

Open Curating Studio

Gasthaus zum Bären / Museum Bäregasse

Postgraduate Programme in Curating, ZHdK

A “democracy to come” is a promising horizon for any programme. To explain the concept, I would like to lay out different trajectories: on the one hand a short description of the formats I had in mind, and on the other hand a reflection on pedagogical elements as understood from the perspective of the theory on ideological state apparatuses developed by Louis Althusser, which in my understanding could be re-interpreted in a differentiated way with Lacanian concepts of the screen/tableau. Both of these trajectories are intrinsically intertwined with a specific attitude in actual encounters. This attitude can be seen in the light of Derrida’s demand for a “university without conditions” ...

Ed. Dorothee Richter

Open Curating Studio
Gasthaus zum Bären / Museum Bäregasse
from January 2014 to March 2015
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Gasthaus zum Bären /
Museum Bäregasse
January 2014–March 2015

Events, Discussions, Screenings,
Performances, Talks, Meetings

directed by Dorothee Richter
assistant curator: Mirjam Bayerdörfer

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Bärenstarke Bärengasse

Vor ungefähr zwanzig Jahren war ich zum ersten Mal im Museum Bärengasse. Damals wurde das Haus mit seinem historischen bürgerlichen Wohnräumen als Wohnmuseum vom Landesmuseum geführt. Eine der Hauptattraktionen war die Präsentation der legendären «Sasha-Bäbi», der besonders sorgfältig gestalteten Puppen der 1893 geborenen Bernerin Elsbeth Siegenthaler, die ich mit meiner kleinen Tochter anschauen wollte. Der Besuch ist mir wohl auch deswegen so gut in Erinnerung, weil ich später nicht mehr in das Museum gegangen bin. Es war eines dieser Häuser, in die man meist nur einmal geht, weil man sie dann «gesehen» hat.

Als das Landesmuseum 2008 das Wohnmuseum Bärengasse schloss, lag es an der Präsidialabteilung der Stadt Zürich, unter deren Obhut das Haus steht, eine neue Nutzung dafür zu finden. Keine ganz einfache Sache, denn die verwinkelten Räume mit den wunderschönen historischen Kachelöfen – Leihgaben des Landesmuseums, Wandtäfer und Butzenscheiben stehen, die wie das gesamte Haus, unter Denkmalschutz und erlauben keine Eingriffe. Gerade für die Präsentation von Kunst ist das eine ziemliche Herausforderung.

Zunächst zog die Kunsthalle Zürich ein, während ihre etablierten Räume im Löwenbräu-Areal umgebaut wurden. In dieser Phase zeigte sich, dass die Herausforderung mit Ausstellungen zeitgenössischer Kunstschaffender durchaus überzeugend genutzt werden kann, ja dass der Kontrast von alten Räumen und neuer Kunst sogar oft besonders reizvoll ist.

Nachdem die Kunsthalle im Sommer 2012 wieder ausgezogen war, gab es eine weitere Phase der Zwischenutzung mit Ausstellungen, die abwechselnd von den beiden Dienstabteilungen Kultur und Stadtentwicklung im Präsidialdepartement organisiert wurden. Danach

sollte die Bärengasse dem von einer privaten Stiftung betriebenen Money Museum als Museumsplattform für das von dieser Stiftung verfolgte Anliegen dienen, eine abendländische Geschichte des Geldes museal darzustellen. Doch das Money Museum orientierte sich kurzfristig anders. Damit war die Präsidialabteilung erneut mit der Frage konfrontiert, welche anderen Nutzungsmöglichkeiten sich kurzfristig bieten könnten.

Sie prüfte für die Räume ein Ad-hoc-Konzept für eine experimentelle Nutzung, bei dem Fragestellungen, mit denen die beiden Dienstabteilungen Kultur und Stadtentwicklung immer wieder konfrontiert sind, in vielversprechender Weise miteinander in Verbindung gebracht wurden. Das war die Geburtsstunde des «Gasthaus zum Bären», das auf Einladung der Stadt in Rekordzeit von den beiden ins Auge gefassten Projektpartnern Dorothee Richter (MAS Curating, ZHdK/OnCurating) und Stephan Sigrist vom ETH-nahen Think Tank W.I.R.E. für Wirtschaft, Gesellschaft und Life Sciences entwickelt und im Januar 2014 von Stadtpräsidentin Corine Mauch eröffnet wurde.

«On Curating» brachte ins »Gasthaus zum Bären« aus Sicht der zeitgenössischen Kunst jene Fragestellungen mit ein, die für alle, die sich heute mit Kultur beschäftigen, zunehmend an Wichtigkeit gewinnen. Kuratieren heisst demnach nämlich nichts anderes, als Fragen im Zusammenhang mit der Präsentation und vor allem der Vermittlung von experimentellen künstlerischen Inhalten stellen, die nicht schon von vornherein mit einem breiten Interesse oder Verständnis rechnen können. Es heisst überdies, sich für Themen und Inhalte zu interessieren, die in der zeitgenössischen Kunst aufgegriffen und bearbeitet werden und die oft gesellschaftliche Entwicklungen beschreiben und zur Diskussion stellen, bevor sie breitere Aufmerksamkeit erregen.

Dabei war es von Anfang Teil des Konzepts des «Gasthaus zum Bären», durch die Verbindung von «On Curating» mit W.I.R.E. eine gewisse Bandbreite von interdisziplinären Vermittlungsansätzen sichtbar zu machen, sie durchaus auch einmal in Konkurrenz zueinander treten zu lassen und dadurch einen Raum für ein Publikum mit ganz unterschiedlichen Interessen, für Diskussionen und vor allem für die Reflexion zu öffnen.

Aus Sicht der öffentlichen Kulturförderung wie auch der Stadtentwicklung, die das Gasthaus zum Bären nicht mit einem Budget ausstatten konnten, sondern allein mit der unentgeltlichen Nutzung der Liegenschaft, sind solche temporären Projekte - und dass es sich um ein solches handeln würde, war das Ausgangsszenario für alle Beteiligten – eine Möglichkeit, jenseits der etablierten Institutionen neue künstlerische und/oder wissenschaftliche sowie ökonomische Denk- und Produktionsweisen auf unkomplizierte Weise einer interessierten Öffentlichkeit zugänglich zu machen.

Nur schon der Blick auf die Vielzahl der online dokumentierten Ausstellungen und Veranstaltungen des «Gasthaus zum Bären» und namentlich von «OnCurating», das in der vorliegenden Publikation seine Tätigkeiten vorstellt, zeigt, dass hier während 15 Monaten dieses Angebot eines freien Raums intensiv genutzt wurde. Wer ab und an oder auch regelmässiger vorbeigeschaut hat, konnte feststellen: Es war ein wirklich gastfreundliches Haus mit einer ganz besonderen Atmosphäre für viele auch internationale Kunstschaffende, junge KuratorInnen, Kunstvermittler, Studierende – und für die Besucherinnen und Besucher. Die Ideen und Konzepte – und übrigens auch (Koch-) Rezepte, die hier ausprobiert und präsentiert wurden, die vielfältigen Veranstaltungen, die angeboten, die Diskussionen, die geführt wurden, werden andernorts

aufgegriffen und fortgesetzt werden und so das «Gasthaus zum Bären», auch wenn es schon längst geschlossen ist, in der Erinnerung weiter leben lassen.

Bärengasse – Strong as a Bear

I first set foot in the Museum Bärengasse about twenty years ago. Back then, with its historical bourgeois domestic interiors, the building served the Landesmuseum as a lifestyle museum. One of the main attractions was the presentation of the legendary “Sasha-Bäbi”, dolls created with the utmost care and attention to detail by Elsbeth Siegenthaler of Bern (b. 1893), which my daughter—a little girl at the time—and I wanted to see. Probably the reason I remember the visit so well is that I never went back to that museum. It was one of those museums you usually only visit once, because after that first visit, you’ve “seen” it.

When the Landesmuseum closed the lifestyle museum in Bärengasse in 2008, it was up to the Office for Urban Development of the city of Zurich, which had custody of the building, to find a new use for it. Not such an easy task, because the rooms with their many nooks and crannies, beautiful historical tiled stoves (loans from the Landesmuseum), wall panels and crown glass windows, like the house as a whole, were protected monuments, to which no changes could be made. Precisely with regard to the presentation of art, that circumstance represents quite a challenge.

First the Kunsthalle Zürich moved in while its space on the Löwenbräu grounds was undergoing structural alteration. In that phase it became evident that convincing and productive use could be made of the building’s inherent challenge with exhibitions of work by contemporary artists, and that the contrast between the old interiors and new art is in fact quite appealing.

After the Kunsthalle moved out again in the summer of 2012, there was a further phase of interim use with exhibitions organized alternately by the two branches of the ministry, the departments of culture and urban development. Then the Bärengasse was

slated to serve the aim pursued by a private foundation: a museological presentation of the Western history of money. At the last minute, however, the Money Museum changed its mind, and the ministry was once again confronted with the question as to what other uses might be feasible on short notice.

The ministry reviewed an ad-hoc concept for the experimental utilization of the building, in which context the issues constantly facing its two departments—of culture and urban development—were to be linked in a promising manner. This was the birth hour of the “Gasthaus zum Bären” which, at the invitation of the city, was developed in record time by the two designated project partners—Dorothee Richter (MAS Curating, Zurich University of the Arts / OnCurating) and Stephan Sigrist of the W.I.R.E. Think Tank for Business, Society and Life Sciences (closely affiliated with the Swiss Federal Institute of Technology in Zurich)—and opened in January 2014 by Mayor Corine Mauch.

Representing the perspective of contemporary art, “OnCurating” introduced to the “Gasthaus zum Bären” many issues which are becoming ever more important for anyone involved in culture these days. In that context, to curate meant nothing other than to pose questions revolving around the presentation, and above all the mediation, of experimental artistic contents that could not automatically count on meeting with broad interest or acceptance. It moreover meant to take an interest in themes and contents that are addressed and processed in contemporary art and that often describe societal developments and put them forward for discussion before they have aroused broad public attention.

From the beginning, thanks to the joint use by “OnCurating” and W.I.R.E., the “Gasthaus zum Bären”

concept called for the presentation of a range of interdisciplinary educational approaches, to allow them to compete with one another, and thus to create a forum for a public with widely differing interests, for discussion, and above all for reflection.

From the point of view of the city's culture-funding and urban development efforts—which were not in a position to furnish the Gasthaus zum Bären with a budget, but merely with the use of the premises free of charge—temporary projects of this kind (and there was never any question about the temporality of this undertaking) represented a means of making new artistic and/or scientific and economic ways of thinking and forms of production accessible to the interested public in a non-bureaucratic manner.

Already just an overview of the large number of exhibitions and events taking place at the "Gasthaus zum Bären" under the aegis of "OnCurating", which introduces its activities in this publication, shows how intensively this offer of a free space was used over a period of fifteen months. Anyone who stopped by now and then, or even regularly, experienced it as a very hospitable place offering a very special atmosphere for many artists, young curators, art educators and students from all over the world—and for the visitors. The threads of the ideas and concepts—and, incidentally, also the (cooking) recipes—that were tried out and presented here, and of the wide spectrum of events offered and discussions conducted, are being taken up and spun further elsewhere. As a result, the "Gasthaus zum Bären" will live on in memory even long after it has closed.

Interim Use or Experimental Fields of Giving to See

In the late sixties and the seventies, already in the context of the first squatting actions, but also of the legal occupation of upper-class flats by student residential communities, for example in Berlin, Paris, London and elsewhere, the fact was discussed overtly and publicly that spaces once built for a historically and socially limited form of life could also be used for purposes other than the originally planned or intended ones.

The historical double house in Bärengasse, for instance, was originally a residential home and still testifies to the lifestyle of its first inhabitants; in a sense it is its own museum. Its surroundings have changed over the centuries—and its interior over the past years—in such a way that it is meanwhile almost impossible to imagine “living” in it, a circumstance that also points to the various instances of its repurposing as a public museum and exhibition site and a place for events and encounters. In retrospect, however, this building, like most others, has always been subject to “interim use”. Among the questions that arise in that context are those pertaining to the meaning of functionality, the aims, the models, the financing, and the motivation of architects with regard to the erection of buildings, spaces and places, their ownership status, but also their state of being placed at disposal for “something”. Even if we may not recognize the fact without in-depth reflection, these questions all bear eminent political implications.

Both residential living itself and all forms of “giving to see”—presentation, staging, exhibition, publication—are linked with issues of micro or macro-political efficacies and effects. To investigate such matters is one of the defining aims of the Institute for Cultural Studies in the Arts (ICS), a Zurich University of the Arts research institute in which the Postgraduate Programme in Curating resides.

The decision of the Department of Culture of the city of Zurich to give the Zurich University of the Arts’ Postgraduate Programme in Curating interim use of the Museum Bärengasse ad hoc for approximately fifteen months within the framework of a joint concept with W.I.R.E. thus represents a stroke of luck.

The concept of the Curating study programme and its internet platform “On Curating” explicitly provides for, among other things, the research, analysis and discussion of the respective societal and political meanings of exhibition strategies and staging practices. This approach is considered a way of enabling the students—many of whom are already professionally active—to develop independent, socially responsible stances on contemporary artistic and curatorial approaches.

The opportunity to realize these issues and debates in the form of concrete exhibitions and events at a location that “was not intended for that purpose”, but which, as a public, municipal space, already bears the stamp of past interim uses, was of great value. Because it provided the students, the director Dr. Dorothee Richter and her assistant Mirjam Bayerdörfer, with the aid of support from the Zurich University of the Arts, a means of making public the experimental results of their own work and that of others (including, in many cases, lecturers, employees and students of the university itself) and putting them forward for discussion.

Within the framework of the many events, for example, new forms of intermedia-based artistic productions were shown and experienced, the knowledge potentials of interactive installations and experimental artistic mediation processes tested and discussed, traditional boundaries crossed. The activities

revolved around artistic and creative processes in a Western society that is undergoing major upheavals in culture, the media and technology, processes whose impact on the economic, social and cultural structures of national and transnational communities and their exchange have hitherto received too little attention in the traditional institutions.

All of these issues are reflected in the fields of research pursued by the ICS, which are subsumed under the headings: politics of display, politics of site and politics of transfer and translation – terms also serving as signposts in the teaching activities of the Postgraduate Programme in Curating. Over the past fifteen months, those teaching offers have been presented to the public by way of the cultural experiments carried out at the Museum Bäregasse. What is more, the interventions carried out within that framework have contributed substantially to the current discourse on artistic concepts and curatorial responsibility in Zurich and – in the age of the internet – far beyond that city's limits. The fact that an a-topical location such as the Museum Bäregasse would prove particularly suitable for this type of interim use was not necessarily foreseeable. This use was thus an occurrence that could inspire further reflection: specifically, reflection on what it means – or could mean – that we are all always nothing more than interim users who are called upon to take responsibility for the environment, spaces and places we happen to be using.

I thank all persons involved for ensuring that this interim use was made possible and proved so productive.

Alienation, the Social Individual, and Communism: Marx in the 21st Century

In some well-known pages of the *Grundrisse*, Marx writes: "The theft of alien labour time, on which the present wealth is based, appears a miserable foundation in face of this new one, created by large-scale industry itself."¹ In the context of the actual crisis, it could be interesting to reflect on the use of this word: "theft" (*Diebstahl*), that is at the backdrop of the analysis of Marx, not only in the *Grundrisse*, but in his whole work.

To put the question in terms of theft (of alien labour time) has the advantage of revealing that capitalistic relations of production rest intrinsically upon forms of exploitation. This approach can shed a different light on the (financial) crisis we have been experiencing for several years now. In reality, we should acknowledge that the crisis is permanent. It is the horizon of our existence. Crises take different names; their phenomenology varies and, accordingly, the forms of our fear also change. But we were never in a situation relieved by crises. No single moment of our existence was exempt from one or another crisis. And we will never overcome crises or be drawn from them.

This peremptory statement is not the result of pessimism; it is rather the acknowledgment that the crisis is the mode of government of contemporary capitalism.² The crisis is the form that *civil war* takes today. And we must acknowledge that we are in a social war. This social war is not the generic war of all against all, as we could understand it with reference to Thomas Hobbes' *Bellum Omnium contra omnes*. On the contrary, it is the war of the rich people against the poor ones, the war of the owners against those who do not possess anything, the war of the rulers or masters against the proletarians.³ Civil war or social war is one of the forms of the class struggle. In neoliberal capitalism, this class struggle has become asymmetrical: on the one hand, there is one class that leads the struggle: this is the class

recomposed around finance, the class that has reconstituted itself around the power of money or credit;⁴ on the other hand, we have a class that is no longer one, we have a multitude that is fragmented and hardly able to resist the process that is going on.⁵ Finance, i.e. the class of the rulers and of the masters, leads the class struggle today.

Capital does not seek a general balance, as many economists tell us. Capital does not look for peace or for the end of conflict, as we could wrongly imagine; capital works through a continuous overturning of the mode of production and reproduction. No branch of production, no area of society is spared. The perpetual imbalance, the permanent asymmetry, the inequality as basis for development is the law explaining the functioning of capital. That's the reason why we have to understand the crisis not as an exception, but as the rule of capital: crisis is the normal mode of functioning of capital. Its development is filled with crises, since capitalism is a mode of production that cannot but function through recursive structural crises. Crisis is the form through which the irreversible antagonism between the production of wealth and its unequal appropriation explodes.⁶

What does the unequal appropriation of wealth mean? Let us turn towards the Marxian *Grundrisse*.

The *Grundrisse* is a lengthy, unfinished manuscript, composed by Marx in 1857–1858. This work was composed during the period following the defeat of the European revolutions of 1848–1850. Marx reflected a great deal upon the reasons of the defeat. In 1849, after being successively expelled with Engels by the governments of Prussia, France, and Belgium, since they were the major exponents of the League of the Communists, Marx fled to London, where he lived in exile until his death in 1883. In London, he lived with

his family in a condition of extreme poverty. There are some very beautiful letters Marx wrote to his correspondents during this period, in which he describes the daily difficulties he was experiencing in London. If, on one side, Marx was reflecting on the defeat of the European revolutions, on the other side there was an event at the horizon attracting his attention. Marx was very excited about the possibility of a global economic crisis that was about to explode. The reason for his excitement came from the fact that he associated the crisis with the possibility of revolution. In a situation of crisis, the possibility that the development takes unforeseen trajectories cannot but increase.

Marx wrote to Engels on November 13, 1857: "The American crisis, which we foresaw, in the November 1850 issue of the review, would break out in New York is fantastic. [...] Even though my financial situation is disastrous; I have never felt so 'cosy' since 1849 than with this outbreak." "I am working like a madman for whole nights in order to coordinate my work on economics, and to get together the Grundrisse before the deluge." (To Engels, December 12, 1857.) "I am working like a condemned man. Sometimes until 4 o'clock in the morning. It is a double work: 1) the elaboration of some fundamental aspects of the economy [...] 2) the current crisis."⁷

Marx was working like a madman in order to coordinate his economic studies. He was coordinating his economic analyses on capitalism. In order to do that, he regularly visited the library of the British Museum. There he could grasp the classical economy from Adam Smith to David Ricardo and coordinate his studies as quickly as possible, in order to make them available for the working class. There was an extreme urgency that led to the birth of this first great political synthesis, that is the writing of the *Grundrisse der Kritik der politischen Ökonomie*.

As already mentioned, Marx characterizes the whole capitalist system as a system based on theft. But what peculiar form does the "theft" take? We have to understand that it is a *structural* dimension of the capitalist mode of production and not a *moral* dimension depending on the specificity of human relations. In order to disentangle these aspects, let us start from the opposite point of view, that is to say let us start with a first objection against the idea of capitalism as a system of theft. Instead of immediately accepting Marx's thesis, let us raise a doubt against it.

At first glance, the wage system seems to be based on an equal exchange. The wage system can be defined as an exchange system: a worker brings to the job market his or her work or, put in a more appropriate way, his or her *capacity to work*. (At this stage of the analysis I do not need to make a distinction between material or immaterial work, material or immaterial production.) He or she brings to the job market himself or herself, that is to say his/her body. It is this work capacity, this capacity to work, that will be *alienated*. The worker offers his/her capacity to work and, by the same token, the product of his/her work. His/her capacity to work means literally a capacity to produce something. (S)he will offer the product of her/his work to somebody else. In that sense (s)he will separate the product of his/her labour from him/herself. In this sense, (s)he *alienates* her/himself.⁸

But one could also ask: why employ such a strong word as "alienate"? Why can't we simply say that we are exchanging on the job market our capacity to work *on an equal basis*? The exchange we are referring to is the exchange between labour and salary. We offer our capacity to work, and we earn a salary in exchange. The worker earns a salary for the work he/she is providing. Therefore, we are confronted with a simple exchange

occurring on an equal basis. What is the function of salary? Salary pays for what the worker sells on the market. Put differently, salary pays for the fact that the worker is hired for a certain time. He/she accepts to be *used* for a while. Of course, we can also say (and this is not a tiny difference, as we will see later) that he/she is “obliged” to sell him/herself on the job market, or put differently, (s)he is obliged to sell her/his capacity to work.

But in order to simplify the analysis here, let us put aside the issue concerning the obligation, that is to say the fact that the worker is “obliged” to sell her/him self on the job market, and only admit that (s)he accepts to sell her/his capacity to work.

In the same way one can rent a car in order to use it, one could say that one can hire someone’s capacity to work. Salary should pay this upkeep. When you rent a car, you also pay for the upkeep of the car. It is the same when someone hires a worker: (s)he is paying for the upkeep, for the maintenance of the worker. The salary must allow the regeneration of the labour force. And not only that: it must also allow the survival both of the worker and of his/her family, his/her children.

If the capacity to work was paid correctly, that is to say according to the laws of supply and demand in a specific conjuncture, then we would be faced with a normal exchange, one that cannot be formally called into question. Then, why would the bearded philosopher of Trier insist on speaking of theft?

It is because we cannot stop at this simple description. First of all, we should remark that if the exchange must take place, or if the exchange takes place, one needs that some interests come into play. Between the contracting parts there should be interests. The interest

of the seller is of course very clear. The worker, i.e. the seller, sells his/her work in order to earn a salary. The worker alienates the use of his/her labour force in exchange for a salary. (S)he needs a salary which will permit him/her (and his/her family) to survive. But concerning the buyer, the purchaser who wishes to use the labour force he/she is buying, things are different. The capitalist purchases something that he/she pays according to its value, and by the same token claims to exploit it. But he/she pretends to exploit it in order to earn from it a *surplus* of value, that is to say a profit, something that can improve the production or his/her wealth. Then, there is an anomaly in the form this exchange takes. If, actually, the worker does not lose anything in this exchange, on the other hand, one cannot say that he or she wins something either. The salary he/she earns should be used in order to reproduce his/her own existence. And if it happens that the salary of the worker is higher than the real needs of his reproduction, the rectification will be effectuated automatically, and the salary will decrease. (Of course, the capitalist does not need to directly decrease the salary; (s)he can intervene on several other connected elements that assure the reproduction of life and can decrease the purchasing power of salaries.)

But in the dynamic of this exchange, it happens that the buyer not only pretends to get back his/her investment, that is to say that he/she doesn’t want to lose anything, but he/she also pretends to increase his/her profit or wealth. But if he/she pretends to increase his/her possessions, his/her wealth, this means that the apparent exchange on an equal basis hides something; it conceals a process that changes the equality to an inequality without violating the apparent legitimacy of the exchange law. What happens then?

We are faced here with a process resting upon three elements or moments: to give, to receive, and to return. If, on the one hand, we say that the donor, that is to say the worker, brings to the job market his/her labour force, his/her body, his/her brain and sells them in order to earn a salary in exchange (a salary that should satisfy his/her needs), on the other hand, what the capitalist returns in the form of salary cannot be compared with what (s)he received from the worker. This is the reason why the exchange on a formal equal basis leads to a form of inequality. Put differently, what the capitalist seizes by paying a salary is not precisely the same thing that is sold by the worker in exchange of a salary. The capitalist purchases something that he/she will exploit at his or her mercy. Here a difference or a division emerges that is very important. A dissociation, i.e. a division, occurs within the concept of the labour force; the labour force entails two aspects: one of them can be referred to what the seller gives in the process of exchange; it concerns the worker and what he/she offers; on the other side, there is the aspect that concerns what is received by the buyer, by the capitalist. It is because of this dissociation that an apparently equal exchange comes to rest upon the form of inequality. It is on that basis that an apparently equal exchange generates profit only on one side.⁹

But this is possible if and only if we add to this description a further element. This exchange takes place within the framework of a power relation, where the seller, i.e. the worker, occupies the position of the dominated individual and the purchaser the dominant position, which enables him/her to let his/her interests prevail. The wage regime can produce its effects only if the worker is placed in the position of a split subject; that is to say that (s)he is master of his/her labour capacity, on the one hand; but, on the other hand, and simultaneously, (s)he can alienate its utilization. This

presupposes that this labour force can be separated from its utilization.

