

CULTURES OF THE CURATORIAL

Hochschule für Grafik und Buchkunst
Academy of Visual Arts
Leipzig

CONFERENCE

JAN. 22
2010

FRIDAY

14:00

Thomas Weski, Beatrice von Bismarck
Introduction

14:30

Nora Sternfeld
What Does the Educational Have to Do
With the Curatorial?

15:30

Break

16:00

Daniel Birnbaum
Making Space:
The Meaning of Exhibitions

17:00

Irit Rogoff
The Implicated

JAN. 23
2010

SATURDAY

09:30

Hito Steyerl
Is a Museum a Factory?

10:30

Gabriele Brandstetter
Written on Water. Choreographies of the
Curatorial

11:30

Break

12:00

*Hannah Hutzig in conversation with
Beatrice von Bismarck*
Why Curating is Not Always the Best
Choice in Getting Stuff Done?

13:00

Break

14:30

Barbara Steiner
Cultures of Conflict

15:30

Tirdad Zolghadr
It's Not You It's Me. The Making of the
UAE Pavilion Venice Biennale 2009

16:30

Break

17:00

Marion von Osten
Displaying the Absent.
Exhibiting Transcultural Modernisms

18:00

*Shuddhabrata Sengupta and Monica
Narula, Raqs Media Collective*
To Culture: Curation as an Active Verb

JAN. 24
2010

SUNDAY

09:30

Maria Lind
Notes of the Curatorial

10:30

Dorothee Richter
Artists and Curators as Authors –
Competitors, Collaborators, or
Teamworkers?

11:30

Break

12:00

Anton Vidokle
Agency of Art in the Absence of Effective
Public

13:00

Liam Gillick
Wandering the Production Line:
Contemporary Art and the Return of
Critical Consciousness

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Sparkassen-Finanzgruppe

Stifterverband der
Deutschen Wirtschaft e. V.

N C E

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and Jörn Schaffaff

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The conference „Cultures of the Curatorial“ aims at positioning the Curatorial – a practice which goes decisively beyond the making of exhibitions – within a transdisciplinary and transcultural context and exploring it as a genuine method of generating, mediating and reflecting experience and knowledge. It thus takes into account the current economic, social and political developments within the cultural field under the conditions of globalization, neo-liberalism and postfordism.

Background to the conference is the observation that in the course of the 20th Century the relations and conditions for the presentation and reception of cultural objects and information have increasingly become a focus of artistic and other cultural practices. Between art and science forms of practice, techniques, formats and aesthetics have emerged which can be subsumed under the notion of the “Curatorial” – not dissimilar to the functions of the concepts of the filmic or the literary. With activities such as organization, compilation, display, presentation, mediation or publication the curatorial encompasses a multitude of different, overlapping and heterogeneously coded tasks and roles. Dealing with them the various participants within the field have developed a broad spectrum of historically, disciplinary, professionally and regionally shaped approaches.

Over the past twenty years the curatorial has then yet again gained in social relevance. Located within the cultural realm it betrays a number of characteristics, which allow for its social and economic importance particularly within the service and information sector. Consequences were in a first instance the competency demands for those working in this realm which have considerably grown in quantity and complexity. The globalizing of exhibiting activities, the continuously growing numbers of visitors connected with it, the increased mobility of people, objects and information, the new relevance of culture for regional economic development as well as the economically oriented restructuring of cultural politics mark some of the most important conditions of this development.

Furthermore the curatorial plays a decisive role within the contemporary de-limitation of the arts, for the changing notion of artistic work and competency as well as for the current social status of artists. In this context it developed model functions for the economic field with respect for example to creative industries, tourist economics and the transition to flexible working conditions. However, in this same context there also developed strategies and techniques unfolding the critical potential of the curatorial to question the social, economic and cultural effects of globalization and neo-liberalism in a specific way.

The conference pursues these various current practices and formats of the curatorial and their societal perspectives. It integrates different artistic and academic disciplines and professions, – visual arts, dance, theater, film and music – which touch, intersect, complement but also compete with one another. Additionally it focuses on the similarities, differences and reciprocities of socially, economically, ethnically, regionally or nationally defined curatorial cultures and inquires about the respective conditions. The aim is to mark the field within which the actual societal relevance of the curatorial as a form of experience, cognition and knowledge emerges with its aesthetic, social and political perspectives.

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