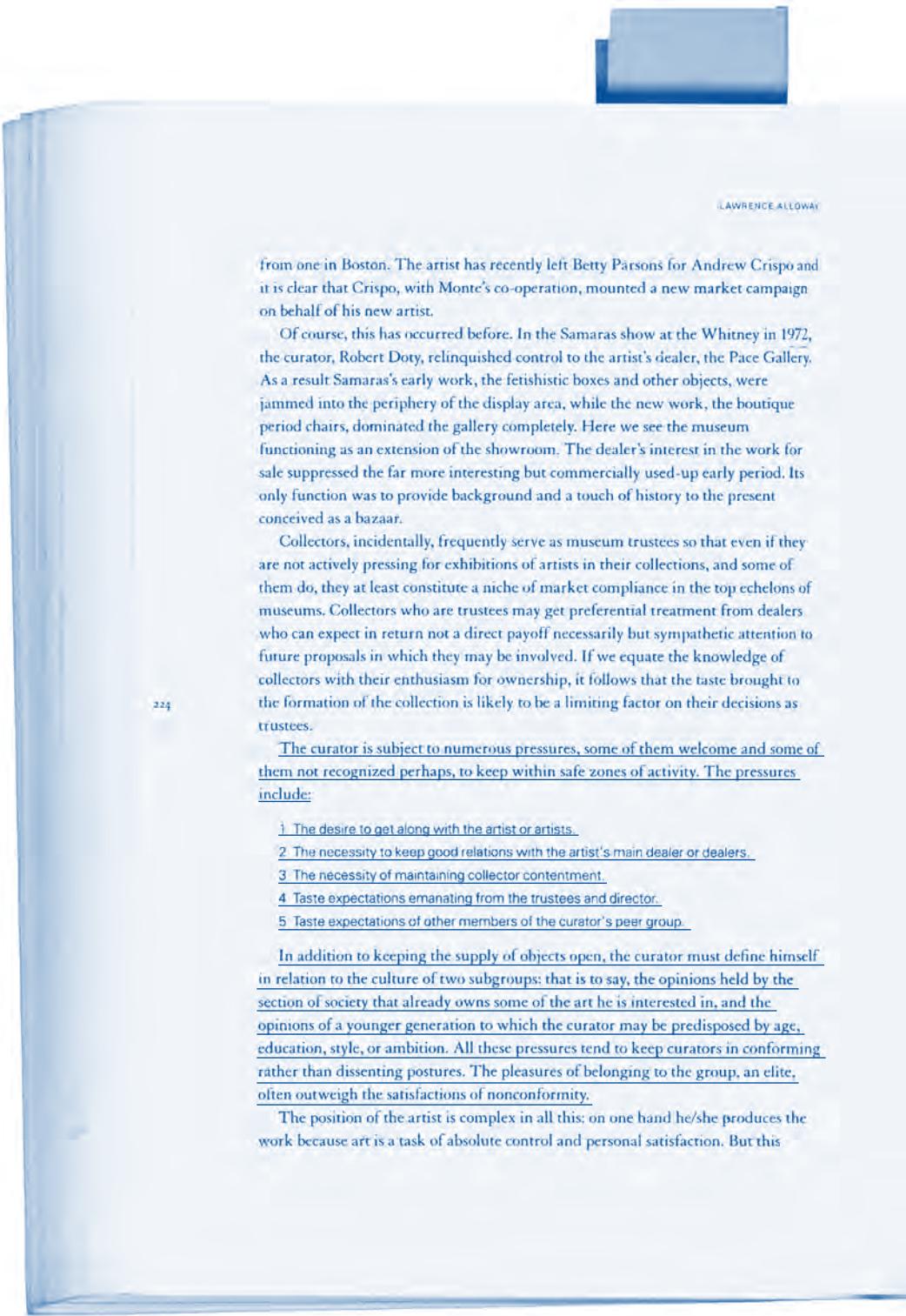
New York

The great
curatorial
dim-out

Lawrence Alloway, "The great curatorial dim-out", en: Reesa Greenberg, Bruce W. Ferguson, Sandy Narine (eds.), *Thinking about exhibitions*. New York, Routledge, 1996. pp. 221 – 230. Publicado originariamente en: *Artforum*, 1975, maig. pp. 32 – 34.

Con la tesis que la profesión de comisario se encuentra en crisis, Lawrence Alloway publica un artículo en *Artforum* donde señala los diferentes agentes que ejercen presión sobre esta práctica en el ámbito de los museos. Según Alloway, la conjuntura lleva al comisario a adoptar una actitud conformista y, asimismo, el autor subraya algunos de los aspectos que se ven considerablemente perjudicados, como son la producción de catálogos –donde se desestima la investigación en beneficio para que sean complacientes con los artistas y el mercado–, así como la educación en museos – que pasa a ser concebida como una actividad periférica alrededor de las colecciones y las exposiciones temporales.

With the claim that the profession of curator was in crisis, Lawrence Alloway published an article in Artforum, where he specifies the different agents that put pressure on this practice in the museum world. According to Alloway, this situation leads curators to adopt a conformist attitude and, at the same time, the author underlines some of the aspects that are significantly affected, such as the production of catalogues - where research is disregarded in order to accommodate artists and the market - and education in museums - which becomes an activity thought of as peripheral around collections and temporary exhibitions.



LAWRENCE ALLOWAY

from one in Boston. The artist has recently left Betty Parsons for Andrew Crispo and it is clear that Crispo, with Monte's co-operation, mounted a new market campaign on behalf of his new artist.

Of course, this has occurred before. In the Samaras show at the Whitney in 1972, the curator, Robert Doty, relinquished control to the artist's dealer, the Pace Gallery. As a result Samaras's early work, the fetishistic boxes and other objects, were jammed into the periphery of the display area, while the new work, the boutique period chairs, dominated the gallery completely. Here we see the museum functioning as an extension of the showroom. The dealer's interest in the work for sale suppressed the far more interesting but commercially used-up early period. Its only function was to provide background and a touch of history to the present conceived as a bazaar.

Collectors, incidentally, frequently serve as museum trustees so that even if they are not actively pressing for exhibitions of artists in their collections, and some of them do, they at least constitute a niche of market compliance in the top echelons of museums. Collectors who are trustees may get preferential treatment from dealers who can expect in return not a direct payoff necessarily but sympathetic attention to future proposals in which they may be involved. If we equate the knowledge of collectors with their enthusiasm for ownership, it follows that the taste brought to the formation of the collection is likely to be a limiting factor on their decisions as trustees.

The curator is subject to numerous pressures, some of them welcome and some of them not recognized perhaps, to keep within safe zones of activity. The pressures include:

1. The desire to get along with the artist or artists.
2. The necessity to keep good relations with the artist's main dealer or dealers.
3. The necessity of maintaining collector contentment.
4. Taste expectations emanating from the trustees and director.
5. Taste expectations of other members of the curator's peer group.

In addition to keeping the supply of objects open, the curator must define himself in relation to the culture of two subgroups: that is to say, the opinions held by the section of society that already owns some of the art he is interested in, and the opinions of a younger generation to which the curator may be predisposed by age, education, style, or ambition. All these pressures tend to keep curators in conforming rather than dissenting postures. The pleasures of belonging to the group, an elite, often outweigh the satisfactions of nonconformity.

The position of the artist is complex in all this; on one hand he/she produces the work because art is a task of absolute control and personal satisfaction. But this

Lawrence Alloway, "The great curatorial dim-out", en:
Reesa Greenberg, Bruce W. Ferguson, Sandy Narine (eds.),
Thinking about exhibitions. New York, Routledge, 1996. p. 224.

1982

Junio. Kassel *June. Kassel* documenta 7. Official postcard

Rudy Fuchs (ed.), *Documenta 7*
Kassel. Kassel, Paul Dierichs, 1982.

—
Michael Glasmeier, Karin Stengel
(eds.), *archive in motion. documenta*
Manual. Kassel, documenta, Museum
Fridericianum Veranstaltungs, 2005.
p. 243.

—
Debora J. Meijers, “The museum and
the “ahistorical” exhibition: the latest
gimmick by the arbiters of taste, or
an important cultural phenomenon?”,
en: Reesa Greenberg, Bruce W.
Ferguson, Sandy Narine (eds.),
Thinking about exhibitions.. New York,
Routledge, 1996.

—
Douglas Crimp, “The Art of
Exhibition”, en: *On the Museum’s*
Ruins. Cambridge, Massachusetts,
The MIT Press, Massachusetts
Institute of Technology, 1993. p. 256.

Postal oficial de la *documenta 7*, con la imagen de la estatua neoclásica de Landgrave Friedrich II de Essen-Kassel (1720-1785), coleccionista y fundador del Museo Fridericianum. Según Debora J. Meijers, Rudy Fuchs, el director artístico de la exposición, habría escogido esta imagen como representación de su propia empresa, poniendo de manifiesto su afiliación del concepto de comisario con el ideal de mecenazgo aristocrático.

Esta vocación se corresponde con la interpretación del comisario sobre la *documenta* como una academia (“no como una escuela sino como una de las instituciones esplendorosas que existía en los siglos XVII y XVIII”), así como con el trato “ahistórico” que Fuchs realiza de la exposición, el cual Meijers también relaciona con la manera en que los aristócratas formaban sus colecciones de arte. Con el desdén del contexto histórico y geográfico de las obras, la colección se formaba según las afinidades que libremente articulaba su propietario. “Solamente una cuestión de gusto”, según apuntó Douglas Crimp, el cual, al respecto de la *documenta* de Fuchs, también cuestiona: “¿Y acerca de sus políticas? ¿Es solamente una exposición de arte? ¿No hay también políticas de la exposición? ¿No es acaso una política escoger como símbolo de una exposición una estatua de un gobernante imperialista del siglo XVIII?”.

Official postcard of documenta 7, with the image of the neoclassical statue of Landgrave Friedrich II of Hessen – Kassel (1720 – 1785), collector and founder of the Museum Fridericianum. According to Debora J. Meijers, the artistic director of the exhibition, Rudy Fuchs, would have chosen this image as a representation of his own enterprise, highlighting his affiliation of the concept of curator with the ideal of an aristocratic patron.

This vocation is consistent with the interpretation of the curator about documenta as an academy (“not a school, but one of those splendid institutions which existed in the 17th and 18th centuries”), along with the “ahistorical” approach which Fuchs applies to the exhibition, and which Meijers also links to the way in which aristocrats built up their art collections. Eschewing the historical and geographical context of the works, the collection would be assembled in accordance with its owner’s freely expressed predilections. “Just a question of taste,” in the words of Douglas Crimp who, with reference to Fuchs’ documenta, also asks: “But what about their politics? Is it only an art exhibition? Is there not also politics of the exhibition? Is it not a politic decision to choose as the symbol of an exhibition the statue of an eighteenth-century imperial ruler?”.



Postal de la documenta 7. Diseño de Walter Nikkels.
Postcard documenta 7. Designed by Walter Nikkels.

1992

Enero, 24. Stuttgart

January, 24. Stuttgart

A new spirit in curating? International conference in contemporary art and how it is conveyed

Michael Brenson, "The curator's moment", en: *Art Journal*. 1998, 22 de desembre.
http://findarticles.com/p/articles/mi_0425/is_4_57/ai_53747204/pg_15

Ute Meta Bauer (ed.), *Meta 2 – A new spirit in curating?* Stuttgart, Künsterhaus Stuttgart, 1992. pp. 4, 74.

Sigrid Schade, "Putting on View: Reflexions on Curatorial Practice", en: Dorothee Richter, Eva Schmidt, *Curatin Degree Zero, an international curating symposium*. Nuremberg, Verglag für moderne Kunst, 1999.

Fragmento de la entrevista que Marius Babias realizó a Ute Meta Bauer en el contexto de *A New Spirit of Curating?*, donde le pregunta por los motivos del seminario y la manera de organizarlo. Este seminario se considera uno de los primeros casos en donde se focaliza el interés alrededor de la práctica del comisariado independiente.

Este tipo de propuestas comenzaron a proliferar a partir de la década de los 90, en consonancia con un momento de expansión de las oportunidades profesionales relacionadas con el comisariado. Paralelamente, Michael Brenson, desde las páginas de *Art Journal*, consideraba que con los seminarios se manifestaba una voluntad reflexiva y de autoconciencia en torno al mismo proceso de trabajo por parte las últimas generaciones de comisarios, y asimismo lo explica también Sigrid Schade, en la presentación de uno de los seminarios que tuvo más repercusión a finales de la década, *Curating Degree Zero* (Bremen, 1998): "Esta reflexión en auge sobre las condiciones del arte y la producción artística en sí misma parece demandar una reflexión paralela sobre la actividad comisarial. Ha llegado a ser importante para una nueva generación de comisarios analizar su propio trabajo y también transformarlo".

Excerpt from the interview that Marius Babias conducted of Ute Meta Bauer in the context of A New Spirit of Curating?, where he asks her about the reasons behind the seminar and how it was organised. This seminar is considered to be one of the first times that interest is centred on the practice of independent curating.

These sorts of proposals began to become widespread beginning in the nineties, in keeping with a time when professional activities in the curatorial field were on the rise. Similarly, from the pages of Art Journal, Michael Brenson suggested that the seminars showed willingness for reflection and self-awareness regarding the process by the latest generations of curators. In addition, Sigrid Schade also discussed this matter in the presentation of one of the most influential seminars at the end of the decade, Curating Degree Zero (Bremen, 1998): "This increasing reflection on the conditions of art and artistic production itself seem to demand a parallel reflection on curatorial activity. It has become important for a new generation of curators to analyse their own work and also to transform it".



"Round table discussion without an audience. Ute Meta Bauer interviewed by Marius Babias", en: Ute Meta Bauer (ed.), *Meta 2 – A new spirit in curating?* Stuttgart, Künsterhaus Stuttgart, 1992. p. 74.

iting house cannot behave as though the situation were different. Art today is very much based on the division of labour.

Babias: If I understand Katharina Fritsch's poster for Künsterhaus Stuttgart correctly, it is about a strategy of disappearance of the work of art in favour of dispersing work.

Bauer: The poster was not specifically entitled work, it is simply there as work. A poster functions when it hangs on the wall to announce something. If you were to say, that is a work, then it would no longer be a poster. It is a poster and it is displayed. That is the work, whether one defines it as such or not. One person understands the poster as work, another throws it away as a poster.

Babias: What is a curator?

Bauer: A funny word, to start with.

Babias: Is he or she a kind of artist, a critical observer skilfully knotting the information net, or a business agent pursuing the current trend?

Bauer: For me a curator implements artistic guidelines in co-operation with the artist. Curators work in a fundamentally different way from critics. At the moment these two spheres are mingling. If in Künsterhaus Stuttgart I present various positions as equally valid, as you say, that doesn't mean I'm advocating a mixture. I think it's a bit suspicious when critics organize exhibitions; critics work from a point of view of distance.

Babias: What was behind your inviting young curators to Stuttgart to the symposium on «A New Spirit in Curating»?

Bauer: Curiosity about how colleagues of my generation handle the notion of exhibitions as a model. For me exhibiting is not an activity to be taken for granted, but a question to be addressed again after every exhibition. If art's working and production concepts change, then exhibition forms must change as well. I invited people with different backgrounds: Corinne Diserens from IVAM in Valencia, the only participant to have completed a curating course – the Whitney Study Programme; American artist and critic John Miller; Hans-Ulrich Obrist, whom I saw as more of a critic at the time; artist Philippe Thomas for the «readymades belong to everyone» agency, who among other things questions the artist's status as author; a gallery owner who can almost be called an exhibition organizer, Colin de Land; theoretician Helmut Draxler, who astonishingly is director of an art association; Bart Cassiman, author and art commissioner for the European City of Culture 1993, Antwerp; and Eric Collard, who

at the time had just moved into the «free-lance» camp from an existing institution, the Consortium in Dijon, where he was responsible for the programme with Xavier Douroux and Franck Gautherot. Bice Curiger, editor-in-chief of an art magazine and also curator of various exhibitions was unfortunately unable to accept.

Babias: And what came out of it? Was there a sense of a new spirit?

Bauer: The intention was much more to ask whether this question could be a reason for meeting at all. Whether art did not have to be in the centre, and questions asked on this basis. Although the notion of art was so interfered with in the course of the Modern movement, and changed as a result of this, the exhibition business – and this is the thing that amazed me most – still runs according to the age-old scheme: large-scale exhibitions, thematic exhibitions, one-man or one-woman shows. I see no parallel development to the change in art itself in the world of exhibitions. I was also astonished that the panel discussion didn't work. The panel discussion model just didn't function in this case. The kind of discussion that was possible round a table without an audience simply didn't happen on the platform. I can't say whether the question was at fault, or the way in which it was treated.

Babias: I do not want to assess individual participants. General criticism of events like this is concerned with their self-perception.

Bauer: If things do not continue as they have so far – and everyone suggests they will – what will happen? For me the question was how did the people I had invited tackle the situation. «A New Spirit in Curating» was intended to clarify their ideas and positions. An event of this kind does not produce immediate results, but is a way of approaching the problem.

Babias: What is new about the new curators?

Bauer: They are returning to approaches used in the 60s or even earlier. They want the whole system to slim down. Restraint, concentration, slowness...

Babias: If you think of Seth Siegelaub's «Art without a Space» or Graham's work with advertisements and various Fluxus people, then the Draxler project in the «Standard» and the «Cash Flow» seem like old hats to me.

Bauer: I see it more as naming precursors and thus making it possible for others to catch up. You recently made a critical point about Kosuth, saying that he carries on working where work had been done previously – who did you mention? Magritte? – and sells this as his own project, it's not that, but one should say

1992

Noviembre. Londres *November. London*

MA Visual Arts Administration: Curating and Commissioning Contemporary Art

MA Degree. Curating Contemporary
Art. Royal College of Art
www.cca.rca.ac.uk
www.rca.ac.uk

Beatrice von Bismarck, "Curating",
en: Christoph Tannert, Ute Tishler
(eds.), *Men in Black, Handbook of
Curatorial Practice*. Frankfurt am
Main, Revolver – Archiv für aktuelle
kunst, 2004. pp. 99 – 101.

Mark Nash, "El comissariat d'art
contemporani al Royal College of
Art", en: Neus Miró, Glòria Picazo
(eds.), *Impasse 8. L'exposició com
a dispositiu. Teories i pràctiques
a l'entorn de l'exposició*. Lleida,
Ajuntament de Lleida i Centre d'Art
La Panera, 2008. pp. 145 – 160.

Primer curso en Gran Bretaña de especialización en la práctica comisarial en torno al arte contemporáneo. El curso, instituido por el Royal Collage of Arts y el Arts Council England, tenía como finalidad "formar unos gestores de las artes visuales que fuesen capaces de responder a las necesidades de la Administración y de los organismos públicos, los cuales reclamaban una clase profesional suficientemente preparada para administrar el volumen creciente de financiación pública destinada a las artes, y al mismo tiempo fomentar el interés de la sociedad hacia la creación artística".

Según Mark Nash, el actual director del master, el curso es uno de los primeros casos de formación específica en una profesión de la que considera a Harald Szeemann como su inventor, y habría contribuido, efectivamente, a la consolidación de una clase profesional para el comisariado de exposiciones, con el crecimiento notable de la oferta académica que se ha dado a lo largo de las dos últimas décadas en Europa y América del Norte.