Therefore Marx initiates an incredible break when he introduces in the analysis of the wage system the concept of labour force instead of only speaking of labour. If the seller, i.e. the worker, or employed person alienated his/her work and, by the same token, his/her work was paid according to its value, as the classical economy until David Ricardo sketched out, the capitalist, i.e. the purchaser, would earn nothing. But we should also remark that under those conditions, the exchange would also not take place for the simple reason that it would not imply any interest for the capitalist. But if we presuppose that what the sellers, i.e. the workers, bring, that is to say give or offer, is their *labour force* or the possibility to employ it for a certain time, it happens that what is transmitted or received at the end of the exchange is not exactly the same thing that was brought at the beginning of the exchange. What is received is the possibility to employ the labour force *beyond* its real or actual value. One could also say that the capitalist buys a *promise* of work (that is to say a promise of valorisation). (S)he buys the possibility of getting back a profit by using it. This profit is reserved only for the one (i.e. the capitalist) who bought this right to employment at its value, that is to say at the value of the worker and for the needs of his/her reproduction. But it is not bought at the value *that it can produce*. When the worker accepts to be hired, (s)he undergoes a mysterious transformation: (s)he stops being her/his singular body and becomes a productive subject, a subject bearing a labour force, whose performance, since it refers to social work, is submitted to a communal evaluation. This subject (i.e. the worker transformed into labour force) is, in the genuine meaning of the term, a "subjected" subject.

The labour force we are referring here to is not something already encapsulated in the worker, as if it were inscribed into his or her nature. In the capitalist system, this capacity to work is constantly produced. That is the reason why we can connect Marx' analyses here to Foucault's historical analyses on technologies of power. If the economic take-off of the West began with the techniques that made possible the accumulation of capital, it might perhaps be said that the methods for administering the accumulation of men made possible a political take-off in relation to the traditional, ritual, costly, violent forms of power, which soon fell into disuse and were superseded by a subtle, calculated technology of subjection. In fact, the two processes—the accumulation of men and the accumulation of capital—cannot be separated; it would not have been possible to solve the problem of the accumulation of men without the growth of an apparatus of production capable of both sustaining them and using them; conversely, the techniques that made the cumulative multiplicity of men useful accelerated the accumulation of capital. At a less general level, the technological mutations of the apparatus of production, the division of labour, and the elaboration of the disciplinary techniques sustained an ensemble of very close relations. Each makes the other possible and necessary; each provides a model for the other.¹⁰

The role played by disciplines is at the core of the functioning of a capitalist society. But how shall we understand the function of discipline and also the fact that the worker accepts the condition of such an unequal contract?

Why does the worker give way freely to the conditions of such a strange contract, that seems to be equal, but is only so formally, since only one part wins? What brings him or her to accept it, if the reciprocity is only

apparent? The worker is obliged to accept the inequality of the relationship. At the beginning of the exchange, there is the labour force of the worker, that is to say there is his/her labour force, his/her personal labour force. But once the exchange has been accomplished, one can remark that the personal labour force does not exist anymore in this form. It has become a generic labour force that can be exploited under conditions that are no longer those of an activity pertaining to the individual work, or referring to the capacity of the person effectuating the work. This labour force has become a general productive activity subjected to common norms. The worker ceases to be the person who is and becomes an operator involved in an operation going beyond the limits of his/her own existence. The worker enters the form of social work, or of the work that takes place in the form of social cooperation. In social cooperation, the work of the individual is no longer his/her own work, but "some" generic work that has to be effectuated under conditions that do not depend any more on the individual.

What characterizes the capitalist mode of production is that the labour force is treated as if it were a two-sided reality. It is not the same for the worker or for the capitalist. The secret of the exploitation consists in the fact that the worker remains master of his/her force while he/she steps aside from its utilization, as if its utilization were no longer part of this force and as if this force were independent from him/herself. Here resides also the force of the concept of alienation, which should not be referred to human nature, as if it were human nature that is alienated or lost during the process of production.

So, we can also say that the labour force is invented. It is the result of an associated technical creation.

Marx explains that the worker alienates his/her capacity for labour, his/her creative force, which is subsumed by capital under the appearance of an equal exchange relation: in the process of production, capital puts this creative force to use for itself and pays a price for it independent of the result of the activity of labour. At best, to the conceded price (wage), the worker succeeds in restoring his/her own use value: (s)he responds to the necessity of his/her own reproduction—but even this price must be ceaselessly taken under control. All the rest of the worker's activity is now in the hands of the boss.

But let's go a step further and analyze what is at issue in this question of the productive subject or of labour force. And let us do it from another, yet still connected, standpoint. This concerns the question of exploitation, that is to say the question involved in the use of the word "theft." Marx gives the question of exploitation a very particular form. This involves a radical call into question of the topic of the theory of value.

In the Marxist tradition, the theory of value takes two forms. On the one hand, it is known as the theory of abstract labour. This means that work is the unit present in all commodities, since work is the common substance required in order to produce something. Each form of work is referred to abstract labour. The importance of this approach resides in the fact that it allows one to show that behind each particular form of work there is a global social labour force that can indifferently produce this or that. The Marxist tradition deduces from this approach a second aspect, which is the question of the theory of value orbiting the question of the measure of the value of labour. One can define a unit of simple labour as a basis for measuring each form of labour production. The theory of value becomes

in this connection a law of general balance, allowing for a measure of value by going from the simplest units to the more complex ones. The law of value gives the system a certain degree of rationality.¹¹

However, in Marx the question of the law of value has a different form. One never stops to say that Marx took the theory of value from the classical political economy, from authors like Steuart, Smith, and in particular Ricardo. One thinks that the classical political economy elaborated a theory according to which the value of commodities depends on the socially necessary labour time in order to produce them. One thinks that Marx simply took this theory from the classics without transforming it. But this genealogy is false, because it misunderstands the different use that Marx makes of such a theory.¹² Marx uses the theory of value not in order to clarify how values are transformed into prices or how profit is produced. Marx intends not only to explain how the bourgeois economy functions, but he also wants in particular to show how structural the process of exploitation is in capitalism. Therefore, he introduces into this theory an important discontinuity. In Marx' view, labour, that is the ground of the value in the capitalist system, is labour become abstract; what is exchanged between the capitalist and the worker is not – as the classical economists thought –labour, but labour-force. Once the notion of labour is understood in its abstract form, one can also understand how daily work can be divided into two parts: on the one hand, there is the part (that is the salary), which is paid to the worker; on the other hand, there is a part of which the capitalist takes possession. In this connection, the exploitation becomes structural. Exploitation is the appropriation of other people's work; capitalist accumulation proceeds on that basis. The second implication of this relationship is that the relationship between capitalists and workers, on which surplus-value is created,

is genuinely political. How much work will not be paid is not a question pertaining to the functioning of economy, but it is a *political* question: the power relations between classes decide on these proportions and not the market.

The theory of value takes the form of an antagonism in Marx's account. It is the motor of a constitutional imbalance. In fact, so-called necessary labour is not a fixed quantity, but it depends on the class struggle led by the working class. It is the result of struggles against wage labour. It is the result of the continuous attempt to transform the form of labour in order to remove it from its misery. The law of value must be thought within the more general theory of surplus value. Within the whole capitalist development, this law constantly produces crises: crises are provoked by struggles, by the impossibility to limit the growth of demand (that is to say of the material and immaterial needs of subjects, of their desires, aspirations, affects...).

The first form of the law of value to which I referred, by saying it worked in the Marxist tradition, extinguishes itself for several reasons. The first one is that it presents internal contradictions. The first contradiction is the opposition between simple work and qualified or complex work. The fact is that the second cannot be reduced to a multiplication of simple work, as if simple work were the basis, the unit of measure, starting from which the complex forms of work could also be calculated. The second contradiction comes from the opposition between productive and unproductive work. Productive work is the one producing capital. But this definition cannot be applied anymore, since productive labour is inscribed in the form of social cooperation. The productive character of labour depends on cooperation. The third contradiction resides in the fact that the productive labour of the intellectual labour force

cannot be reduced to the simple sum of simple labour; by the same token it cannot be reduced to social cooperation either, for the simple reason that intellectual and scientific labour includes creativity. We can sum up all of this by saying that if the distinction between productive and unproductive labour applies to manufacturing (to some extent to pre-capitalist forms of production) and becomes aporetic already in the phase of development of capitalism linked to great industry, then this distinction will become absolutely inadequate in post-industrial society. In post-industrial society, intellectual and scientific labour becomes hegemonic. The global labour force, that Marx names the social individual in the *Grundrisse*,¹³ compels capital to a constant reorganization of the exploitation; it compels it to extend its domination in a more global way. However, on the other hand, it is precisely in this process that communism takes shape. Communism springs forth from the intensity of the contradictions that are contained in the concept of world market: at once a moment of maximum capitalist integration and a moment of maximum antagonism. Marx refers to two concepts in order to describe these transformations: he mentions the formal subsumption and the real subsumption of society to capital.¹⁴ But this process should not be interpreted as a linear process towards the greatest level of integration. If the concept of value is conceived as a temporal measure of productivity, the question that can be raised is how the productivity of social labour can be measured. If social labour coincides with the whole time of existence and includes all sectors of society, how could time measure the totality in which it is involved? When the time of existence is entirely the time of production, who measures whom? When exploitation reaches these forms, the production of value can no longer be measured. The law of value can no longer measure the extension of the exploitation; it does not mean that exploitation disappears; on the

contrary, the law of value continues functioning as political law, as order, as command. Capital exercises its command on society through political forms (through bureaucracy, administration, finance, monetary politics). Capital exercises its command on society by controlling communication, desires, affects, and so on. Here, Marx's analyses touch a maximum of intensity and shed light on historical developments in which our own and actual history is trapped. The return to Marx sheds a different light on our present.

Notes

1 Karl Marx, *Grundrisse. Foundations of the Critique of Political Economy*, Penguin Books, London, 1993: Notebook VII, p. 708.

2 Maurizio Lazzarato, *The Making of the Indebted Man. Essay on the Neoliberal Condition*, Semiotext(e), Los Angeles, 2012.

3 Michel Foucault, *La société punitive*, Cours au Collège de France 1972-1973, édition établie par Bernard E. Harcourt, EHESS/Gallimard/Seuil, Paris 2013, p. 14-15, 30, 33.

4 Christian Marazzi, *The Violence of Financial Capitalism*, Semiotext(e), Los Angeles, 2011.

5 On these issues, see A. Negri/M. Hardt, *Multitude. War and Democracy in the Age of Empire*, Penguin Putnam, 2004. Paolo Virno, *A Grammar of Multitude*, Semiotext(e), Los Angeles, 2008.

6 Luciano Gallino, *Il colpo di stato di banche e governi. L'attacco alla democrazia in Europa*, Torino, Einaudi, 2013.

7 Letters also quoted in Antonio Negri, *Marx beyond Marx. Lessons on the Grundrisse*, Autonomedia Pluto, New York, 1991, p. 2. See this work for an in-depth analysis of the whole *Grundrisse* by Marx.

8 It is probably useful to point out that in English and German we can make the distinction between work (*Werk*) and labour (*Arbeit*). The first term would refer to

the result or the product of the labour activity, that is to say the work once it has been accomplished. The second term indicates the process or the operation that brings the accomplished work. The issues involved in the following pages are deeply indebted to the unique analyses developed by Pierre Macherey in his book, *Le Sujet des normes*, Éd. Amsterdam, Paris, 2014, in particular ch.: *Le sujet productif: De Foucault à Marx*, p. 149–212.

9 See Paolo Virno, 'Forza Lavoro', in *Lessico Marxiano*, manifestolibri, Roma, 2008 p 105–116.

10 See Karl Marx, *Capital. Critique of Political Economy*, vol. I, Penguin, London, 1990, chapter XIII. Cf. Michel Foucault, *Discipline and Punish. The Birth of the Prison*, Penguin, London, 1991, section, 3, ch. 3. Also Sandra Mezzadra, *The Topicality of Pre-history. A New Reading of Marx's Analysis of 'So-called Primitive Accumulation'*, in "Rethinking Marxism", 23.3, 2011. See also Sandro Chignola, *Foucault oltre Foucault. Una politica della filosofia*, DeriveApprodi, Roma, 2014, p. 65–70.

11 A. Negri, *Marx beyond Marx*, op. cit., p 151–170.

12 A. Negri, "Crisi della legge del valore-lavoro", in *Lessico marxiano*, op. cit. p. 87–94.

13 *Grundrisse*, Notebook VII, op. cit.

14 See Karl Marx, *Results of the Direct Production Process*, Ch. 6 in MECW 34, 1863.

Dorothee Richter

Thinking about Curatorial Education

Gasthaus zum Bären / Museum Bäregasse
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When I was asked to deliver a concept for Museum Baerengasse / Gasthaus zum Baeren, I saw the opportunity to work in a very experimental way with students of the Postgraduate Programme in Curating in conjunction with the webjournal www.on-curating.org. As we later found out, we also manoeuvred ourselves into a trap in the sense that the university did not see any means of funding this undertaking, and on the other hand we were practically banned from all other funding bodies precisely because we are a part of the university, a dilemma that stayed with us. For extremely experimental endeavours of the kind we developed into, there simply are no funding bodies.

On the other hand we were very grateful for the wonderful space and despite this drawback, we were quite sure that the endeavour could create something new, something important for the Zurich scene, challenging for students, and also important for an international outreach. The drive, the urgency I felt was related to what Jacques Derrida once formulated for a “university without conditions”, a model he positioned against contemporary universities that work hand in hand with industries, be it in connection with technical innovations or, I take the liberty to add, anything that might be called creative industries. Derrida demands: “Consequence of this thesis: such an unconditional resistance could oppose the university to a great number of powers, for example to state powers (and thus to the power of the nation-state and to its phantasm of indivisible sovereignty, which indicates how the university might be in advance not just cosmopolitan, but universal, extending beyond worldwide citizenship and the nation-state in general), to economic powers (to cooperations and to national and international capital), to the powers of the media, ideological, religious, and cultural powers, and so forth – in short, to all the powers that limit democracy to come.”¹

A “democracy to come” is a promising horizon for any programme. To explain the concept, I would like to lay out different trajectories: on the one hand a short description of the formats I had in mind, and on the other hand a reflection on pedagogical elements as understood from the perspective of the theory on ideological state apparatuses developed by Louis Althusser, which in my understanding could be re-interpreted in a differentiated way with Lacanian concepts of the screen/tableau. Both of these trajectories are intrinsically intertwined with a specific attitude in actual encounters. This attitude can be seen in the light of Derrida’s demand for a “university without conditions”, which also demands a very specific attitude on the part of the professor. For Derrida the word ‘profess’, with its Latin origin, means to declare openly, to declare publicly: “The declaration of the one who professes is a performative declaration in some way. It pledges like an act of sworn faith, an oath, a testimony, a manifestation, an attestation, or a promise, a commitment. To profess is to make a pledge while committing to one’s responsibility. To make profession is to declare out loud what one is, what one believes, what one wants to be, while asking another to take one’s word and believe this declaration.”² In this sense I wanted to make my own deep interest in arts and democracy become part of the undertakings at Museum Baerengasse / Gasthaus zum Baeren, but also my deep interest in the potentials of all students as a group, and of each student as an individual entity with his or her knowledge, history, and abilities.

In my own curatorial projects I have long been interested in experimenting with new formats, formats that exhibit a strange tendency to shift from being an office to being a studio, an exhibition space, a project space, a gathering space or a bar. The modern basement of Museum Baerengasse / Gasthaus zum Baeren, with

its relatively large spaces, could be used as a walk-in cinema where short films would be shown in a loop, so visitors could just drop in for a while and leave again. It would also work as a dance floor, as we later discovered. But to explain this, I must introduce the situation at Museum Baerengasse / Gasthaus zum Baeren. When we moved in, it was a strange postmodern building which actually consisted of two buildings that had been moved there from across the street, a distance of about seventy metres. The two medieval buildings were moved because the UBS had undertaken to erect a huge administrative ensemble. They were placed side by side and connected with a modern staircase and a lift—a strange conglomerate of modern and old spaces, or, in short: absolutely postmodern. So the rooms were actually relatively small and also had an intense language of their own, with wood, and with mouldings on the ceiling. There were also huge old ovens still installed in it, left over from a time when the building served as a museum of medieval living conditions, a branch of the Landesmuseum. Not at all a white cube—and, it must be confessed, extremely difficult to work with from a curatorial perspective.

The rooms were narrow and also often too small for our growing public, when we had discussions, talks, or screenings. Before we used the space, the Museum Baerengasse had presented contemporary art exhibitions, and for about two years it has also hosted the Kunsthalle Zurich.

So some of the features of the space did bring with them typical exclusion scenarios of a museum, which invites mainly the white middle class, but without the typical interpellation of a subject that is in a central perspective overview situation and also always on display, which, as Tony Bennett has argued in detail, creates a subject that installs the perspective of being seen inside

and develops all the habitual self-control of a bourgeois citizen.³ Actually, the Museum Baerengasse's spaces had a tendency to hide people; one always had difficulties meeting in the labyrinthine spaces. But the exclusion was a precondition, to which were added, in our case, the preconditions of a university setting (which is unquestionably another scenario of exclusion).

To explain the specific pedagogical understanding that informs our programme, I have always thought that notions of radical democratic pedagogy are interesting and in many ways valuable. Here I refer to Mary Drinkwater's discerning research on pedagogical approaches to which I can relate because I have my background in an academy that offers a wide range of courses in humanistic psychology and political science. Drinkwater based her research on radical educational policy argumentation on John Dewey and Paolo Freire, and she is moreover interested in the agency that could be achieved in a political sense.⁴ She explains what radical educational policy could be and what methods should be used: "Traditional, rational or managerial policy development approaches are generally linear, staged and state controlled or state centred. A radical policy approach, in contrast, recognizes both the complexity and the value of having a broad and diverse group of stakeholders or policy actors acting at many different levels. The use of the metaphor of a policy web (Goldberg, 2006; Joshee, 2008) helps to understand how the policy process is shaped by circulating discourses. Using this metaphor, policy is designed as an ensemble of multiple discourses that interact in a complex web of relationships that enables or constrains social relations. It is a fluid arrangement of discourses existing at a given moment in time, emerging out of the struggle between multiple discourses from multiple voices in a given context."⁵ For the Postgraduate Programme in Curating, the idea of a complex and

diverse group corresponded first of all to the actual students' group, because the students are already working in different fields of art and culture. The programme resides in the department of further education, which means that we have gallerists, a film festival director, a performance festival director, a literature festival director, people who work in art institutions as producers or in art education, and sometimes students with a background in film and often in art history, art and design. We have also students with extremely different cultural backgrounds: about one third are Swiss, but the rest come from Italy, France, Austria, Cuba, Brazil, Canada, the US, the UK, Romania, Serbia, South Africa, Lebanon and Israel. On a second level, the students should be able to apply the idea of diverse groups of stakeholders to the actual working situation of the curator. A curator is always involved in negotiations with artists, production groups and stakeholders in the arts, cultural policy, and the broader society. So the actual formulation of a position in the programme should later be transferrable to other challenges. For the programme and our situation in the Museum Baerengasse / Gasthaus zum Baeren, it is important to keep in mind the "metaphor of a policy web" and, as Drinkwater claims, "Using this metaphor, policy is designed as an ensemble of multiple discourses that interact in a complex web of relationships that enables or constrains social relations."⁶

The concept of a fluid arrangement of discourses existing at a given moment in time appeals to me as a way of sketching our situation as a programme in the Museum Baerengasse. It takes into consideration that ideas and inputs of students as well as of myself and other lecturers in the programme formulated the events we developed. On the other hand, the actual power structures are not ignored. For this reason, for the multiplicity of inputs in the form of screenings, talks

and exhibitions, some of the projects were developed on the basis of concepts presented by myself and other lecturers, sometimes developed for participating students, and others were developed by students (see the names in each project description in our publication in the on-curating book section) and the programme assistant, Mirjam Bayerdörfer. Different stages of professionalization and specific knowledge were thus clearly reflected in the programme. Given the diverse backgrounds and working experiences of the participants, this does not imply a hierarchy of professionalization with lecturers at the top, assistants in the middle, and students at the bottom, but that a multiplicity of abilities and professional qualifications were at stake: there were a lot of people with very different skills and experience involved, whether in exhibition production, short film, working with young students, collecting, programming music events, programming performance, philosophy, etc. In any case, the different sets of knowledge were something I accepted wholeheartedly because I believe that a university setting must allow experiments, failures, fissures, even confusion, and should provide a setting for long-term engagement and project work, and that the latter should emerge out of the struggle between multiple discourses from multiple voices in a given context. So my goal was not to have a perfect programme, but to have an imperfect platform for experiments, but with a specific direction. Taking into consideration that a space such as a university is structured hierarchically, quite in keeping with Johan Galtung's concept of "structural violence", a multiplicity of concepts of subjectivity and creativity were at stake and acknowledged.⁷

To return to the concept of ideological state apparatuses: Louis Althusser argues that every cultural production situates and, in a sense, produces a subject through interpellations.⁸ As some may recall, we made

this claim also for the subject of an exhibition, which is also the addressee of interpellations—the subject is, in a sense, produced by the exhibition, as Wolfgang Kemp diagnosed for some paintings in the space of the political.⁹ Some contemporary theoreticians consider the notion of interpellation too reductionist. Especially cultural studies have taken into consideration the possibilities of accepting a proposed ideological layout, refusing it or challenging it. However, I think this may work on a much deeper level of address and intersubjectivity. Jacques Lacan developed the metaphor of a screen or tableau on which a subject projects multiple “answers” or reactions to the interpellations reaching it from the outside. In the Lacanian conception, a subject is on the one hand already spoken, which means it is placed in a signifying or symbolic chain. A subject is inscribed into this line of descent before its birth and after its death, and this unconsciously influences its development and positioning.¹⁰ In this sense a subject is not at all autonomous.

The ideal of an autonomous subjectivity is based on an illusion, which is developed during the mirror stage. In the mirror stage an imaginary whole subject is constructed, but this subjectivity must be acknowledged from the outside. The small child sees itself as a whole image and reacts jubilantly. For Lacan this is the fundamental structure of subjectivity, which is obviously based on a misconception, because the moment of validation is eluded as well as the actual extreme dependency on other human beings. This is the basis of the imaginary register. To see oneself as the central point of central perspective is illusory in the sense that the other—or, more specifically, an imagined perspective of the other—is sketched by Lacan as another triangle, reversing and overlapping the imaginary triangle of the central perspective. In this construction the subject starts to project itself onto the

imagined position in favour of the person who sees the subject. It multiplies different projections of its image (illusory subjectivity) onto this screen/tableau. To connect this scheme to the more rigid model of Althusser, a subject permanently projects its own subjectivity in relation to an imagined other onto a tableau, where it is seen by the other. In this model, subjectivity is produced in an ongoing process of interpellations and projections, and is in no way fixed and in no way autonomous. This is also why a teacher–student relationship is extremely important, taking into consideration the power relationship Althusser implied in his example of someone being addressed by a policeman.

From my perspective, the fact that the actual hierarchy of the teacher-student relationship permits a moment of equality and acknowledgement in the event of interaction is highly contradictory.¹¹ Jacques Rancière defines equality as being in fundamental opposition to the police order, the limiting power structure of a society. The police order is unable to “respond to the moment of equality of speaking bodies.”¹² For Rancière, equality is produced in a process, in an open set of practices. He thus draws two conclusions: “First, equality is not a state, not a goal that an action may seek to achieve. It is a premise that an action sets out to verify. Second, this set of practices has no particular name. Equality has no visibility of its own. Its premise must be understood in the practices that articulate it, and extricated from its implicitness.”¹³

Rancière’s important deliberations on the ignorant schoolmaster argue in favour of equal intelligence as a precondition for education.¹⁴ Nevertheless, already the term “schoolmaster” alone implies a hierarchy. In these processes the contradiction is preconditioned. So from my perspective a teacher has to be aware of his or her

responsibility; she or he should sense the need to become acquainted with the specific subjective entity, the cultural backgrounds, the skills and abilities, the trajectories and goals of each student. As described by Derrida, a teacher has to do this on the basis of his or her own positioning and own sense of its urgent necessity. What is more, a teacher has to risk an uncontrollable moment of encounter, an encounter in which equality in the sense of being equally valuable is the precondition. This moment could be described as re-cognition, which I strongly believe holds the potential for change. At the same time, curating (and other forms of cultural production) offers the potential to transform an urgency or, in the Lacanian sense, the wish for the “object petit a”, which is best described as a lack, a wanting, a longing. To transfer this longing into some sort of a signifying chain would be what could happen through the “talking cure” as well as by producing culture and art. Naturally, different sign systems as language or art offer different possibilities and trajectories. I hope this short excursus is not understood in a reductive way.

