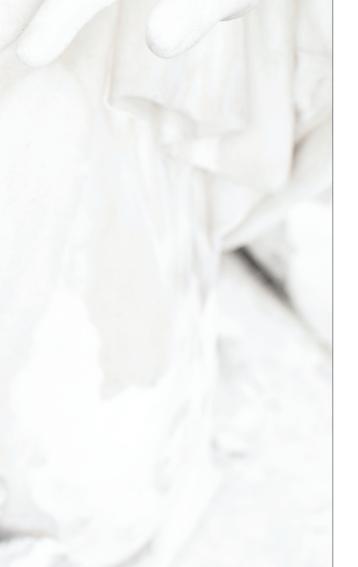## CONTINENTAL BREAKFAST. RUNNING TIME 2013
SIXTH CEI VENICE FORUM FOR CONTEMPORARY ART CURATORS

CONTINENTAL

BREAKFAST RUNNING TIME

Sixth CEI Venice Forum for Contemporary Art Curators

edited by Giuliana Carbi

CONTINENTAL BREAKFAST

CEI

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This book has been published on the occasion of the tenth anniversary of CEI Venice Forum for Contemporary Art Curators and of the Continental Breakfast Project.

The CEI Venice Forum for Contemporary Art Curators is a biennial event to be held in close connection with the opening of the Venice Biennale. It deals with the topics of cultural promotion and the exchange of curatorial experiences. The initiative is opened to Central Eastern European experts and curators and to the commissioners of the Venice Biennale responsible for the national pavilions of CEE countries.

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Our "evo veloce" runs and constantly changes its reference points; its interpreting tools; its predisposition for cultural archiving in line with meanings from contextual positions which can be multiple, hybrid or even unsystematic.

Similarly, in terms of current cultural products, the concepts of the art exhibitions proposed by the curators are very diverse and based on a lot of personal investigation.

The 2013 Venice Forum wants to stimulate a reflection on the wealth of observational working tools by discussing and comparing examples/ main criteria of subjective decisions taken by curators with regards to the greater or lesser importance of a contemporary work or action.

The changing relational priorities and the speed conditions informed by the context – especially overwhelmingly in the last decade – affect, in the cultural domain, the possibilities of pinpointing the problematic framework within which the characteristics of relevance and interest for a specific artistic action are perceived. Defining a problematic framework

currently (which is, as it were in "constant flux" due to external factors) is a complex matter which also entails the difficulty of grasping clearly the essential – and not accidental – interconnection within its framework which can in turn take into account the generative fertility of a good artistic action, with regards to the ability of the current widespread visual environment to assimilate it (the "running time", so to speak, of the action itself).

In practical terms, the meeting this year wants to discuss a number of curatorial choices – from the protagonists directly – from a short time segment immediately contiguous to the present, namely the last ten years.

CURATOR AS COLLECTOR IN TURBULENT TIMES? **/ by Aleksandra Estela Bjelica Mladenović**

To be a curator today, in the twenty-first century, means to face a variety of challenges from presentation to promotion, from preserving to displaying in public, from noticing to establishing and evaluating the art phenomena. As we all know, curators select artworks for various public presentations. But it's not just that. They also give their aesthetic judgment about "good" and "bad", as well as about all that corresponds to a particular topic (whether it is an exhibition, project or the like). What curators do is provide a context for the purpose of better understanding art. They write articles for catalogues that offer exhaustive information, texts that identify histories, stories, genealogies, themes… The job of a curator is to ensure – through his/her personal commitment – that a work of art has its true value, that it is noticed and remembered, that it continues to exist and last after its promotion has ended.

As many of you know, I work as a curator at the Cultural Centre of Belgrade and I will take this opportunity to introduce, i.e., to promote a new activity which the Centre has undertaken. For, as I have already said, promotion is one of the main tasks of a curator: not only to keep works of arts in a historical sense, but to present, promote them in a modern sense. Namely, last year – in 2012 – CCB founded the October Salon Collection. Nothing new, you might say, but very important for us in CCB since we are not an institution involved in preserving, but just presenting current phenomena, developments, and trends in art. The Cultural Centre of Belgrade formed the October Salon Collection, motivated by the act of Belgian artist Jan Fabre, who gave his work "I am a one man movement", exhibited at the 52nd October Salon, as a gift to the CCB on closing the Salon. At this moment the Collection comprises works by thirty artists, recognized in our country and abroad, who have participated in October Salon international exhibitions since 2004 and who have donated one or more works. The intention is to invite all the artists who have exhibited at OS international exhibitions since 2004 to donate the (very) works shown at these exhibitions. At