Sin embargo, también se ha puesto de manifiesto que, en términos generales, los cursos de comisariado no han repercutido necesariamente en la configuración de un campo de investigación. En lugar de eso, Beatrice von Bismarck considera que los cursos de comisariado que surgen a partir de la década de los 90 son un intento deliberado por restablecer restricciones de acceso a una práctica que, habiéndose diferenciado de la museología, precisamente había iniciado un proceso de desprofesionalización: "En respuesta a la desprofesionalización que permitió a personas provenientes de distintos contextos educativos ser comisarios, se ha dado en los 90s la creación de cursos de comisariado [...]. Teniendo en cuenta la diferencia entre los varios cursos, esta tentativa de reestablecer restricciones al acceso sigue siendo, al mismo tiempo, una clara razón de desacuerdo sobre las calidades que debería tener un comisario".

First programme in Great Britain to specialise in curatorial practice as it relates to contemporary art. The course, taught by the Royal College of Arts and the Arts Council England, aimed to "train visual arts managers that were capable of responding to the needs of the Administration and of public bodies that demanded a professional class sufficiently prepared to manage the growing volume of public funding provided to the arts and, at the same time, foster society's interest in artistic creation".

According to Mark Nash, the master's programme current director, the course is one of the first cases of specific training in a profession that he considers Harald Szeemann to be the inventor of, and it has effectively contributed to the consolidating of a professional class for curating exhibitions, with the notable increase in the academic offer that has occurred throughout the last two decades in Europe and North America.

Nonetheless, has been pointed out that, in general, curating courses have not necessarily resulted in the creation of a field of research. Instead, Beatrice von Bismarck thinks that curating courses arising starting in the nineties are a deliberate attempt to reestablish restrictions for accessing a practice that, since it had differentiated itself from museology, had precisely begun a process of deprofessionalization: "In response to the deprofessionalization that had promised to allow a wide range of different educational backgrounds to become curators, the 90s saw the creation of curating courses [...]. In light of the differences between the different courses, at the same time, this attempt to re-establish access restrictions is still a clear reason for disagreement about what sort of qualities curators should have".

Royal College of Art: Curating Contemporary Art

Curating Contemporary Art



Royal College of Art
Postgraduate Art and Design

MA DEGREE

Introduction Course Content: Year One Course Content: Year Two

The MA Curating Contemporary Art is a full-time, two year postgraduate course, with an intake of up to thirteen students each year.

The first year of the course is closely structured, comprising talks and seminars at the Royal College of Art and at Tate. The programme also includes a number of special projects, culminating in a public event presented at the beginning of the second academic year. Teaching is programmed on four days each week (Monday to Thursday) with Fridays left free for research and other personal commitments. The first year programme is complemented by field trips in Britain and by two extended field trips overseas.

The second year programme is more self-directed. Each student writes a 10,000 word dissertation and works in a group with other students to develop and present an exhibition in the Royal College of Art galleries. These projects are supported by regular dissertation tutorials, exhibition meetings and training sessions; second year students may also attend talks organised as part of the programme for first year students. All students also undertake a professional work placement with a museum, gallery or other visual arts organisation in Britain or overseas.

[Next >](#)



Events arena designed as part of the overall design for the exhibition AGAIN FOR TOMORROW by GORKA EIZAGIRRE, 2006

Royal College of Art: Curating Contemporary Art

Curating Contemporary Art



Royal College of Art
Postgraduate Art and Design

MA DEGREE

Introduction Course Content: Year One Course Content: Year Two

COURSE CONTENT: YEAR ONE

Curatorial Studies:

- (a1) Innovations in Curating Since the 1960's
- (a2) Curatorial Practice
- (b) Art and the Public Domain
- (c) Interim (Monique Beudert) Project

Critical Theory:

- (a) Art After Modernism
- (b) Modern Philosophy
- (c) The European Imaginary and its Others

Field Trips and Overseas Travel

Writing Workshops

Sample Weekly Schedule

[Next >](#)



PHILIPPE PARRENO AND RIRKRIT TIRAVANJA, STORIES ARE PROPAGANDA, 2005.
Installation and 35mm film transferred to DVD.
8min, 40sec. Installation view from the exhibition AGAIN FOR TOMORROW, 2006.

http://www.cca.rca.ac.uk – Royal College of Art: Curating Contemporary Art

Curating Contemporary Art



Royal College of Art
Postgraduate Art and Design

MA DEGREE

Introduction Course Content: Year One Course Content: Year Two

COURSE CONTENT: YEAR TWO

Exhibition

Work on the exhibition is an extension of the learning experience of the first year of the course and occupies a large part of work of the second year, running in parallel with work on individual dissertations.

Dissertation

All students are required to complete a dissertation of 10,000 words.

Placement

Professional work placements in Britain or abroad provide students with the opportunity to extend their experience and to develop further the skills and knowledge acquired on the course.

Assessment

The Final Examination is held in the third term of each student's second year of study. The purpose of this examination is to ensure that all students have fulfilled the necessary requirements to enable them to graduate from the course with the degree of MA.

[Next >](#)



MARTIN BOYCE, WE ARE RESISTANT, WE DRY OUT IN THE SUN (YOU CLOSE YOUR EYES AND IMAGINE YOU ARE FLOATING), 2006.
Concrete, steel, steel tubing, copper tubing, powder coatings, fluorescent tubes, electrical fittings, hardware, fabric.
Installation view from the exhibition AGAIN FOR TOMORROW, 2006.

Programa actual del master Curating Contemporary Art del Royal College of Arts. Según Mark Nash, en el año 2002 el curso cambió por ese el anterior nombre del master, Visual Arts Administration: Curating and Comissioning Contemporary Art, con la consideración que "si bien continua tratando temas relacionados amb la comisión de arte en el ámbito público, [actualmente] ya no pone tanto énfasis en la vertiente administrativa propiamente dicha."

Current programme of the Curating Contemporary Art master of the Royal College of Arts. According to Mark Nash, in 2002 the course changed the previous name of the master, Visual Arts Administration: Curating and Commissioning Contemporary Art, considering that "although it continues to deal with themes related to the commissioning of art in the public sphere, it (currently) no longer has such a strong emphasis in administrative terms strictly speaking."

1994

Escocia

Scotland

A new framework for museum marketing

Hugh Bradford, "A new framework for museum marketing", en: Kevin Moore (ed.), *Museum Management*. London, New York, Routledge Press, 1994.
<http://books.google.es>

Diagramas del estudio *A new framework for museum marketing* (*Una nueva estructura para el marketing de museos*), que realizó Hugh Bradford a partir de una investigación en los museos del Scottish Museum Council. Por medio de entrevistas a sus trabajadores, Bradford detectó tres categorías diferentes del trabajo comisarial en los museos, que son la gestión de la propia estructura, la gestión de las relaciones con los patronos y la gestión de la reputación del museo. (Fig. 1)

Según su diagnóstico, es especialmente problemática la división entre las categorías que corresponden a las gestiones por el financiamiento y las gestiones por la reputación, por lo que Bradford propone el establecimiento de una relación dinámica entre las tres áreas. Ésta comportaría el alcance de una "espiral de éxito" en la resolución del proceso comisarial, el cual concibe como cíclico: "La gestión del museo es la base para una buena reputación del museo. Esto realza la relación entre el museo y sus patronos. Una vez que esta relación se establezca, se puede asegurar la disposición de fondos, lo cual también revierte en aumentar la reputación del museo. Los comisarios preparados para poner atención a todos esos aspectos están en posición de establecer una espiral de éxito." (Fig. 2)

Diagrams from the study A new framework for museum marketing realised by Hugh Bradford based on an investigation of the museums of the Scottish Museum Council. By interviewing his workers, Bradford was able to define three different categories of curatorial work in museums. These three categories are the management of the museum, the management of the museum's reputation and the management of the relationship with the museum's patron groups. (Fig. 1)

According to his conclusions, it is especially problematic to divide the categories that correspond to the management of funding and the management of the reputation; therefore, Bradford suggests that a dynamic relationship must be established between the three categories. This would lead to a "spiral of success" in the resolution of the curatorial process, which he deems as cyclical: "Sound management of the museum was the basis for the good reputation of the museum. This in turn enhanced the relationship with the museum and its patrons. Once this relationship was established, the funding could be secured, [...] which in turn improved the museum's reputation. Curators prepared to pay attention to all of these aspects are in a position to establish a 'spiral of success'". (Fig. 2)

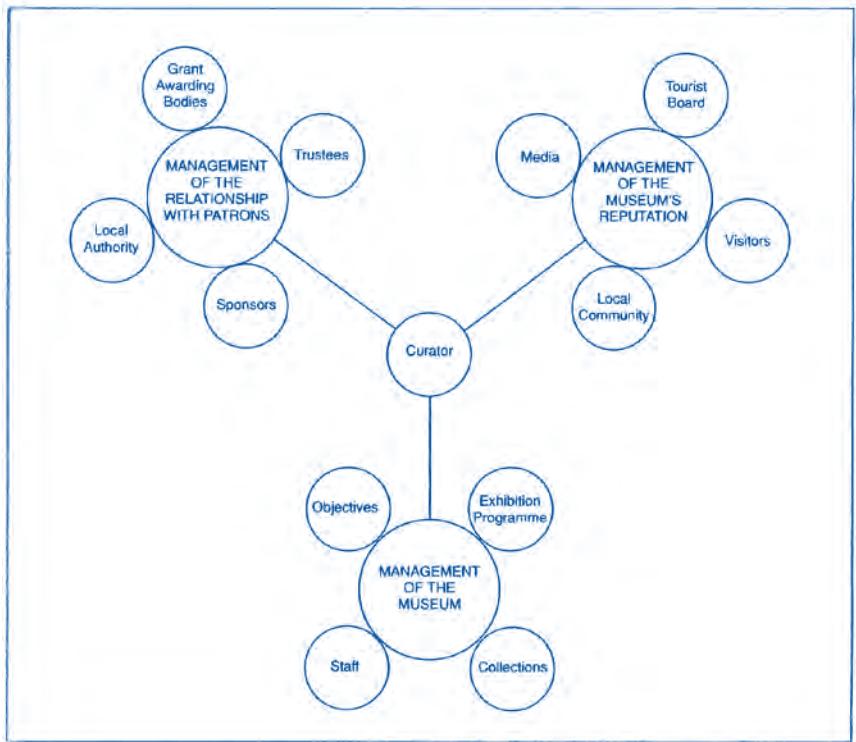


Fig. 1

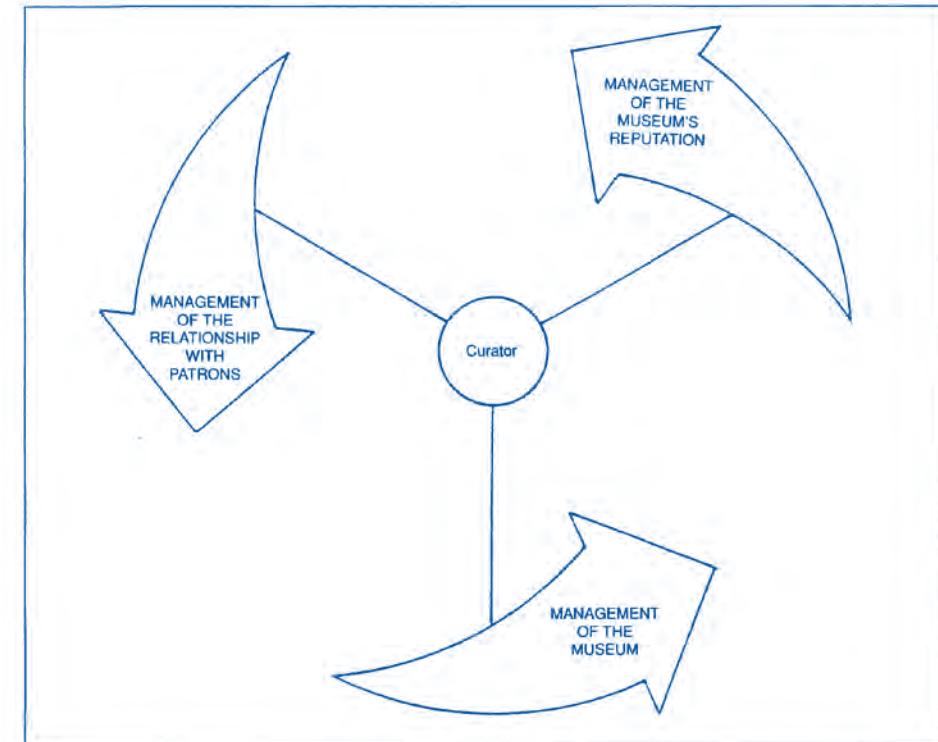


Fig. 2

1997

Julio, 9. Lyon

July, 9. Lyon

L'Autre – 4e Biennale de Lyon (I)

16th Session, "Interview with Terry Raspail", en: Florence Derieux (ed.), *Harald Szeemann. Individual Methodology*. Zurich, JRP | Ringier Kunstverlag AG, 2007. pp. 180 - 183.

Fragmento de la entrevista que estudiantes del curso de comisariado de la Ecole du Magasin –Centre National d'Art Contemporain de Grenoble, Departamento de Comisariado de Arte Contemporáneo– realizan a Thierry Raspail, director del Musée d'Art Contemporain de Lyon y codirector de la Bienal de Lyon. En el fragmento seleccionado, los estudiantes le preguntan por su elección de Harald Szeemann para el comisariado de la 4^a edición de la exposición. Thierry Raspail hace un repaso de la historia de la bienal para acabar afirmando que la elección de este comisario ha estado motivada por la voluntad de internacionalizar el evento.

Excerpt from the interview that students of the curating course at the Ecole du Magasin –Centre National d'Art Contemporain de Grenoble, Department of Curating Contemporary Art– conducted of Thierry Raspail, director of the Musée d'Art Contemporain de Lyon and co-director of the Biennale of Lyon. In the chosen fragment, the students ask him about why he chose Harald Szeemann as the curator for the 4th edition of the exhibition. Thierry Raspail provides an overview of the biennale's history and ends by stating that his choice of curator was based on his desire to internationalise the event.

THIERRY RASPAIL

I had known him for a long time but we had never been close. I was surprised to learn that he took an interest in what we were doing in Lyon. He had come quite often to the museum but never informed us prior to his visits.

16th SESSION

Among his many exhibitions, which one, or ones, did you appreciate the most? Was it the fact of seeing one of them that made you want to invite him?

THIERRY RASPAIL

It wasn't so much his exhibitions ... I was a student in art history. I did my thesis in 1980, about museums and, in particular, the idea that the museum might not be the locus of art history.

I had been going to museums and exhibitions in Germany and Switzerland for ten years, I knew about pretty much everything. It was from the catalogue—Michel Durand-Dessert still had a copy—that I got to know *When Attitudes Become Form*. In the years 1975–1980 I was quite close to Giovanni Anselmo, Mario Merz, Lawrence Weiner, Sol LeWitt ... Harald Szeemann came up quite often in our conversations.

It was of course the strangeness of his exhibitions that struck me. The artists he selected in the 1970s became historic promptly 20 years later; 40% of them were already the most famous. I loved his big, wild but unexpected exhibitions, which were very much linked to his personality.

16th SESSION

Let's talk about the Lyon Biennial. Could you tell us about the process for selecting the curator?

THIERRY RASPAIL

The process was decided on in agreement with the municipality of Lyon and the French Ministry of Culture. When I came to Lyon in 1984, two projects were in gestation: one of them was a contemporary art museum that would be unlike other museums, the other was to regularly put on an exhibition of national or international stature, whether a historical or a contemporary one.

After three or four years of activity, when I tried to show work by artists who were not very well known in France, in 1988 I organized an important exhibition about the history of the monochrome, *La couleur seule, l'expérience du monochrome*. It began with Monet and Malevich and ended in the contemporary period, with John Armleder and Steven Parrino, for example ... The show was a popular success, with 53,000 visitors. The result of the test was positive, so we could now regularly undertake presenting an exhibition with international ambitions. At the beginning, the idea was to do an annual exhibition, but the mayor of Lyon preferred an exhibition every two years for budgetary reasons. The budget could be doubled with no need for extra subsidies.

This was an exhibition that took place every two years, and not a biennial in the current sense of the term. It so happened that the last Paris Biennial had been held in 1985, and managed to mix bad box office with budgetary overshoot. The Ministry dropped the Parisian event. The project of a biennial exhibition in Lyon went down particularly well because it met with a political desire to decentralize national cultural events out into the provinces. The Ministry agreed to stump up half the budget from the first manifestation.

Then the question of the curator arose. The municipality of Lyon asked that the director of the Museum be the artistic director of the biennial. The state suggested that

the artistic director choose a curator (so as not to run out of ideas) and be responsible for the artistic budget.

When the first Biennial was put on, in 1991, there hadn't been an exhibition of French art for 20 years (the last one, in Paris in 1969, had ended badly!). We started by using the concept of an anti-biennial: instead of an international selection, we preferred to concentrate on art produced in France. People looked askance: they said that it was a nationalist position. That was unfair (today, a triennial has been created in Paris to support French art ...). France has been extremely receptive to imported artworks in its collections since the beginning of the 1980s, and in my mind, it was necessary to evaluate the current situation of French artistic production. So we did an "abnormal" biennial.

This effort was criticized, but was a big public success. For the second Lyon Biennial in 1993 we again did an "anti-biennial" by proposing a survey of the century: "avant-gardes," "postmodernism," "trans," and "neo"—where exactly did we stand in relation to these movements? My idea was to revisit the century through the influence of Dada and Fluxus, which I believed had been rather overlooked. So it wasn't a real biennial, more a history exhibition.

In 1995 Lyon was ready to lavishly celebrate the centenary of cinema (Lyon, city of the Brothers Lumière). We wanted to follow up the connections between the visual arts, video, and the history of cinema and introduce interactivity, which was then nascent in France. We were able to ask for an extra budget within the framework of that celebration. The Biennial set up the first broadband connection in an artistic projection, carried out with the MIT in Boston. But I remember that the public had trouble understanding that they were in real-time contact with the people they could see on the other side.

Which brings us to Harald Szeemann ... After these three biennials we needed to move on. The Lyon Biennial also needed to be important for professionals, and become an international event. I saw that Szeemann hadn't been contacted either by documenta or by the Venice Biennial, so I called him and asked him if he was interested in the Lyon Biennial for 1997. He accepted my invitation and suggested we meet at his office in Maggia.

16th SESSION

As for the theme, *L'Autre*, we gather from interviews given by Harald Szeemann on the subject of the Lyon Biennial that it had already been chosen.

THIERRY RASPAIL

Yes, that's true. In fact, I told him that and he replied, "No, I never work on a theme." This question of a theme lasts for long time in art history: to limit the artwork to a thematic is obviously a simplification of its polysemy. But I believed that that philosophical issue of the "Other" problematized our epoch quite well. What I said to him was very simple: "Today, in philosophy, in anthropology, with the advent of globalization, people are reflecting on the issue of the Other, of the outside ... You are an 'other' for me." He said, "Yes, I can be interested in it as a Germanist: in German we use three genders: masculine, feminine, and neutral; I am interested in dealing with the 'das,' the neutral, the other."

After a quarter of an hour, he accepted. The genesis of this project is quite simple.

16th SESSION

Did this idea come to you because of his exhibitions and projects, notably in connection with the *Museum of Obsessions*?