I would like to continue by discussing the promising and inspiring talk entitled “The Subject of Curating”, given by Felix Ensslin at the symposium *Curating: Glittering Myth, Revolutionary Force, Social Symptom?*, in which he set forth in detail pre-figurative structures of curatorial practice and, more specifically, of curating in the university context.¹⁵ The notion “subject” is associated in English on the one hand with subjectivity, and on the other hand with the notion of a specific topic. Thus the word “subject” in Ensslin’s title is left to shift ambiguously back and forth. We are left to consider the influence a subject has on a subject in both directions, without falling into the trap of an actor-network theory, which projects the capacity to act onto things.

In Ensslin’s concept, all empirical tools of curating as specific activities—installing exhibitions, art-historical knowledge, institutional management, organization of networks, connoisseurship, tools of mediation, judging, fundraising and so on—i.e., all the activities with which curating is usually associated, are considered something that comes along with the job. A show is produced because you feel the urgency to make something materialize, to put something on view, to implement a discourse (as a subject, not as a “thing”).

The art academy of the present is based on different models which are all to an extent also present in the contemporary situation. To quote Therry de Duve, these models could be categorized as the academy model, the Bauhaus model and the contemporary model.¹⁶ All of them have different preconceptions of the subject and of creativity. Very briefly, the academy upholds the idea of the artist as a genius who is supposed to be an inspiration for his students; they are supposed to follow his example and learn his techniques through imitation. The students are organized as a group of followers, but they can also compete, initially for his recognition and later for public recognition; on the other hand, the alumni of this specific group would also later on promote each other. (The gender aspect is very clear and does not require further discussion here). The concept of the Bauhaus, which was the leading model only very briefly between the two world wars but still has a lot of influence today, changed the ideology of the genius at work. The new ideology was that of creativity and of intensive work based on industrial production and an interest in new materials. The idea was of a twofold education combining aspects of art and aspects of engineering. In many respects this concept bore resemblance to industrial production and to an intense ideology of work.

The concept referred to by Bailey¹⁷ as contemporary is based on the idea of developing an attitude, which makes it necessary to engage in reading and discussing viewpoints. This practice is based on working together and not on developing singular authorship, and in this context to deconstruct means to question many existing paradigms and formats. What is also important here is the necessity of developing an idea about one's own situation, one's own position, as part of a specific situation at the university, in the arts, and in society as a whole. Students should come out of their training self-empowered; thus the teachers can do no more than serve as examples; they cannot prescribe courses of action or give orders. Our exhibition projects could be assigned to this category. *Is it (Y)ours?*, curated by Damian Jurt and myself, asks who owns the public space and extends this question to a multitude of different contexts, pointing out similarities and differences. "Who owns the public space? How can we formulate in it claims and contradictions? How do alternative utopias develop? And how to transform communities, strategic alliances and movements? How do artists formulate claims to participation? And how do artists intervene in Cape Town, Hong Kong, Bern, Zurich, Berlin, Cairo?" For the exhibition we collaborated with Christian Falsnaes to produce a video on site at the Museum Baerengasse. In the first part we acted with him as a choir to a strange musical, and in the second part we interacted in a performance in which we cut all of his clothes off his body while talking about art, re-enactment, gender, and vulnerability.

The second shared exhibition *Unsettling the Setting. Playing, Plying, Squatting // Operating, Owning, Occupying --- or rather?* was curated by Mirjam Bayerdörfer and myself. We asked artists, theorists, and curators to provide a concept for our somehow uncanny situation at Gasthaus zum Baeren / Museum Baerengasse.

"Around the Paradeplatz in Zurich, money does not grow on trees but instead is buried in the ground. What for? What does it do there? The Museum Bärengasse is located 200 m from Paradeplatz. For whom? What does it do there?" to quote parts of the concept. Our aim was to explore the situation of our project at that location, and we understood this as a starting point for discussions with the students and the public. The last shared project, *Involvement Requires Perception*, invited eleven artist-run spaces to present one work (which could also be a social sculpture) and one manifesto each. Here, two students worked with each art space. This project handed over the actual curatorial tasks and negotiations to the students, and as a result was extremely productive. It showed very divergent approaches to art and social space, and provided a scope for negotiations and discussions. These three programmatic exhibitions can be understood as the backbone of the project, a form of self-reflection and a means of asking questions about the social, architectural, and political situation and how to deal with it. Within this context we provided space and opportunities (although very little money) to realize projects with or without advice. The loose framework for the projects was "Curate Your Context", the request to think about your context and to initiate a programme that would reflect aspects of specific contexts. As you can see from the intense and diverse programme, students of all backgrounds took advantage of the opportunity and realized shows, performances, discussions, music, book launches, etc. The programme was moreover accompanied by a series of talks reflecting on curating and cultural practices.

I am convinced that today one has also to take into consideration all aspects of digitalization, which works as an acceleration tool and as a public space. This is why we have the webjournal www.on-curating.org as a partner for the programme on some issues. Derrida describes

this aspect as follows: "One of the mutations that affect the place and nature of university *travail* is today a certain delocalizing virtualization of space of communication, discussion, publication, archivization. It is not the virtualization that is absolutely novel in its structure, for as soon as there is a trace, there is also some virtualization; it is the 'abc' of deconstruction. What is new, quantitatively, is the acceleration of the rhythm, the extent and powers of capitalization of such virtuality. Hence the necessity to rethink the concepts of the possible and the impossible. This new technical 'stage' of virtualization (computerization, digitalization, virtually immediate worldwide-ization of readability, tele-work, and so forth) destabilizes, as we well know, the university habitat. It upsets the university's topology, disturbs everything that organizes the places defining it, namely, the territory of its fields and its disciplinary frontiers as well as its places of discussion, its field of battle, its Kampfplatz, its theoretical battle-field – and the communitary structure of its 'campus'."¹⁸ We are interested in this new topology of the university, in knowledge production as a will to know changes. At this stage we would like to make our endeavours and shared efforts available to a larger public, a public space which is, as stated by Derrida, a field of competition, a struggle for visibility, but on the other hand also a democratic tool, which opens up to people from far away. As stated by Peter Weibel,¹⁹ the digital media change any notion of distance. They also change our senses, our human condition as such. For us, the students and lecturers of the programme, the web-journal www.on-curating.org holds the promise to be not just a second-rate consumer of thoughts, but of producing knowledge about curating alongside temporary projects in space. Again, this is another opportunity of self-empowerment for students and alumni to materialize their urgencies.

Notes

- 1 Jacques Derrida, "The Future of the Profession or the University without Condition (thanks to the 'Humanities', What Could Take Place Tomorrow)," in Tom Cohen, ed., *Jacques Derrida and the Humanities: A Critical Reader* (Cambridge: Cambridge University Press, 2002), p. 26.
- 2 Derrida 2002 (see note 1), pp. 31–32.
- 3 Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (London, New York: Routledge, 1995)
- 4 John Dewey, *Experience & Education*. Kappa Delta Pi Lecture Series, 1938; Paulo Freire, *Pedagogy of Freedom: Ethics, Democracy and Civic Courage* (MA: Rowman & Littlefield, 1998); Paulo Freire, *Pedagogy of the Oppressed* (Rio de Janeiro: Paz e Terra, 1975); D. Fuller, K. Fitzgerald and J. S. Lee, "The Case of Multiple Measures", *Association for Supervision, Curriculum Development*, Winter, 2008 (52).
- 5 Mary Drinkwater, "Radical Educational Policy: Critical democratic pedagogy and the reinfusion of the arts in secondary schools, art and education", <http://www.artandeducation.net/paper/radical-educational-policy-critical-democratic-pedagogy-and-the-reinfusion-of-the-arts-in-secondary-schools/> (accessed 5 April 2015).
- 6 Drinkwater 2015 (see footnote 5).
- 7 Johan Galtung, *Strukturelle Gewalt Beiträge zur Friedens- und Konfliktforschung*, (Berlin, Leipzig. Rowohlt 1988).
- 8 Louis Althusser, *Ideological State Apparatuses* (London: Verso, 2008).1989, pp. 61–102.
- 9 Dorothee Richter, Sigrid Schade, »Ausstellungs-Display, Reflexionen zu einem Züricher Forschungsprojekt«, in Paolo Bianchi (Guest ed.), *Kunstforum International, Das Neue Ausstellen*, Bd.186 Juni-Juli 2007, Ruppichterorth 2007.
- 10 See Dylan Evans, *Dictionary of Lacanian Psychoanalysis* (Routledge, 1998), p.187.

11 I am not deeply familiar with Maude Manoni's pedagogical concepts, which she derived from Lancaian theory.

12 Jacques Rancière, "Gibt es eine politische Philosophie?", in Badiou et al., eds., *Politik der Wahrheit* (Vienna, 1997), pp. 64–93. Available online at <<http://www.episteme.de/htmls/Ranciere-politische-Philosophie.html>> (accessed 6 November 2011), p. 4.

13 *Ibid.*, p. 5.

14 Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (original title *Le Maître ignorant: Cinq leçons sur l'émancipation intellectuelle*, published in 1987).

15 See as video the talk by Felix Ensslin, "The Subject of Curating" at the symposium *Curating: Glittering Myth, Revolutionary Force, Social Symptom?*, Zurich University of the Arts, 2014, <http://www.curating.org/index.php/talks/glittering-myths-felix-ensslin> (accessed March 2015).

16 Thierry de Duve, "When Form Has Become Attitude – And Beyond," in *The Artist and the Academy: Issues in Fine Art Education and the Wider Cultural Context*, ed. Stephen Foster and Nicholas de Ville (Southampton, UK: John Hansard Gallery, University of Southampton, 1994), pp. 23-40.

17 Stuart Bailey, 'Towards a Critical Faculty', Dot Dot Dot, 2006 <, <http://www.dextersinister.org/MEDIA/PDF/criticalfaculty.pdf>> (accessed 20 April 2015).

18 Derrida 2002 (see note 1), p. 31.

19 Peter Weibel, *Ortlosigkeit und Bilderfülle*, Talk at Felix Burda Memorial Lectures, Iconic Turn, 23rd Aug. 2012, starting at 46:05, <https://www.youtube.com/watch?v=5llpNADoqYM> (accessed 20 April 2015).

Programme

Gasthaus zum Bären /
Museum Bäregasse
January 2014–March 2015

Open Curating Studio
Events, Discussions, Screenings,
Performances, Talks, Meetings

directed by Dorothee Richter
assistant curator: Mirjam Bayerdörfer
and the Postgraduate Programme
in Curating (www.curating.org)

and the Webjournal
www.on-curating.org

10 January 2014, 6pm – FILM COMPILATION

Eichelmann, Faiers & Rust: “Do you really want it so much?” ... More!”

The arts—an ideological field which we wanted to play with consciously. The two following films therefore set a tone for programming Gasthaus zum Bären / Museum Bäregasse:

“The cinematic projection of the museum and gallery can be characterized by its ability to function as a transformative space. This process operates within films which only fleetingly visit these institutions as cultural signifiers of backdrops along with other similar spaces, as well as productions which situate substantial sections of their action within the museum or gallery. [...] In

sequence after sequence, the museum’s ideological structures are distorted or shattered during their cinematic manifestations.”

(Jonathan Faiers)





10 January 2014, 6pm – FILM

Oliver Ressler: Take the Square

The emergence of the movements of the squares and the Occupy movement in 2011 can be seen as a reaction by people who opposed and began to fight the massive increase in social inequality and the dismantling of democracy in times of global financial and economic crisis. The movements of the squares are non-hierarchical and reject representation; direct democracy shapes their activities. The occupation of public places serves as a catalyst to develop demonstrations, general strikes, meetings and working groups around different focal points. Successful site occupations in one place often inspire occupations in other cities, without a linear relationship.

The film *Take the Square* is based on discussions conducted with activists from 15M in Madrid, the Syntagma Square movement in Athens, and Occupy Wall Street in New York.

Re-enacting the format of the working groups of the protest movements, four to six activists talk with each other as a group in front of a camera. The discussions cover issues of organization, horizontal decision-making processes, the importance and function of occupying public spaces and how social change can occur. The films were shot in the spring of 2012 in those places used by the movements of the squares for meetings and working groups: the Plaza de Pontejos, a quiet square in the immediate vicinity of the central Puerta del Sol in Madrid; at Plaza de la Corrala, a meeting place for the neighborhood assemblies of Lavapiés in Madrid; in Syntagma Square, the central assembly and demonstration point in front of the Parliament in Athens; and in Central Park in New York, where Occupy Wall Street held the “Spring Awakening 2012”.



10 January 2014, 7pm – TALK/CURATORIAL PRACTICE

Raphael Gygax: Drama, Dance, Art

The lecture has presented a series of exhibitions (a.o. Marvin Gaye Chetwynd, Christoph Schlingensiefel, Sacré 101) which thematize the interference of different art fields (drama or dance) and the “representation of performance” in the exhibition space. One focus of the lecture was the project *Of those who will survive* (2008, curated together with Sibylle Berg) at the Schauspielhaus Zürich which took as a starting point the interest in working together with three visual artists and three authors, and respectively with their texts, thus forming an entity within the theatre space.



17 January 2014, 7pm – TALK/CURATORIAL PRACTICE

Silvia Simoncelli: How is the city an issue for art? Milan, for example

Artistic projects in the public sphere can produce what Rancière defines as an “emancipated spectator”, who could in turn become an “emancipated citizen” as well. The strategies involving art practices in the merging of social and artistic discourse are extremely diverse. Institutional critique can turn the identity of an art institution upside down, as in the case of Martha Rosler’s exhibition *If You Lived Here ...* held in 1988–91 at the Dia Art Foundation in New York. Art centres are conceived as part community centre, part laboratory with less need for established showroom functions, as in the case of the practices associated with New Institutionalism, or they dissolve within the larger framework of associations working in a difficult neighbourhood. Urban dynamics can be a field for testing the ability of art projects to respond to the cultural and civil needs of communities. And show how art, too, has its right to the city. The talk presented a series of practices of art in public space that engage specifically with processes of gentrification, with a special focus on the city of Milan.



21 January 2014, 10 am – PRODUCTION

Constructing an Exhibition Display with Architect Urs Egg

Urs Egg (URS EGG /UNDEND ARCHITEKTUR AG) designed a surprising exhibition display for us; the cubes, (also called Babuschkas) can be enclosed within one another, or unfolded into bigger and smaller cubes. They can be used as a table, shelf, pedestal, bar, stool, also as a display which fills like a landscape the different spaces of Gasthaus zum Bären / Museum Bäregasse. We constructed them together in the basement.



31 January 2014, 7pm – EXHIBITION

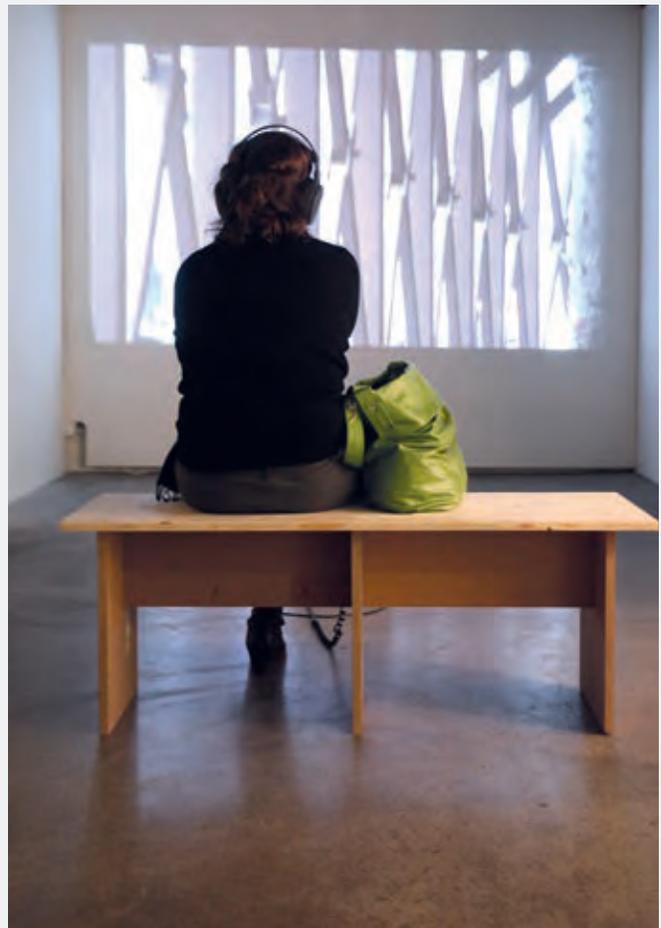
Mieke Bal & Michelle Williams Gamaker and Vera Frenkel

MADAME B. EXPLORATIONS IN EMOTIONAL CAPITALISM
by Mieke Bal and Michelle Williams.

The project explores the unspeakable but tenacious remnants of romantic sensibility that still hold women back today, combined with the emotional tentacles of capitalism that bring families to bankruptcy. Inspired by Flaubert's 1856 masterpiece *Madame Bovary*, they did examine the unspoken cultural politics of the cultivation of craving. In this project, they aim to highlight what contemporary culture still silences.

ONCE NEAR WATER: Notes from the Scaffolding Archive
by Vera Frenkel is a work about a city cut off from its lake and in trouble, where ubiquitous scaffolding serves as a metaphor for both inspiration and loss.

Vera Frenkel's video-photo-text installation *The Blue Train*, inspired by images in the Black Star Archive and the Werner Wolff Fonds at Ryerson University, centres on a key phase of the journey of escape taken by the artist's mother at the outbreak of World War II. The exhibition took place in conjunction with a symposium organized by the Institute for Cultural Studies in the Arts, Zurich University of the Arts.
Text by Sigrid Schade





21 February 2014, 7pm – TALK/CURATORIAL PRACTICE

Tom Trevor: Institutional Clinique–On Recuperation

In general usage the word recuperation means the return to normal health after illness, but in a sociological sense it refers specifically to the process by which radical ideas and subversive practices become neutralized and co-opted back into mainstream culture. The Situationist Guy Debord used this term to describe the way in which bourgeois society actively feeds off the energy of dissent, repackaging the spectacle of counter-culture as a commodity for everyday consumption. The “social body” quickly absorbs such troublesome activity, building up its resistance to cultural pathogens. Curator and writer Tom Trevor reflected on the recent history of “institutional critique” and the future of the self-critical art institution.

Tom Trevor is an independent curator and writer. Until November 2013 he was the director of Arnolfini (2005–13), the centre for contemporary arts in Bristol, UK.



21 February 2014, 9pm – MEETING AND TALKING

Zurich artists meet with young curators

We invited a number of the interesting young Zurich artists to meet young international curating students over a beer and a buffet. Getting to know each other, talking and having a good time in informal meetings.



Mirjam Varadinis: Zero Performance–The Fragile Beauty of Crisis

Mirjam Varadinis, curator at Kunsthaus Zurich, was invited to curate a large special project for the last Moscow Biennale (September 2013). The starting point for her project was a reflection on the double meaning of the word “performance” – a term that is used both in the artistic and economic contexts.

While for many years a persisting belief in endless economic growth and increasing performance was the dominant paradigm, the recent economic crisis made the failure of this neoliberal system evident and created – or better is creating – a moment of “zero performance” in wide areas of Europe. While this “zero performance” has existential consequences for many people, it also offers an opportunity to reflect on alternative methods that escape and break with the capitalist logics of efficiency and the pressure of constant production. Time has become one of the most precious goods today. Moments of pause or non-performance are not only extinct but considered improper in working life. The exhibition *Zero Performance – The Fragile Beauty of Crisis* explored the creative potential of this moment of non-productivity or “zero” performance, linking it on the one hand to the economic crisis we are experiencing and on the other hand to Mladen Stilinovic’s “Praise of Laziness”, a manifesto the artist wrote in 1993 to reflect on questions of artistic production and the differences between Eastern and Western artists.



Elke Krasny: On Epistemology and Historiography–Critical Curatorial Feminist Practice

In this lecture Elke Krasny explored the alignments and contradictions constituting the relationships between epistemology and historiography. Artist Suzanne Lacy's International Dinner Party Event was her point of departure. In 1979, a simultaneous world-wide dinner happened on the eve of Judy Chicago's *Dinner Party* exhibition at the San Francisco Museum of Modern Art. Lacy and Linda Pruess mailed thousands of postcards inviting women from around the world to participate in the art project. Over 2,000 women responded. They were invited to host dinners on the same evening that would honour a woman in their own region. At each dinner, women collectively drafted a statement and sent it via telegram to SF MOMA, where their dinner was marked by Lacy on a map of the world.

Using Gilles Deleuze's reflections on the relationships between theory and practice from a transcript of a 1972 conversation with Michel Foucault on "intellectuals and power", Krasny worked through the relationships between epistemology and historiography. Deleuze said: "Practice is a set of relays from one theoretical point to another, and theory is a relay from one practice to another. No theory can develop without eventually encountering a wall, and practice is necessary for piercing this wall." Critical curatorial feminist practice, understood as a method of knowledge production combining critical spatial practice and feminist theory, disturbs the hegemonic relationships between epistemology and historiography. This can be worked through from theoretical positions on the theory-practice relationships.

She gave an overview of current theoretical positions, methods and strategies in use to construct, write, curate, and work toward a feminist historiography of curation. She went on to show how her own curatorial and constellational reading of the elements constituting Suzanne Lacy's *International Dinner Party* opens

up new trajectories for a critical theorization of the relationships between epistemology and historiography. As a follow-up to Elke's inspiring lecture, students of the MAS in Curating hosted a new women's dinner party at Gasthaus zum Bären in Zurich! It was organised by Eleanora Stassi.



13 March 2014, 6:30pm – EXHIBITION

Is it (Y)ours?

13 March–5 April 2014

Curators:

Damian Jurt, Dorothee Richter, Hong Kong Inserts
Patrick Mueller

Artists:

Fabian Chiquet, Clément Cogitore, Ellen Pau, Cai Fei,
Christian Falsnaes, Tang Kwok Hin, Marianne Halter /
Mario Marchisella, MAP Office, Cédric Maridet,
Anne-Julie Raccoursier, RELAX

Who owns the public space? How can we formulate claims and contradictions in it? How do alternative utopias develop? And how can communities, strategic alliances and movements transform? How do artists formulate claims to participation? And how do artists intervene in Cape Town, Hong Kong, Bern, Zurich, Berlin, Cairo?

There are circumstances that do not tolerate social and political procrastination. They bring people together for a rally in the public or digital space. People, gathering for a demonstration, are driven by an energy characterized by a mixture of optimism, demand, movement and persistence. Depending on the intensity and urgency, they have a positive celebratory character or a disturbing driven one. The location of the rally in the public space is thus also addressed and explored as an area of appropriation. The digital space is similarly the medium and means of communication that co-produces spatial practices. Music and sound was a shared element of the artistic contributions.

For this exhibition the Postgraduate Programme in Curating produced a video with artist Christian Falsnaes.