this moment the Collection includes 50 works and I will now list some
of the authors: Anika Ström, Anssi Kasitonni, Aleksandar Jestrović
Jamesdin, Avi Mograbi, Vladimir Perić, Mrđan Bajić, Mladen Bizumić,
Vlatka Horvat, Škart Group, Dragoljub Raša Todosijević, Miloš Tomić,
Anika Strom, Karsten Konrad, Milan Bizumić, Ana Hušman, XYZ Group.
Some of these Serbian artists exhibited at previous Biennials: Mrđan Bajić
represented Serbia at the 52nd Biennale and Dragoljub Raša Todosijević
at the last, 54th Biennale. Vladimir Perić and Miloš Tomić represent
Serbia at this year's 55th Biennale. Škart Group showed their work at the
Biennale of Architecture in 2010.
What is important to mention is that some of the works in the
Collection, presented at the October Salon exhibitions in the past two
years, were created and produced for these exhibitions. These works
have become part of the Collection by the artists' consent.
The October Salon Collection was established with the aim to create a
representative collection of works of art that would document phases
of contemporary visual arts not only in Serbia but on the international
scene as well. Founding of the Collection was also motivated by
the idea of presenting contemporary art practices to the public, not
only through show presentations but through establishing an active
dialogue between artists and the audience. The intention is to make the
Collection not only a mere database on art "objects", but a laboratory
where ideas and objects are processed and connected as a whole.
The collection is intended for a professional public who would have
the opportunity – through curated exhibitions of the works from the
Collection – to look into all the phenomena on the art scene from the
moment when October Salon became an international exhibition, in a
more accessible way. The intention is also to enable curators in Serbia
and other countries, by developing the Collection holdings, to interpret
all the phenomena and developments on the contemporary art scene in
a new and/or different way through curated projects or exhibitions.

The variety of artworks that make a collection offers a wide range of

possibilities in the work of a curator. The diversity of works enables a curator to interpret the phenomena he/she discovers in different ways, depending on the circumstances, and to contextualize them in such a way that they are accessible to the public. Ways of interpretation are various. In his/her work a curator uses the extroverted method to justify the choices made and accents put in such procedures. It is extremely important to do so if he/she wants research topics and/or objects to be understandable and accepted by the public. The introverted method is applied in the way of choosing of certain topics and/or objects marking them as points of reference in future work. A curator shapes his/her personal research by archiving the impressions, memories, experience. His/her subjective decisions are based on the actions always marked by personal experiential research, either formal, or historical, or social or critical. A curator collects, chooses, integrates, negotiates, connects, defines, explains, speaks… with the intention to provide immortality for a work of art. Collecting, integrating, grouping, and marking of works of art are just some of the steps a curator undertakes to enable them to last. No matter in what kind of times it is happening.

"The object of critique is always within us."
Andrea Fraser 2009

The aim of this paper is to identify and articulate the ways unstability has been discussed about in the discourse of institutional critique and in the curatorial.

In reviewing the effectiveness of institutional critique in ubiquitous cultural reification, Andrea Fraser, the pioneer of the third wave of institutional critique reveals the unstable position of the one who is performing the critique. Institutional critique is, in her opinion, "swallowed up" by the institution she stood against.[1] Being trapped in one's own field of action ("We are trapped in our own field"[2]) means not having an effect on or not being affected by what happens outside the field. Such a position indicates a discursive self-restraint, which allows almost no reflection on one's own closure. Fraser believes that when the political value is inscribed in the current conditions, the distribution of power is usually overlooked. Even the change of conditions serves to legitimize the reproduction,[3] while the agents of critique remain even more "trapped" in the power relations they are criticizing. Although Fraser pointed to the artistic aspect of the institutional critique, the same applies for the curatorial. In the lecture "The implicated – The Model for the Curatorial" Irit Rogoff [4] has described artists, critics, curators and audiences as the implicated ones. According to her, the practice that is established as a critical opposition to something that does not work is nothing but a repetition of the logic that is being criticized.