THIERRY RASPAIL

No. It seemed to me that there is an exteriority to art. As you know, art has dealt with everything: the body, the visible, the invisible, the unspeakable—it has conquered a huge

1997

Julio, 9. Lyon

July, 9. Lyon

L'Autre – 4e
Biennale de Lyon
(II)

Fragmento de la entrevista que Yuka Tokuyama realizó a Josy Kraft, miembro del equipo de Harald Szeemann entre los años 1972 y 2005. En el fragmento seleccionado Tokuyama le pregunta sobre el modo en que Szeemann seleccionaba a los artistas para sus exposiciones. Kraft cuenta el caso del traslado de la obra de Katharina Fritsch, *Rattenköing*, a la Bienal de Lyon, del cual el comisario tuvo de asumir el gasto personalmente; así como otros casos que, según Kraft, también son ilustrativos del perfeccionismo de Szeemann a la hora de realizar exposiciones y escoger los proyectos que se muestran: "el arte tiene que ser perfecto".

Excerpt from the interview that Yuka Tokuyama conducted of Josy Kraft, member of the Harald Szeemann team between 1972 and 2005. In the chosen fragment, Tokuyama asks him about how Szeemann chose artists for his exhibitions. Kraft talks about having to move Katharina Fritsch's work, Rattenköing, to the Biennale of Lyon, a cost that the curator had to bear personally. He also discusses other cases that, in Kraft's opinion, also illustrate Szeemann's perfectionism when carrying out exhibitions and choosing the projects to be shown: "art has to be perfect".

tion *Epicenter Ljubljana* of the same year, most participating artists were from the West. Was there any specific reason for this?

JOSY KRAFT

If you look at art history in Europe between the 1960s and 1980s, there were lots of exhibitions with macho paintings. So Harald made sculpture exhibitions such as *Traces, Sculptures, and Monuments of their Precise Journey* (1985) at the Kunsthaus Zürich or *Zeitlos (Timeless)*, in Berlin in 1988. In Ljubljana people saw one of these shows and were fascinated by the way Harald treated the classical, modern, and contemporary sculpture. They asked him to show sculpture and installations that they had seen in the West. Harald showed only the contemporary artists. It was also a question of space.

YUKA TOKUYAMA

In Lyon Szeemann showed many Chinese artists, and later for *Blood & Honey—The Future is in the Balkans* in 2003 in Austria, he showed Balkan artists. How did he see the non-Western artists?

JOSY KRAFT

Neither Chinese nor Balkan artists are making copies of Western art. Harald was always looking for fresh and new things. That's why he was fascinated by the Balkans and by China.

YUKA TOKUYAMA

Szeemann first visited China in 1997, after the Kwangju Biennial in Korea. That means he had not been to China to select the artworks.

JOSY KRAFT

Interestingly, since Harald's death, people are saying that Chinese art appeared on the international scene at the Venice Biennial in 1999, but this is wrong. It was in 1997 because of Uli Sigg, the Swiss Ambassador to China, who showed him photographs of some works from his collection. In 1997, after Lyon and Kwangju, Harald went to China at his invitation. Uli Sigg organized a meeting for Szeemann with Chinese artists. I think none of them came from their country to Lyon. It was too difficult to invite them.

YUKA TOKUYAMA

Could you tell us about this Chinese art collector Uli Sigg?

JOSY KRAFT

He has a huge collection of Chinese art. He doesn't really consider it an art collection. He conceives it as an archive of Chinese art from 1975 to the present. Approximately 200 different artists are in his collection. He is a businessman, but has always been interested in art. He always realized that something was different in China: the 25 meter-high porcelain bones, or the columns made of human fat. No of Western artist can do such work (money and manpower are missing here). Uli Sigg was buying, and buying, and buying ... Then he made such tremendous collection, which was partly presented at the Kunstmuseum in Bern in 2005.

YUKA TOKUYAMA

How did Szeemann proceed with the selection of artists and artworks?

JOSY KRAFT

He had a perfect eye, like a musician has a perfect ear. He saw a work and chose a work, not an artist. Then he bought the catalogue to keep it as a memory. He never showed the artist but the artwork. First, he saw the work, and then he went to see the artist. He always had time for the artists. He was working with the artist, but for the artwork. For example, he himself partly paid the cost of the shipping of the *Rattenkönig* (*The Rat King*, 1992–1993).

by Katharina Fritsch, but he never showed her other works. For him, Katharina's the best work was *The Rat King* and he needed it for his exhibition. There was no budget for transporting *The Rat King* from New York to Europe. The office of the Lyon Biennial didn't have the budget and we were looking for a sponsor but could not find one ... Then we had to decide whether we show it or not. But Harald absolutely wanted to show this work because it was an essential thing for the exhibition. He never made compromise. It was April 30th. We had to decide to ship it from The Dia Foundation in New York or not. We took the risk: Harald paid for it from his own pocket and so did I. But we still didn't have money to ship it back to New York, so it was kept in my storage in Switzerland. Then Szeemann showed it again at the Venice Biennial in 1999. For that, Venice paid a part of the shipment we paid in 1997. In 2001 in Venice, there was a young female artist who was installing her video piece. The work was situated at the entrance, where was too much light. She wanted to have a plasma monitor. But neither the biennial office nor the gallerist had the money to pay 3,000 euros for it. So Harald gave his own money to the young artist. He knew the right place to spend money, and this kind of behavior was very typical of him. For Harald, art had to be perfect. Here is a good example: we were hanging Cy Twombly's huge piece while Harald was working in another place in the space. When Harald came back and saw it, he said, "Can we hang it four centimeters up?" We had to remove the huge canvas, remake a support and hang it again, which was not an easy job. But we knew that it was what he wanted, so we did it. Then he said smiling, "Don't you think it's better?" Another example was really a hard job for us. For *Zeitlos (Timeless)* at the Hamburger Bahnhof in Berlin, we installed Richard Long's piece of six tons of stones. When we finished it, he came to see the piece. He looked around the space and said, "This piece should be one and a half meters back." I saw his eyes not smiling but serious. So we reinstalled six tons of material, moving it to make a circle with a sharp edge with three piles of stones!

YUKA TOKUYAMA

But was it apparently better after changing these installations? Were you convinced by the result? Wasn't it hard for you to answer all his demands?

JOSY KRAFT

No, it wasn't hard. We saw that it was better and we were satisfied with his installation, with all the jobs we did. The most important thing for him was an overview, harmony and balance, which are created by distances between pieces and light. You know, people didn't know what he liked but he knew what he didn't like. There is a phrase in H.J. Müller's book, *Exhibition Maker*, which I like and find very apt, "He never saw himself as artist. But he was artist of exhibitions."

[1]

Josy Kraft was a member of Harald Szeemann's team from 1972 to 2005.

[2]

[Page 191] Invitation letter from Harald Szeemann to Richard Serra

[3]

[Page 192] Letter from Richard Serra to Harald Szeemann

1997

Septiembre
Islas Lofoten

*September
Lofoten Islands*

Thank God I am
not a curator

Mika Hannula, "Introduction: remarks on the discussion during the seminar – Thank God I am not a curator", en: Mika Hannula (ed.), *Stopping the process? Contemporary views on art and exhibitions*. Helsinki, NIFCA, The Nordic Institute of Contemporary Art, 1998. pp. 11 - 18.

Relato de Zygmunt Bauman sobre el sueño que tuvo la segunda noche del seminario sobre las prácticas comisariales *Stopping the process?*, organizado por NIFCA, The Nordic Institute of Contemporary Art, en marzo de 1997. Tal como Bauman explicó al resto de participantes del seminario, anteriormente no había tenido la ocasión de pensar en el significado de la palabra "comisario" y, del sueño, recuerda ser muy feliz por no ser uno de ellos. En el relato compara la figura del comisario con la de un chivo expiatorio.

Account by Zygmunt Bauman of the dream he had on the second night of the curatorial practice seminar Stopping the Process?, organised by the NIFCA, the Nordic Institute for Contemporary Art, in March 1997. According to Bauman himself, he explained to the other delegates at the seminar that he had never previously had the occasion to think about the word "curator", and recalled of the dream how happy he had been not to be one. With the account he compares the curator with a scapegoat.



William Holman Hunt, *El chivo expiatorio*. 1854. Óleo sobre tela. 87 cm x 139,8 cm. Lady Lever Gallery, Port Sunlight.
William Holman Hunt, *The Scapegoat*. 1854. Oil on canvas. 87cm x 139.80cm. Lady Lever Gallery, Port Sunlight.

say something intelligent about the topic of the seminar. Since everyone had to try to twist and turn the topic, usually claiming that they do not know what the process is or what they were supposed to stop, or whether it was about starting or slowing down the process, it certainly seemed that the title had succeeded. It pushed people to react.

In his words of welcome, Per Bj. Boym, Director of the National Museum of Contemporary Art in Oslo, described the seminar as a stopping place. He claimed that: "We are not here to agree or to disagree on what to do about art exhibitions. We are here to stop, to look around, to reflect and to reason." And that is what happened. Hopefully, this is also clearly reflected in this book, which is a collection of all the papers at the seminar.

An important clarification into the aims of the seminar was provided during the second day's discussion, by one of the main organizers, Maaretta Jaukkuri, Chief Curator at the Museum of Contemporary Art in Helsinki, who said: "The worst thing that could happen at the seminar is that all the people here, speakers and participants [and by now the readers of this book] would just gather around with a pleasant feeling of common agreement and reciprocal admiration and applause. We really do need to think hard and self-critically about what we are doing, and how and why are we doing it. If we disagree and are provoked each in our terms, then something is gained."

This book follows with some adjustments the chronological order of the seminar. The first eight chapters are more theoretical, general presentations. The other 16 focus more on curatorial practices, although the dividing lines are obviously blurred, as can be seen from the length, the topic and the content of the different papers.

But what about Professor Bauman's dream? It is high time to get back to it, and it is definitely worthwhile presenting it in his own words.

"I had a dream last night. I dreamed that, before I went to bed, I prayed, and what I prayed was: 'God Almighty, thank you for

not making me a curator.' Then I woke up. And waking up was not part of the dream, but I couldn't just accept it as merely a dream."

"I have never before had the opportunity to think through the word 'curator', and I am very grateful that I have now been forced to do so. I am trying to make sense of what you have told me here, and I came to the conclusion that, while reporting with justified pride your great achievements in pushing forward artistic creativity, behind that there was a distinct sound of wailing and gnashing of teeth. So I wondered why there was this inherent discontent in the work of curator."

"I started to think about the ingredients of the curator's job. Among the many important parts in it is being an animator, pusher, brother, inspirer, someone who makes people work and things happen, who inspires artists with ideas and programs and projects, who helps them in their work. Then there would be an element of interpreting, of making sense for people, of making them understand, giving them some sort of alphabet for reading what they see, but cannot quite decide about. Then a community maker, organizing and putting together the artists, on the one hand, and also creating a permanent public for the gallery, so that the public knows what to expect."

"Then it occurred to me that the list could be much longer, that one element obviously must be there: a scapegoat. The curator is a scapegoat, because the curator is on the front line of a big battle for meaning under conditions of uncertainty, and the absence of a single, universally accepted authority that could actually settle the debate."

"One hundred years ago, there was this glorious situation of clarity and transparency of the universe – with one big this or that. Everything was certain and everyone knew – whether they liked it or not – what it is all about, where to go and what to do. Now that is exactly the opposite of the postmodern condition, under which the curators who have spoken here have to act, because the postmodern condition is about acute uncertainty. Uncertainty which

goes together with unheard of and unprecedented freedom of artistic creation. Now, you cannot have freedom without uncertainty. Certainty only comes hand in hand with unfreedom. There is no other choice. If you want to enjoy freedom, you have to act under conditions of acute uncertainty, and to bear the consequences.

"I mentioned that, in my mind, curators are scapegoats because they happen to be in the front line of this battle to extricate sense out of a sea of nonsense, making meaning out of a reality that is too rich to be meaningful by itself. It is a battle to transform polylogy into soliloquy for the use of visitors to the exhibition. Because this is a front line, the messengers are punished for the content of the message. Whatever curators do, they are always exposed to this risk. They bear responsibility for the situation in contemporary culture, as such, and the charges of confusion that are focused on their own work.

"The question is: what does this mean, this confusion, this polyglossia, this absence of center and periphery, absence of a single authority? Does it mean that there are no values, that there are no standards? It does not mean this. What it does mean, unlike the comfortable old times when our ancestors could assume that values and standards come before action, it now seems that values and standards follow action. They emerge from action, as we go. This means that when you act, you act under no guarantee that you are right, that the truth of the action comes after the truth itself. You have to authenticate rather than prove the truth of the action. This is very difficult, and probably this is why I thanked God, because it is very, very hard. The point is that I do not think it will get us very far if we only wonder what is a true and valid standard or value. The right question to ask is how values and standards are made and maintained."

This dream, and especially Zygmunt Bauman's interpretation of it, leads us to one of the central themes under discussion during the seminar. A theme at the core of the field of art, of artistic, curatorial and critical practices. It is about contested concepts, dissonance and difference. And, on this occasion, it was again

Mika Hannula, "Introduction: remarks on the discussion during the seminar – Thank God I am not a curator", en: Mika Hannula (ed.), *Stopping the process? Contemporary views on art and exhibitions*, Helsinki, NIFCA, The Nordic Institute of Contemporary Art, 1998. pp. 12, 13, 14.

2000

Londres

London

A short chronology of curatorial incidents in the 20th Century

Alison Green, "A short chronology of curatorial incidents in the 20th century", en: Gavin Wade (ed.), *Curating in the 21st Century*. The New Art Gallery Walsall, University of Wolverhampton. Walsall, Wolverhampton, 2000. pp. 155 – 165.

Compilación de sucesos comisariales del siglo xx, realizada por Alison Green y que cierra la publicación *Curating in the 21st Century*. Esta publicación es el resultado del ciclo de conferencias del mismo nombre que condujo Gavin Wade en la New Art Gallery Walsall, el mes de junio del año 2000. Si bien con las conferencias se presentaron diferentes casos de proyectos que planteaban nuevas maneras de concebir la práctica comisarial, la aportación de Alison Green es la de una mirada retrospectiva, con la cual la historia del comisariado se identifica únicamente con el objeto que resulta de su trabajo, es decir, las exposiciones y los proyectos que se han llevado a término a lo largo del siglo xx.

Compilation of the curatorial events of the 20th century, assembled by Alison Green and bringing to an end publication of Curating in the 21st Century. This work is the fruit of a cycle of conferences of the same name conducted by Gavin Wade at the New Art Gallery Walsall in June 2000. Although the conferences served to present various case studies of projects which raise new approaches to the concept of curatorial practice, Alison Green's contribution is that of a retrospective view, identifying the history of curating solely with the object which results from the work, in other words the exhibitions and projects conducted throughout the 20th century.

A short chronology of curatorial incidents in the 20th Century

Compiled by Alison Green

1900
Alfred Stieglitz and Edward Steichen, Gallery 291, 1905–1917, New York. Stieglitz had organized exhibitions of photography in Europe and the US in the years 1902–1904; with Steichen he opened the Little galleries of the Photo-Scession at 291 Fifth Avenue, to help establish photography as a fine art. Within a few years they began to show modern art as well as African sculpture. They also published the photography magazine *Camerawerk* from 1903–17.

1920
Frederick Kiesler, International Exhibition of New Theatre Technique, 1924, Konzerthaus, Vienna. Radical new display structures. Kiesler designed 'L-type' and 'T-type' display system which functioned like letters of an alphabet. Many of the stage Kiesler did here were continued in *City in Space* in 1925 for the Austrian theatre section of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris.

presentation of paintings, sparsely and carefully spaced out around the gallery, subsequently utilized by every other museum in the 20th century. See Bous article cited above, pp. 67–72.

Lilly Reich and Ludwig Mies van der Rohe, The Women's Fashion Exhibition: The Velvet and Silk Café, 1927, Berlin. The installation was constructed of and shaped by what was exhibited. A curved maze of round steel chromed-steel tubular frames supported curtains of boldly coloured silk and velvet. Within were grouped chairs and tables designed by Mies. Reich and Mies developed this kind of self-reflexive design strategies in *The Dwelling* in Stuttgart, in 1927, the 1931 *Garmisch Building Exposition in Berlin*, and the 1934 *German People/German Work* exhibit also in Berlin.

El Lissitzky, Room for Constructive Art, 1926, International Kunstausstellung, Dresden. This was the first really self-conscious move to foreground the modalities of the exhibition of art. In this show Lissitzky disrupted visual habits, and in some sense exhibited an exhibition. The environment he built incorporated his own works as well as those by Mondrian, Malevich, Picabia and Naum Gabo. Panels alternatively painted black made the room appear to change colour as the visitor moved through it. There were also panels that could be slid open and closed to cover or reveal exhibits. Lissitzky's work makes a clear connection between the aims of modernism and the creation of a practice of curating. He repeated and refined the idea in his *Abstract Cabinet*, built at the Provincial museum in Hanover in 1930 (with Alexander Dornier). It was destroyed by the Nazis in 1936, and rebuilt in 1969 at the Sprngel Museum in the same city. Yves-Alain Bois, *Exposition esthétique de la distraction, espace de démonstration*, *Les Cahiers du Musée national d'art moderne*, no. 29 (Autumn 1989) 57–79.

El Lissitzky, The Constitution of the Soviets and The Newspaper Transmissions, 1928, Soviet Pavilion, International Press Exhibition (Press), Cologne. Use of new technology to produce huge photographic reproductions forming stage-like sets for the spectator. Introduced exhibition design as a new discipline within the field of visual communication.

Alexander Dornier, Hannover Landes Museum, Late 1920s. Dornier's re-organisation of the Landes Museum appears to be the first example of the modern

Alison Green, "A short chronology of curatorial incidents in the 20th century", en: Gavin Wade (ed.), *Curating in the 21st Century*. The New Art Gallery Walsall, University of Wolverhampton. Walsall, Wolverhampton, 2000. pp. 157 – 165.

1930
Herbert Bayer, Walter Gropius, László Moholy-Nagy, *Building Workers Union Exhibition*, 1930, Berlin.

A highly constructed tour-de-force of exhibition design produced collaboratively by the three former Bauhaus members. "A bridge was used to facilitate the circulation of the public through the exhibit. The different divisions of the show were designed for a panoramic view as well as for close up. As there was a lot of statistical material, diagrams, etc., which did not lend itself to interesting pictorial treatment, the designers applied animation, movability, peepholes, walls opening and closing,

and Military Virtue." The show was much more popular than the concurrent exhibit of official art, and attracted on average 25,000 visitors a day. Herbert Read, "Hitler on Art," *L'Espresso* (22 September 1937). The exhibition was recreated at the Los Angeles County Museum of Art in 1981, where 176 of the original 650 works were located and exhibited for a very different purpose:

André Breton (organiser) and Marcel Duchamp ("Producer-Referee"), International Surrealist Exhibition, January 1938, Galerie des Beaux-Arts, Paris. First categorical exhibition of Surrealism in France. The show was less a historical survey than a demonstration of Surrealist beliefs and practices—to engage and startle the public, as well as themselves, and the artists were given a free hand in choosing and installing the works in the galleries. The opening night was an event, with visitors being given torches to navigate the barely lit room. Also there was a male dancer performing on a bed.