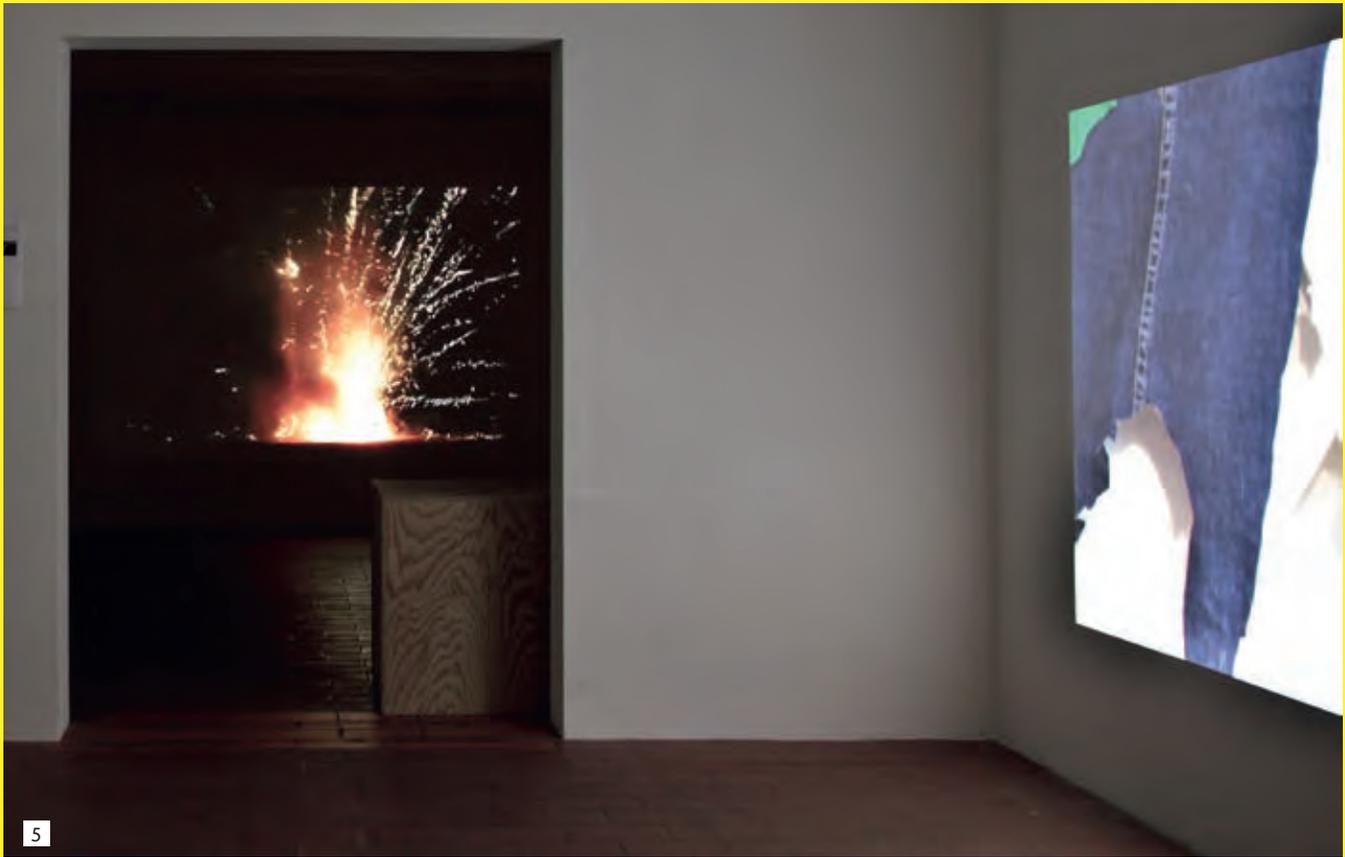
Captions

- 1 Video Production with Christian Falsnaes and students of the Postgraduate Programme in Curating, (now nominated for Preis der Nationalgalerie Berlin, exhibition at Hamburger Bahnhof Berlin)
- 2 Marianne Halter / Mario Marchisella
- 3 below: Anne-Julie Raccoursier and Tang Kwok Hin
- 4 RELAX
- 5 Clément Cogitore (left), Christian Falsnaes (right)
- 6 Cédric Maridet
- 7 MAP Office / Laurent Gutierrez, Valérie Portefaix











19 March 2014, 6:30pm – DISCUSSION

Being with / the Other

Organized by Nkule Mabaso and Ashraf Osman as part of *Curating Your Context*.

Each country has its own peculiar brand of identity and other politics, yet “culture” is multilayered and always hybrid and all “cultural” identifications are imaginary, especially so in the digital age. The discussion revolved around how individual practices approach the question of how societal, cultural, political, social, urban and architectural contexts and forms in their work are researched and discovered and then how their positions are presented to the public.

Additionally, *Curating your Context* sees a central task in the initiation of context-related work: What is the context? How is it approached? What does it mean to work with relationships with a specific context? How are neighbouring communities integrated and where and what form do works take?

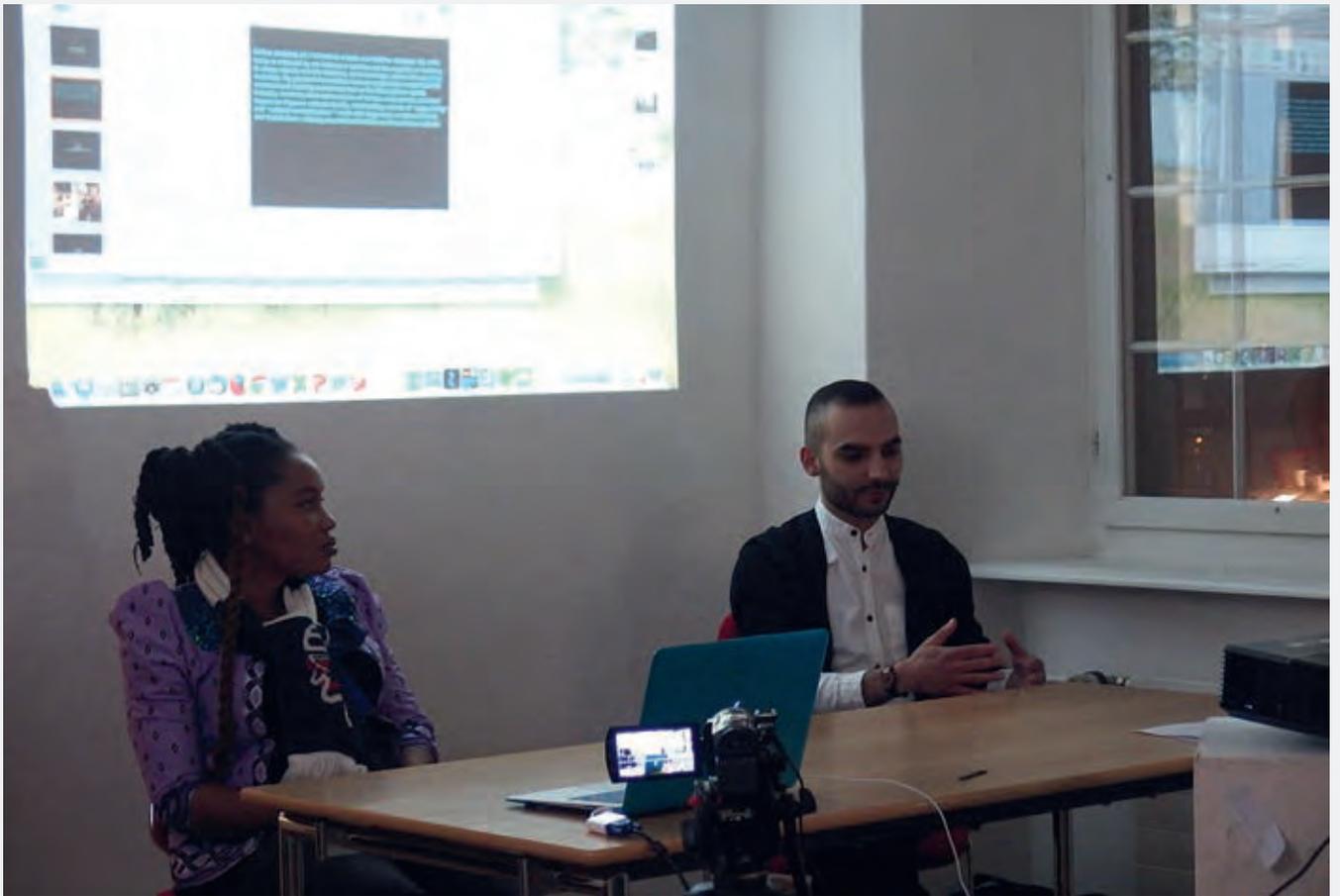
Panel:

RAYELLE NIEMANN, Zurich, works as a freelance curator, writer and artist. Her projects revolve around research on social phenomena and spaces/places created by and provided for the human being, and the resulting reciprocal influences and effects. From 2003 to 2012 she was based in Cairo. Projects took her to Jordan, Lebanon, Palestine and Syria. With Erik Dettwiler she has co-curated www.citysharing.ch since 2008.

ALAA ABU ASAD is a Palestinian artist who had at that time a residency at Gästetelier Krone in Aarau. His photo and video work focuses on themes of otherness, sexuality and politics.

PIERRE FOUICHE is a Cape Town-based artist, whose employment of portraiture, the languorous gaze, and domestic photography intersect with desire and constitute examples of the subtle and poetic side of queer representation.

VICTORIA UDONDIAN originally from Nigeria, trained as a tailor and fashion designer. Her work today is informed by her interest in textiles, in the capacity of clothing to shape identity, and in the histories and tacit meanings woven into everyday materials.



28 March 2014, 7pm – PERFORMANCE

Ben Patterson: Dr. Ben's Fluxus Medicine Show

To celebrate Ben Pattersons (b. 1934) eightieth birthday, Dr. Ben (aka Ben Patterson) took his Fluxus parody of an old-fashioned Medicine Show on tour to numerous venues in Europe in the spring of 2014. This Medicine Show was self-contained and travelled from venue to venue by car, accompanied by Wolfgang Traeger, photo-journalist. The photo-documentation of this tour was exhibited at the end of the tour at the Nassauischer Kunstverein, Wiesbaden. To warm up the audience, a video of Fluxus activities was shown.

Dr. Ben began by giving a PowerPoint presentation explaining how the brain functions and how blockages and faulty neuron connections could be the cause of problems for people who have difficulties understanding and appreciating contemporary art. Individuals in the audience who believed that they had problems understanding and appreciating contemporary art were invited to the stage to have a "brain scan" while watching a Fluxus performance.

This "brain scan" was analyzed by a computer running a special "diagnostic programme", and a printout was produced, identifying "blockages and faulty connections".

Dr. Ben consulted with the "patient" about these problems and prescribes one or more of six different "Fluxus elixirs", each designed to cure a specific problem and/or flush out general "synaptic pollution". Of course, these "Fluxus elixirs" were also available for purchase on the spot. A special "six-pack" (signed multiple) with a "lifetime, cure-all guarantee" could also be purchased at the event.

The event was part of *Curating Your Context*.



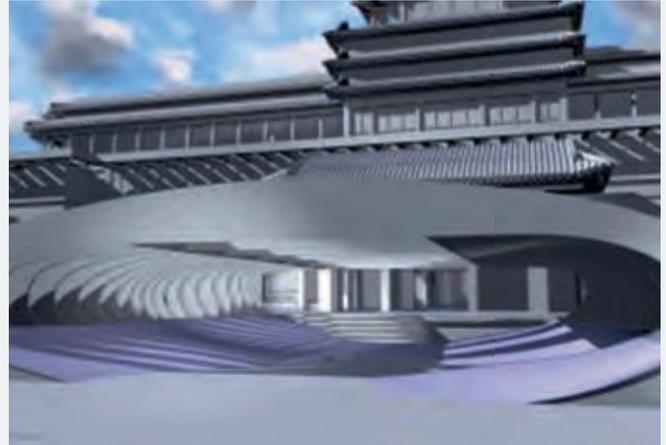
Marianne Burki: Curating as an Art Foundation?

From the exhibition *Synthetic Times* in Beijing to the Kochi Biennale.

When Marianne Burki started her job at the Swiss Arts Council, many, if not everybody, asked her if she wouldn't miss curating. The question, she understood, implied that art funding is not inspired, if not to say boring and purely administrative. Today she would still say: I used to work as a curator before this job, seeing the profession of the curator in the definition: somebody who conceives and produces exhibitions.

So if she talks about curating today, it is in a much larger sense of a professional activity. The main questions are rather critical: how much curating should an arts council do? How much influence does an arts council have on curators' choices? And what are the perfect parameters set by funders on curating? She explored a few very different examples of varied activities in which she was involved, in China, India and Poland.

Marianne Burki, Head of Visual Arts, Pro Helvetia, Swiss Arts Council.



10 April 2014, 5pm – BOOK LAUNCH/EXHIBITION

Francisco Paco Carrascosa: Johnnie Walker on the Beach

Curated by Mirjam Bayerdörfer

The grey facade of a faceless house, an open window, a man in a bathrobe standing on the balcony in front of it and talking on the phone. This scene, photographed in Japan in October 2008, formed the point of departure for Francisco Paco Carrascosa's photo project *Johnnie Walker on the Beach*, which he carried out over several years. In it the artist/photographer (b. Valencia 1958, lives in Zurich) sought out situations in which people felt unobserved, niches of private, everyday space in the public in various countries. The workgroup included still lifes and series of narrative scenes: people, animals and things follow a chronological order structured by places and seasons. For the photographer the work was an homage to the "observation of the observer" and the film blow-up. Carrascosa plays with the digital zoom and the shutter release delay function of his consumer camera, with the "blind moment", and makes overlooked moments visible. A look at the private realm that differs significantly from the tabloid style of the paparazzi and the ostentation common to the social media. This photographic panopticon fills five carefully designed volumes, printed in small editions, numbered and signed by the artist. A visual feast.

5 volumes of 528 pp. each, 2,640 colour illus.,
1 booklet b/w (32 pp.), 14.8 x 22 cm,
softcover in slipcase

Photographs: Francisco Paco Carrascosa

Editor: Irene Jost

Design: Emanuel Tschumi

Texts: Matthias Oberli, Caroline Morpeth; Urs Stahel
Verlag für moderne Kunst Nürnberg

Further information:

DE: <http://www.paco-carrascosa.ch/de/johnnie-walker-on-the-beach.html>

EN: <http://www.paco-carrascosa.ch/en/johnnie-walker-on-the-beach.html>











11 April 2014, 7pm – TALK/CURATORIAL THEORY

Sabine Gebhardt Fink: On Performance

During the 1990s and 2000s, several simplifying concepts of aliveness and representation were formulated in the field of performance art. Some of those problems stem from the idea of “Ereignis” related to historical positions of performance art and the neglect of the role of the documentary in live productions. During the workshop, Sabine Gebhardt Fink analyzed paradigmatic positions of performance art today and discussed theoretical positions in the field. Based on cultural analysis and a so-called close reading of texts, she discussed the existing “Bilder- und Gedanken-repertoires” (after Schade/Wenk) in artistic and theoretical production between performativity and performance.



16 April 2014, 6:30pm – TALK

Gabi Ngcobo: “I’ve got your back / Watch your back!”

Organized by Nkule Mabaso as part of the project *Curating Your Context*.

Gabi Ngcobo (see image on the right) is an artist, curator and educator based in Johannesburg. Ngcobo has collaboratively and independently designed projects in South Africa and internationally. In 2011 she curated *DON'T/PANIC*, an exhibition that coincided with the 17th UN Global Summit on Climate Change (COP17) in Durban. She was the first POOL Curatorial Fellow, and her exhibition *some a little sooner, some a little later* was staged at the Zurich POOL/LUMA Westbau space from June to September 2013. As a co-founder of the Center for Historical Reenactments (CHR), a project based in Johannesburg, Ngcobo curated *PASS-AGES: references & footnotes* at the old Pass Office in Johannesburg and contributed to the two-year project *Xenoglossia*, a research project, culminating in two projects: *After-after Tears* in New York and *Xenoglossia, the Exhibition* in Johannesburg in 2013. Ngcobo is a graduate of the Center for Curatorial Studies, Bard College, New York. She is faculty member at the Wits School of Arts, Fine Arts Division in Johannesburg.



23 April 2014, 7:30 pm – FILM PROGRAMME

Urban Research

Urban Research is a film and video programme curated since 2006 by Klaus W. Eisenlohr during the Berlin International Directors' Lounge festival. Urban Research encompasses explorations of public space, reports on conditions of urban life and interventions in the urban sphere realized by international film and video artists using experimental, documentary, abstract or fictive forms. The Zurich edition was co-curated by Klaus W. Eisenlohr and Eleonora Stassi.

The screening was accompanied by a talk on the transdisciplinary perspectives of urban research.

Films by Marina Chernikova, Sirin Bahar Demirel, Jeymer Gamboa, Sharon Horodi/ Cheb Kammerer, Anna Okrasko, Monika Rechsteiner.
See: uresearch.tumblr.com.





Exercises with San Keller and students: Das Museum is bad for Paradeplatz

With students from the performance and intervention module taught by San Keller, Chair of Architecture and Art, Karin Sander, D-ARCH, ETH Zurich

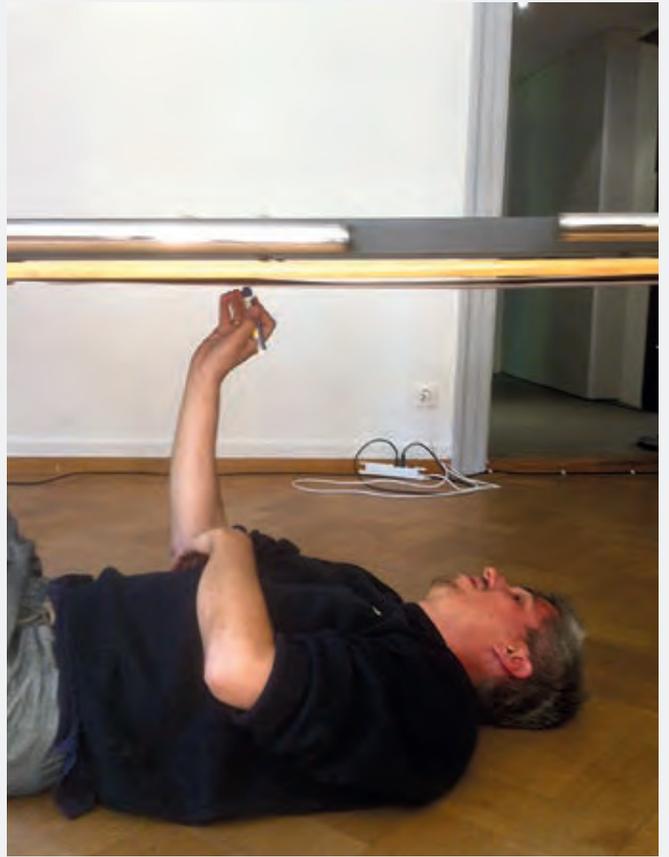
Curated by Merly Knörle within the framework of the Postgraduate Programme in Curating, Zurich University of the Arts, *Curating Your Context*.

Das Museum is bad for Paradeplatz was the title of the exercises to be carried out by students of the performance and intervention module taught by the Swiss concept and action artist San Keller with visitors. The presentation took place within the framework of *Curating Your Context*, an interdisciplinary exhibition and research programme of the master's course in curating.

“By way of the body and language, the human being sends messages to his surroundings. The performance of everyday activities is an attempt to raise an awareness of the broadcasting and reception of those messages.” These sentences can be read on the internet page of the performance and intervention elective of the Zurich ETH. San Keller's ETH students learn to deal performatively with built space in an endeavour to do justice to the demand for societal efficacy. In the historical interiors of the Museum Bäregasse, they showed how a unique form of aesthetic exploration of the present can be created with the body and movement as the sole media. In the process, they directly addressed the viewers, inviting them to become an active part of the experiment.

The project made reference to the history of the municipal building Museum Bäregasse (former inn Gasthaus zum Bären, seventeenth century), in particular to its historical relocation and the reasons for the same, and to its purpose in its present paradoxical geographic location directly on Paradeplatz. The Schweizerische

Bankverein, now UBS, opened its head office in Zurich in 1972, choosing the present-day Paradeplatz as its location. In conjunction with the construction of the bank's office building, the entire area was refurbished and the former “Gasthaus zum Bären” and other historically valuable houses were shifted 65 metres to the west, to the other side of Talstrasse. The title *Das Museum is bad for Paradeplatz* is perhaps no coincidence, nor is it a linguistic error or slip of the tongue. It was created in the framework of a game of “Postman” during a brainstorming session held by the students. Translation: Judith Rosenthal





25 April 2014, 6pm – EXHIBITION

Lucas Herzig: Ich sprang nur über Gräbelein und fand kein einzig Schweizerlein

Lucas Herzig, a young Swiss-Italian artist, developed a site-specific installation at Museum Bäregasse revolving around reflections on topics of context and identity. The play with the concept of time and space was at the basis of the blend between projections of past and present. The historical context in which we live is created out of the expectation of a collective awareness, originator of our identity. A hybrid of ancient local waste material and both historical as well as physical reinterpretations of the architectural context constituted by the Museum Bäregasse, once part of the Landesmuseum, were the starting points for thoughts on the space and community contexts as generators of identity.

Curated by Kate Lasikowski in the realm of *Curating Your Context*.



25 April 2014, 6:30 pm – TALK & FILM PROGRAMME

Culture Loops Film Programme with artist Amir Yatziv and Artist Talk

Curated by Dina Yakerson & Gili Zaidman

Tales and memories passed between us by means of social codes, body gestures, insignificant details and myths – all part of a cultural heritage which inevitably shapes our (self) identity. Using documentation, interviews and digital manipulation, different artists took on the role of an anthropologist, an “outsider” penetrating and re-interpreting historical events and the affirmation of cultural attributes. This was an opportunity to examine myths, rituals, stereotypes and the inner paradoxes they implement.



Screening: *Antipodes* (30'00 mins.) by Amir Yatziv

Artist talk with artist Amir Yatziv and curators
Dina Yakerson and Gili Zaidman

Screening: *Ninka's Institute for Democracy*
by Lisa Biedlingmaier (09'50 mins.)

Calculating the Price of Exile by Nino Biniashvili
(03'00 mins.)

Soap Grenade by Shahar Marcus (02'49 mins.)

Nocturnal Arabesque by Pola Sieverding (03'44 mins.)

Watermelons under the Bed by Dor Guez (08'00 mins.)

Screening: *Externsteine* by Keren Russo (44'00 mins.)



26 April 2014, 8pm – SLEEPOVER

Sleep with a Curator

Sleep with a Curator (#3, Giovanni Carmine),
Kunsthalle Zurich, 2014
A series of public sleepovers with a curator.

The third edition of *Sleep with a Curator* with curator Giovanni Carmine did not take place at Gasthaus zum Bären, Bäregasse 20–22, Zurich. Because of insurance issues we had to move it to Kunsthalle Zürich, a kind offer from Beatrix Ruf. It started on Saturday, 26 April 2014 at 8 pm and ended on Sunday, 27 April 2014 with breakfast. Everybody brought his or her own sleeping

bag and air mattress. Hosted and funded by Rosalie Schweiker and Maria Guggenbichler. With special thanks to Mirjam Bayerdörfer and San Keller.

Photo credits: Rosalie Schweiker and Maria Guggenbichler:



28 April–8 May 2014 – WORKSHOPS

Preparing an Exhibition by Connecting Spaces

Curated by Patrick Müller and team.

Two physical spaces formed – one curated in Zurich, the other in Hong Kong – the basis for creative collaboration and exchange.

Connecting Spaces brings together two otherwise separate spaces, each based in a concrete locality. This particular spatial and media constellation serves to establish and test different artistic and educational settings. It also allows project groups and ventures to exchange ideas across geographical and cultural boundaries. Besides its infrastructural function, *The Tunnel* is porous and thus enables transdisciplinary and transcultural observation.

The spaces and tunnel are tools for producing questions related to local urban realities and their corresponding local creative scenes. They are also stages on which the affiliated projects can explore such questions and interrelate with one another.

Connecting Space Hong Kong is located at North Point, Fort Street 18–20, Hong Kong, opened in March 2014. Curated by Nuria Krämer and team.

Connecting Space Zurich is located in the old town at Bäregasse 22, on the premises of Museum Bäregasse (in association with On-Curating); opened in February 2014. Images taken at one of the ongoing workshops.



