

# THE CURATORIAL THING

Date: 28 August –1 September 2017.  
Summer workshop and public lecture program

## **SEE CALL FOR PARTICIPANTS SEE THE END OF PAGE**

*(must be enrolled in one of the following nordic academic institutions including, Copenhagen University, Aarhus University, Funnen University, Aahus art Academy, The Royal Academy Copenhagen, Alto University, Malmø art academy, Konstfact, Olso university, University of Bergen)*

## **INTRODUCTION**

Under the concept of a 'thing', an old Nordic concept of a meeting place, an assembly of the community, or what can be defined as the precursor of the modern term parliament, SixtyEight Art Institute invites participants, educators and speakers to a summer intensive workshop program realised with support from The Nordic Cultural Fund.

This curatorial program is modelled as a series of 'summer intensive workshops and lectures', as a pilot summer school program, bringing together a range of Nordic practices to focus on the various dimensions of artistic and curatorial research methodologies.

In the past two decades we have seen an increasing emphasis on the curatorial defined as research. The definition seems to have migrated from inside museum departments and universities and out towards art spaces and into the hands and minds of the independent curators and artists, who are experimenting with establishing new or breaking down old positions in art through the practice of exhibition making. *The Curatorial Thing* program aims to examine and question the kinds of methodologies that generate curatorial research and exhibition making. Artists have throughout history experimented with exhibition making, but the establishment of curating as a separate concept is recent and brings forth fundamental questions about autonomy, authorship, dissemination, editing, criticality, discourse and the writing of art history, among other structural and organizational shifts within the field of art.

The program wishes to consider the expansion of curatorial activities and how this affects the way we perceive exhibitions. How does curatorial activities persuasively balance the importance of artists' practices, artworks and critical ideas, in times when these often take second place to mediation, value creation and social capital? Today the definition of research is becoming a more prominent basis for exhibition making, and this development could result in a greater sensitivity towards artists' tactics of art production and the establishment of new collaborative systems between artists and curators, where theories are complicated by practice and vice versa. The program aims to consider among other objectives how knowledge is claimed, shared or potentially lost between artistic and curatorial practices. The summer program asks, at a fundamental level, how the curatorial can continue to be collaborative, artistic, critical and experimental within the ever-expanding parameters of curatorial as a term

and concept in recent times. The discussions in the program will reflect how education, collaboration or shared information can stimulate the next generation of artists and curators to form new, innovative and progressive curatorial and artistic propositions.

SixtyEight Art Institute invites a small group of aspiring artists and curators to participate in an educational workshop and lecture program. Among other objectives in the program, the workshops will look at how to approximate artistic knowledge and create new narratives regarding artistic and curatorial research. Over 7 days in the summer of 2017, SixtyEight Art Institute will be inviting 10 - 15 Nordic-based young artists, curators or curators-in-training to join the learning program and meet a range of Nordic practitioners, who will debate and reflect upon questions inherent in the recent past and coming future of the curatorial.

Facilitated by SixtyEight Art Institute, the program is organized as a combination of workshops and evening lectures, partly in collaboration with Code Art Fair's talk program, which is organised by curator Irene Campolmi. The program will unfold in two strands: closed intense workshops for the participants and evening lecture program open to the public. The workshops are designed to strengthen the participants' understanding of the curatorial mechanism and research positions via a combined practical and theoretical approach. The lecture program will reflect upon the dimension between artistic and curatorial research and aim to open up a debate on the development of curatorial education structures, especially as seen in the Nordic context.

### **LEARNING PROGRAM**

The participants' collective learning, participation, exchange and group discussion will look at various aspects of artistic research in order to understand art production and exhibition making. This process, however refined and manufactured, is constructed via modes of 'reading', 'interpretation' and 'conceptual thinking' as a vital part of making public art exhibitions. The Curatorial Thing program is designed to analyse different potentials and methods for co-production between artists and curators and to give the participants an introduction to curating and the practice of editing, critique and art writing. The participants will reflect on how the creative practices of 'artistic and curatorial' are often integrated into shared language, methods and autonomies when it comes to exhibition making, but have different interests and operations, lingering somewhere between artistic autonomy and public dissemination and representation.

The intensive program wishes to unpack the different notions of how research functions in relation to the practice of exhibition making, when formed between artists and curators. By focusing on writing, critique, pedagogy, interpretation and methods of artistic research and knowledge production, the program wishes to give the participants an understanding of the links between writing, discursive curatorial formats, artistic research and conceptual forms. The program is designed to move young curators closer to the ontological qualities of artworks and artistic ideas and further away from popular dissemination tools. The program will give the participants an understanding of how models can operate independently of institutional discourses, historical cultural heritage and commercial art platforms. The summer intensive program aims to bring together young Nordic curators to cooperate and exchange (in concentration) the theoretical and practical aspects of designing research through a practical mode of exhibition making.

SixtyEight Art Institute will invite a range of Nordic-based theorists, curators and artists, who have built various practices or knowledge through unconventional and independent career paths, to functions as workshop leaders and contribute to the

lecture program. SixtyEight Art Institute has composed an intensive lecture program, inviting artists, readers, curators and education program directors to introduce the participants to different concepts and structures for curatorial education and artistic/curatorial research definitions. This part of the program is open to the public and hereby functions to accommodate reflections and debate on how curatorial discourse and education could develop in a Scandinavian context.

## THE CALLING

### **CALL FOR NORDIC PARTICIPANTS:**

SixtyEight Art Institute is launching a pilot intensive summer school program 'The Curatorial Thing' for Nordic master students. The call is open to students from 12 Nordic academic institutions including, Copenhagen University, Aarhus University, University of Southern Denmark, Aarhus Art Academy, The Royal Academy Copenhagen, Alto University, Malmo Art Academy, Konstfact, Oslo University, University of Bergen and Kunsthøgskolen i Oslo.

**Deadline 10 July, 2017 (closes at 23.59)**

Guidelines for motivated letter:

- ◆ Information. Name, phone number, email, department of study.
- ◆ Introduce yourself, your practice or academic and research interests and age.
- ◆ State your interest in the learning program and how you could imagine the program could contribute to your future career objectives.
- ◆ Write down a few thoughts on the definitions 'curatorial' and 'artistic'.
- ◆ Give an example of a exhibition (recent or historic) you think is interesting and write briefly why.

We welcome letters from students mainly within art history, curating and fine art, but if

students from other departments are working curatorially with research, applicants can apply with recommendations from their professors.