Exhibition of Degenerate Art [Entartete Kunst], July–November 1937, Municipal Archaeological Institute, Munich. Largely selected by the Munich painter/professor Adolf Ziegler, this exhibition compiled works from German museum collections that the Nazis identified as failing to show positive German values. Documented by but not exclusive to German Expressionism, the show was designed to inflame and incite—paintings were taken out of their frames and hung close together, shapes were scrawled crudely on the walls, sometimes telling the price paid and which collection the work was from. The fundamental belief behind the exhibition is that art is a self-portrait, it means what it says. The works were organised into 8 categories, including: "Art that Promoted the Black or South Sea Islander as Focal Ideal, and Work that Undermined the People's Respect for Courage."

1940
Marcel Duchamp, Boîte en Valise (Portable Museum), Edition produced in 1938 (Paris) and 1941–42 (New York). Reproducing on a small scale his own work produced between 1916–1937, and installed within a small case. Application was to the author, 11 rue Larrey, Paris. The box opens out with sliding and hinged panels to display the works:

André Breton (Hanging) and Marcel Duchamp (Twine), First Papers of Surrealism, 1942, Whitelaw Reid Mansion, New York. Duchamp wove a web of two miles of string throughout the otherwise traditionally displayed modern paintings. Duchamp also tied belts and practices—to engage and startle the public, as well as themselves, and the artists were given a free hand in choosing and installing the works in the galleries during the opening! The exhibition was an auction of works to benefit French war relief groups.

Friedrich Kiesler, design of Peggy Guggenheim's Art of This Century Gallery, 1942–1947, 30 West 50th Street, New York. Based on the notion of an endless house, Kiesler created innovative methods of viewing and exhibiting objects. For example, he designed a piece of furniture with 18 functions, from chair to pedestal. He engineered the lighting in the gallery so that only half the paintings were lit at one time, and every two minutes a sound recording of a train was played, contributing to a kind of "total experience."

Willem Sandberg, Exposition Internationale d'art Experimental, November 1949, Stedelijk Museum, Amsterdam. Sandberg was a writer, painter and typographer before he became an organiser of exhibitions at the Stedelijk in 1934, in 1938 he modernised the interior. This exhibition with the international collaborative group, *Cobra*, demonstrated a new museum model of commitment to living art.

experiments and "walk-through dynamics" in relation to Steichen's curatorial storytelling. The show exemplified the MOMA's curatorial role within war-time propaganda telling a photo-story travelling from Native Americans via Pearl Harbour to marching soldiers to great popular success. Bayer further continued his innovative designs (with Maurice Wheeler as curator) in *Always To Peace*, 1943 at MOMA, which utilised maps and diagrams extensively, producing "an interactive three-dimensional map." *The Power of Display* (MIT Press, 1998)

André Malraux, Museum Without Walls, First published in French in 1947, as vol. 1 of *The Voices of Silence*, English translation: New York, Doubleday & Company, 1947. Highly influential, this book explores the influence of widespread photographic reproduction of artworks on interpretive schema. Molnár argues that the new ability to collect and compare (less reliant on first-hand experience and memory) leads to an intellectualization of art, the suppression of experience and of pleasure. But the positive effect is the abandonment of the need for masterpieces, and elevation of what had been considered "minor arts." One of his great insights is noting how an ancient work of art can obtain through the way it is photographed, a "spurious" modernism.

Herbert Bayer, Edward Steichen, Road to Victory, May–October 1942, MOMA, New York. In Bayer's *Bauhaus* 1919–1928 exhibition at MOMA, 1938–39, he pursued a dynamic installation strategy, including painted guidance forms on the floor, which was seen as chaotic and confusing by the general public. In *Road to Victory* Bayer developed his "field of vision,"

1950
First Outdoor Exhibition Gutai, Summer 1955, Ashiya, near Osaka. 13-day, 24-hour exhibition. "The Experimental Outdoor Exhibition of Modern Art to Challenge the Mid-Summer Sun." First exhibition of the Gutai group, which was founded the December before by the painter Yoshihara Jirō. Jirō's slogan was "create what has never existed before!" and the group aimed themselves at an international audience, publishing their journal, *Gutai* in English. Alexandra Munroe, "To Challenge the Mid-Summer Sun: The Gutai Group, in Japan," *Art After 1945: Scream Against the Sky* (New York: Abrams, 1994).

This is Tomorrow, August–September 1956, Whitechapel Gallery, London. The exhibition consisted of 12 groups formed for "This is Tomorrow" and was curated by the group as a collaboration and co-produced by Theo Crosby, who also drew up the layout plans. Each group contained an architect, painter and sculptor (with a couple of slight variations) who decided how to act within the exhibition context and what their project would be. 1. Theo Crosby (arch); William Turnbull, German Raconté; Edward Wright; 2. Richard Hamilton, John McRae, John Veiticker (arch); 3. John Curnough (arch); James Nutt, Leslie Thornton; 4. Anthony Jackson (arch); Sarah Jackson, Emilio Scarrano; 5. Eduardo Paolozzi; 6. P. & A. Smithson, N. Henderson; 6. John Ernest, Anthony Hill, Dennis Williams; 7. Victor Pasmore, Eric Goldfinger (arch); Helen Phillips; 8. James Stringer (arch); Michael Finn, Richard Matthews; 9. Mary Martin, Kenneth Martin, John Weeks (arch); 10. St. John Wilson (arch); Peter Carter (arch); Frank Newby, Structural engineer; Robert Adams; 11. John Weeks (arch); Adrian Heath; 12. Lawrence Alloway, Geoffrey Hinton, Tom Doherty, Richard Hamilton;

Yves Klein, La Vide, 28 April 1958, Galerie Iris Clert, Paris. Restaged at Musée d'Art Moderne, Paris, 26 January 1962. Though the impetus for the event was Klein's interest in immediacy, this exhibition—and the one by Arman that followed—used the gallery as a space, physical and conceptual, rather than a set of walls. Klein made an earlier manifestation of *La Vide* in his 1957 show at Galerie Colette Allendy in Paris, where he left one small room empty. Brian O'Doherty, "The Gallery as a Gesture," in Greenberg, Ferguson and Natlow, *Thinking About Exhibitions* (London and New York: Routledge, 1996).

Alain Kaprow and others, Happenings and Environments, 1959–late 60s. Kaprow staged the first so-called "Happening" at the Reuben Gallery in New York in June 1958, *Intermission Piece*, which was a performance-based event aiming at fusing ideas of painting and the chance-based works of John Cage, spatial representations of a multi-level attitude to painting. "Happenings" were to be inclusive and collaborative, and manifestations of the type took place for more than a decade all over the world, and involved a huge number of artists. Alan Kaprow, *Assemblage, Environment and Happenings* (New York, 1969).

Wolf Vostell is notable for being one of the first European artists to produce "Happenings" in Germany. Vostell based his work on the notion of de-colonial

a word he saw in a news story describing the simultaneous take-off and crash of an airplane. He was later a Fluxus artist, wrote essays and composed music. Wolf Vostell, *Max Vietnam and Texts of Other Happenings* (San Francisco, 1969).

1960
Peter Hobbs and Don McCullin, 1960, London.
 Collaboration between a painter and war photographer and documentarian; they were interested in placing and documenting paintings on bomb sites and waste ground in the East End.

Arman, Le Plein (Full-Up), October 1960, Galerie Iris Clert, Paris. The visitors to the gallery had to stand outside it.

Claes Oldenburg, The Store, 1961-1962, 107 East 2nd Street, New York. Oldenburg made and sold items from this storefront studio and also staged performances there, like 'Ray Gun Theater' and 'Stone Days'. The Store has been installed in many museums, starting with the Dallas Museum of Contemporary Arts in 1962. Claes Oldenburg and Emmett Williams, *Stone Days* (New York: Something Else Press, 1967).

Fluxus. Term meaning 'flow' coined by artist and composer George Maciunas for the work of artists experimenting with music, concrete poetry and performance. Fluxus grew to be an enormous international group of artists and lasted well into the late 1970s. The first manifestation was the International Fluxus Festival of the Newest Music (Festum Fluxorum) at the Museum Wiesbaden in 1952. 14 'concerts' (music and performance) took place by artists like the composer La Monte Young, Yoko Ono, George Brecht, Dick Higgins, Joseph Beuys, John Cage, Alison Knowles, Nam June Paik, Carolee Schneemann and Wolf Vostell. They were physical performances of mundane activities, using repetition, reduction, improvisation and chance. Later Fluxus artists produced numerous 'anthologies' publications and

editions of highly experimental objects and ideas. John Hendricks, *Fluxus Index* (New York: Abrams, 1989).

Helio Oiticica, Parangola, Tropicalia and Apocalíptopótesis, 1964-68, Rio de Janeiro. Environmental, participatory events in art centres and on the streets by this painter/performance artist.

Joseph Beuys, How to Explain Painting to a Dead Hare, November 1965, Galerie Schmela, Düsseldorf.

John Latham, Barbara Steveni, The Artists Placement Group (APG), 1966-89, London. Founding members were John Latham, Barbara Steveni, Jeffrey Shaw and Barry Flanagan; they were later joined by Stuart Brisley, David Hall and Ian McDonald-Munro. Until 1971 APG's focus was on a new kind of relationship between artist and industry. Remarkably APG set up placements for artists at board room level. The premise was for artists (or 'Incidental Persons', as Latham liked to say) to be involved in decision-making processes, impacting on a company or organisation as an agent generated by the context within which the artist found him or herself. Placements included Garth Evans at British Steel Corporation; David Hall at British Airways; John Latham at Clare Hall Hospital; Ian Munro & Maria Yates at Brunel University; and Ian Bravell in the Department of Health. The exhibition *Art + Economics* was held at The Hayward Gallery in 1971 declaring the principle and initial results in the form of industry-based works which were combined with active projects and public interview forums. *Exh. cat.* printed as loose sections over 9 issues of *Studio International* 1971. The APG changed their focus to involvement in government and after 1989 the group have

continued under the name O+I.

Land Art. Being practiced beginning in 1957 by Walter de Maria and Michael Heizer in the deserts of Nevada and California, and also Richard Long in the British countryside. An early attempt at 'extending' this inevitably ephemeral and inaccessible work was attempted by Gary Schwab for his Fernegeleise Gary Schwab, Hannover. 'Exhibition' consisted of a thirty-minute film of eight outdoor sculptural projects broadcast on TV Germany Channel 1, Berlin. Broadcast date 15 April, 1969. Artists: Maxime Boag, Walter de Maria, Jahn Dobots, Barry Flanagan, Michael Heizer, Richard Long, Dennis Oppenheim and Robert Smithson. *Exh. cat.* Alan Charles Harrison, *Art on TV, Studio International* vol. 181, no. 929 (January 1971), 30-31.

Lynne Clark, The House is the Body, 1968, Venice Biennale. Participation of the spectator and reeducation of the body in unrestricted space.

112 Workshop, 112 Greene Street, New York, 1968-1977. This ground floor SoHo loft housed numerous exhibitions, performances happenings, and other ephemera with artists like Alan Saret, Gordon Matta-Clark, Richard Nonas, Tina Girouard, Hannah Wilke and musician Steve Paxton. The space was reorganized into the artist-run exhibition space White Columns, which is still going, now relocated to Chelsea. *Josh Baer, ed., 112 Workshop: Greene Street, New York*. New York: University Press, 1981.

Marcel Broodthaers, Musée d'Art Moderne, Département des Aigles, 1968, Brussels. Broodthaers' project was to undermine the conventions of museum organisation and taxonomy. He inaugurated the 'museum' in the ground floor of his house, and closed it

deliberately in 1972 after it was shown at Documenta 5. After Broodthaers' death in 1976, parts of it have been reassembled, like the Advertising section at Documenta 10 in 1997.

John Lennon, You Are Here, July 1968, Robert Fraser Gallery, London.

Xerox Book, Published in December 1968 by Seth Siegelaub and John Wendl. The book replaced the exhibition. Each of the artists was asked to 'submit' a 25-page text in the book (Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris and Lawrence Weiner). This book/show was pivotal in defining conceptual art, and the idea that a certain kind of art could be experienced primarily through a book.

Robert Morris, Nine at Leo Castelli, December 1968. Held at the Castelli warehouse in upper Manhattan, the exhibition space resembled a studio-museum than it did the conventional gallery of the time (Castelli's own gallery was an Upper East Side townhouse with small salon-style). A number of artists chose to have their solo shows in the warehouse space over the next year or so. Grégoire Miller, 'Robert Morris Presents Anti-Form: The Castelli Warehouse Show', *Arts Magazine* vol. 43, no. 4 (February 1969), 29-30.

Christie & Jeanne-Claude, Wrap in/Wrap Out, January 1969, Museum of Contemporary Art, Chicago. *Exh. cat.*

Seth Siegelaub, One Month. Also known as 'March 1969'. Siegelaub asked 31 artists to make a work on an assigned day of the month, wherever they happened to be. Artists and days: 1. Carl Andre, 2. Michael Asher, 3. Terry Atkinson, 4. Michael Baldwin, 5. Robert

Barny, 6. Frederick Barthelme, 7. Ian Baxter, 8. James Lee Byars, 9. John Chamberlain, 10. Ron Cooper, 11. Barry Flanagan, 12. Dan Flavin, 13. Alex Hay, 14. Douglas Huebler, 15. Robert Hunt, 16. Stephen Kaltenbach, 17. Ilio Kavvata, 18. Joseph Kosuth, 19. Christine Kohlvo, 20. Sol LeWitt, 21. Richard Long, 22. Robert Morris, 23. Bruce Nauman, 24. Clark Oliverburg, 25. Thomas Oppenhein, 26. Allen Ruppersberg, 27. Ed Ruscha, 28. Robert Smithson, 29. De Wain Valentine, 30. Lawrence Weiner; 31. Ian Wilson. A similar project continued with July, August, September 1969, where 11 artists made works in different locations throughout the world. *Exh. cat.*

Harald Szeemann, Live in Your Head-When Attitudes Become Form (Works-Concepts-Process-Situations-Information). March-April 1969, Bern Kunsthalle; May-June 1969, Museum Haus Lange, Krefeld; August-September 1969, ICA, London (where it was organised by Charles Harrison with added artists). Szeemann shifted the curatorial model away from himself as a interpreter of objects by turning the Kunsthalle into a huge studio and inviting artists to make works on site. *Exh. cat.*

J G Ballard, The Atrocity Exhibition, 1969, New Arts Lab, London. Ballard exhibited the unprinted car crash works of a Pontiac, a Mini, and an Austin Cambridge, also hiring a topless girl to interview guests on a closed-circuit TV. The reaction to this show convinced Ballard to write his famous novel *Crash*. A 1966-69 book called *The Atrocity Exhibition* was published in 1970.

Peter Hutchinson & Dennis Oppenheim, A Report-Two Ocean Project, October-November 1969, Museum of Modern Art, New York.

1970
Daniel Spoerri, Eat Art Gallery, 1970-72, Düsseldorf.

Spoerri had been working with ideas of the multiple since 1958. This was a 'restaurant/gallery' that staged solo exhibitions of temporary works made out of food, by artists such as Beuys, Arman, César and Niki de Saint Phalle.

Seth Siegelaub, July-August 1970. An exhibition that consisted in catalogue format, and as well in a 48-page section of *Studio International*. Six critics were asked to select artists to be included. *Studio International* vol. 180, no. 924 (July-August 1970): 1-48.

Kynaston McShine, Information, July-September 1970, Museum of Modern Art, New York. *Exh. cat.*

3 Life Situations, March-April 1972, Gallery House, London. Stuart Brisley, Marc Chaimovitz and Gustav Metzger each occupied a floor of the building and did performances. Brisley, 21. 65-67. 95. C. Chaimovitz, *Celebration Real Life* (re-exhibited at the Cadogan Gallery in London, July 2000). Metzger, 100 (int.). The show began to show work dealing explicitly with AIDS; notable was their AIDS project for Times Square and the New York City subway system in 1983. 2 of the 3 artists in the group died of the disease in 1995.

David Holli, 7 TV Pieces, August-September 1971, Scottish Television, Hall. Broadcast those video works as unannounced interruptions in the regular programme. Similar projects have been done by Chris Burden—in his series of IV commercials 1973-77, the 4 works were made to be screened during airline purchases by British on Television stations in New York and Los Angeles—as well as Vancouver-based artist Stan Douglas—with *Television Spots* (1987-88: twelve 15-30 second videotext pieces made to sit roughly in relation to standard programming) and *Monotomas*

(1991, 30-60 second pieces more highly produced).

Gordon Matta-Clark, Caroline Goedde, Suzanne Harris and Rachel Lew, Food, 1971-1973, 127 Prince Street, New York. A community-based restaurant with the goal of supporting and sustaining the art community of downtown Manhattan. *Food* was a creative environment where artists were guest chefs, films were made, dances performed and art was discussed and produced. Matta-Clark was the anarchistic genius in residence, choreographing the edition between meeting-place, business and conceptual artwork. Herbert Muschamp, 'Thought for Food', *Artforum* vol. 36, no. 9 (May 1989), 13-14.

Willoughby Sharp, Pier 18, February-March 1971, New York. Exhibition took place in an abandoned pier on the Hudson River in Manhattan. Organised by Sharp, artist and editor of the magazine *Avalanche*. Photographing documentation of the works, all of which took place at the pier, were exhibited as *Projects Pier 18* at the Museum of Modern Art, New York, June-August 1971.

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Documenta 5: Befragung der Realität: Bildwelten Heute (Questioning Reality: World Art Today), June-October 1972, Kassel, West Germany. Harald Szeemann organised this documenta around non-aesthetic, non-taxonomic

categories, like 'Science Fiction (Today Seen from Yesterday)' and 'Utopia (Tomorrow Seen from Today)', 'Arrives' (Museum: 'Revived' Mythology; 'Idea' and 'Advertising/Courtship'. He also turned it into an event of living people rather than a display of objects, during his exhibition a '100-day event'. Exh. cat. Also: Bruce Kurz, *Documents & A Critical Previous*, *Arts Magazine* no. 46, no. 8 (Summer 1972): 30-43.

Germano Celant, Book as Artwork. September-October 1972, *Nigel Greenwood Gallery, London*. Included more than 100 artists who were exploring textually-based art.

Peter Nadin, Christopher d'Arcangelo and Nick Lawton, The work shown in this space is a response to the existing conditions and/or work previously shown within the space. 1978-79, *West Broadway, New York*. Artists included Daniel Burnin, Peter Fend, Dan Graham, Louise Lawler, Peter Nadin, Sean Scully and Lawrence Weiner. A second version called *One Leading to Another* was organized by Lisa Spelman at 303 Gallery in New York in 1999. Participating artists were Rikrit Tiravanija, Andrew Zittel, Allan Rappaport, Kristin Oppenheim, Joyce Pensato & Bob Gober, Peter Watson & Peter Nadin, Jane Reynolds. A third version called *The work shown: It took place Jan-May 2000*, Neueresmuseum der Berlin, with the artist Christopher Williams, Horst Olesen, Lawrence Weiner, Simon Starling, Michael Elmgreen & Ingar Dragset, Herma Zobenig, Manfred Pommel, Ida Gedenk, and Louise Lawler.

Paul Thek, Jack's Procession: What's Going on Here? 1978-1979, *Lijnbaancentrum, Rotterdam*.

In collaboration with Franz Beckwith and Pieter Wiersma, Thek began to make his procession installations in 1968, with *A Procession in Honour of Aesthetic Progress Objects to Theoretically Wear Carry Full or Wear*. A decade later, the pieces grew to be enormous installations that invaded the exhibition space within the museum and, with their encyclopedic references, represented what Thek called a 'true full into Western culture.'