30 April 2014, 6pm – EXHIBITION

What We See & Make Seen

Works by Jahaj Bleta, Vera Buck, Sandra Bühler, Cherry Cheng Mei Lun, Felicia Eisenring, Rahel Erny, Brandon Farnsworth, Gabriel Flückiger, Magnhild Fossum, Katja Gläss, Simon Grab, Denis Handschin, Jyoti Kapur, Marc Latzel, Harry Leung Ho Yin, Patricia Nocon, Katherine Patiño Miranda, Anna Rubi, Lukka Shiyu Gao, Ami Tsang Tsz Hei, Alfred Vorster, André Willimann, Mahroo Movahedi Sichani

Inserts by Frank TANG Kai You and from the Talking Sites workshop in Bangalore, from The Chinese University of Hong Kong, Department of Fine Arts, and Zurich University of the Arts, Master Fine Arts and Master Transdisciplinary Studies

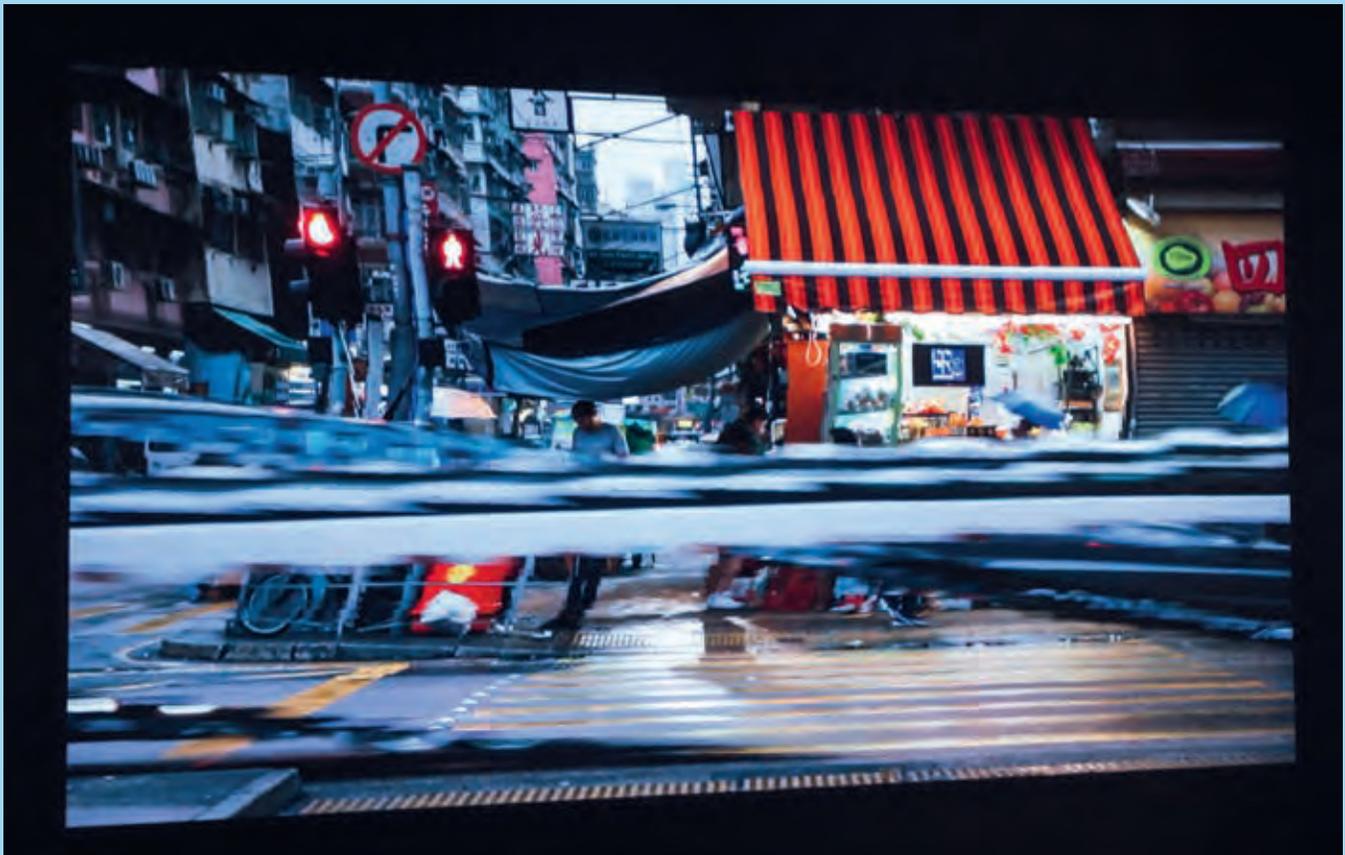
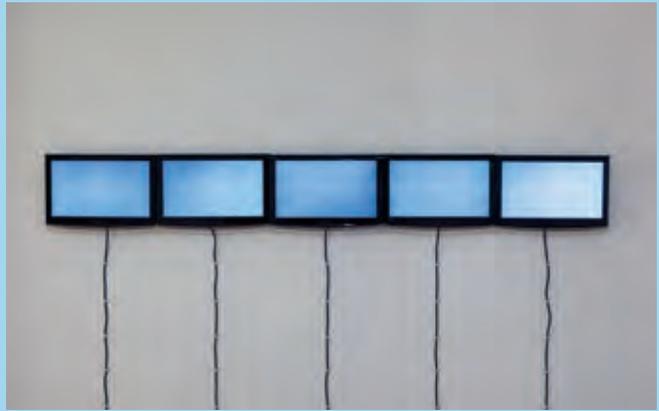
Exhibition dates and times:

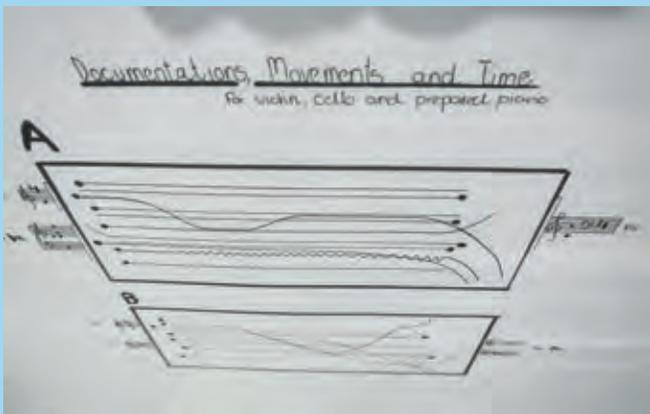
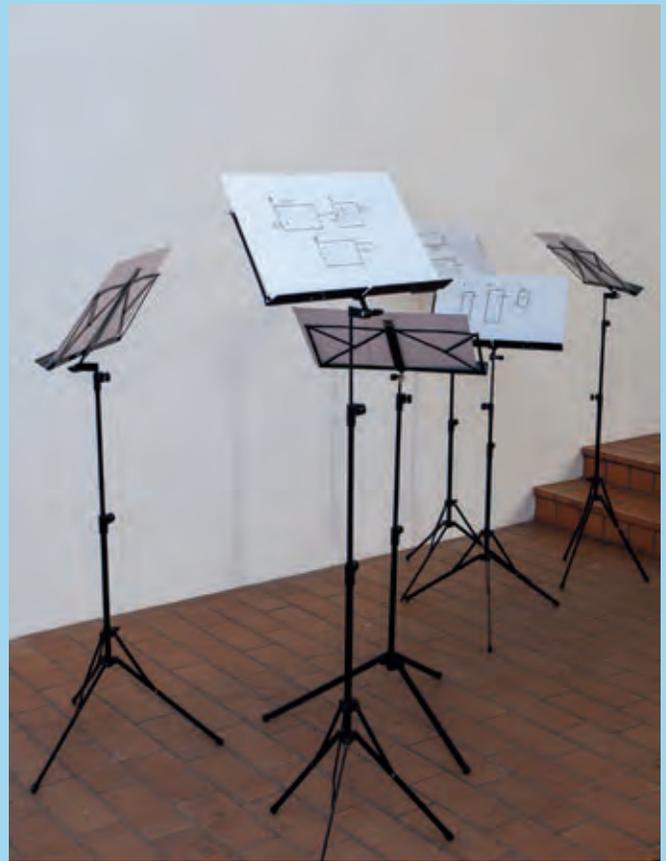
Thursday, 1 May – Wednesday, 8 May, 5 to 7 pm

Organized by Annemarie Bucher, Katja Gläss, Nuria Krämer, Dominique Lämmli, Patrick Müller

A production of Connecting Spaces
Hong Kong – Zurich.







9 May 2014, 6pm – TALK/ARTISTIC PRACTICE

Georg Winter: Joint exercise in the field of psychotectonics

In this talk, Winter presented how space differentiation training with spatial bodies of various sizes facilitates entry into the psychotectonic field. In his view it required regular practice to recognize a difference or place a spatial-model “camera” (from Latin, “vault, arched chamber”) in relation to one’s own body or urban constellations. The danger of presumptuousness could land an urban living environment and those involved in difficulties (also see architoxicity). By psychotectonics he meant the framework or the state space as well as the constitution of human beings in their reality constructs, their existential dynamics.

Omnia corpora vel moventur vel quiescunt. All bodies are either in motion or at rest.
(Baruch de Spinoza)



9 May 2014, 7pm – EXHIBITION

huber.huber: Land of Plenty

“Our main topics deal with the ambiguous relationship between civilization and nature. This means we take on topical and social questions, hopes, fears, faith and the failure of humanity, and thus they become the central subject. We get the inspiration for our works from activities of humanity which can partly come in absurd shapes and forms.”

Since completing their training at the Hochschule für Gestaltung und Kunst Zurich (2005), the twins Markus and Reto Huber (b. Münsterlingen 1975) have been working together under the name huber.huber. Over the past years they have called attention to themselves above all with collages and drawings, but also with sculptural works and installations.

Their works exhibit various levels, the first of which usually appears harmless and calm and only shifts radically upon lengthy contemplation, making the apparently harmless suddenly seem confusing and destructive. Markus and Reto Huber do not seek a loud, immediate effect but create something that is not visible at first sight. It is intended to move the viewer, trigger something in him or her, and get him or her thinking. Humour, or, more precisely, irony, is important to them in their work, but the latter is never cynical or martial in nature. Rather, it is a calm commentary on our society. In other words, they concern themselves with current topics of society, as is also the case in the exhibition *Land of Plenty*.

Polypropylene (chromatic) and *Polypropylene (strips)*
Wherever people shop there are plastic bags. The artists’ duo huber.huber shows precisely such plastic bags in the two photo series *Polypropylene (chromatic)* and *Polypropylene (strips)*. As a sign of consumerism and the constant flow of money, used and discarded plastic bags are omnipresent in nature, where, for centuries to

come, they will manifest as a symbol of the exchange of money for goods with which they are associated. In the photos by huber.huber, however, you would almost think the plastic bags originated in the natural surroundings and decorate the latter as oversize colourful flowers.

Ficus Benjamina

The installation *Ficus Benjamina* works with the round form of the clarifying basin that serves as the main setting of the film *Land of Plenty*, while at the same time giving the exhibition its name. In this work, huber.huber explore the longing for the lost paradise. Absurdly, the three artificial plants of the kind found in office buildings have lost their leaves. The latter unnaturally form three precise circles on the floor.

Curated by Agnes Josuran in the project *Curating Your Context*.

Translation: Judith Rosenthal



HUBER.HUBER
AUSSTELLUNG
09-22.05.2014
Museum Bärengasse

Land of Plenty

Bärengasse 20
8001 Zürich

Vernissage:
19.05.2014, 19.00 Uhr
Podiumsdiskussion:
Kunst und Campaigning
21.05.2014, 19.00 Uhr

Öffnungszeiten:
Di, Mi, Do: 14.00 - 18.00 Uhr
Fr, Sa: 19.00 - 21.00 Uhr
So: 14.00 - 17.00 Uhr
Mo: 12.00 - 15.00 Uhr

www.galeriehuber.ch
www.galeriehuber.com
www.galeriehuber.com



9 May 2014, 11pm – LATE DINNER

Sharing Pizza

Sharing pizza after two openings and a talk with artists, friends, lecturers, students ... under the roof top of Gasthaus zum Bären / Museum Bäregasse.



9 May 2014, midnight – FILM PROGRAMME

Overwhelmingly Ordinary

Artists: Christina Bredahl Duelund, Henrik Capetillo, Katja Bjørn Niels Pugholm, Natascha Thiara Rydvald, Søren Thilo Funder

Cinema Programme Curators:
Mette Skov, Nkule Mabaso
Project: *Curating Your Context*

This edition of the Walk-in Cinema in the basement showed a selection of short films and video works by young and emergent Danish artists.

Through these films, ordinary moments gained their poignancy and some internalized dialogues were projected back to us, the viewers. We desired to capture the fleeting minutes that make up our lives, to slow down time in some part, alternatively we fight against permanence. We also destroy the images we have captured so that we can be free of them, erase their occurrence. For all the significance we have woven into it, life is futile and the interchange of this futility is captured in this selection of works that delves into the context and framework of the inner life and mind. The films engaged our own consciousness, the cracks left by repressed desire, unfulfilled potential. These films did not offer an escape, but lodged one fully into a communal neurosis.

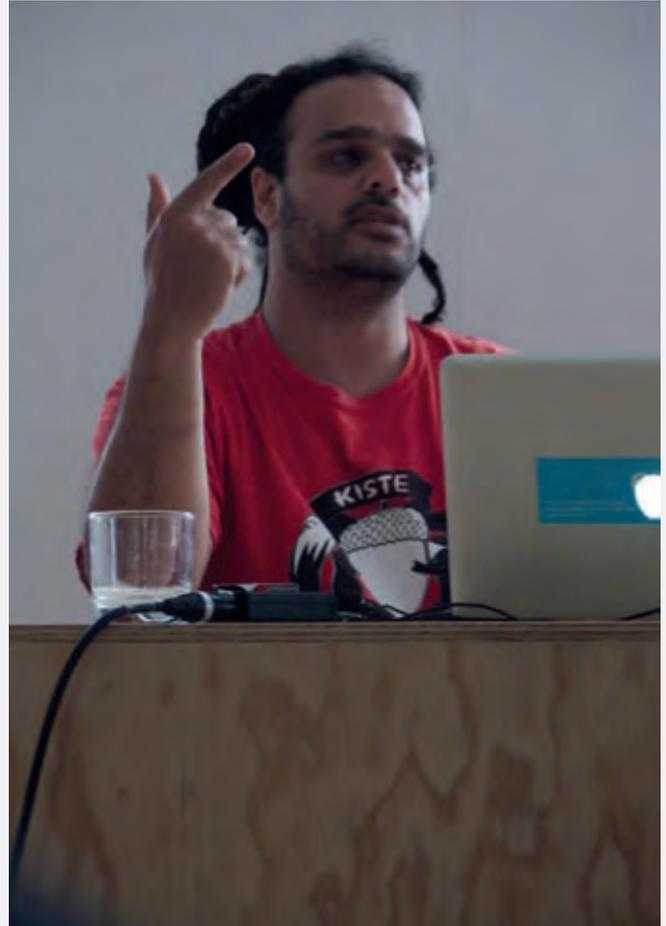


16 May 2014, 7pm – TALK/ARTISTIC PRACTICE

Meir Tati: Artistic Practice

Meir Tati (b. 1973, based in Tel- Aviv) is the head of the Community and Education Department at the MoBY – Museum of Bat-Yam, Israel. He has exhibited his works extensively in Israel and worldwide, at venues such as The Israeli Center for Digital Art, The Museum of Israel, CCA Tel Aviv, CCA Andratx -Art Center, Mallorca, Rohad Contemporary, Copenhagen, Tokyo Metropolitan Museum of Photography, Tokyo, Japan, FADO Performance Art Center, Toronto, Canada, Moscow International Biennial for Young Art, Moscow, Russia, Istanbul Biennial, Turkey and more.

In his lecture, Meir Tati talked about his current project and research as part of SMS (School for Missing Studies project by the artists Bik Van Der Pol, Sandberg University, Amsterdam) study programme. The lecture focused on Tati's current preoccupation with research on the Socialist movement and work camps – both in Russia and Israel – and its connection to his upcoming exhibition and performance works. The lecture also included socially engaged projects such as *The Jessy Cohen Project* in Holon, in collaboration with The Israeli Center for Digital Art, and the current project *Glocal Neighbours*, a collaboration with a group of artists, architects and activists from Stuttgart.



21 May 2014, 7pm – DISCUSSION

Land of Plenty–Land of Milk and Honey or Land of Excess?

Curated by Agnes Josuran as part of the project
Curating Your Context

A balancing act between modern civilization and usurpation. A silent commentary on development and the ambiguous interplay between civilization, nature and economic interests. The metamorphosis to nothingness, or to the existential afterlife?

Panel:

Nicolas Fojtu, Visual Communication Manager,
Greenpeace Switzerland

Markus and Reto Huber, artist's duo from Zurich
with the current exhibition *Land of Plenty*

Gabriele Kull, documentary filmmaker and producer for
Multimedia-Content

Dorothee Richter, Director of the Postgraduate
Program in Curating at the Zurich University of the Arts
and editor of www.on-curating.org

Moderation: Olivia Bosshart



23 May 2014, 6pm – Talk and Project

Jyoti Mistry: Narrative, Memory and Site

Curated by Nkule Mabaso as part of the project
Curating Your Context.

Trained as a filmmaker at New York University, JYOTI MISTRY is able to move seamlessly between filmmaking and installation art practices. She has made critically acclaimed narrative, documentary, and experimental films. Mistry's installation work draws from cinematic traditions but is often recontextualized for galleries and museums that are outside of the linear cinematic experience. Her work raises questions of narrative, ideas of character and of time that consciously challenge notions of cinematic experience (both as a collective experience) and the "black cube" inside the "white cube" idea of video art.

Mistry has had solo shows at the ARTS ON MAIN space Goethe on Main and her work has also been included in the Incheon Women's Biennale. Mistry is an Associate Professor at the University of the Witwatersrand, School of Arts in Johannesburg. She has taught at New York University, University of Vienna, and Arcada University of Applied Science Polytechnic in Helsinki. She has also published widely on the topics of multiculturalism, identity politics, and race and memory. *We Remember Differently: Race, Memory and Imagination* (UNISA PRESS, 2012) is a collection of essays inspired by her short film in which she explores the complexity of racial identity in South Africa.

The Talk looked at the ideas of context in two distinct ways. The first considered the role and place of the "black cube" of film as a communal, collective experience and the implications of the ways in which the "black cube" screening space is increasingly repositioned inside the "white cube" of the gallery or the museum. What are the implications of the cinematic experience which are often linear experiences (informed by narrative or causal relations) when

repositioned as fragments or loops and often experienced as co-incidental encounters in the context of a broader artistic experience in a gallery/museum? The second concern addressed in this talk reflected on the idea of context from geopolitical and sociocultural spaces. In a time of cosmopolitan values in metropolitan spaces like cities, or when political geographies are constantly being interrogated through discourses of migration, can ideas of "origin", dislocation, and navigation be radically rethought and represented in non-paradigmatic ways? The installation piece XENOS offered an intervention into the ideas of spatial origin and migration. The approach explored in this exhibition was to contrast the spatial geographies created in the MOTION IN CITIES components of the exhibition and was contrasted with the idea of the need to collapse disciplinary boundaries as suggested by Bruno Latour in *We Have Never Been Modern* (1991) in the XENOS installation.

In different ways and to varying degrees, different aspects of this exhibition brought together an enquiry of communities from the position of "the insider" and as an observational "outsider."



24 May 2014, 2pm – TALK/CURATORIAL PRACTICE

Marc Glöde: Talk on Curatorial Practice

The discussion concerning the development of terms such as “Ausstellungsmacher”, curator, or curatorial practice has seen an exponential increase over the last twenty years. Apart from countless publications on this topic, the evolving relevance of a star-curator system, as well as the valid critical debate over curatorial influence on the arts bear witness to these dynamics.

In this context, it has always been very interesting for Marc Glöde to not lose sight of the fact that the discourse (developing around these terminologies, and around the related positions and practices) has arisen in a very short period of time. As a result of this he could find very divergent dynamics subsumed in this debate: it is here where questions of lateral entrants meet concepts of newly established school courses. He also presented questions that arise from the controversy between institutional and freelance work, mingling with discussions on the influence and independence from market developments.

Against this backdrop he wanted to relate some of these aspects to his own curatorial experience of the last twenty years. Furthermore he addressed aspects that have been of major importance in his own work such as: the relevance of space, image politics, the quality of irritation, differences between private and personal, or the necessary critique of specialization.



30 May 2014, 7pm – EXHIBITION

Exhibition: Master of Advanced Studies in Curating

With projects by:
Annemarie Brand, Anne Koskiluoma & Tanja Trampe,
Nkule Mabaso, Ashraf Osman, Anna Trzaska, Gili
Zaidman, Dina Yakerson, John Canciani, Gulru Vardar,
Daniela Fuentes.





14 June 2014, 4pm – LAUNCH & PARTY

ZWEIKOMMASIEBEN Issue 9: Party and Magazine Launch

VOR DER HOUR #9 - Zurich Edition
14 June 2014, 4–10 pm

Presentation: zweikommasieben #9
DJ: El Tigre Sound (TWOETS, zweikommasieben) B2B
Leisure Options (Korsett, zweikommasieben)
Marc D'Arrigo (Schall und Rauch, zweikommasieben)
B2B new.com (Dubexmachina, Comfortnoise, BOLD)

zweikommasieben is a printed magazine published in Lucerne, which, since the summer of 2011, has taken it upon itself to document contemporary club culture. Artists are interviewed, essays and columns written, photos taken, illustrations and graphics produced. zweikommasieben moreover regularly hosts parties, club nights, matinees, raves and other formats in various cities.

Among others a format called "Vor der Hour" ("Before the Hour"). In the framework of this event series, the latest issues of the zweikommasieben magazine are introduced. These events take place in (off) locations in various towns. The only feature they all have in common is the time of day: in keeping with the name, the events start in the afternoon hours.

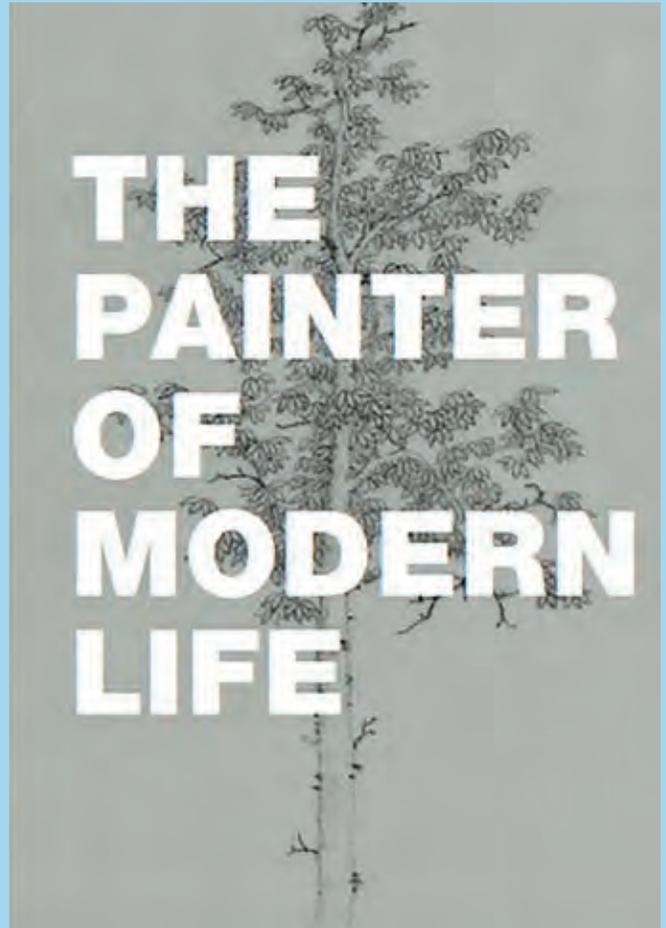
To celebrate zweikommasieben #9, we staged our first "Vor der Hour" in Zurich – at the Museum Bäregasse, with cold beer, fine crêpes and loads of good music. Organised by Silvia Converso.



20 June 2014, 7pm – EXHIBITION

The Painter of Modern Life: Frank Tang

The solo exhibition by Hong Kong artist Frank Tang presented the artist's reflections and responses to the first three months of his artistic residency in Zurich. During this time, Tang lived as an urban observer, engaging in understanding, interacting with, and portraying the city, while simultaneously attempting to remain an objective observer. *The Painter of Modern Life* is a summary of the artist's active participation in and fascination with city life. At the same time, the exhibition displayed a critical attitude towards the uniformity and speed of life in a modern city, calling into question the individual's relationship with nature. Organized by Connecting Space Hong Kong Zürich.



12 July 2014, 7pm – EXHIBITION

ART IN ACTION.

Instead of Implementing Ideas: Make People Think!

Exhibition at Museum Bärenegg Zurich, 17 July to 27 July 2014. A compilation based on research FOA-FLUX and Connecting Spaces Hong Kong – Zurich, Zurich University of the Arts (ZHdK).

The globalization of art problematizes existing notions of art and rapidly widens the scope of artistic activities. We are currently witnessing profound shifts in how art is understood, discussed, and practiced. The effects of these shifts create an antagonistic image of art practice and art discourse are considered. Whereas art discourse has been driven into a state of disarray, art practice has rapidly expanded its importance, capacity, and possibilities.

Art practice now co-inhabits an increasing number of other disciplinary and societal domains. Its purpose—to inform and enrich everyday life, social processes, and scientific fields—has become enormous and is still expanding. Accordingly, art may have reached a rarely seen significance. On the other hand, the much-lamented fuzziness and imprecision of art discourse is closely linked with the problematisation of the underlying notions of the art. Until recently, a key aspect of contemporary art discourse was its claim to exclusivity—especially within Euro/American contexts. Against this background, it is striking that nowadays art groups, networks, and movements worldwide are increasingly fostering inclusive involvement and direct relationships with their surroundings.