In "The Implicated" Irit Rogoff asks us to face one's own condition to produce a new subjectivity that recognises that we are what Hannah Arendt defined as fellow sufferers because "we are both the powerful and the powerless, ignorant and pundits, and that we are living the conditions that we are critically questioning" (Rogoff, 2006). She suggest criticality as the possibility of action, that is not confined to

any ability, and that instead of criticising the restrictions suggests the opening of the new in a unique way that connects things.

When Žižek [5] says that you start corrupted or that you get caught into your own game he highlights the unstable, yet productive character of the critical political process in the power field. To go back to a place of insecurity, in his opinion, it is a potent position in relation to the past. From the above mentioned it appears that it is necessary to solve the involvement so as to understand possible relations of curators to the institution of art. The crucial question is: What are the curatorial positions from which the unstability can be negotiated? Instability can be considered as ambivalent and context-responsive, since a conceptual difference is manifested between the practice of so-called "bureaucratic curators" and "independent curators". Let's assume that the function of some curators is administrative and bureaucratic in a sense that they are representing and reproducing the existing relations in the art field. For this kind of curators, to be implicated means not to step out of the representative function and to be characterized by the conservative, defensive stance that retains a defined territory. These curators perform the correct distance because of the fact that their position in the power field is already secured. Because they have a place in the power structure, they rarely have to question themselves about possible ways of participation [6] or to articulate contemporaneity in a more radical sense. On the other hand, a curator who has based his/her practice on criticality, as an attempt to create new horizons, he/she will try to break the tradition in the field that is manifested as instability, or at least play with it. Being independent does not imply that they work outside of institutions, it rather means that their logic of selection and labeling does not support the dominant paradigm. Because of this, dispositions of independent curators affects their questioning of how they can participate in the field in a different way. No matter how critical their curatorial models are, independent curators are implicated, corrupted and trapped, too. Even when they are performing the institutional

critique, they are always absorbed by and nurturing the institution of art. But, it is a two way process of exploitation: the independent curators allow for exploitation by the power structures, in order to gain visibility for their position and promote new narratives. Raising the awareness of being implicated/trapped/corrupted could contribute to new curatorial models, but it will certainly not fix the flexible boundaries of the art world. The instability, in the art world, is the factor that keeps the ball rolling.

[1] Andrea Fraser, "From the Critique of Institutions to an Institution of Critique" in: "Institutional Critique", ed. Alberro and Stimson, MIT Press, 2009, first published in: Artforum, 2005.
[2] Ibid.
[3] Alberro, A. "Institutions, Critique and Institutional Critique", in: Alberro & Stimons (eds.), "The Anthology of institutional Critique", Cambridge, Ma, MIT Press , 2009.
[4] Irit Rogoff, "The Implicated, The Curators, Witte de With Center for Contemporary Art 5-7". March, 2009 on location http://www.labforculture.org/en/users/site-users/site-members/nat-muller/51308/43401.
[5] http://www.youtube.com/watch?v=d_nlfjD7Dio&feature=endscreen&NR=1, januar 2012.
[6] Spengberg, M. Spangbergianism, "Stockholm", 2011, p. 85.

A TRIAL FOR AN EXPERIMENTAL SCHOOL OF ARTS IN VENICE **/ by Aurora Fonda**

The Centre for Curatorial Studies, Arts and Communication in Venice is an ambitious and challenging project promoted since 2004 and conceived as a school committed to experimentation and interdisciplinary thinking. The main goals are to spread the knowledge in the field of visual arts and to introduce the students to professions related to the art world, focusing on contemporary curatorial theory and practice and contemporary museology.

The first edition, 2004, was structured on three fulltime weeks. During this period we offered our students the possibility of learning about the history of curatorial practices and of contemporary arts and how to structure an exhibition. The theoretical lessons were completed by visits to the museums, exhibitions and artist studios.

After the three weeks, we suggested some guidelines on how to curate and organize an exhibition. We however realized that many students found it very difficult to work independently on the conception and the setting up of an exhibition, the most important parts of the course. This is one of the main reasons why we have decided to gradually enlarge the course by adding more lessons every session and right now the course lasts five months.