Paul Thek, The Wonderful World that Almost Was (Exh. cat. Rotterdam: Witte de With Centre for Contemporary Art, 1995).

Robin Klassnik, Mats Gallery. 1979, *Martello Street, London*. Klassnik decided to turn his studio into a gallery and invited artists to work collaboratively with him. That series of projects led to the current 2-room Mats Gallery in Copperfield Road, London, dedicated to site-specific or site-related work.

While one space is open to the public, the other is given to an artist usually for two months to produce the next show.

Tricia Collins & Richard Milazzo, Civilization and the Landscape of Discontent. March 1984, *Gallery Nature Morte, New York*. The first of 45 Collins & Milazzo curated exhibitions between 1984-94, Collins & Milazzo forged a new mode of independent curating in New York, breaking the canon of "serious" curators not working in commercial galleries. They wrote dense, theoretical texts for each exhibition, which took place in different commercial galleries, independent galleries or museums. Dan Cameron, Collins + Milazzo, *Artforum* vol. 38, no. 2 (October 1999): 125.

Fourwalls. 1984-present, *New Jersey and Brooklyn*. Begun by artists Adam Simon

and Michael Araiza, later joined by Mike Ballozi, they organize one-evening events that combine an exhibition with a panel discussion.

Les Immatériaux. 1985, *Centre Georges Pompidou, Paris*. Organized by Jean-François Lyotard and Thierry Chapat.

David Hammons, Bliz-aard Ball Sale. 1983, *New York*. Along with the hundreds of illegal street vendors who lay out a blanket on the pavement in New York in art goods, Hammons sold snowballs of varying sizes. David Hammons *Rewriting the Bubble*, exh. cat. (New York and Cambridge, Mass. PS 1 Museum and MIT Press, 1991).

Günter Ueberg, Raum für Material Raum/Space for Painting. 1982-1988, *Alteberger Strasse 73, Cologne*. 9-year 1-on-1 person and one-2 person shows organised by the painter Günter Ueberg in the ground-floor space of his studio. Sometimes only one painting was shown. A book documenting the project was published by Reihe Cantz in 1994.

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Damien Hirst, Freeze. 1988, *London*. Not so much an innovation on the form of curated shows or the presentation of art works, Freeze revived an interest in the

USA for art fair exhibitions, and refocused on artistic practice after (largely) a decade of more of institutional domination.

Joseph Kosuth, The Play of the Unmentionable. Brooklyn Museum, 1990. Exh. cat.

Harald Szeemann, A-Historische Klanken. 1988, *Museum Boymans-van Beuningen, Rotterdam*. Szeemann placed historical works in non-subject matter and non-historical relation to contemporary art. Exh. cat.

Jean-Hubert Martin, Magiciens de la Terre. August 1989, *Musée National d'Art Moderne, Centre Georges Pompidou, Paris*.

Ultimate postmodern gesture of an exhibition. Jean-Hubert Martin brought together 100 artists—from Richard Long and Louise Bourgeois to Navajo Indian artist Joe Ben Jr. and a six-person aboriginal collaborative from Alice Springs. Australia—around notions of "modernity" and "the primitive". Exh. cat.

Windfall '91, Seamen's Mission. Glasgow, August 1991. Organised by no participating artists. As opposed to the market-oriented warehouse shows in London, Windfall '91 looked to further connections with other young European artists whilst dealing with site specificity and contextual engagement.

Committed with the activity of Transmissions Gallery and others this project announced a growing international Glasgow scene.

Artists included Joris Hoorn, Edwin Janssen, Claire Barclay, Martin Joyce, Rodenick Buchanan, Nathan Coley, Douglas Gordon, Niels Stahl and Julie Roberts. Exh. cat.

Fred Wilson, Mining the Museum: An Installation. April 1992-February 1993, *The Contemporary, Baltimore* and *the Maryland Historical Society*. Organised by the artist with the help of the curator Lisa Corrin. Wilson reorganized the museum's display and pedagogy to reveal ways in which race conditions looking. Exh. cat.

Thread Waxing Space, New York. early 1990s-present. Gallery and performance space given to mammoth-sized object shows, curated exhibitions, one-person shows and collaborations, such as a "video opera" collaboration between painter Peter Halley and composer Todd Levin (1997) and Judith Deiter's curated show of works shown in slices. *Don't Look Now* (1994).

Lynda Morris, EAST. Summer 1991-present, *Norwich Gallery, Norwich*. International open submission exhibition selected by two art world luminaries each year including Richard Chadwick, Konrad Fischer, Rudi Fuchs, Marian Goodman, Nicholas Logsdail, Tacita Dean and Keith Piper.

Peter Greenaway, The Physical Self. 1991-92, *Museum Boymans-van Beuningen, Rotterdam*. A response to Szeemann's *A-Historische Klanken*, the filmmaker Greenaway organized objects (some of the same ones that Szeemann used) around materiality and use. Exh. cat.

Matthew Higgs, Imprint 93. September 1993-. Digging series of artist's publications mailed out uninvited. Exhibited June-July 1994, Cabinet Gallery, London, books by Higgs, Jeff Luke, James Purnam, Martin Creed, Colin Lrove, Jeremy Deller, Peter Dog and Hilary Lloyd.

Hans-Ulrich Obrist, do it. 1993-, do it began in 1993 with a discussion between Hans-Ulrich Obrist, Christian Boltanski and Bertrand Lavier around forms of instructional procedures. From this encounter arose the idea of an exhibition of do-it-yourself descriptions of procedural instructions. In 1993,

and present. September-November 1993, *Museum van Hendendaags Kunst, Antwerp*. 16 artists took everyday situations to reveal layers of meaning in them. Exh. cat. (Irene Blauwink essay, "Psychogeographies").

Bart de Baer, This is the show and the show is many things. September-November 1994, *Museum van Hedendaags Kunst, Ghent*. The first large workshop exhibition. Main idea were the development of a context for the works by the works themselves, who would finalize their definition by the articulation of their relations in terms of distance and proximity of the notion of multiple times, considering different lenses and spans of time, rather than being 'one-knep poly'. Artists included Anne Dostock, Horace O'Doherty, Fabrice Hyber, Henrietta Lantinen, Mark Manders, Uri Tzaig, Louise Bourgeois, Sachan Kuoshita, Jason Rhoades, Maria Roosom, Eric Schaufel, Lukuyimbe, Diane Rodden, Berlin and performance throughout. Exh. cat.

Rachel Whiteread, House. October 1993-January 1994, 193 Grove Road, Bow, London. A project sponsored by Artaud, James Turrell, (ed.), Rachel Whiteread, House (London: Phaidon Press, 1995).

Thelma Golden, Black Male: Representations of Masculinity in Contemporary American Art. 1994, *Whitney Museum of American Art, New York*. Exh. cat.

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In co-operation with the Association Française d'Action Artistique, twelve original *do it* texts were translated into eight languages and sent as a diplomatic dispatch to each country with which France maintains diplomatic relations. The first *do it* took place in September 1994 at the Ritter Kunsthalle, Klagenfurt, Austria. The exhibition has since been realised in Bangkok, Bogota, Brisbane, Geneva, Glasgow, Helsinki, Ljubljana, Nantes, Paris, Reykjavik, Siem Reap, Uppsala and others. There also exists a *do it* (phone) and a *do it* (TV).

Jeremy Millar, The Institute of Cultural Anxiety: Works from the Collection. December 1994–February 1995, ICA, London. 64 artists including Christian Boltanski, Martin Boyce, Fischli & Weiss, Liam Gillick, Douglas Gordon, Graham Gussin, Hong Haock, Jenny Holzer, Simon Starling and Keith Tyson. Miller's apparently intellectual and scientific approach to curation challenged previous art-as-curated exhibitions by contrasting non-arts with arts, painting and information-exchange structures within a coherent exhibition which acted as an artwork. Exh. cat.

Devon Dikeou, *zingmagazine: a curatorial crossing*, Issue 1: Autumn 1995, New York. Magazine of curated projects and reviews with an international focus, sometimes weighing in at 350 pages per issue. First issue included Kenny Schachter, Gregory Volk and Michael Morris. 3 or 4 issues a year.

In A Different Light: Visual Culture, Sexual Identity, Queer Practice. University Art Museum, Berkeley, California, 1995. Accompanied by book. Layland Blake Lawrence Fiedler and Amy Scolday, eds. In A Different Light:

Visual Culture, Sexual Identity: Queer Practice (San Francisco City Lights Books, 1995).

BANK, Zombie Gulf, May–June 1995, Bank Art Space, Burbage House, London. Artist group employing loose and chaotic curatorial style. This show was a badly constructed fake golf course with Zombie figures in between holes. artworks. Launched a series of open and aggressive curatorial continuities. Adam Chodzko, John Stenzler, Peter Ding, Maria Cook, Martin Creed, Sivan Lewin, Dave Birch, Matthew Higgs. At this point BANK were John Russell, Miller Thompson, Bill Williamson and Simon Bidwell (departing just before David Burrows). *Frieze*, issue 24 (September/October 1995), 74–75.

Nicolaus Schafhausen, Der Umbau Raum, 1996–present, Kunsterhaar, Stuttgart.

Parallel pre- and post-production, development of information and visitors' education space, all in a room furnished with objects designed by artists. Liam Gillick, Angela Bulrich, Jorge Pardo, Tobias Rehberger, Jasper Morrison and others. The room also houses a library of architecture and urban planning, a videothèque and internet site. There is no clear timetable for the completion of the project. Exh. cat.

Nick Crove and Martin Vincent, The Annual Programme, 1996, Manchester. The Annual Programme was a series of projects in artists' homes in Manchester. Each artist takes turns to be host/curator and their guest (Jemima, Michael Robertson exhibited in Graham Parker's house, Parker in Martin Vincent's house, Vincent in Richard Hylton's and Hylton in Nick Crove's, and so on).

Yves-Alain Bois and Rosalind Krauss, L'informato: mode d'emploi. May–August 1996, Monday National Newspaper: 'the

Centre Georges Pompidou, Paris. Based on the 'dictionary definitions' of philosopher and social critic Georges Bataille: this show was organised around formal tendencies in works for the 'marginal' (regardless of their period or original frame of reference). Exh. cat.

Joshua Decter, *id/it: Scenes from the Penetrable Culture* October 1996–January 1997, Center for Curatorial Studies Museum, Bard College, New York. The show focused on the function of culture in contemporary art production, by including cultural elements of film, television, fashion and music. The exhibition had a strong design element, which was conceived by its artists Judith Barry and Ken Sayre, and graphic designer Ritsuko Ichihara. Exh. cat.

Paul Schimmel, Out of Actions: Between Performance and the Object 1949–1973. Originated at L.A. MoCA and traveled to Vienna, Barcelona and Tokyo. The first historical look at performance and happenings in a museum—rediscovered the junior-curatorial separation between performance and art objects. Exh. cat. (New York: Thames & Hudson, 1998).

Dave Beech, Smallest Gallery in the World, 1995–96, George IV Pub, Brixton, London. Included: John Beagles à la Monstre, Deborah Houlding Hands Up, Maria Cook and Fiona Holland. *Where are you two girls from Honey? Oubabane Castle*: Miles Glynn Baby Baby Baby, and David Burrows no blood please!. Small box gallery in a pub accompanied by DJs, film showings, poetry readings, and, of course, karaoke.

Emma Ruston, Derek Tyman and Roman Vassieur, The Mole. 31 October 1997, Monday National Newspaper: 'the

hybrid that can't reproduce. 150,000 copies of the 24-page tabloid were distributed across England, made available at 158 libraries, hand-cut on the streets, hand-sold and distributed alongside the *Independent* in the M25 region of London. 28 artists including Fiona Banner, Comford & Cross, Jeremy Geller, Matthew Higgs, Inventory, Nina Poč, Nigel Prince and Mark Wallinger were commissioned to produce new work for the newspaper. Wallinger's front page read: 'Moses Found in Basket'.

Maria Lind and Susanne Gausseimer, Blind Show.

November 1997–January 1998, curatorial selection of 2 artists who had never met, to create a collaboration in a specific site. The project consisted of 3 pairings in 4 different cities: Ann Leistikow & Olaf Nicolai, Myndur Íris Hauksdóttir & María Ófna Þórhóð, Stockholm, Thomas Bechtner & Nathan Coley, Berlin, and Olav Westphalen & Sill Wikstrom, Malmö. Exh. cat.

Jeanne van Heeswijk, Hotel New York, September 1998–August 1999, P.S.1 Museum, New York. Van Heeswijk took the studio given to her by P.S.1's international studio programme and turned it into a hotel room for Dutch artists visiting New York. Artists were asked to produce work to contribute to the growing site-specific installation in the room or to give them away, or to use the room for performances.

HobbyPop, HobbyPop Museum. 1999, Düsseldorf. Collections, entertainment, conservation, changing exhibitions, guided tours, video, performance, magazine, fashion and painting in a continually-changing 'museum' environment, by artist-group HobbyPop. Shows were 15.4.99 'bistro forever', 22.5.99 'HobbyPop rockt das Haus'.

Birmingham: 28/01/98–10/02/99. *Keane Resives & White Culture*, 25.6.99 'Carlin', 9.7.99 'dark park', 6.8.99 'sport', *HobbyPop*, open federnallmuseum!, 13.8.99 'expeditionen ins weisse labe mitschlinge planetenroute', 20.8.99 'hobbypop', *wolfgangmacht video*, 27.8.99 'supermarketshow', 10.9.99 'h.p.m. hobbytop', communications, 17.9.99 'camp inc.', 1.10.99 'futter fahrt', 19.10.99 'pflanzen-our ins gold', 29.10.99 'nomos & münzgasse', 12.11.99 'lemaut', zugesetzt, 17.12.99 'verweichlicht', 17.12.99 'memory hotel'. Exh. cat.

Ricci Albenda, Answer yes, no or don't know, January–February 1999, Andrew Kreps Gallery, New York. Phase I. Quadrants (4 artists). The gallery was divided into 4 equal quadrants. Each artist was asked to articulate their allotted space and the conditions of such allotment. II. Layers (6 artists). The gallery is divided into horizontal layers, or levels. III. Transparency (2 artists). Hemispace is not divided geometrically. Each artist's installation conceived as a one-person show showing the fact that there are 2 other artists in the space. IV. All of the above (previous 13 artists). All of the previous works re-narrated in the final chaotic praxis of the various

Hou Hanru & Hans-Ulrich Obrist, Cities on the Move: Urban Chaos and Global Change—East Asian Art. Architecture and Film Now. May–June 1999, Heyward Art Gallery, London in collaboration with Secession Vienna and capcMusée d'art contemporain de Bordeaux. Also at Kiasma, Helsinki, Bangkok and P.S.1, New York. Exh. cat.

Nigel Prince & Gavin Wade, In the Midst of Things. July–September 1999, Bourneville, Birmingham. Curated by Nigel Prince and Gavin Wade, this exhibition ascribed to remake history as it was instead of the more typical 20th-century mode of showing the importance of the event, quote etc. Exh. cat.

Jeremy Deller, Unconvention, November 1999–January 2000, Centre for Visual Arts, Cardiff. Curated by the artist Jeremy Deller inspired by the interests of Welsh band Manic Street Preachers—art, politics, cinema. Exh. cat.

Maria Lind (filtered by Liam Gillick), What If, May–September 2000, Moderna Museet, Stockholm. 30 artists. As part of the exhibition, 'Listen in' took place within the exhibition space—artists, architects, curators, designers and writers were invited to talk and participate within the exhibition in public discussions. This activity was totally integrated into the spirit of the exhibition and you became part of the filtered art structure. The Exh. catalogue was designed by Pae White as her artwork for the exhibition.

France Morris, The Quiet in the Land: Everyday Life, Contemporary Art, and Projeto Axé. April–October 1999, Centre for the Defense and Protection of Children, Salvador, Brazil. Curatorial project in which 19 artists took part in 6 week residencies at the Centre, to develop collaborative projects within the Centre's teaching programme with orphaned and abandoned kids, which focus on the criticism of ethics through aesthetics. Artists included: Ryane Neuenschwander, Alberto Pita, Vik Muniz, Chen Zhou, Janine Antoin, and Tunga.

Ann Dumas, Robert Rosenblum, Normal Rosenthal and Mary-Anne Stevens, 1900: Art at the Crossroads. January–April 2000, Royal Academy of Arts, London. Based on the 1900 Exposition Universelle in Paris, this exhibition ascribed to remake history as it was instead of the more typical 20th-century mode of showing the importance of the event, quote etc. Exh. cat.

2003

Liverpool

Liverpool

The

Exhibitionists

"The Exhibitionists", en: *diduknow.info – nuggets of knowledge for your noggin*. Liverpool, National Museums Liverpool, 2003.
www.diduknow.info

Katy Deepwell, "Feminist curatorial strategies and practices since the 1970s", en: Janet Marstine (ed.), *New Museum Theory and Practice. An Introduction*. Madlen, Oxford, Victoria, Blackwell Publishing, 2008. pp. 64 – 84.

Proyecto educativo *online* de los Museos Nacionales de Liverpool que tiene como objetivo dar a conocer el proceso de realización de una exposición temporal. La comisaria Rachel guía a los usuarios a través de 10 pantallas, con las que explica la manera en que se resuelven las diferentes etapas de un proyecto. El tour se acompaña también de diferentes ejercicios de cálculo matemático en torno a cuestiones como son el volumen de las vitrinas, el presupuesto para marketing, los litros de pintura para las paredes del espacio de exposición, la disposición de paneles, el número de bandejas que se requieren para la inauguración y el cómputo de visitantes.

Respecto a Rachel, ésta es descrita como una comisaria que pertenece al museo, y, asimismo, tal vez no es una casualidad que se trate de un personaje femenino. Tal como explica Katy Deepwell en otro sitio, persiste una diferencia en la profesión del comisariado según el género: mientras que el comisariado en museos y galerías de arte contemporáneo es un terreno dominado por las mujeres, la mayoría de comisarios que trabajan como independientes y con un trabajo relacionado más con la producción cultural que la conservación, son hombres.

Online educational project of National Museums Liverpool that aims to make people aware of the process involved in a temporary exhibition. Rachel the curator guides users through 10 screens where she explains how the different stages of a project are carried out. The tour also includes mathematical calculation exercises regarding matters such as the number of cases, the marketing budget, the number of litres of paint for the exhibition space, the placement of info panels, the number of canapés required for the opening and the number of people who visit the exhibition.

As for Rachel, she is described as a curator of the museum, and maybe it is not by chance that she is a woman. According to Katy Deepwell, there is still a difference in the profession of curating according to gender: while curating in museums and contemporary art galleries is an area dominated by women, most curators who work independently and with work related to cultural production are men.

"The Exhibitionists", en: diduknow.info – nuggets of knowledge for your noggin. Liverpool, National Museums Liverpool, 2003.
www.diduknow.info

The page features a cartoon character of a woman in a blue dress standing on the left. The main content area is titled "Planning the exhibition". It contains a paragraph about deciding the exhibition's theme, followed by a bulleted list of tasks:

- the objects and information we would like to include
- when we will hold the exhibition
- where we will hold it (there are eight museums at National Museums Liverpool)
- We also need to think about the number of people who will visit the exhibition and how we make their day special.