ART IN ACTION drew attention to some particularly interesting networks, which are fostering and expanding art practice into societal domains by applying multiple art notions. The information given in this exhibition builds on research on art in global contexts by FOA-FLUX (foa-flux.net) and changing teams, supported by Zurich University of the Arts, Srishti, Institute of Art, Design and Technology, Zipatso Academy Malawi, Swiss

Agency for Development and Cooperation, among others.

The networks presented in the exhibition were Antikulti and Flüchtlingsatelier, both active in Zurich; Fondation Ambar (fondacija-ambar.info), Srednji Magnojevic/Bosnia and Herzegovina; Hackteria (hackteria.org), a webplatform founded by an international team; Hong Kong House of Stories (fb: House of Stories), Hong Kong; Kër Thiossane, Dakar/Senegal; Lifepatch (lifepatch.org), Yogyakarta/Indonesia; Village des Arts, Kedougou/Senegal; My Stealthy Freedom (fb: [mystealthyfreedom](https://www.facebook.com/mystealthyfreedom)), webplatform; The Ugly Indian (fb: The Ugly Indian), Bangalore/India; Wooferten (wooferten.blogspot.ch), Hong Kong; 080:30 (fb: 080:30), Bangalore/India; The Newcastle Creative Network (newcastlecreativenetwork.org), Newcastle/South Africa.

The work of these networks was documented through art, statements, white papers, facebook info, documentary images and videos. Among the work shown were videos by Flüchtlingsatelier, Elaine Ho and Fotini Lazaridou-Hatzigoga, Nuria Krämer, Suresh Kumar, and Lifepatch.

Along with the network presentations, ART IN ACTION invited two community activism projects from Hong Kong, Cycling to the Square and Pitt Street Riot. These shows were set up by the artist and activist Lee Chun Fung, who also wrote the respective texts below.

Cycling to the Square
Community activism by Wooferten and Kai Fong. Lee Chun Fung wrote: “Starting with the idea of *community activism*, which aims to link up the neighbourhood around Woofert Ten, a community art space based in a grass-root community in Hong Kong, *Cycling To The Square* is an art action in remembrance to the Beijing Tian’anmen Democratic Movement in 1989.”

In 1989, students taking part in the Beijing Tian'anmen Democratic Movement weaved in and out of the Tian'anmen Square with their bicycles to communicate with each other. In the same year, journalists working in Beijing hosted a bicycle petition to fight for freedom of the press. At midnight on June 4th, tanks drove into the city and ran over civilians as well as bicycles.

The June 4th Movement has not yet been vindicated. Hong Kong is the only place in the territory where people can publicly commemorate the event. However, are Hong Kong people losing their momentum in the pursuit of the values they strived for faithfully in the past? This project aims to restore the scene of the Democratic Movement in Hong Kong on the date of June 4th, and to imagine we were the students who weaved in and out of the square.

On the day, we started from Yau Ma Tei and visited a few checkpoints related to the local history of the Incident. Our final destination was the June 4th candlelight vigil at the Victoria Park. Since 2010, this project happens every year of June 4th, and is spreading to different districts in Hong Kong, and it happened in Beijing in 2013.

"Walk in groups, when we're still young
Venturing the gloomy streets of this apathetic city"

Pitt Street Riot

Community activism by 64 Contemporary and
Wooferten Kai Fong Meeting.

At midnight on June 7, 1989, a few days right after the massacre on June 4th at Beijing, there was a riot in Hong Kong where protesters were gathering on nearby Pitt Street, Yau Ma Tei. The chaos was spread out and more than seven thousand people gathered on the street. There were all sorts of disturbances such as people throwing things, burning cars and even looting. A large amount of police force was then called out, firing tear gas 19 times and arresting 15 protesters. On that morning, a general strike, a shopkeeper strike, a

student strike, and largest public memorial event with an estimated 1.5 million people participating had been called off because of this riot. It is said that those protesters were from Mainland China. Nonetheless, the riot had kept the people of Hong Kong from realising a major memorial event in honour of June 4th in the last 25 years, up to the present day.

"Pitt Street Riot" is a street theater based on the oral history collected from the Yau Ma Tei neighborhood, letting fragments from the past reappear on the streets of Yau Ma Tei. The theatre consists of three story-lines – A left-wing old man brushing past the "riot"; two lovers missing a date because of the riot, and a secondary school student who tries to organize an action in school to support the movement.

I Think it Rains

Another show presented the documentary of the art activities *I Think it Rains*, which took place in Hong Kong in 2013 and was curated by Daniel Kurjakovic and Linda Jensen. The documentary is by Alain Kantarjian.

Film, Performance, Discussion, and Presentations

On the opening day of ART IN ACTION a performance by Nistiman Erdede with Tilde Von Overbeck in the context of Flüchtlingsatelier took place, which focused on migration. The film *Men with Balls* by Kristóf Kovács told the story of a Hungarian village with a 98% unemployment rate and an energetic major who set out to find funds for a tennis court.

Also included was a closed round table discussion on Community/Activism & Funding. Inputs by Christoph Schenker, Marc Dusseiller, Milenko Lazic, Paula Pin, and Jörg Scheller. Participants: Annemarie Bucher, Nistiman Erdede, Jeanne van Heeswijk, Linda Jensen, Dominique Lämmli, Lee Chun Fung, Patrick Müller, Liu Pei-Wen, Ashraf Osman.

Lee Chun Fung (<http://leechunfung.blogspot.de>),
Nistiman Erdede (<http://antikultiatelier.blogspot.de>),
Jeanne van Heeswijk (<http://www.jeanneworks.net>)
and Linda Jensen (<http://ithinkitrains.org>) were
presenting their work and networks.

ART IN ACTION and its adjunct exhibitions were made
possible by Connecting Spaces Hong Kong – Zurich,
Zurich University of the Arts, Gasthaus zum Bären/
Museum Bäregasse, OnCurating.org, Stadt Zürich
Kultur, ETH Zürich, the exhibiting networks/artists,
FOA-FLUX.

Research team: Annemarie Bucher and Dominique
Lämmli with Nuria Krämer, Maya Minder, Brandon
Farnsworth, Anna Rubi, and Mahroo Movahedi.
Exhibition team: Annemarie Bucher and Dominique
Lämmli with Katja Gläss, Mahroo Movahedi, Alfred
Vorster, Maya Minder, Frank Tang Kai Yiu.

Texts: Annemarie Bucher, Lee Chun Fung,
Dominique Lämmli





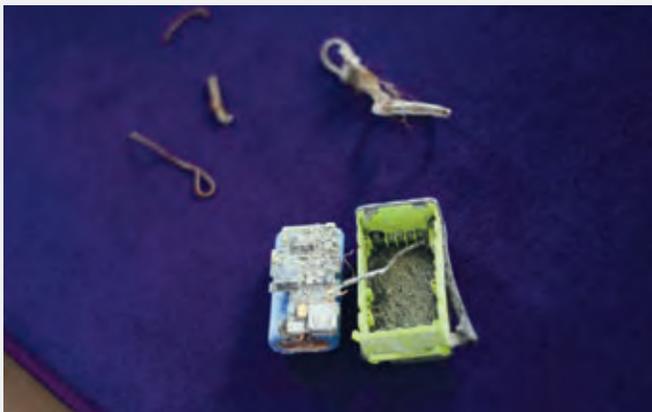


8 August 2014, 7pm – EXHIBITION

Romancing the Context

Curated by John Kenneth Paranada as part of the project *Curating your Context*.

Romancing the Context is very much like any exhibition, in love with the world that art affords us. In an attempt to make sense of the “context”, this exhibition proposed a narrative that had a beginning but no end, from the slow formation of cultural stalactites and stalagmites to the implication of attempting to answer “what is the context” and “how should the context as such be shown?” It featured discerning works by Habib Asal (1974), Tim Wandelt and Karin Kurzmeyer (1987) that contemplated on the different perspectives in approaching and defining ideas. The exhibition wanted therefore to offer three options for how to approach the ever-elusive definition of the “context”. It did so in three fragmented but related sections: A.) The Melancholic Context, B.) The Futuristic Context, and C.) The Traumatized Context.





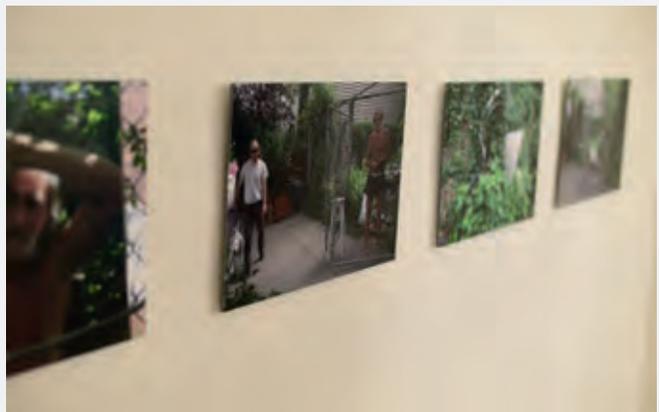
8 August 2014, 7pm – EXHIBITION

Gaby Steiner: Public Home

Curated by Agnes Josuran as part of the project
Curating Your Context.

Public Home is an investigation of a non-existent property and an exploration of what defines personal space.

Gaby Steiner's work raises questions about how fast urban districts should or should not change and whether the separation of private and public in society is still a valid concept. With her project she intends to trigger discussions about the aims of security, and questions of ownership and personal autonomy.





8 August 2014, 8 pm – LIVE MUSIC

Benjamin Brodbeck: Musical Performance Live!

59:59 almost an hour

Concert by Benjamin Brodbeck



6 September 2014, 7pm – EXHIBITION

Burnout

Curated by Anna Fech
Project: *Curating Your Context*

Opening: 6 September, 7 pm
Finissage: 20 September, 1–3 pm

Julia Bornefeld, Robin Gommel, Elena Habicher,
Carlo Speranza

Black money and money laundering workshop,
led by Robin Gommel

Yoga workshop for cultural producers and other
exhausted people, led by Daniela Fuentes

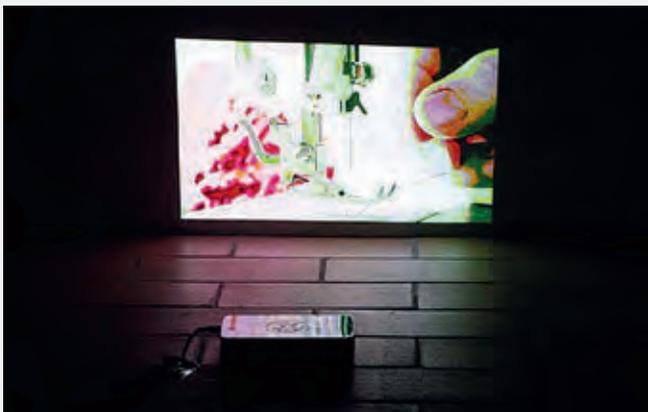
The exhibition focuses on the sense/nonsense, functioning/failure of power structures and systems such as the financial system, the performance-oriented society and the art-market mechanism.

The idea originated in the encounter with the surroundings and the history of the Museum Bäregasse, which is located in the middle of Zurich's financial district and gallery quarter. Only recently were the plans to convert the building into a money museum abandoned. The artists deal with themes such as the market crash in 2008 (Julia Bornefeld), the endemic disease of burnout (Carlo Speranza), the money laundering and black money scandals at financial institutions (Robin Gommel) and the art market's narrow bottleneck that allows only a handful of artists to achieve commercial success (Elena Habicher).

Despite the artworks' attempt to address the surroundings, the questions focus on how the context influences their meaning. Within the framework of an art museum, the headless man wearing a suit by Bornefeld and the money laundry by Gommel might recall the horrendous prices paid for art at auctions as well as the sharp correction of the overheated art market in 2008. The installation by Speranza might remind us of how top managers end up in burnouts; showcased in the context of a museum, however, this might also trigger thought about the people working in the cultural field on a self-exploitative level.

Finally, the visitor him/herself is given the last contextual dimension from his/her knowledge and associations; thus the question of what actually creates meaning must be answered individually.





3 October 2014, 7pm – TALK/CURATORIAL PRACTICE

Dorothee Richter: My Glam, Your Glam, Our Glam—A Crossreading of Curating and Fashion

How do Fashion and Curating interact in contemporary exhibitions?

The topic of this argument was positioned at the crossroads of exhibition-making and fashion. Richter wanted like to know what an exhibition does and what fashion does. She saw see both discursive formations, curating and fashion, as spaces of representation, spaces of negotiation. In these spaces of representation, subject positions are proposed and learned; ideas of race, class and gender are put into view.

Thus she was interested in what an exhibition does, especially how it creates subjects, visitor as subjects, which are influenced by the position of the author subject as an artistic subject or a curatorial subject. She also expressed her interest in the categories of “race”, class and gender, and wanted to know what fashion does in relation to these categories. This talk aimed to sketch some points of departure for research, not argue them conclusively.

Using various illustrations, the talk outlined the history of exhibition display and establish connections within that history. It also provided a list of suggested further reading. The outline began at a point in history when art emancipated itself from being a cult object and became an exhibition object. Interpreting various depictions of exhibitions, Richter raised questions about representation, specifically who or what is represented, and about the human subjects involved, specifically how the latter were addressed as recipients or as depicted figures. How did such address and depiction affect the formation of identities? What kinds of being-in-the-world, power structures, and visual regimes are conveyed by these illustrations? Which status do art objects have within the context of an overall staging, and how does their arrangement predetermine meaning?



10 October 2014, noon – OPENING

What's Cooking? A Re-Arrangement

Curated by Anne Koskuluoma and Tanja Trampe
10 October, 12 noon to 12 October, nonstop

What's Cooking? is a nonstop artistic and curatorial gathering with contributions by:

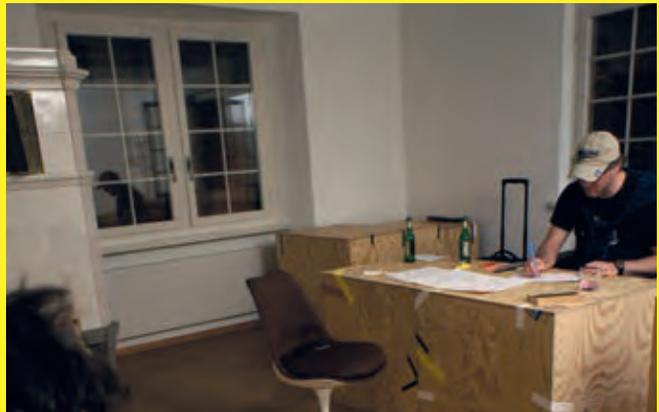
Kathrin Böhm (DE/UK), Ludovica Carbotta (IT), Corner College (CH), Brett Davidson (US/CH), Fucking Good Art (NL), Monica Germann & Daniel Lorenzi (CH), Milenko Lazić (BiH/CH), Jso Maeder (CH), Doris Prlić/Marlies Stöger/André Tschinder (AT), Marinella Senatore (IT), Francisca Silva (CH), Marcus Steinweg (DE)
Side Dishes: DIY around-the-clock kitchen, cheap beer, retiring installation, DIY Fanzine copy shop, poster edition by Monica Germann and Daniel Lorenzi

What's Cooking? featured twelve artistic positions from the fine arts, art theory, and curating as well as transdisciplinary interventions that bear interactive, relational, and participative characteristics and engage in active documentary strategies. The approximately fifty-hour nonstop-gathering called for simultaneous production, documentation, and presentation in order to broaden dimensions that allow us to reflect actively on presence, simultaneity and our individual involvement.

What's Cooking? was an experiment with alternative curatorial orders and it broke ground through the continuous formation of new collaborations which deploy perpetual processes of re-arrangement fuelled by gestures of precipitancy, transgression, and exaggeration.

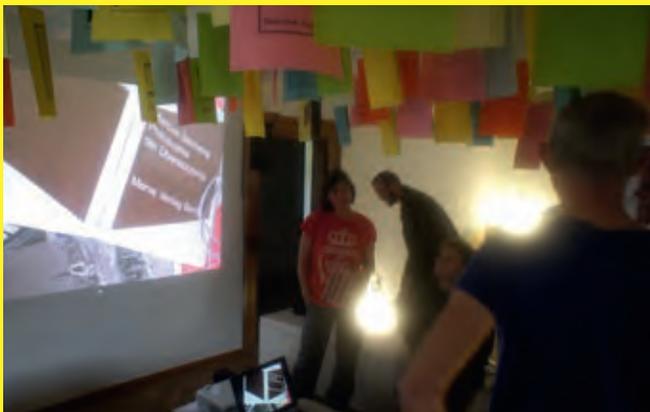
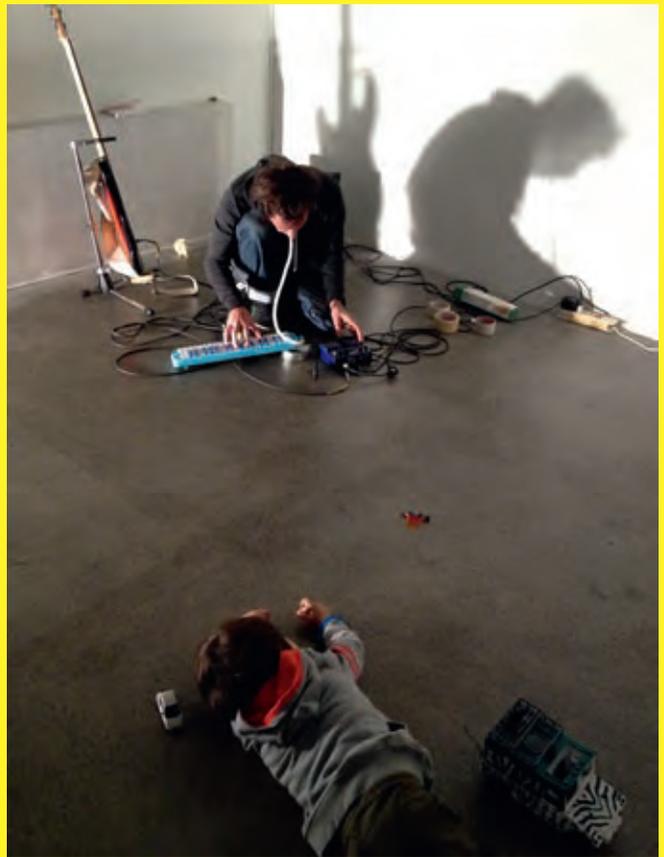
"To change from one order to another, one must pass through disorder. There is no smooth transition, just as there is no chaos as such."

Marcus Steinweg, Philosophie der Überstürzung









17 October 2014, 7pm – TALK/CURATORIAL PRACTICE

Niko Ruffo and Nele Dechmann: Curating Off the Beaten Track

The French sociologist Henry Lefebvre demands a spatial practice in which nature has been modified in order to satisfy and expand human needs and possibilities: An existing space may outlive its original purpose and the *raison d'être* which determines its forms, functions, and structures. It may thus in a sense become vacant, and susceptible to being diverted, reappropriated and put to a use quite different from its initial one. In this presentation, Nele Dechmann (architect) and Nicola Ruffo (journalist) focus on their common curatorial practice with exhibition formats outside the white cube. Their interdisciplinary art projects consist of working with abandoned spaces and exploring their social context. see: www.kunstvereinzuersch.ch



24 October 2014, 6pm – EXHIBITION

Unsettling the Setting: Playing, Plying, Squatting, Operating, Owning, Occupying—or rather?

Curated by Mirjam Bayerdörfer and Dorothee Richter

Ideas, strategies, suggestions, concepts for an (im)possible / (un)bearable exhibition situation, by: Alain Jenzer, Allan Siegel, Alex Meszmer and Reto Müller, André Bideau, Byung Chul Kim, Brigitte Dätwyler, Dimitrina Sevova, Emilie Guenat, Florence Jung, Johanna Bruckner, Karen Geyer, Lena Lieselotte Schuster, Lucie Kolb and Gabriel Flückiger, Mariann Oppliger and Sophie Hofer, Matthias Megyeri, Michael Hiltbrunner, Riikka Tauriainen, Romy Rüeegger, Szuper Gallery, Tom Menzi and Stefan Wagner, Triin Tamm

Friday, 24 October, 8 pm: Roberto Nigro "Alienation, The Social Individual, and Communism. Marx in the 21st Century" (lecture in English)

Saturday, 1 November, 2 pm: Open questions, Part 1 (round-table discussion)

Thursday, 6 November, 6 pm: Open questions, Part 2 (round-table discussion and shared food)

Thursday, 13 November, 6 pm: Open questions, Part 3 (round-table discussion and shared food)

Saturday, 22 November, 3 pm: Heimlich by Daniel Marti (an intervention) **

Saturday, 23 November, 3 pm: Finissage

** Heimlich is an intervention by Daniel Marti, who is concerned with the Museum Bäregasse's public urban space. The intervention ends in the form of a performative discussion between Daniel (the artist), Dimitrina (the invited curator), and the audience. Heimlich is part of the curatorial proposal "On the Return of the Uncanny" by Dimitrina Sevova.

Around the Paradeplatz in Zurich, money does not grow on trees but instead is buried in the ground. What for? What does it do there? The Museum Bäregasse is located 200 metres from Paradeplatz. For whom? What does it do there?

Twenty-one artists presented proposals and conceptual sketches concerned with the question of how to deal with the Museum Bäregasse (currently: Gasthaus zum Bären). The concepts on display reacted in a sketch-like way to the situation – the building itself, its usage and its surroundings. The proposals ranged from concrete to absurd, from hypothetical to practical. The concepts drew on different media conglomerates and logics. For one month, the exhibition raised the question: How can we make sense of this place?

What does it mean to work and/or live in heart of the financial district? Where and in what formats does art happen in this area? How does art contribute to the social structures of this part of the city? What does it mean to run an exhibition space in this area without any budget? How can art be used to re-read a heritage-protected museum building located in the middle of the financial district? The questions are not limited to the literal context of Bäregasse and the city of Zurich. Rather, they deal with the fundamental conditions of work, art, money, capital, city and space.