Most of the lessons are devoted to all the different aspects connected to the organization of an exhibition, like press office, the registrar work, the set up and the possible contents of a show. The Course in Curatorial Practice is now an intensive program on the history of contemporary visual arts and practices of exhibition-making. Through interdisciplinary lectures, the course provides practical training and experience within museums and exhibition settings. Its international faculty includes curators and museum professionals, artists and critics. The first part of the course lasts eight weeks and it is designed to increase the students' understanding of the intellectual and technical tasks of curating exhibitions and projects. Consequently, the lectures cover both theoretical topics such as the history of an exhibition and practical topics such as exhibition management. The students participate in weekly activities such as artist studio visits, tours of

exhibition spaces, networking events, and workshops with a variety of experts and practitioners. The program culminates with the setting up of an exhibition and the publication of a printed catalogue.

In order to achieve a stimulating and constructive work, the students are invited to conceive a project for a show, an event, a performance or any kind of form of presentation of a curatorial project.

All the ideas are then discussed in a session where each student presents his own work.

Maybe for the first time, the students commit themselves to a curatorial project which has to be explained in front of the public. Therefore, we consider this time, dedicated to the presentation, very important and constructive.

This workshop allows the students to construct the identity of the project which will be exhibited at the final show, at the end of the course.

The final show requests a great practical work, which is followed by our tutors, but it will be up to the students to discover independently which are the difficulties that they will have to face with the set-up of an exhibition, like contacting the artists, discussing the works, organizing the transports and insurance, defining dates and set up.

Another important part is the publication and the promotion of the show which requires an enormous commitment. We still believe this is the only way to experience the work of the curator.

Even though it is impossible to truly teach somebody how to became a curator, we commit ourselves to give to the students interesting notions and inputs. But the most incentive work is the work that the student is able to do by him/herself.

The theoretical approach to art is another aspect that we are trying to develop through the school.

Some lessons are devoted to the study of philosophers who have given in the last two centuries a fundamental contribution to the theory of knowledge and especially to aesthetics.

We are inviting professors who are dealing with such subjects in an

innovative way, and who are able to give the students an inventive approach to matters like art history or curatorial practices which are often misleading. Therefore we have started to publish essays and books which can be a guideline for the study of aesthetics.

The school cooperates with the independent publishing house Automatic Books, which produces artists' books, and collaborates in conceiving for the publisher a specific curatorial project. All phases of the book production process are shared and determined by the interaction between the artist and the publishing house. Consistent with the original spirit, Automatic Books' titles are affordable in order to facilitate the diffusion of artists' works.

Recently we have done the first publication: WB, an illustrated quotation dictionary on art theory and the true image of history. The title of the book is an acronym of the name of the German-Jewish philosopher Walter Benjamin. The book visualizes the whole spectrum of Benjamin's thoughts in 460 pages, combining in every one of them a single quotation of the philosopher with an individual image. WB is an iconographic, artistic and philosophical enquiry about the relationships between the written and the world of images. In this research the author, Sandro Pignotti, has chosen carefully the constellation between every single text and every image of the book. Every page stimulates the reader's own thoughts on history, modern and contemporary art, philosophy, religion and politics, presenting on one side a quotation and on the other an illustration. By exploring and overcoming the usual borders between the written and the illustrated, WB tries to refer directly to our reality. This was the method of the late Walter Benjamin in his Arcade Project and in his Thesis on the Concept of History where he confided entirely on images in combination with citations of literature and philosophy in order to discover "the true image of history".

If Walter Benjamin is an important and fundamental starting point, the next step is to continue to work on the theories of the major contemporary philosophers and the possible interaction with the images that made the history of the last two centuries.

IS THE ANTI-MUSEUM A GOOD ANTIDOTE FOR THE MUSEUM'S RACECHANGES? / **by Lorenzo Fusi**

Liverpool – one of the most active European harbours in the transatlantic slave trade – particularly during the 18th and 19th century – and the local International Slavery Museum provided the context for Achille Mbembe's elaboration on the notion of institutional hospitality in an essay entitled "The Slave: Figure of the Anti-Museum?".

In his conclusion, the Cameroonian historian/philosopher/political-scientist affirms: "Slaves must continue to haunt the museum as it exists today through their absence. Slaves should be everywhere and nowhere, their appearance always occurring in the mode of infraction, never of the institution. That is how we shall preserve the slave's spectral dimension".
The author suggests that the locus for the slave is instead the "anti-museum". This is "nowise an institution, but the figure of another place, one of radical hospitality. A place of refuge […] an unconditional place of repose and asylum for all the dregs of humanity and the 'damned on the Earth'".