Below the list, there's a note about trying to figure out how many visitors might have (by clicking on "PLAY THE PUZZLE" at the top) or continue on the tour.

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At the bottom, there's a sidebar with links to other sections: PLAY THE PUZZLE, PLANNING THE EXHIBITION, SORTING THE STAFF, CREATING THE EXHIBITION, DRAWING BOARD, MARKETING & EDUCATION, LAST MINUTE CLEANING, CHANGES ON THE GALLERY, THE LAUNCH PARTY, VENDOR FIGURES, TOUR ENDS, and THINGS TO DO OFFLINE.

The page features a cartoon character of a woman in a blue dress standing on the left. The main content area is titled "THE EXHIBITIONISTS". It contains a paragraph from Rachel, a curator, welcoming visitors to a behind-the-scenes tour of National Museums Liverpool. She explains that they'll show how they create a temporary exhibition, involving lots of hidden items and puzzles along the way. If everyone's ready, she begins the tour.

[About this site](#) [Start the tour >>](#)

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The page features a cartoon character of a woman in a blue dress standing on the left. The main content area is titled "Making plans". It contains a paragraph about the exhibitions officer coordinating the exhibition, mentioning that curators decide which items to include. Some objects belong to the museum, while others are borrowed from different museums and private collections. It also notes that the curator visits those objects to make sure they are what they want for the exhibition.

If we want the piece we officially arrange to borrow and move it to the museum for our exhibition.

[<< Planning the exhibition](#) [Continue the tour >>](#)

At the bottom, there's a sidebar with links to other sections: PLAY THE PUZZLE, PLANNING THE EXHIBITION, SORTING THE STAFF, CREATING THE EXHIBITION, DRAWING BOARD, MARKETING & EDUCATION, LAST MINUTE CLEANING, CHANGES ON THE GALLERY, THE LAUNCH PARTY, VENDOR FIGURES, TOUR ENDS, and THINGS TO DO OFFLINE.

<http://www.dudhouse.info/~TheExhibitionists/>

THE EXHIBITIONISTS

Drawing board

Next we plan how our exhibition will look. The curator and exhibitions officer work with a designer to plan where everything goes.

Most exhibitions will have a 'story' and we will want visitors to take a particular route around the gallery as the story makes sense, eg you may need to see an artist's early work first so you can see how their style developed.

We also think about:

- how many display cases we need and how they fit in the gallery
- emergency exits
- wheelchair access – we aim to leave gaps at least 2 metres wide
- the changes we need to make to the gallery, eg painting walls

The designer creates plans and models of our exhibition, including things like display cases and information panels. Models, like the one above, are better than plans as they help us see how the gallery will actually look.

You can try planning a gallery in ["The Case Game"](#) or can carry on with the tour.

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THE EXHIBITIONISTS

Make changes to the gallery

The next stage is a bit messy so watch where you step. The joiners, painters and electricians come into the bare gallery space and prepare it for the exhibition. They'll build and paint temporary walls, fit lights and make any other changes.

We'd better leave them to get on with it, or you could help with their ["Painting Problem"](#).

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THE EXHIBITIONISTS

Plan marketing & education

While we are preparing the exhibition, other staff plan how we will get people to visit, and how they will get the most from their trip.

Marketing staff have lots of ways of telling people about the exhibition. These include:

- posters, leaflets and brochures
- newspaper articles
- huge banners outside our museums
- websites with extra details and photos
- billboards, buses and bus stops
- competitions and special offers



[Exhibition leaflets \[opens in new window\]](#)

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THE EXHIBITIONISTS

Sorting the Staff

While our gallery is being built we plan how many people we will need to work in the exhibition and when they will work.

There are people you see every time you visit our museums like gallery attendants (who provide information and security), ticket sellers, and cloakroom, shop and cafe staff.

Then there are the people you never see like cleaners, office staff and the people who put the exhibition together. Better leave them to it.

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<http://www.diduknow.info - The Exhibitionists>

THE EXHIBITIONISTS Play the puzzle

Creating the exhibition

The room is ready – time to put the exhibition together.

Remember the objects we chose? As they arrive we check them and make any alterations, eg put pictures in frames. Then they are moved to the gallery.

We put our exhibits on the walls and in display cases, following the plans made by the designer. All of the pieces are delicate and some are large or heavy so need careful handling.

Around the gallery we put information and photos. Wall panels are hung so everyone can see them - if the exhibition is for children we'll hang them a bit lower.

This is delicate work so we should leave the staff, or you could help with the display panels:

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[Setting up the exhibition displays \[opens in new window\]](#)

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THE EXHIBITIONISTS Play the puzzle

Launch party

Temporary exhibitions usually open with an event where supporters are invited to see the gallery - it is a way of saying 'thank you' for their help. Members of the press usually attend so it's also a good way of telling the public about the exhibition.

Before the launch we need to figure out how many refreshments we need to provide for our guests. You can help if you want (but no nibbling!).

<< Last minute cleaning [Continue the tour >>](#)

[A Launch Party at the Walker \[opens in new window\]](#)

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THE EXHIBITIONISTS Play the puzzle

Last minute cleaning and tidying

Right, we're almost ready to open the doors to the public. We'll do some last minute tweaking and cleaning but other than that we have finished. It's looking good!

<< Creating the exhibition [Continue the tour >>](#)

[Touching up tiles and polishing display cases \[opens in new window\]](#)

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<http://www.diduknow.info - The Exhibitionists>

THE EXHIBITIONISTS Play the puzzle

Visitor figures

Looks like our exhibition is a success. Well done!

However, to find out if we've really been successful we need to compare how many people have visited with how many we thought would come. Do you want to help figure out the scores on the doors?

<< Launch party [Continue the tour >>](#)

[Quizzing for an exhibition \[opens in new window\]](#)

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2003

Albania

Albania

Vacation
with Curator

Tanja Ostojic, *Vacation with Curator*.
<http://www.van.at/how/papa/>

—
Tanja Ostojic, *Strategies of Success. Curators Series 2001 – 2003*.
Belgrade, Bourges, La Box École nationale supérieure d'art de Bourges, Studenski kulturni centar Beograd, 2004.

Vacation with Curator (Vacaciones con Comisario) fue la quinta y última acción del proyecto *Strategies of success/ Curator series (Estrategias para el éxito/ Serie Comisarios, 2001 – 2003)*, que llevó a cabo la artista Tanja Ostojic en torno a la complejidad de las negociaciones, la sexualidad y las relaciones de poder que se establecen entre artistas y comisarios. Tal como considera Marina Grzinic, las acciones consistían en la realización de estrategias de sobreidentificación con la obscenidad de la institución artística. Se trató de *I'll Be Your Angel (Seré tu ángel. 49º Biennale de Venecia, 2001)*, en colaboración con Harald Szeemann; *Be My Guest (Sé mi invitado. Gravite 0, Pallazo delle Espozizioni in Roma, 2001)*, en colaboración con Bartolomeo Pietromarchi; *Sofa for Curator (Sofá para Comisario. Balkan Konzulat, Graz, 2002)*, en colaboración con Stevan Vukovic; y la exposición *Strategies of Success (Estratégias para el éxito. Cacak, 2002)*, donde la artista mostró una instalación hecha de 2.150 condones con el título *This is the exact amount of condoms that I have used during my career in order to serve curators who helped me becoming famous (Ésta es la cantidad exacta de condones que he utilizado a lo largo de mi carrera para servir a los comisarios que me han ayudado a ser famosa)*.

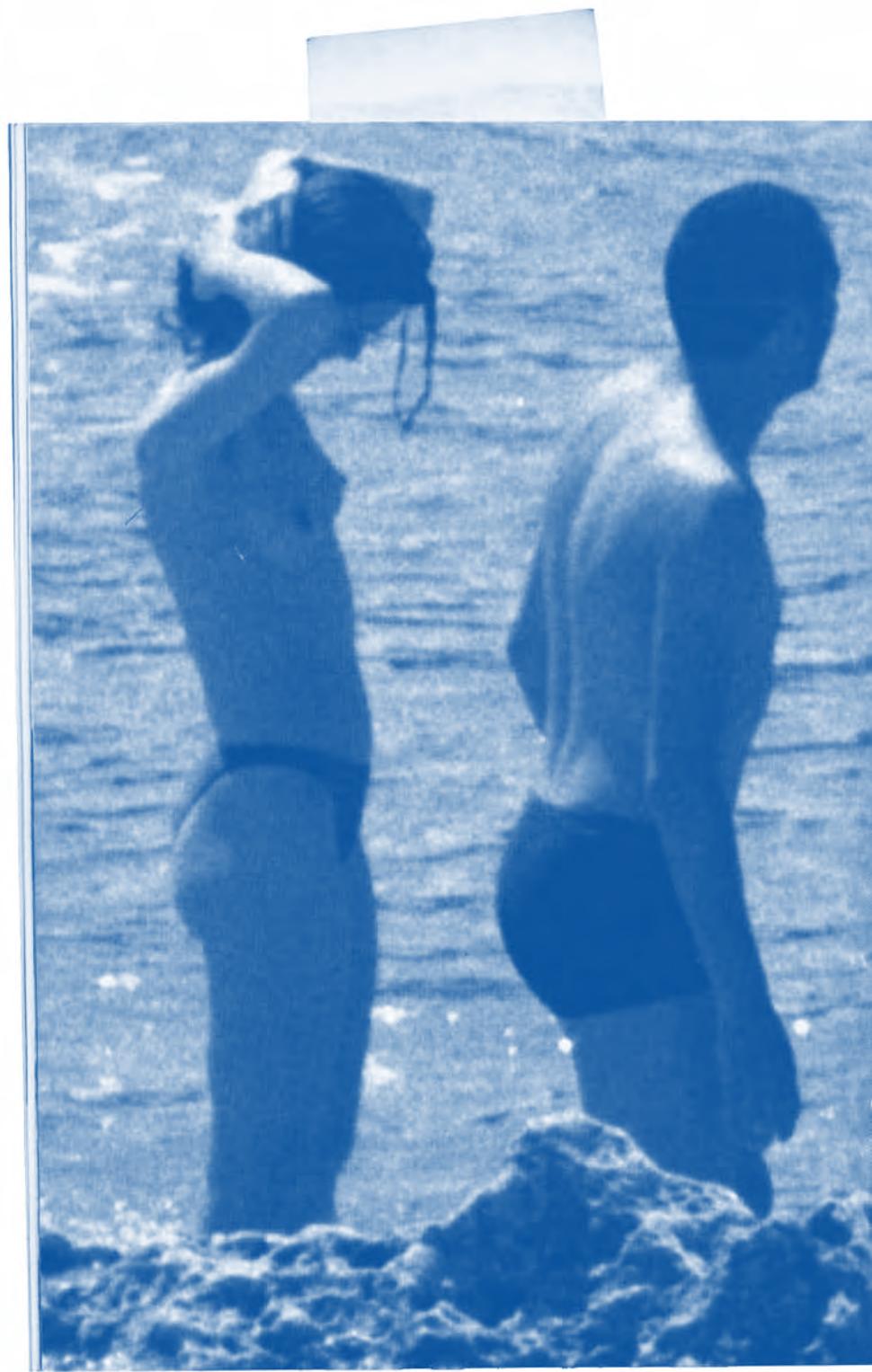
Por lo que respecta a *Vacation with curator*, Ostojic planteó a Edi Muka, comisario de la segunda Bienal de Tirana (2003), pasar un par de días en la costa sur de Albania donde, tal y como ella explica, “estuvimos relajándonos, nadando, disfrutando del amanecer, de la comida local, hablamos, bailamos y nos divertimos”, mientras que tres paparazzis albaneses se ocupaban de capturar los momentos íntimos. Las fotografías que resultaron se enviaron por correo electrónico a diferentes publicaciones de arte de Europa y se pueden encontrar actualmente en la página oficial de Ostojic.

En cuanto a la Bienal de Tirana, este proyecto fue censurado pocos días antes de laertura de la Bienal, con la intención de evitar el escándalo político que pudiese ocasionar en un momento en el que Edi Rama, alcalde de la ciudad y director de la Bienal, se encontraba en plena campaña electoral.

Vacation with Curator was the fifth and final action of the project Strategies of success/ Curator series (2001 – 2003), carried out by the artist Tanja Ostojic on the complexity of the negotiations, sexuality and power relationships that are established between artists and curators. As stated by Marina Grzinic, the series consisted of carrying out strategies over-identifying the obscenity of the artistic institution. The five parts were I'll Be Your Angel (49º Biennale of Venice, 2001), in collaboration with Harald Szeemann; Be My Guest. (Gravite 0, Pallazo delle Espozizioni in Roma, 2001), in collaboration with Bartolomeo Pietromarchi; Sofa for Curator (Balkan Konzulat, Graz, 2002), in collaboration with Stevan Vukovic; and the exhibition Strategies of Success. Cacak, 2002), where the artist showed an installation made of 2,150 condoms titled This is the exact amount of condoms that I have used during my career in order to serve curators who helped me becoming famous.

With regard to Vacation with curator, Ostojic suggested to Edi Muka, curator of the second Biennale of Tirana (2003), that they spend a couple of days on the southern coast of Albania where, in the words of the artist, “We were relaxing, swimming, enjoying sunshine, local food, we talked, danced and had fun”, while three Albanian paparazzi focused on capturing intimate moments. The photos taken were then sent by e-mail to different art publications in Europe and they can currently be found on Ostojic's official page.

As for the Biennale of Tirana, this project was censored a few days before the Biennale's opening in order to prevent the political scandal that it could have caused at a time when Edi Rama, the city's mayor and director of the Biennale, was in the middle of an electoral campaign.

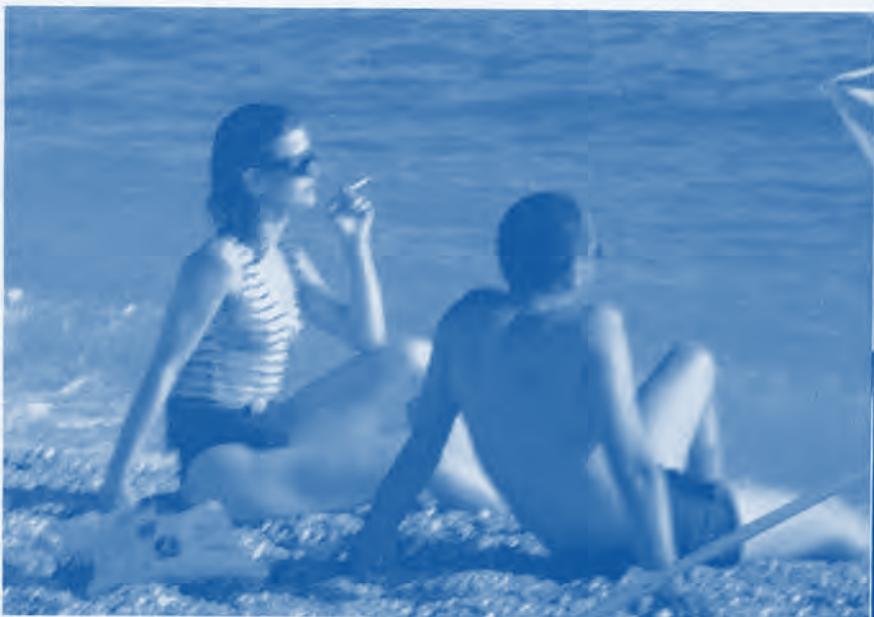


Mediated

In 2003 Ostožić went on vacation with the Albanian curator Edi Muka. What we received from the project is "only" a series of photographs that were sent via e-mail, today accessible on Ostožić's official web site. Ostožić's exhibitionist relation with the Institution is here strictly and thoroughly mediated. The project transfers us onto the level of certain spectrality, in order to precisely underline this ghost-like dimension of the relation between the artist and curator. This relation never simply belongs only to the field of art, but it is always-already politically, culturally and socially mediated.

All these photographs, which are assumed to be authentic memories of an event on the beach, present themselves only and solely as fiction. These "fakes" point not to some deeper content meaning, but to the phantasmatic investment in each and every original.

this and opposite page: *Vacation with Curator*, 2003
pages 28 and 28: *Vacation with Curator*, photocollage
for the 2nd Tirana Biennale, Albania, 2003





2003

Noviembre, 5

Londres

November, 5

London

I Am a Curator

Barnaby Drabble, "Experiments along the Way – I Am a Curator and Support Structure", en: Marianne Eigenheer (ed.), *Curating Critique: ICE – Reader N° 1*. Frankfurt am Main, Institute for Curatorship and Education, Revolver – Archiv für aktuelle Kunst, 2007.
pp. 92 – 102.

Per Hüttner, *I Am a Curator*. Stockholm, Föreningen Curatorial, 2005.

Gráficos de síntesis de los 30 procesos de comisariado que se produjeron con el proyecto *I Am a Curator* (*Soy un Comisario*), que Per Hüttner llevó a cabo en la Chineshale Gallery. La propuesta de Hüttner era invitar a los visitantes a ejercer de comisarios, los cuales podían llegar a ser "el comisario del día" mediante la realización de una solicitud a la galería. Según explica Hüttner, para la selección se tuvo en cuenta que se tratase de "gente tan distinta como fuera posible [...] en relación con la ocupación, el sexo y las circunstancias sociales y étnicas".

La labor que se encendaba a los comisarios del día era la de concebir y realizar una exposición que tendría un solo día de duración, a partir de la utilización de un fondo de obra de 57 artistas. Las obras, a su vez, habían sido seleccionadas por un equipo de colaboradores ("the selectors") que estaba formado por Patrick Bernier, Melaine Keen, Lisa Le Feuvre, Tone O. Nielsen, Reid Shier y el mismo Per Hüttner. Los comisarios procedían al montaje de cada exposición con la ayuda del personal de la galería –"para evitar daños no queríamos que el comisario del día manejase las obras, un punto que fue bastante frustrante, pero, al mismo tiempo, una precaución necesaria cuando se trata de realizar treinta y seis muestras en seis semanas".

En base a los diferentes grupos de obras que el comisario del día tenía a su alcance, con los gráficos se visualiza qué artistas escogió cada uno de ellos (Fig. 1), el número de obras de cada artista que se utilizaron a lo largo del proceso (Fig. 2), los porcentajes de obras que se utilizaron según el grupo al que pertenecían (Fig. 3), la distribución semanal de la utilización de las obras de cada grupo (Fig. 4) y los totales semanales de obras utilizadas (Fig. 5). Según la descripción del mismo Hüttner, *I Am a Curator* es un proyecto realizado "por un artista" que consistió en la producción de "30 exposiciones que fueron creadas por cerca de 70 personas".

Diagrams summarising the 30 curatorial processes that were part of the project I Am a Curator that was carried out by Per Hüttner at the Chineshale Gallery. Hüttner's proposal was to invite visitors to serve as curators. Prospective curators were able to book a slot to be "curator for one day". According to Hüttner, curators were chosen so that there were as many "different people as possible [...] in relation to occupation, age, sex, social and ethnical background".

The task commissioned to the curators of the day was to create and carry out an exhibition that would only last for one day by using work from 57 artists that was made available in the gallery. The works, in turn, were chosen by a team of collaborators ("the selectors") that was formed by Patrick Bernier, Melaine Keen, Lisa Le Feuvre, Tone O. Nielsen, Reid Shier and Per Hüttner himself. Thus, the curators proceeded to set up each exhibition with the help of the gallery staff– "To safeguard the artwork, the Curator of the Day was not allowed to touch the artwork, something that was quite frustrating, but, at the same time, a necessary precaution when it comes to doing thirty-six shows in six weeks".