Captions

1 Romy Rüeegger (left), Matthias Megyeri (right), Lena Lieselotte Schuster (background)

2 Allan Siegel

3 Szuper Gallery

4 Allan Siegel

5 Szuper Gallery

6 Szuper Gallery

7 Allan Siegel

8 Johanna Bruckner

9 Alain Jenzer and others

10 Emilie Guenat

11 Dimitrina Sevova

12 Riikka Tauriainen (left),

André Bideau (right)

13 Tom Menzi, Stefan Wagner

14 hoferoppliger (Mariann

Oppliger, Sophie Hofer)

15 Tom Menzi, Stefan Wagner

16 Gabriel Flückiger, Lucie Kolb

17 Dimitrina Sevova

18 André Bideau

19 Dimitrina Sevova

20 André Bideau

21 Brigitte Dätwyler

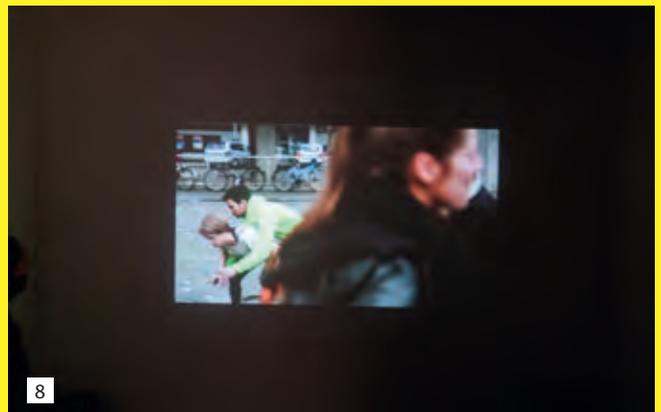
22 Michael Hiltbrunner

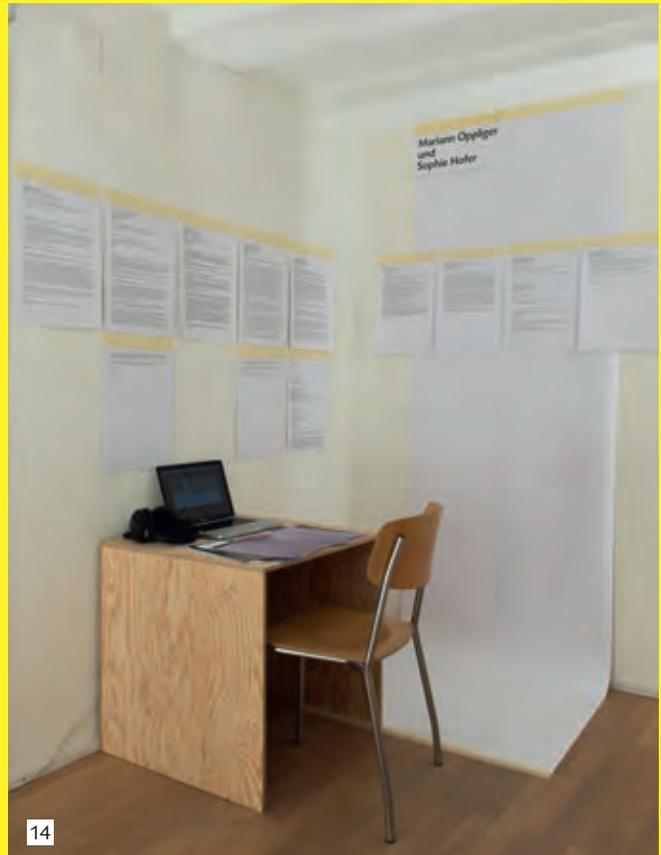
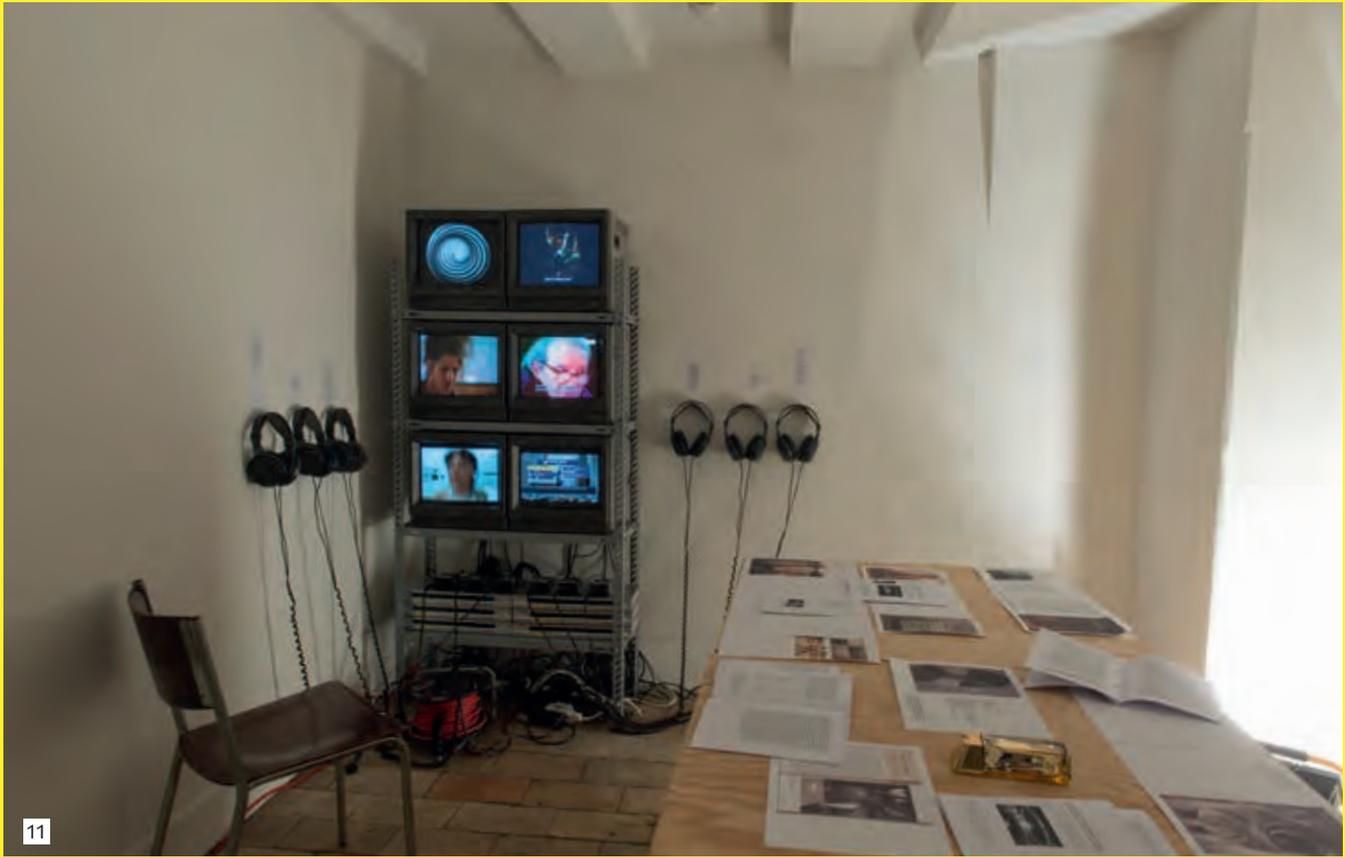
23 Tom Menzi, Stefan Wagner

24 Tom Menzi, Stefan Wagner











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24 October 2014, 6pm – Talk

Roberto Nigro: Alienation, The Social Individual, and Communism. Marx in the 21st Century

See page 17.



1 November 2014, 2pm – ROUND-TABLE DISCUSSION

Open Questions: Unsettling the Setting

Artists of the exhibition discussing *Unsettling the Setting*.

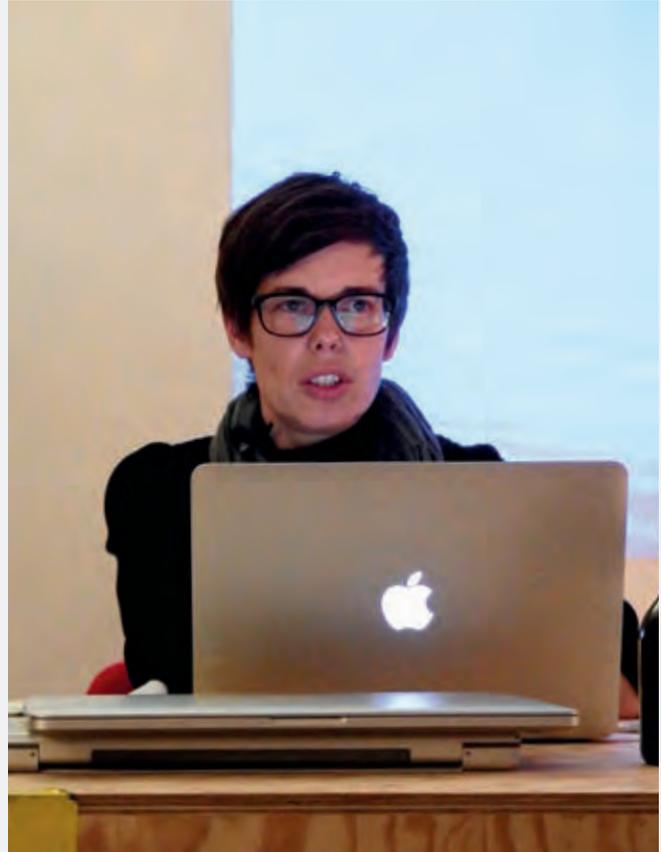


21 November 2014, 7pm – TALK/CURATORIAL PRACTICE

Anja Casser: Let's Take Back Our Space. Gender Politics and Curatorial Practice

Anja Casser is the director of the Badischer Kunstverein Karlsruhe.

She spoke about projects with Marianne Wex, Kaucyila Brooke, Miriam Cahn and Pauline Boudry / Renate Lorenz and demonstrated a feminist attitude as a curator.



21 November 2014, 7pm – PERFORMANCE

Daniel Marti: Performance

To the proliferation of letters and a personal disbanding towards the repetitiveness of symptoms

I never get what I want is an intervention by Daniel Marti concerned with the Museum Bärengasse's public urban space, in dialog with Dimitrina Sevova and her exhibition proposal for *Unsettling the Setting: Playing, Plying, Squatting, Operating, Owning, Occupying – or rather?* The intervention ends in a performative discussion between Daniel (the artist), Dimitrina (the invited and inviting curator), and the audience. *I never get what I want* is part of the curatorial proposal by Dimitrina Sevova, an Exhibition that envelops its double unExhibition. *Cartography of Excess – The (re) turn of the Uncanny* *

Daniel Marti is an interdisciplinary activist and performer. His research into body, time and space is regularly updated on his weblog <wegorythm.net>. Dimitrina Sevova is an independent curator, researcher, and artist living in Zurich. Her approach as a curator is research-oriented and involves a-disciplinary references and interventions across contexts, spaces and media. www.code-flow.net

* uncanny: corresponds to the German "unheimlich" (literally: unhomely), an estrangement of "heimlich" (literally: homely), meaning clandestine, secretive, furtive. Theorized by Ernst Jentsch (1906) and later by Sigmund Freud (1919), with reference to E.T.A. Hoffmann's "The Sandman", and later re-read by Hélène Cixous.



7 December 2014, 7:30pm – EXHIBITON

A Is for Albatross

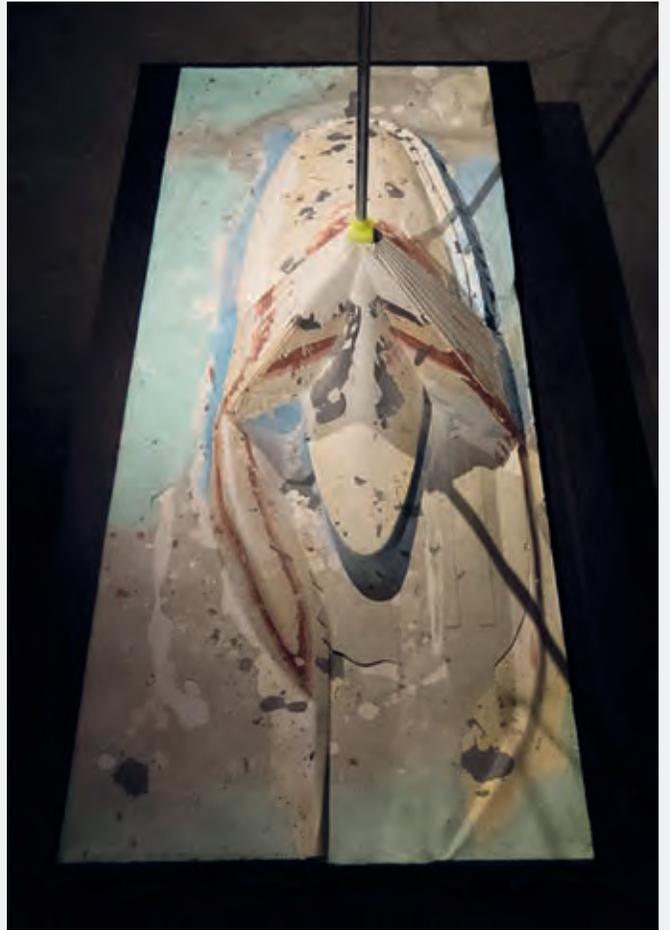
Curated by John Kenneth Paranda and Adriana Dominguez Velasco

A is for Albatross was a solo exhibition by Haseeb Ahmed, an American artist who graduated from the School of the Art Institute of Chicago and the MIT Program in Art Culture and Technology.

He was working collaboratively at the time with the Size Matters research group at the Zurich University of the Arts and on a joint PhD in the fields of art and fluid dynamics in cooperation with the Sint Lucas-Antwerpen School of Art and Design and the University of Antwerp.

By putting forward the idea of making the wind visible, the exhibition *A is for Albatross* expressed a principle: what was important is not the object itself but what is fleetingly created by the interaction with its environment. Collaborating with the engineers from the Von Karman Institute for Fluid Dynamics (VKI), a NATO facility on the outskirts of Brussels, the artist devised ways of seeing the unseen within the art gallery. Each of the elements in the exhibition carried the narrative from which it resulted while also joining the other elements to form an installation.

The title of the exhibition comes from a test conducted in the Plasmatron, a chamber used to simulate space-shuttle reentries into our planet's atmosphere. Placed inside was a letter A fashioned from the same synthetic cork that hulls of space ships are made from. If all means of transferral between one place and another ceased to exist, could language literally return to the Earth? The result of the test was yes.



The Third Paradise: Enlight the Future

Curator of the Zurich edition: Francesca Brusa

Michelangelo Pistoletto and Cittadellarte's new artistic commitment *The Third Paradise*, a fieldwork project on the themes of sustainability, social engagement and recycling, landed in Zurich as an exhibition at Gasthaus zum Bären / Museum Bäregasse. *The Third Paradise* was celebrated with a public performance on 21 December. Everybody was invited to join us to enlight the future for rebirth-day.

Michelangelo Pistoletto (b. Biella, Italy 1933) is an artist who made social and ethical activism part of his artistic commitment. In the context of Cittadellarte he initiated an ongoing multi-disciplinary project revolving around new artistic practices in direct interaction with all areas of human activity that form society. With the predisposition as one of contemporary art's most influential artists, after having been awarded the Premium Imperiale for Painting in Tokyo in 2013, Pistoletto's approach and ambition is of particular interest. Since 1994 the artist has steered his work in the direction of individual conscience and interpersonal responsibility, translating in it ideas that were declared in the Progetto Arte manifesto. The creation of Cittadellarte-Fondazione by Pistoletto in 1998 in a former mill in Biella, as a location where art and various social activities can be combined, represents the objectification of his socially responsible attitude towards an ethical function of art.

Cittadellarte is involved in transdisciplinary research and projects: architecture (Nova Civitas), fashion (Cittadellarte BEST) and politics (Love Difference and Rebirth-Day).

Symbolized by a reshuffle of the mathematical infinity sign, *The Third Paradise* strove to join two opposite realms: nature and artifice. With this project Pistoletto and Cittadellarte proposed a concrete mindset and

initiative to "an evolutionary step in which human intelligence finds ways for live in harmony with the intelligence of nature" (<http://www.rebirth-day.org>).

After being presented at the Venice Biennale in 2005, the project travelled around the world. In 2013, the artist and his project were honoured with a solo exhibition at the Louvre Museum: *Michelangelo Pistoletto: Année 1- Le Paradis sur Terre*. Starting in 2012, the Rebirth-Day project travelled from India to Finland, from Cameroon to Portugal, from Italy to the Balkans. The exhibition provided an overview of Pistoletto and Cittadellarte's project *The Third Paradise* with videos and one of the famous *Third Paradises* made of tatters.



12 December 2014, 7pm – EXHIBITION

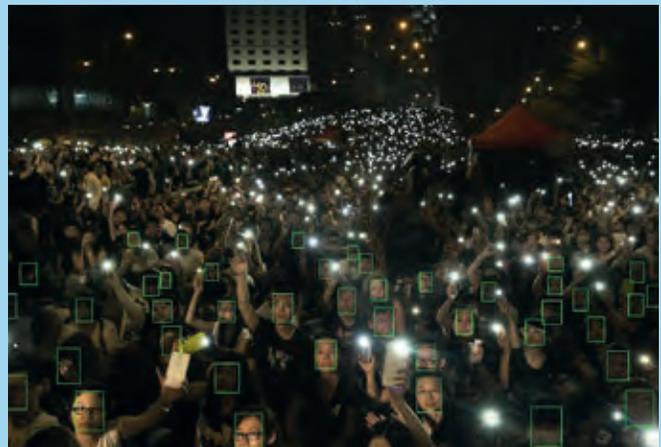
Shiyu Gao: Jam Tomorrow

This exhibition displayed a collection of objects in reaction to the Hong Kong protest, which is also known as the Umbrella Revolution. Starting in September 2014, protesters occupied major districts in Hong Kong to demand full universal suffrage for the city as a culmination of decades of frustration among the city's democracy activists.

Born and raised in Shanghai, mainland China, and living in Hong Kong for seven years (which is just long enough to make a Chinese citizen eligible to claim Hong Kong permanent residency), the artist experiences great difficulty in identifying herself as a Chinese slash mainland slash Hong Konger. Being outside of the city of Hong Kong throughout the incident adds to the artist's ambiguous attitude towards the protest. The physical and mental distances thus lead to a withdrawal from the activist urge (to do something right now), and at the same time create a site for contemplation.

Using mainly the elements from the sub-culture of OTAKU (people who stay at home) of the digital civilization as a strategy, the artist tries to bring in the idea of individualism and virtual reality as an alternative way of reflecting on the real reality.

The title JAM TOMORROW indicates a never-fulfilled promise and a statement popular within the Chinese society nowadays: you can have revolution tomorrow or revolution yesterday, but never revolution today. Curated by Connecting Spaces Hong Kong Zurich



12 December 2014, 7pm – TALK/CURATORIAL PRACTICE

Marina Gržinić: Necropolitics, Racialization, and Global Capitalism

Marina Gržinić presented the book *Necropolitics, Racialization, and Global Capitalism: Historicism of Biopolitics and Forensics of Politics, Art, and Life*, co-authored by Marina Gržinić and Šefik Tatlić.

This book presents an analysis and/or an articulation of the principles on which global, contemporary capitalism organizes its own reproduction in economic, political, ideological, and institutional aspects. It consists of two parts through which the authors – by utilizing the theoretical apparatuses found in the fields of political philosophy, cultural critique, contemporary radical art theory, and decolonial theory – structure an analysis of currently dominant forms of capitalism and neoliberalism within a wider context in which contemporary forms of racism, coloniality, democracy, and contemporary art/culture are seen as inherently connected to the processes of the reproduction of capitalism.

Although the existence of the gap in global distribution of wealth is far from being a new situation of the radicalization of that gap in the first decade of the twenty-first century, it is surely marked by increased levels of intensity and explicitness. This radicalization by far transcends the question of the possibility of having a good life and ventures toward the question of the possibility of having a life at all.

Dr Marina Gržinić is professor of philosophy who works as research advisor at the Institute of Philosophy at the ZRC SAZU (Scientific and Research Centre of the Slovenian Academy of Science and Art) in Ljubljana. She is professor at The Academy of Fine Arts in Vienna. Marina Gržinić has published hundreds of articles and essays and several books.

Dr Šefik Tatlić is a theoretician from Bosnia-Herzegovina. He received his MA in Journalism (Faculty of Political Sciences, Sarajevo) and his PhD in sociology at

the University of Zagreb, Croatia. His theoretical work focuses on political philosophy, decolonial theory, and social studies. His publications include a number of essays in the field, published in Slovenia, Bosnia, Croatia, Serbia, Germany, Austria, Italy, Romania and the United States.



19 December 2014, 7pm – TALK / CURATORIAL PRACTICE

Marina Coelho: KUNSTHALLE São Paulo – From Thesis to Practice

The KUNSTHALLE São Paulo is the outcome of a master's thesis about autonomous art spaces and institutional critique that Brazilian curator Marina Coelho developed at the Postgraduate Programme in Curating, Zurich University of the Arts. The KUNSTHALLE São Paulo was intended as a place where art happens in a non-hierarchical way, but on a collaborative basis between curator and artists. It also sought to create an international dialogue by inviting foreign artists to responsively create their work in context. During the period, invited artists experienced the city and had contact with the Brazilian culture and art scene. In this lecture, Marina Coelho discussed the process of turning theory into practice with the foundation of KUNSTHALLE São Paulo in 2012 and the work developed there since then.

<http://kunsthalesaopaulo.com/wordpress2>



19 December 2014, 8pm – TALK / ARTISTIC PRACTICE

Baltensperger+Siepert: Contemporary Practice–Unfolding Beyond the Art Space

Baltensperger + Siepert provided in-depth insights into their artistic practice and understanding of contemporary art, its potentialities and limits.

The Zurich-based artists Stefan Baltensperger and David Siepert have been working collaboratively since 2007. With their artistic practice, Stefan and David critically reflect on social, cultural, and political issues. They immerse themselves in systems with the aim of making them visible and manipulating them. Since 2010 the focus of their work has been directed toward “the political” and the understanding of postcolonial structures.

www.baltensperger-siepert.com



21 December 2015, 10am – INTERVIEW

Hans Ulrich Obrist: Interview on Curatorial Practice

For the film project “Curating! Politics of Display, Politics of Site, Politics of Transfer and Translation ...” by Dorothee Richter and Ronald Kolb Hans-Ulrich Obrist was interviewed in the Bärengasse Museum.

The outcome of this project is a digital archive and a film on curatorial practice. The concept proposes eleven areas on which curators, artists working in a curatorial perspective, and political groups whose practices shift between activism, curating, art, and knowledge production are interviewed. Two of the interviews were held at the Gasthaus zum Bären; meanwhile about thirty interviews have been conducted, and the first public appearance will occur at the end of 2016 at the ZKM, Karlsruhe. The project is a collaboration between ZHdK, Zurich and ZKM, Karlsruhe.



21 December 2014, 5pm – EVENT

Re-Birth Day: A Project by Michelangelo Pistoletto

Enlight the Future with Re-birth Day is a project by Michelangelo Pistoletto, curated by Francesca Brusa. With this project Pistoletto and Cittadellarte proposed a concrete mindset and initiative for “an evolutionary step in which human intelligence finds ways to live in harmony with the intelligence of nature” (<http://www.rebirth-day.org>). In the light of the upcoming festivities, everybody was invited to engage in the spirit of Rebirth-Day. The path that sees art, creativity and culture at the centre of a responsible transformation in society was celebrated worldwide on 21 December with meetings, performances, installations and debates.



The Globalization of Periphery

Sebastian Baden:

The Market Curator from Salon to Art Fair

The liberation of the art market in early modern times gave way to a certain type of exhibition serving as a means of showing artworks that were for sale: the Salon. Artists and members of the Academy presented paintings, sculpture and drawings to sell them to both state and private collections. After the Great World Exhibition in Paris in 1855, when Gustave Courbet installed his “Pavillon du Réalisme”, new types of the Salon evolved, and finally the art fair principle arose from the series of Salons, Secessions and Biennial exhibitions that had emerged throughout the nineteenth and twentieth centuries. Since 1967 the Cologne Art Fair (Kölner Kunstmarkt) and since 1970 the role model of Art Basel have been serving as points of reference for modern and contemporary art worldwide.

His presentation gave a short outline of the development of such exhibition formats that curate art for sale. The “market curator” was introduced as term for both famous personalities in curating and so-called “crowdcurating”, which means the presentation of canonical positions at art fairs similar to the hierarchy of genres in the former Salon.

S. Baden used Hans Blumenberg’s “Metaphorologie” to approach a selection of examples intended to illustrate the course of the art fair exhibition history and its curatorial practice.

Gabor Ebli:

Exhibition Practices in the Contemporary Art Scene in Eastern Europe

1. Museums vs. Cultural Policy
 2. Institutionalized Private Collections vs. Art Market
- A broadening spectrum of neo-avant-garde and contemporary art from Eastern Europe is being (re)discovered by museums and private collections at home and abroad. Overcoming the ideological burdens of the past, institutions within the region are becoming each

other’s competitors in canonizing specific trends of the art in these twenty-some states.

This two-phase presentation looked first at museums of contemporary art and their relationship to cultural policy, with regard to the conflict of government expectations in newly independent nation states vs. curatorial autonomy. Secondly we examined schemes of private engagement with contemporary art in the region: to what extent do these complement or rival the public initiatives, how do they balance their motives between investment and patronage, and how do they contribute to the international integration of the art of the region beyond the borders?

Beat Wyss:

The Globalization of Periphery
Prof Dr Beat Wyss (HfG Karlsruhe)

HEAVY METAL MUSIC

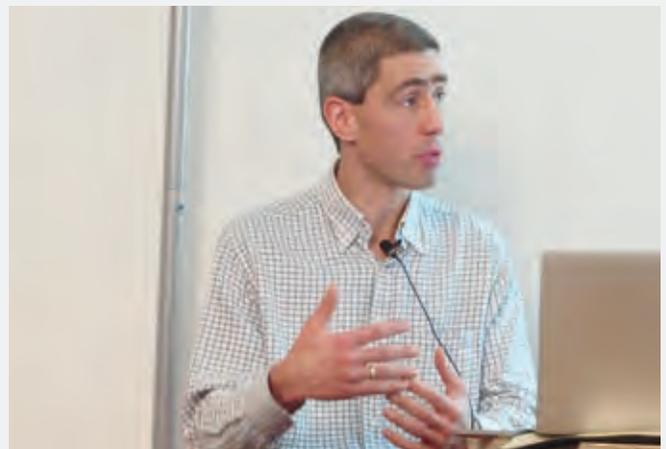
Malmzeit: Der Heavy Metal Lieferservice
MALMZEIT is a purportedly unique heavy metal duo. It was founded in Stuttgart, Germany in 2003 by EARL GREY (throat/bass) and SUMATRA BOP (guitar/beats). EARL and SUMATRA play their brutal trash metal (no “h”!) only seated, neatly dressed, while drinking a fine choice of organic tea. Their lyrics cover only the most important issue of all time: the weather.