Based on the different groups of selected works that the Curator of the Day had at his disposition, with the diagrams it is possible to see which artists each one chose (Fig. 1), the number of works of each artist that were used throughout the process (Fig. 2), the percentage of works that were used according to the group to which they pertained (Fig. 3), the weekly distribution of the use of works in each group (Fig. 4) and the weekly totals of works used (Fig. 5). According to Hüttner's description, I Am a Curator is a project "by one artist" that consisted of the production of "30 exhibitions created by over 70 people".

Per Hütner, *I Am a Curator*. Stockholm, Föreningen Curatorial, 2005.

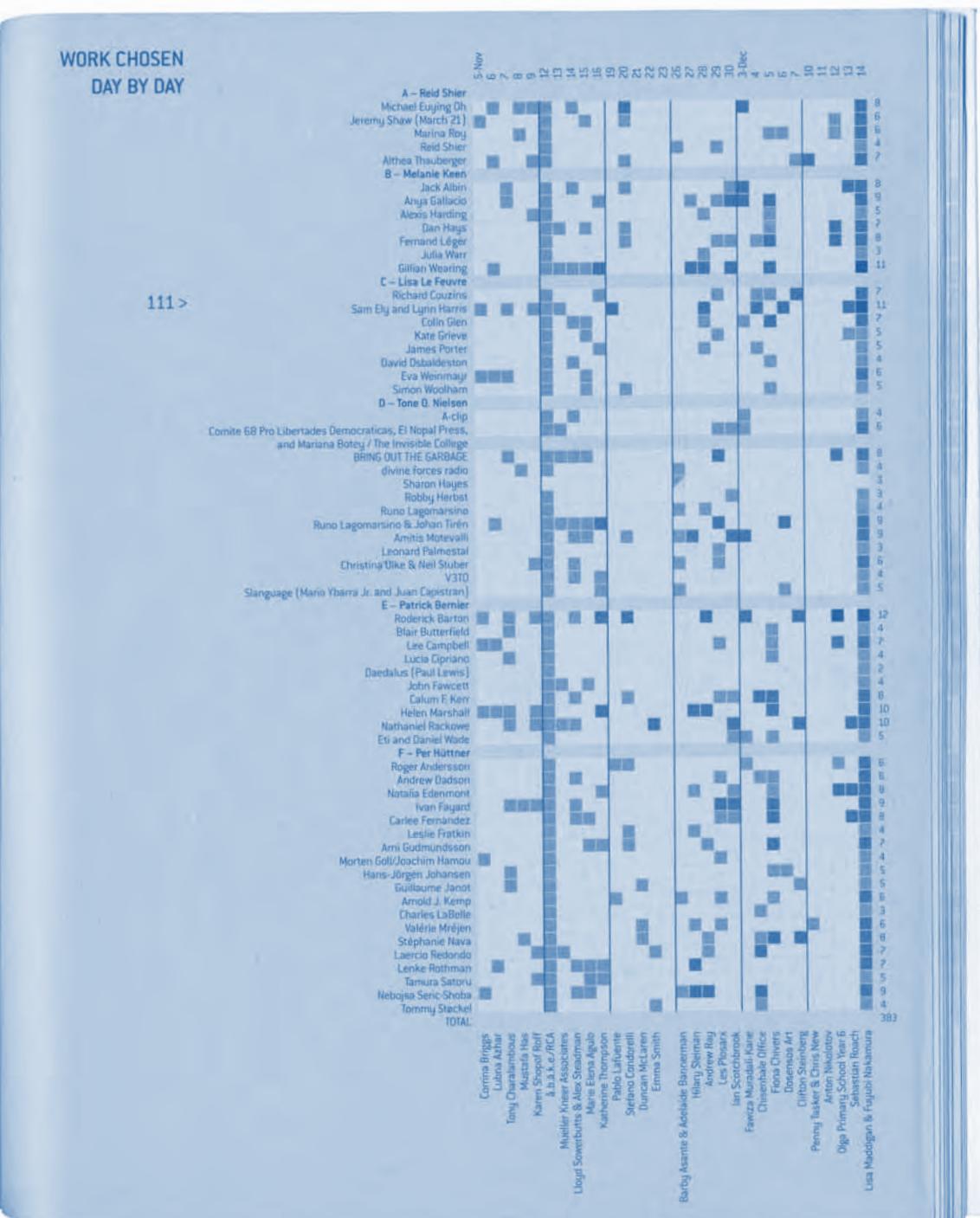


Fig. 1

WORK CHOSEN

| | | |
|---------------------|---|---|
| A – Reid Shier | Michael Euying Oh Jeremy Shaw [March 21] Marina Roy Reid Shier Althea Thauberger | 8 6 6 4 7 |
| B – Melanie Keen | Jack Albin Anya Gallacio Alexis Harding Dan Hays Fernand Léger Julia Warr Gillian Wearing | 8 9 5 7 8 3 11 |
| C – Lisa Le Feuvre | Richard Couzins Sam Ely and Lynn Harris Colin Glen Kate Grieve James Porter David Osbaldeston Eva Weinmayr Simon Woolham | 7 11 2 5 5 4 6 5 |
| D – Tone O. Nielsen | A-clip Comite 68 Pro Libertades Democraticas, El Nopal Press, and Mariana Botey / The Invisible College BRING OUT THE GARBAGE divine forces radio Sharon Hayes Robby Herbst Runo Lagomarsino Runo Lagomarsino & Johan Tiren Amitis Motavalli Leonard Palmental Christina Ulke & Neil Stuber V3TO Slanguage [Mario Ybarra Jr. and Juan Capistran] | 4 6 8 4 1/2 3 4 9 9 3 6 4 5 |
| E – Patrick Bernier | Roderick Barton Blair Butterfield Lee Campbell Lucia Cipriano Daedalus [Paul Lewis] John Fawcett Calum F. Kerr Helen Marshall Nathaniel Rackowe Eti and Daniel Wade | 12 7 4 2 4 8 10 10 5 |
| F – Per Hüttner | Roger Andersson Andrew Dadson Natalia Edenmont Ivan Fayard Carlee Fernandez Leslie Fratkin Arni Guðmundsson Morten Goll/Joachim Hamou Hans-Jørgen Johansen Guillaume Janot Arnold J. Kemp Charles LaBelle Valérie Mréjen Stéphanie Nava Laercio Redondo Lenke Rothman Tamura Satoru Nebojsa Seric-Shoba Tommy Stockel | 6 5 8 9 8 4 5 6 3 6 8 7 4 9 4 |
| | TOTAL | 383 |

Fig. 2

CURATOR'S SHARE OF WORK SELECTED

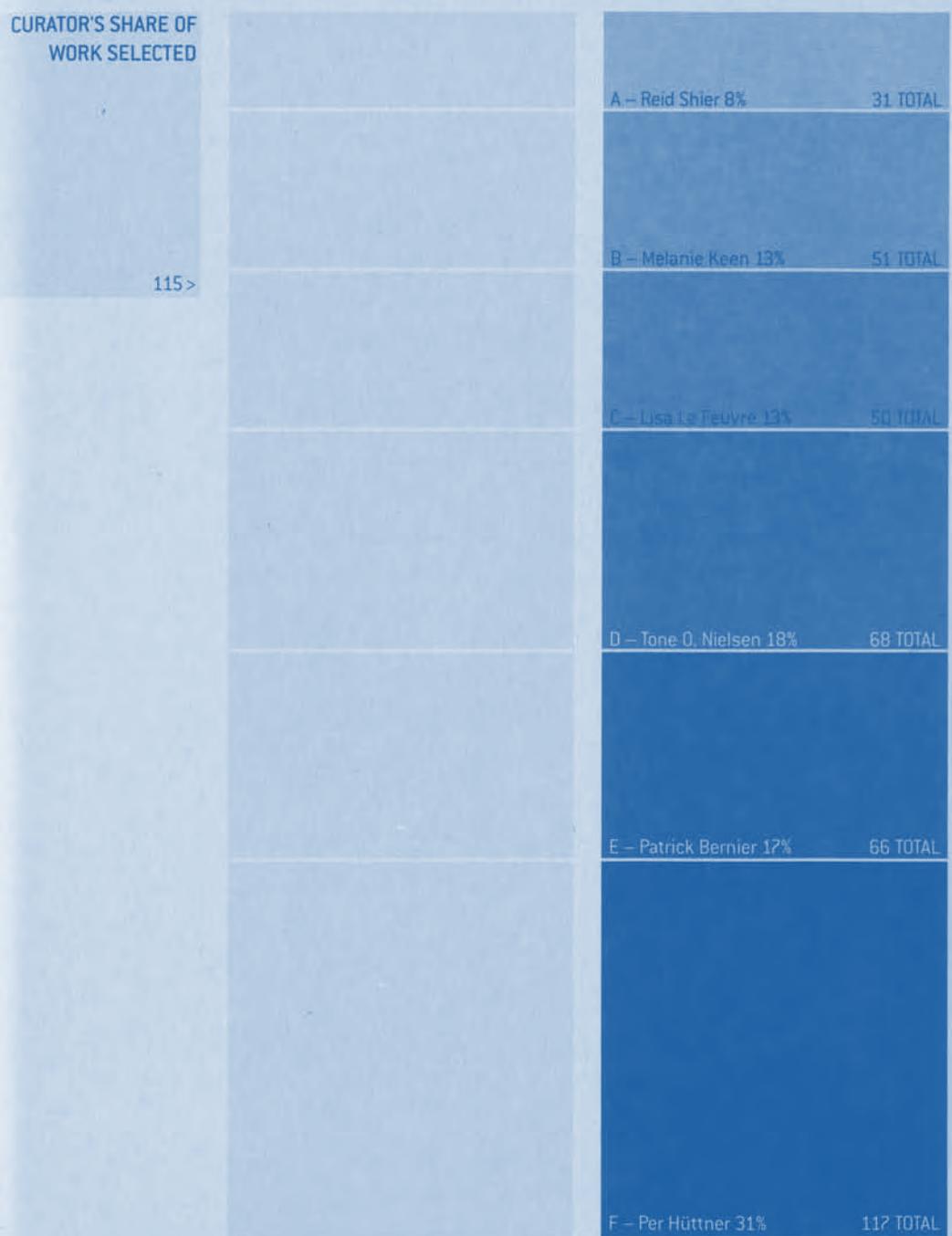


Fig. 3

**WEEKLY FIGURES
BY CURATOR**



Fig. 4

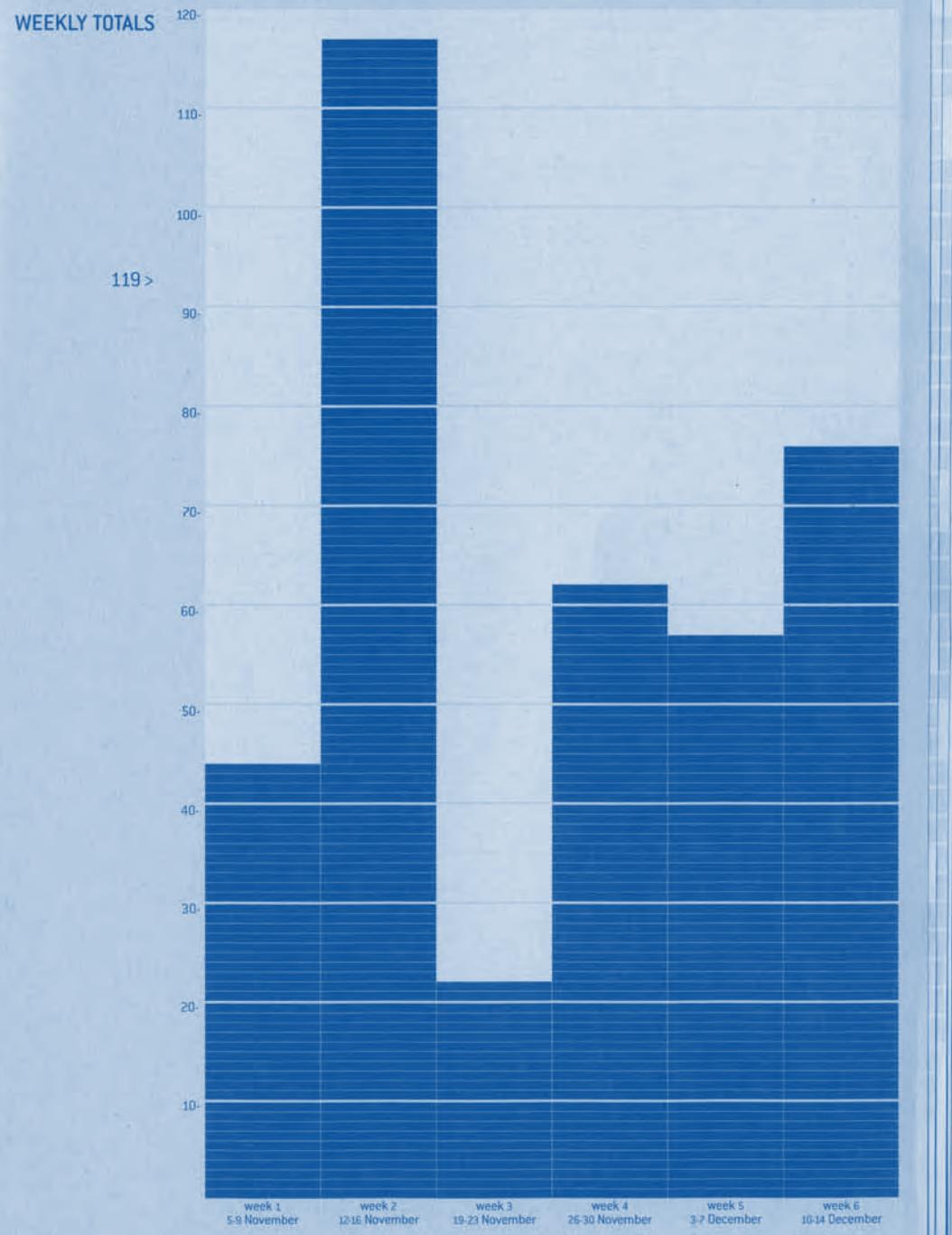


Fig. 5

2004

Berlín, Múnich, Zurich

Berlin, Munich, Zurich

Kamera läuft!

kpD, "La precarización de los productores y productoras culturales y la ausente 'vida buena'", en: *Transversal. Investigación militante*. transform.eipcp.net. 2006, abril. <http://transform.eipcp.net/transversal/0406>

—
kpD, "Kamera läuft! Ein kleines postfordistisches Drama – Rolling! A Small Post-fordist Drama", en: WHW / What, How & For Whom, *Kollektive Kreativität / Collective Creativity*. Kassel, Munich, Frankfurt am Main, Kunsthalle Fridericianum, Siemens Art Program, Revolver – Archiv für aktuelle Kunst, 2005. pp. 328 – 331.

Isabell Lorey, "Gubernamentalidad y precarización de sí. Sobre la normalización de los productores y las productoras culturales", en: *Transversal. Maquinas y subjetivación*. transform.eipcp.net. 2006, noviembre. <http://transform.eipcp.net/transversal/1106>

—
Montse Romani, "Formats expositius, pràctiques col·laboratives i narratives dissidents. Una deriva pels darrers quinze anys", en: Jordi Font, Magdalena Perpinyà (dir.), *Eufòries, desencisos i represes dissidents. L'art i la crítica dels darrers vint anys. Papers d'Art. Especial 20è aniversari*. Girona, Fundació Espais d'Art Contemporani, 2007. pp. 99 – 114.

Kamera läuf! (Action!) es un proyecto de vídeo documental que realizaron Marion von Osten, Pauline Boudry, Brigitte Kuster, Isabell Lorey y Katja Reichar, reunidas bajo el nombre de kpD (kleines postfordistisches Drama – "pequeño Drama postfordista") y en el marco de *Atelier Europa*, para el cual se convocó en la Kunsthalle Munich a una serie de productores culturales de toda Europa con el objetivo de indagar entorno las nuevas condiciones de flexibilidad y la organización del trabajo.

Se trata de una investigación participativa que tiene el objetivo de trazar una cartografía de la precarización del campo cultural y de las condiciones de vida de sus agentes. De esta manera se realizaron una serie de entrevistas a 15 productores culturales de Berlín, las cuales posteriormente se propusieron escenificar a un conjunto de jóvenes actores y actrices.

Según la explicación que dan sus autoras, por producción cultural entienden una práctica que "atraviesa una gran variedad de cosas: producción teórica, diseño, auto-organización política y cultural, formas de colaboración, trabajos remunerados y no remunerados, economías informales, alianzas temporales, una forma de trabajo y de vida sostenida por la idea de proyecto". De esta manera, entre los relatos de *Kamera läuf!* se recogen las experiencias de diferentes agentes del sector cultural, indistintamente que su trabajo se pueda considerar más próximo o especializado en ámbitos relativos a la creación o el comisariado.

Kamera läuf (Action!) is a documentary video project made by Marion von Osten, Pauline Boudry, Brigitte Kuster, Isabell Lorey and Katja Reichar, joined together under the name kpD (kleines postfordistisches Drama – "small post-fordist Drama") within the framework of Atelier Europa, which gathered a number of cultural producers from around Europe at the Kunsthalle Munich in order to explore new flexibility conditions and the organisation of work.

Kamera läuf (Action!) is a participative research project that aims to draw a map of the precariousness of the cultural field and of the life conditions of the agents. In this fashion, a number of interviews were conducted of 15 Berlin-based cultural producers, which later staged a group of young actors and actresses.

As maintained by the authors, cultural producer refers to a practice that "stretches across a large variety of things: theoretical production, design, political and cultural self-organisation, forms of collaboration, paid and unpaid work, informal economies, temporary alliances, a way of working and of living supported by the idea of project". Thus, the Kamera läuf! stories gather the experiences of different cultural sector agents, regardless of whether or not their job is considered closer to or specialised in the areas relating to creation or curating.

kleines postfordistisches Drama



How would you describe your work life?



What do you like about it and what should change?



Wie sieht dein Arbeitsleben aus?

Sollten KulturproduzentInnen

sich aufgrund ihrer gesellschaftlichen Vorreiterrolle mit anderen sozialen Bewegungen
zusammentreten, um an neuen Formen der Globalisierung zu arbeiten?

What do you consider a 'good life'?



Should cultural producers, as role models for society, join with other social
movements to work toward new forms of Globalization?

Was stellst du dir unter einem „guten Leben“ vor?

2004

Octubre. Londres

October. London

Taste Buds.

How to cultivate the art market

Morris Hargreaves McIntyre, *Taste Buds. How to cultivate the art market. Executive summary*. London, Arts Council England, 2004.
www.takingpartinhearts.com

—
 Rebecca Gordon Nesbitt, "False Economies – Time to Take Stock", en: Marianne Eigenheer (ed), *Curating Critique: ICE – Reader N° 1*. Frankfurt am Main, Institute for Curatorship and Education, Revolver – Archiv für aktuelle Kunst, 2007. pp. 116 – 127.