MALMZEIT are rooted in the noble tradition of chamber music, have almost a net zero carbon footprint, do not release any records and exclusively play live – preferably in the most obscure places such as parlours, salons, summer houses, art galleries, vegan bars, tennis clubs or boy-scout camps.

In 2004, EARL and SUMATRA established the world’s first and only HEAVY METAL DELIVERY SERVICE to serve their clients” needs even more diligently. Never has it been so easy and convenient to host a metal

concert at your home, club, or company – simply order your customized inhouse mini metal gig on www.malmzeit.com!

Via their disruptive, cutting-edge business model, MALMZEIT have as yet successfully delivered more than one hundred heavy metal concerts in Germany, Switzerland, and Italy – to an asparagus-eating party in Karlsruhe, recorded and broadcast by Germany’s major radio station Deutschlandfunk; to a manga convention in Hessen; to the release party of the Metallica biography in a fantasy bookshop in Heidelberg; to a Greenpeace Halloween party in Zurich; to the Venice Architecture Biennale; to a cozy open fire evening at the Volksbühne Berlin.



16 January 2015, 7pm – TALK / ARTISTIC PRATCISE

!Mediengruppe Bitnik: Art under Mass Surveillance

In their talk,, !Mediengruppe Bitnik showed examples of their work, illustrating the translation of hacking from the computer field into an artistic practice. Bitnik showed how to hijack surveillance cameras and what happens when you send a parcel with a hidden live webcam to Julian Assange at the Ecuadorian Embassy in London.

<https://www.bitnik.org/>



23 January 2015, 6pm – EXHIBITION

CONTROL / SHIFT / PLUS

CONTROL / SHIFT / PLUS was a joint exhibition curated by students of the international Postgraduate Programme in Curating with individual artists. It showed a variety of different artistic practices from photography and installative works to video art and performance pieces.

For the second-to-last show at the Bärengasse, each participating student invited one or two artists to work with him/her in a different room of the historical building. After discussing the many different projects and exploring what their connection to each other could be, the group decided on the title CONTROL / SHIFT / PLUS. Makiko Takahashi invited the design duo so+ba to design a poster series inspired by that title which could also be used to advertise the entire show. The exhibition was not intended as a group show, but all of the works dealt loosely with topics related to the control of society and territories and the shifting of the meaning of places and things.

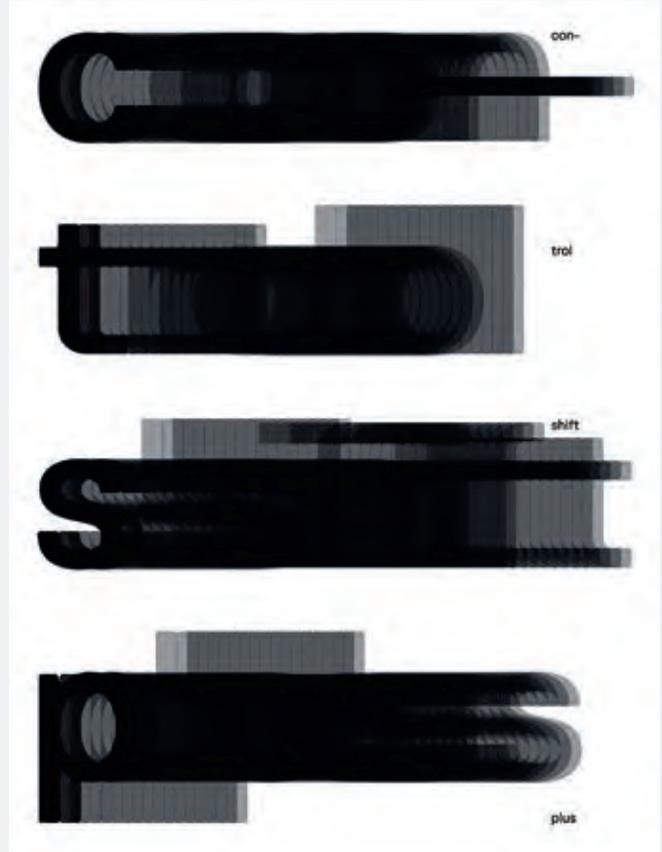
For the opening, Eleonora Stassi organized the live posting installation *Sag-es-Box* by the artist duo Deco-coon, a box where citizens of Zurich were asked to deliver a message to their city, which during the later stages of the project would be anonymously posted in public spaces. Next to the box on the ground floor, Mona Liem worked with the artists Paloma Ayala and Valerio Vincenzo, exhibiting Ayala's series of protest images and texts *What Escaped Corruption Is Extremely Precious*, a response to the pro-human rights and anti-violence movement in Mexico. Also on the ground floor was Vincenzo's *Borderline Project*, a photographic examination of Europe's peaceful borders of today.

On the first floor, Alejandro Mondria showed artist and philosopher Marina Grzanic's video *Images of Struggle / Decoloniality* which critically discusses "underdevelopment" as the matrix of today's colonialism in global capitalism. So+ba's poetic approach to the exhibition title, transformed into a series of posters, was also shown on the first floor, curated by Makiko Takahashi.

The basement was the territory of artists Samuel Rauber and Christian Indergand and their installative work *Nach der Natur* ("After Nature"), an exploration of the mountainous region of Central Switzerland with its abandoned bunker facilities that are being reclaimed by nature, curated by Anja Soldat.

For the finissage, Agustina Strüngmann and Nadja Baldini organized the showing of Nicole Bachmann's performative piece *Says She Said*, a reflection on how to curate performance works.

Text by Anja Soldat.



20 February 2015, 6pm – PERFORMANCE

A Performative Piece by Nicole Bachmann

A performative piece by Nicole Bachmann
Curated by Nadja Baldini and Agustina Strüngmann.

Bachmann employed text as a basis for her performances, as a structure and medium – text is the backbone of her work. Text is presented in several formats: audio works, performances, text installations, and in the case of this exhibition as a neon piece. By exploring these different mediums, the artist aimed at investigating the process of transformation that a text can undergo: from script to reading, to exhibition, to performance, to print. There is a translation from one medium to another. All of these mediums entail a performativity – the performative act is therefore an investigation of how meaning can be transformed and constructed through the speech act and the voice. Each member of the audience created his/her own world through the set of utterances Bachmann exposed, an imaginary space outside the work. This gave her work a poetic dimension.

Nicole Bachmann is a Swiss artist based in London and Zurich. Bachmann studied Fine Art at the Zurich University of the Arts and completed an MFA in Fine Art at Goldsmiths, University of London, London, UK. Her recent shows include *Objective Considerations* at the MOT International project, London, 2014, *I take an empty stage and call it a bare stage* at The New York Art Book Fair, MoMA, 2014, Swiss Art Awards, Basel, 2014. Forthcoming project: *Performance as Publishing* at the Printroom, Rotterdam, April 2015.
www.nicolebachmann.net



20 February 2015, 7pm – TALK/CURATORIAL PRACTICE

Jelena Petrovic: The Living Archive

Departing from *The Living Archive* as an ongoing feminist curatorial experiment to exhibit contemporary art and to break through canonical rules and principles of usual art-theory practices, Jelena Petrovic talked about a live curatorial mapping of contemporary (individual/collective) art positions grounded in feminism.

Starting from the present, from momentum that creates and structures temporal discourses, the feminist curatorial methodology shaped by Red Min(e)d's practice disrupts the coherent and linear chronological order by an experimental collaging of temporal zones through *The Living Archive*, insisting always on its actuality: history of the present, future of the present, or even both. This methodology problematizes the concept of time and space continuum that refers to another (im)possibility to think future material practices or social utopias within linear historical conditions in a revolutionary and liberating way. Finally, it (re)focuses on the meaning of "positioning" or "situating" in defiance of conventional boundaries by introducing feminist (political) friendship as a way of thinking, doing and ultimately living.

In this way, Red Min(e)d raises questions of an affective vortex of individual, group/collective and institutional relationships between feminism and art exhibition practices: in time – questioning its historical scripts and ways of archiving, producing and institutionalizing art-history processes – and in space – basically referring to the complex and still undefined post-Yugoslavian political geography in a feminist way, approaching this "(dis)location" through different theoretical, artistic, activist and curatorial backgrounds and positions.

* With reference to the 54th October Salon: *No One Belongs More Here Than You* (Belgrade, 2013) and following curatorial collaborative publication: *No One Belongs Here More Than You – The Living Archive: Curating Feminist Knowledge* by Red Min(e)d (Danijela Dugandžić

Živanović, Katja Kobolt, Dunja Kukovec and Jelena Petrovic) and Jelena Vesić, Cultural Center Belgrade, Cicero, 2014.



21 February 2015, 10am – VIDEO PRODUCTION

How We Live Now – Art System, Work Flow and Creative Industry. Film Project with Students

This film is an outcome of a collaborative project between the Postgraduate Programme in Curating, Zurich University of the Arts, ZHdK and Master of Arts in Fine Arts, University of Lucerne.

Concept: Dorothee Richter and Sabine Gebhardt Fink

Actors & Script based on texts by Margit Bartl-Frank, Julia Bolli, Charlotte Coosemans, Sarawut Chutiwongpeti, Habib Afsar, Sonja Nasevska, Ximena Gomez Della Valle, Atalja Reichlin, Raphael Karrer, Frederic Bron, Laura Scheerer, Debora Mona Liem Adinegoro, Mariana Bonilla Rojas, Francesca Brusa, Cindy Hertach, Milena Isler, Raphael Karrer, Nadine Lopez (Marti), Marbot Barbara, Sónia Mota Ribeiro, Atalja Reichlin, Franziska Stern Preisig, Makiko Takahashi, Frédéric Bron, Giulia Magnani, Alejandro Mondria, Cordelia Oppliger, Carolin Reichmann, Greta Schindler, Anja Soldat, Nadja Baldini, Tenzing Barshee, Angelika Bühler, Silvia Converso, Adriana Dominguez Velasco, Anna Fech, Reina Gehrig, Agnes Josuran, Merly Knörle, John Kenneth Paranada, Eleonora Stassi, Marc Streit

Off Voices

Mirjam Bayerdörfer, Michael G. Birchall

Script: Renata Burckhardt

Camera: Sonja Nasevska, Charlotte Coosemans, Ronald Kolb

Editing: Ronald Kolb, Dorothee Richter

Production assistance: Mirjam Bayerdörfer

Produced by

Postgraduate Programme in Curating, Zurich University of the Arts, ZHdK,

Master of Arts in Fine Arts - Art in Public Spheres & Art Teaching, Lucerne University of Applied Sciences and Arts, HSLU

The film gathers video material, text production and a script developed by Renata Burckhardt for this project. Reading theory and relating it to their own experiences, a group of students from the Lucerne University of Art and Design, MA in Fine Arts and the Zurich University of the Arts, Postgraduate Programme in Curating produced scenes in collaboration with the author Renata Burckhardt.

“And in the cultural field, where the myths of genius, originality and autonomy are still significant factors, the term “industry” is still regarded today, sixty years after the late publication of the Dialectics of Enlightenment, as not much more than a dirty word. Thus the question arises as to how could it happen that with only a small shift from singular to plural, from culture industry to creative and cultural industries, this conceptual brand has now been reinterpreted as something like a promise of universal salvation not only for politicians, but also for many actors in the field itself.”

Gerald Raunig



27 February 2015, 7pm – TALK/CURATORIAL PRACTICE

Axel Langer: Discussing CONTROL / SHIFT / PLUS

Axel Langer, Dorothee Richter and the students of the Postgraduate Programme in Curating discussed the exhibition *CONTROL / SHIFT / PLUS*. The discussion revolved around the practical side of curating: how does a curator present an artist's position to the public (announcement of exhibition, press release, opening speech), how does the curator appear in public and how does this reflect his/her role as mediator between the artist and the audience.

Axel Langer is the Curator of Islamic Near Eastern Art at the Museum Rietberg Zurich and lecturer for History of Islamic Art at Geneva University. His last exhibition, *The Fascination of Persia*, focused on the Persian-European dialogue in seventeenth-century art and included seven contemporary artists from Tehran.



6 March 2015, 7pm – EXHIBITION

Involvement Requires Perception: Eleven Ways to Get Involved with Art and Social Space

11 project spaces – 11 artworks – 11 ways

A project of the Postgraduate Programme in Curating:
Mona Liem Adinegoro, Tenzing Barshee, Mariana Bonilla, Frédéric Bron, Francesca Brusa, Cindy Hertach, Milena Isler, Raphael Karrer, Nadine Lopez, Giulia Magnani, Alejandro Mondria, Cordelia Oppliger, Atalja Reichlin, Carolin Reichmann, Anja Soldat, Eleonora Stassi, Franziska Stern-Preisig, Makiko Takahashi

Concept by: Dorothee Richter and Mirjam Bayerdörfer

The participating project spaces included:
100plus (Zurich, CH), bblackboxx (Basel, CH), CENTER (Berlin, D), DIENSTGEBÄUDE (Zurich, CH), eggn'spoon (Zurich, CH), Gasconade (Milan, I), HACIENDA (Zurich, CH), LULU (Mexico City, MEX), Raum N° (Bern, CH), SALTS (Basel, CH), VACANT (Tokyo, JP)

The participating artists included:
Copa & Sordes, bblackboxx no border academy, Clémence de La Tour du Pin, Mathis Gasser, Colin Guillemet, Beat Huber, Aron Kullander-Östling, Antoine Renard, Mimmo Rubino, Jonas Schnyder, Rosalie Schweiker, Rainer Ganahl et al.

In order to expose the broad scope of ways, motivations and pay-offs of getting involved with contemporary art, the Postgraduate Programme in Curating has invited eleven project spaces and curatorial teams to the Gasthaus zum Bären in Zurich.

By reversing the evocative slogan of artist Antoni Muntadas, *Perception Requires Involvement*, the exhibition title aims to allude to the close relationship between social awareness, knowledge production and image circulation. The intention was to show various ways by which the discussion of topics relevant for today's

society is translated into the sphere of contemporary art and back.

Each curatorial initiative was given one of the eleven rooms at the Gasthaus zum Bären. Each of them elaborated their approach in dialogue with an artwork. The term "artwork" was to be understood in a broad sense, extending from objects to social sculptures and other experimental formats. All eleven participants were self-organized and as part of the exhibition were asked to provide an insight on how they function.

Captions

- 1 bblackboxx no border academy, with Copa&Sordes
- 2 eggn'spoon, with Mimmo Rubino
- 3 bblackboxx no border academy, with Copa&Sordes
- 4 background: Center, with Clémence de La Tour du

Pin & Antoine Renard

- 5 Dienstgebäude, with Colin Guillemet
- 6 Hacienda, with Rainer Ganahl
- 7 Gasconade, with Aron Kullander-Östling
- 8 + 9 Raum N°, with Rosalie Schweiker
- 10 SALTS, with Mathis Gasser
- 11 eggn'spoon, with Mimmo Rubino
- 12 bblackboxx no border academy, with Copa&Sordes
- 13 eggn'spoon, with Beat Huber
- 14 Panel with Pablo Müller, Finissage
- 15 SALTS, with Mathis Gasser (statement)
- 16 bblackboxx no border academy, with Copa&Sordes
- 17 SALTS, with Mathis Gasser (student curating team)
- 18 VACANT
- 19 Hacienda (statement)
- 20 VACANT (statement)
- 21 bblackboxx (during installation, with statement)





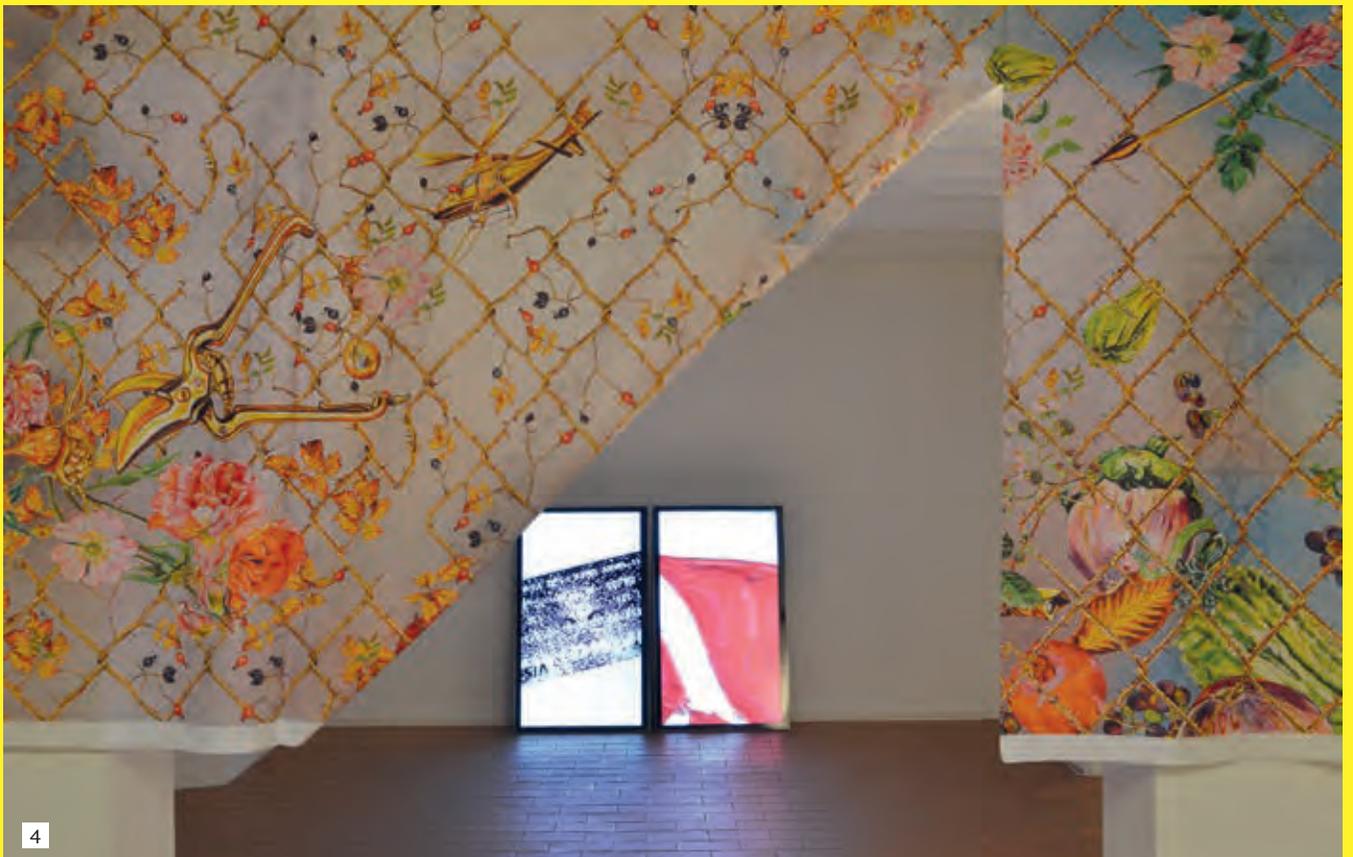
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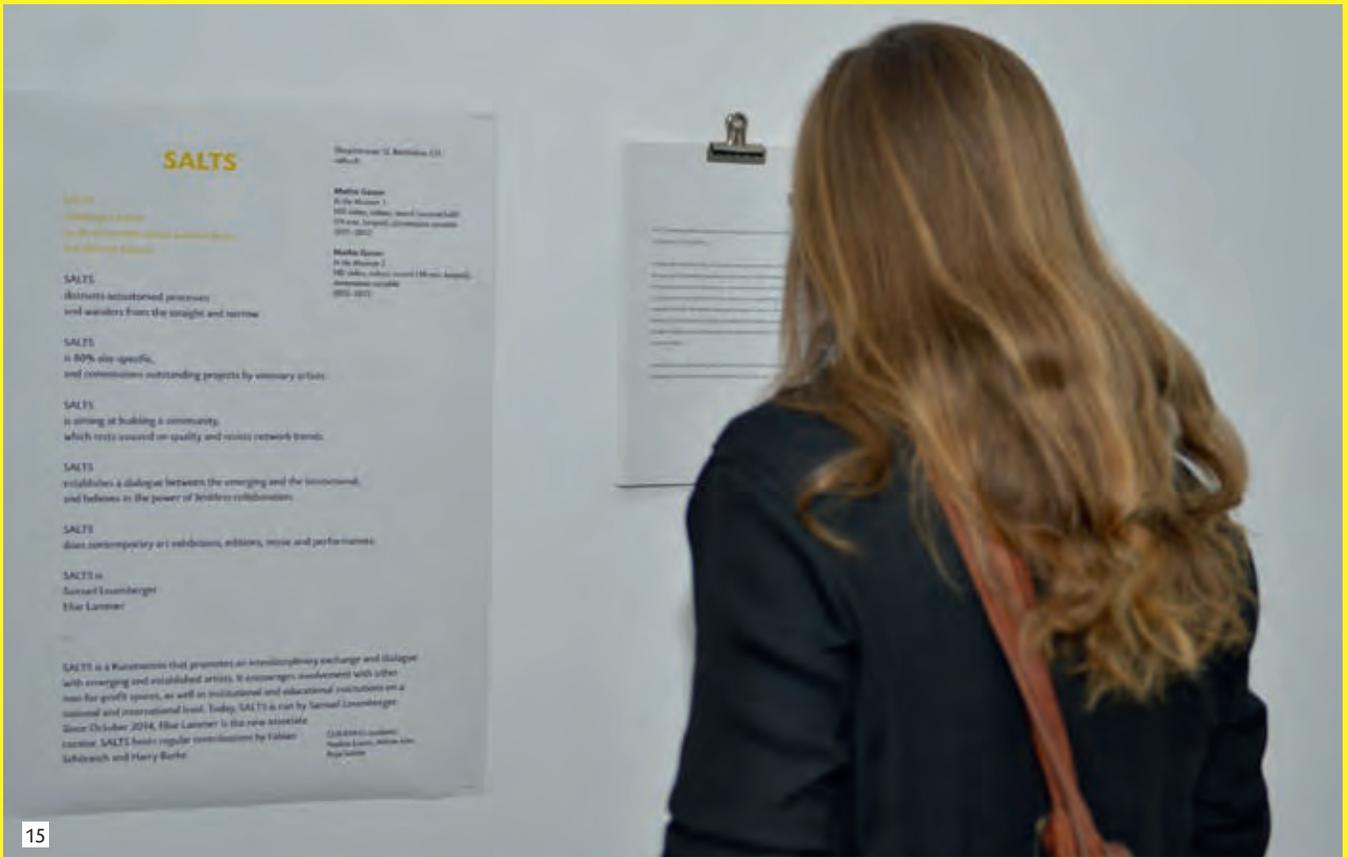
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18

27 March 2015, 8pm – ROUND TABLE DISCUSSION & PARTY (CLOSING NIGHT)

On Off Spaces moderated by Pablo Müller. Lukas Kreuzer live!, DJs Paul Neumann, La Captaine, Yavuz Tunakan

On the last night of the exhibition – which was also the last night of fifteen months of the Gasthaus zum Bären and its intensive programme – the Postgraduate Programme in Curating launched a discussion that took its point of departure in the subtitle of the exhibition *Involvement Requires Reception: Eleven ways to get involved with art and social space*. What is it that gets us involved? What are the motivations and pay-offs of getting involved with contemporary art? As part of the exhibition, eleven independent international project spaces elaborated their approach in dialogue with an artwork. Eleven curatorial teams each formulated a statement reflecting their way of getting involved. This discussion aimed to go a step further: What are the possible traps, dangers, inconsistencies and ruptures of getting involved?



29 March 2015, 10am – INTERVIEW

Lars Nittve: Interview on Curatorial Practice

For the film project “Curating! Politics of Display, Politics of Site, Politics of Transfer and Translation ...” by Dorothee Richter and Ronald Kolb Lars Nittve was interviewed in the Bärengasse Museum.

The outcome of this project is a digital archive and a film on curatorial practice. The concept proposes eleven areas on which curators, artists working in a curatorial perspective, and political groups whose practices shift between activism, curating, art, and knowledge production are interviewed. Two of the interviews were held at the Gasthaus zum Bären; meanwhile about thirty interviews have been conducted, and the first public appearance will occur at the end of 2016 at the ZKM, Karlsruhe. The project is a collaboration between ZHdK, Zurich and ZKM, Karlsruhe.



Open Curating Studio
Events, Discussions, Screenings,
Performances, Talks, Meetings

directed by Dorothee Richter
assistant curator: Mirjam Bayerdörfer

and the Postgraduate Programme
in Curating (www.curating.org)

and the Webjournal
www.on-curating.org