Diagramas del estudio *Taste Buds. How to cultivate the art market (Papillas gustativas. Cómo cultivar el Mercado del arte)*, encargado por el Arts Council England a la consultoría Morris Hargreaves McIntyre con la finalidad de expandir el mercado del arte en Inglaterra. Tal como se puede ver con el primer gráfico, "The Art Eco-System Model" (*El Modelo del Eco-Sistema del Arte; Fig. 1*), los autores de la investigación conciben el mercado privado como centro del mundo del arte y, por lo que respecta al comisariado, lo relacionan eminentemente con el sector público, con la función de dar soporte y legitimidad al trabajo de los artistas por medio de la organización de exposiciones.

Por lo que respecta a las recomendaciones que la consultoría hace al Arts Council para el desarrollo del mercado, las implicaciones de los comisarios son mínimas. Entre las 27 propuestas que se recogen en el segundo gráfico (*Fig. 2*) sólo se pide que "tendría que haber más formación para los comisarios regionales", con el objetivo de expandir la base del coleccionismo a todo el territorio de Inglaterra, en donde, por otro lado, se considera que "no hay prácticamente infraestructura para la venta de arte contemporáneo innovador y con implicación crítica".

Diagram from the study Taste Buds. How to cultivate the art market, commissioned by the Arts Council England to the consultancy Morris Hargreaves McIntyre with the aim of expanding the art market in England. As can be seen in the first diagram, "The Art Eco-System Model" (Fig. 1), the authors of the study see the private market as the centre of the art world, and with respect to curating, they eminently relate it to the public sector, which has the task of giving support and legitimisation to the work of artists by organising exhibitions.

With regard to the recommendations to the market's development made by the consultancy to the Arts Council, the involvement of curators is minimal. Among the 27 proposals included in the graphic (Fig. 2), the authors only suggest that "there should be more training for regional curators" in order to build the collector base throughout England, where, nonetheless, they state that "there is virtually no infrastructure [...] for selling critically engaged, innovative, contemporary art".

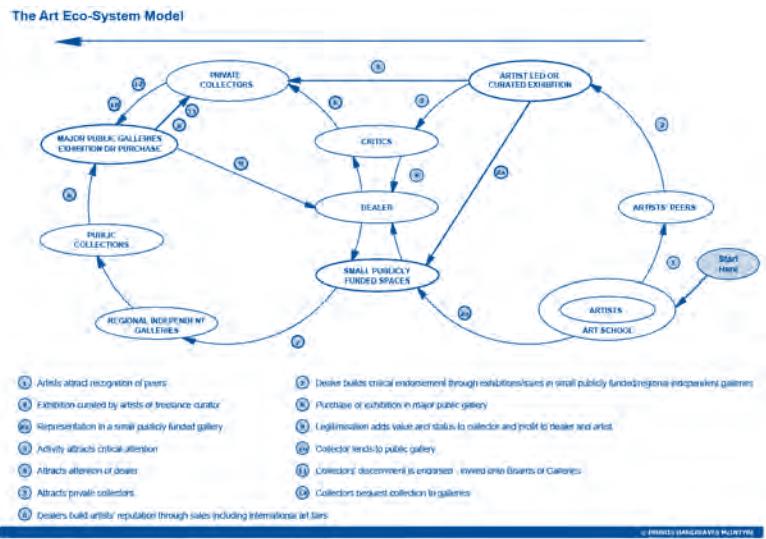


Fig. 1

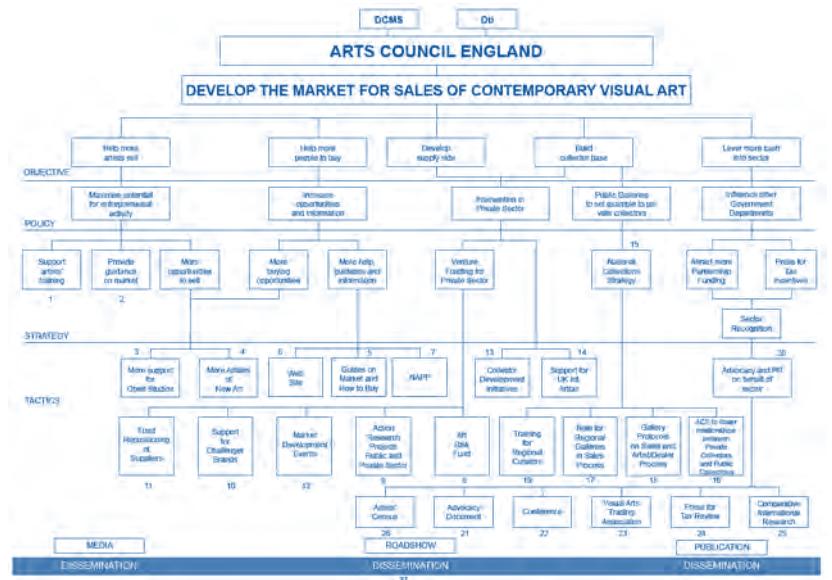


Fig. 2

Morris Hargreaves McIntyre, *Taste Buds. How to cultivate the art market. Executive summary*. London, Arts Council England, 2004. pp. 6, 27.

2005

Kurator

(beta 1.0)

www.kurator.org

Grzesiek Sedek, "Extract from source code: LXR Library Functions", en:
 Joasia Krysa, *Curating Immateriality. The work of the curator in the age of network systems*. DATA Browser 03.
 Brooklyn, Autonomedia, 2006. pp. 63 - 67.

Kurator es una plataforma *on line* de código fuente. Está diseñada como un software libre que los usuarios pueden modificar. *Kurator* sigue las estructuras y protocolos del comisariado convencional e implementa una serie de procesos algorítmicos que automatizan parcialmente estos procedimientos. Traduce los protocolos del comisariado en protocolos de software modulares y desglosa ese proceso en una serie de instrucciones o normas. El software abre el proceso del comisariado al público, en tanto que ofrece un sistema abierto para que los usuarios puedan hacer aportaciones, tanto por lo que hace a enviar ejemplos de código fuente, configurar visualizaciones, hacer comentarios o añadir funciones y modificaciones al mismo programa.

Con la documentación que sigue, Grzesiek Sedek ofrece un conjunto de funciones de la biblioteca de LXR (Linux Cross reference) que sostienen el programa *Kurator*. Los primeros ejemplos ([Fig. 1](#) y [Fig. 2](#)) muestran las funciones que se utilizan para el módulo "búsqueda simple de texto". Sirven para activar pequeñas tareas como indexar, buscar y devolver los resultados de la búsqueda. Los otros dos ejemplos ([Fig. 3](#) y [Fig. 4](#)) muestran las funciones que se utilizan en el módulo "búsqueda de identificador". Sirven para llevar a cabo referencias lingüísticas cruzadas.

Kurator is an online platform for source code. Designed as free software that can be further modified by users. Kurator follows the structures and protocols of conventional curating and implements a series of algorithmic processes that partly automates these procedures. It translates curatorial protocols into modular software protocols, breaking down the curatorial process into a series of commands or rules. The software opens up the curatorial process to the public by offering a system that is open to user input - in terms of submitting examples of source code, arranging displays, commenting on these, adding functionality and modifications to the software itself.

With the following documentation, Grzesiek Sedek shows a series of LXR (Linux Cross Reference) library functions that underpin the Kurator software. The first examples ([Fig. 1](#) and [Fig. 2](#)) show the functions used in the "plain text search" module. These are responsible for performing small tasks like indexing, searching and the return of search results. Two other examples ([Fig. 3](#) and [Fig. 4](#)) show the functions used in the "identifier search" module. These are responsible for performing language cross-referencing.

```

        unless exists $binaryfiles{$pathname};
    }

    sub feedswish {
        my ($pathname, $release, $swish, $filelist) = @_;
        print(STDERR "&& $pathname $release\n");

        if ($pathname =~ m|/|) {
            map { feedswish($pathname . $_, $release, $swish, $filelist) }
                $files->getdir($pathname, $release);
        } else {
            print $filelist "$pathname\n";
            my $contents = $files->getfile($pathname, $release);
            if ($filetype->checktype_contents($contents) =~ m|(text|message)|
                and length($contents) > 0)
            {
                $swish->print(
                    "Path-Name: $pathname\n",
                    "Content-Length: " . length($contents) . "\n",
                    "Document-Type: TXT\n",
                    "\n", $contents
                );
            } else {
                $binaryfiles{$pathname} = 1;
            }
        }
    }

    sub gensearch {
        my ($release) = @_;
        my $string;

        if ($config->glimpsedir and $config->glimpseindex) {
            # Make sure the directory that the glimpse results go into
            # already exists as glimpse won't work if the directory does
            # not exist
            die $config->glimpsedir . " does not exist"
                unless -d $config->glimpsedir;
            $string = $config->glimpsedir . "/" . $release;
            mkdir $string;
            system("chmod 755 $string");
            my $glimpse = new IO::Handle;
            my $pid = open($glimpse, "|-");
            if ($pid == 0) {
                exec($config->glimpseindex, "-n", "-o", "-H",
                    $config->glimpsedir . "/$release");
            }
        }
    }
}

```

Figure 1

```

my $pid = open($glimpse, "|-");
if ($pid == 0) {
    exec($config->glimpseindex, "-n", "-o", "-H",
        $config->glimpsedir . "/$release",
        $config->sourceroot . "/" . $release
    );
    print(STDERR "Couldn't exec " . $config->glimpseindex . ": $!\n");
    kill(9, $$);
}
$glimpse->close();

# Need to chmod the glimpse files so everybody can read them,
$string = $config->glimpsedir . "/" . $release . ".glimpse";
system("chmod 644 $string");

if ($config->swishdir and $config->swishbin) {
    my $swish = new IO::Handle;
    die $config->swishdir . " does not exist" unless -d $config->swishdir;
    my $filelist = new IO::File $config->swishdir . "/$release.filenames", "w"
        or die "can't open $release.filenames for writing";

    # execute swish, as a pipe we can write to
    open($swish,
        "| "
        . $config->swishbin
        . " -S prog -i stdin -v 1 -c swish-e.conf -f "
        . $config->swishdir . "/"
        . $release
        . ".index"
    );
    or die "Couldn't exec " . $config->swishbin . ": $!\n";
    feedswish("/", $release, $swish, $filelist);
    $swish->close();
    $filelist->close();
}

```

Figure 2

```

die "Can't create file access object " . $config->sourceroot
    if !defined($files);
$index = new LXR::Index($config->dbname, 0_RDWR | 0_CREAT);
die "Can't create Index " . $config->dbname if !defined($index);

our $filetype = new File::MMagic();
our %binaryfiles;

my @versions;

if ($option{'allversions'} || !$option{'version'}) {
    @versions = $config->vrange('v');
    die
        "Option --allversions cannot be used. Use --version=VERSION or fix lxr.conf.\n"
        if scalar @versions <= 0;
} else {
    @versions = $option{'version'};
}

foreach my $version (@versions) {
    $index->purge($version) if $option{'reindexall'};
    gensearch($version);
    genindex('/', $version);
    genrefs('/', $version);
}

sub genindex {
    my ($pathname, $release) = @_;
    print(STDERR "### $pathname $release\n");

    if ($pathname =~ m!/$!) {
        map {genindex($pathname . $_, $release)} $files->getdir($pathname, $release);
    } else {
        &LXR::Tagger::processfile($pathname, $release, $config, $files, $index)
            unless exists $binaryfiles{$pathname};
    }
}

sub genrefs {
    my ($pathname, $release) = @_;
    print(STDERR "## $pathname $release\n");

    if ($pathname =~ m!/$!) {
        map {genrefs($pathname . $_, $release)} $files->getdir($pathname, $release);
    } else {
        &LXR::Tagger::processrefs($pathname, $release, $config, $files, $index)
            unless exists $binaryfiles{$pathname};
    }
}

```

Figure 3

```

die("Option --allurls not implemented. Use --url instead.\n")
    if !$option{'allurls'};

die("URL must be specified. Try \"genxref --help\".\n"
    unless $option{'url'});

$config = new LXR::Config($option{'url'});

die("No matching configuration") unless $config->sourceroot;

$files = new LXR::Files($config->sourceroot);
die "Can't create file access object " . $config->sourceroot
    if !defined($files);
$index = new LXR::Index($config->dbname, 0_RDWR | 0_CREAT);
die "Can't create Index " . $config->dbname if !defined($index);

our $filetype = new File::MMagic();
our %binaryfiles;

my @versions;

if ($option{'allversions'} || !$option{'version'}) {
    @versions = $config->vrange('v');
    die
        "Option --allversions cannot be used. Use --version=VERSION or fix lxr.conf.\n"
        if scalar @versions <= 0;
} else {
    @versions = $option{'version'};
}

foreach my $version (@versions) {
    $index->purge($version) if $option{'reindexall'};
    gensearch($version);
    genindex('/', $version);
    genrefs('/', $version);
}

sub genindex {
    my ($pathname, $release) = @_;
    print(STDERR "### $pathname $release\n");

    if ($pathname =~ m!/$!) {
        map {genindex($pathname . $_, $release)} $files->getdir($pathname, $release);
    } else {
        &LXR::Tagger::processfile($pathname, $release, $config, $files, $index)
            unless exists $binaryfiles{$pathname};
    }
}

sub genrefs {
    my ($pathname, $release) = @_;
    print(STDERR "## $pathname $release\n");

    if ($pathname =~ m!/$!) {
        map {genrefs($pathname . $_, $release)} $files->getdir($pathname, $release);
    } else {
        &LXR::Tagger::processrefs($pathname, $release, $config, $files, $index)
            unless exists $binaryfiles{$pathname};
    }
}

```

Figure 4

2008

Enero. Londres

January. London

The Manifesto of Possibilities

Cameron Cartiere, Sophie Hope
(eds.), *The Manifesto of Possibilities.*
*Commissioning Public Art in the Urban
Environment.* London, Birkbeck
University of London, LCACE
London Centre for Arts and Cultural
Enterprise, 2008.

www.manifestoofpossibilities.co.uk

Proyecto de manifiesto entorno las relaciones entre arte y comunidades sociales, que Cameron Cartiere y Sophie Hope desarrollan de manera colaborativa con diversos agentes desde el año 2006. La primera publicación del manifiesto se ha realizado a principios del 2008, con las cuestiones que surgieron con las dos ediciones del seminario *Builing Cultures*.

Acompañada de una wiki, la intención de esa publicación es que sirva para amplificar el debate que se desarrolla entorno los agentes y procesos que convergen en la producción de proyectos, así como las funciones que cada cual desempeña. Asimismo, tanto la publicación como la wiki también se piensan como un punto de partida para el desarrollo de casos prácticos, así como para apuntar nuevas reflexiones y poder plantear en un futuro una serie de recomendaciones al Arts Council England y el Ayuntamiento de Londres, junto a otras organizaciones responsables de la definición de políticas culturales.

Manifesto project concerning the relations between art and social communities, which Cameron Cartiere and Sophie Hope have been developing together with several agents since 2006. The first publication of the manifesto was issued in early 2008, with the questions that emerged from the seminary Building Cultures.

Accompanied by a wiki, the intention of this publication is to amplify the discussion surrounding agents and processes which converge in the production of projects, as well as the functions each one occupies. Likewise, both the publication and the wiki are seen as a starting point for the challenges posed by practical cases, as well as a way to make note of new reflections and to raise a series of recommendations to the Arts Council of England and London City Council in the future, together with other organisations responsible for the definition of cultural policies.

The Evaluation

- Evaluation should be integral to the process, embedded from the beginning, providing productive suggestions as a qualitative tool and NOT a pre-emptive checklist.
- Acknowledge the varying notions of risk. Identify the different criteria for success and allow time for understanding these differences.
- Evaluation should be transparent and honest.
- Evaluation should recognise failure and the potential lessons that can be learned.
- The evaluation process is not limited to the art; it can also include the stakeholders and the commissioning process itself.
- Current timescales for evaluation are too short. There is a need for long-term investment in evaluation. The sustained 'value' of public art needs time to reveal itself. This is a process that may take years. Therefore the aim of evaluation should be informative rather than reactionary.
- Evaluation is most effective when information is disseminated and shared. Commissioners should make publicly available evaluations, debates and archives of public art projects.

The Commissioning Process

- Commissioning organisations should agree on a strategic public art plan or policy that outlines why they are commissioning public art before commissions are considered. Commitment and support for public art should be demonstrated throughout the organisation. These plans/policies should serve as guidelines but not dictate the content or stifle the creative process.
- Public and private regeneration bodies should invest in training and guidance for commissioners, planners, communities and artists about the different ways of working with art in the public realm.
- There is no definitive or singular 'right way' of creating art for the public realm. The commissioning process needs to recognise the diversity in approaches, interests and skills of artists and reflect this in the aims and objectives of the project.
- Clarify at which stage of the planning process artists should be employed. Acknowledge that some artists prefer to be involved at an early stage.
- Acknowledge the various partners and stakeholders involved and how they will work together (eg. architects, planners, artists, educators, other professionals, community members). The roles and responsibilities of all those involved in the commissioning process should be clarified from the onset and need to be expressed in a universally acknowledged and accepted form of contract.
- Public art is not a universal problem solver for poor urban design or a magic formula to solve social injustice. It needs to be recognised that good public art is not a single substitute for good public policy.
- Public art commissions should be driven by the unique context of a given project rather than overly prescriptive or generic briefs.
- The commissioning process should allow room for and learn from rejection, refusal and negation of the commission by artists and other stakeholders.

The Manifesto of Possibilities

The Artist

- If specific proposals for public art are requested in advance, artists should be paid appropriately for the time spent on site visits and developing the proposal.
- While a request for qualifications is an excellent process to narrow the field of potential artists in an open call, the review of previously completed work should not be the only basis for developing a public art project. Where appropriate, sponsoring opportunities for 'first time' public artists will allow for the continued expansion of creativity and artistic vision within the public art field.
- Assumptions should not be made about artists based solely on previous work. Commissioners should remain open to the possibilities of artists developing new approaches and creating original works.
- Artists working in the public realm need to be acknowledged and paid as professionals on a par with other members of the team, such as architects and designers.

The Community

- 'The community' (or 'the public') is not a generic uniform group of people. Every project based in a community needs to be aware of the specific audiences the work is intended for. These audiences may be particular age groups, ethnicities, economic backgrounds and/or communities of interest. Acknowledgement of who the public artwork or project is for and why should be transparent. There may be different public audiences at different stages of the project.
- Artists work with communities but not subsequently for them. The role of the artist is not necessarily to create communities but rather to make connections.
- Recognise the time it takes for communities to become participants in the public art process and the value of sustaining long-term relationships and networks.

The Art

- Public art is NOT a single art form. There are a multitude of approaches, methods and motivations for public art. Acknowledge and celebrate the depth and breadth of the field.
- There is cultural value in commissioning temporary public art. The effects can be as dramatic, significant and sustainable as permanent works.
- Public art is often placed in the precarious position of trying to address all stakeholders' agendas and needs – recognise the limitations and possibilities of public art. Be ambitious but realistic. Remember, "context remains half the work" (originally stated by the Artists Placement Group in the 1960s).

The Curator

- The importance of the curatorial role in public art commissioning needs to be recognised as supporting, co-producing and, overseeing negotiation and artistic vision, from the concept to completion of a public art project.
- Curators need to have access to funders and stakeholders to develop a working relationship throughout the commissioning process. The curator can ensure a balance is struck between risk and risk management enabling innovation and experimentation.
- Investment in curatorial training and mentoring of public art administrators will help to facilitate creativity throughout the administrative process. Simply changing one's title from 'administrator' to 'curator' is not an acceptable substitute for proper training and curatorial expertise.