In his text, Mbembe maintains that the slave in order to maintain his "potential for scandal" (for his immanent presence continues to scandalise us and provoke outrage to this day) should refuse to take his place in the museum, as the latter "is a space of neutralization and domestication of forces, that prior to their being put in a museum, were living – currents of power."

The musealisation of the slave deprives him of his haunting force and questioning role. Upon entering the museum, the slave becomes a crystallised category, a clearly labelled exhibit, an already-processed coming to terms with history. But in Mbembe's opinion there is no way a museum can possibly display his ghostly presence/absence. The slave should refuse to be caged and confined, tells us Mbembe: not again. His place, if any, is the "anti-museum".

"Anti-museum" per contra is a rather loose term. It is declined/defined only by means of antithesis (by its being anti-something). It operates according to a binary scheme that stages a false opposition. In the case at hand, for instance, it is precisely the museum to inform what the "anti-museum" should be. In a way, the museum and the anti-museum are the same: two sides of the same coin. They do not exist outside each other, but within each other. Hence, de facto, the "anti-museum" validates the museum.

Whilst I was thinking about this contradiction, a comment recently posted by an African artist on Facebook came to my mind. He was saying that the Other (the entire notion of Otherness) is not a post-colonial resolution, but a colonial-driven invention. By othering the black subject, the white ultimately affirms and justifies himself. The parallel with the museum/"anti-museum" dichotomy seems very relevant to me, especially when one is reminded that the museum institution is a model established in Western tradition so as to affirm white supremacy.

The interest in African art and craftsmanship was from the outset the expression of a paternalistic attitude (a poorly concealed sense of white superiority) that developed into two museological approaches: the cabinet of curiosities or "Wunderkammer" (the display of exotic, unusual and exceptional items) and the anthropological/archaeological collection that has at its core the study of different material cultures.

The latter institution, in its profession to be scientific (whilst the former is largely centred on the idea of "taste"), was instrumental in pursuing the exploitative colonial and imperialist agendas. The "hidden" motivations behind such a model were the cultural ownership of the colonised and the assessment of the degree of civilisation of the other cultures in comparison to the European. By certifying these cultures as retrograde (however fascinating) and inferior to the "white progress", the museum

basically granted the coloniser with the right to take the lead and decide upon the colonised's future. It is here and then that the "we do it for them" patronising mentality originates.

The museum model has naturally changed, evolved and moved away from these premises. In fact, the museum institution is not any longer a "white prerogative" or a Western concern. Democratisation, plurality, inclusiveness and diversification of the cultural offer appear amongst the institutional priorities of most museums today. In my view, however, the museum institution mostly performed only some racechanges, by wearing different masks, but its position has not significantly shifted.

The British Museum, for instance, still proudly claims that "the entire world can be explored there in one day". The Louvre and the Guggenheim are presently franchising their business models and collections in such a way to make one suspect that a cultural re-colonisation might be under way. The North American managerial, financial an administrative system is currently imposed upon institutions around the globe, including countries substantially different from the US, frequently with catastrophic consequences. Failure to comply with the new imperative entrepreneurial US-model results in the dismantling of many museums, offering the perfect excuse to central governments to withdraw their support, especially if culture does not appear at the top of their agenda.

For its institutional credibility and authority were potentially at stake, the museum has since engaged in an endless struggle against itself, affected – as it were – by an autoimmune syndrome. A solution to the problem has been persistently searched for within the institution itself. Thus, the museum has become a schizophrenic entity entangled in a vicious circle. In fact, the museum might represent its perfect nemesis.

Nowadays, museums profess their own ability to "empower people",

"change people's lives" under the motto "our galleries are open to all".
Nevertheless, what it truly underpins their activity is something quite
different: the museum is first and foremost committed to its own self-
validation. Its "power to empower" only depends on the validation of
its authority. Outside this recognition, the museum has no agency.

My position is that the museum institution is the generator of its own
antithesis (it is the poison and the antidote). The slave, from the "anti-
museum", still is contrived by the museum's own internal logic. The
slave's refusal to engage in a direct confrontation can ultimately result in
a missed opportunity to sabotage and question the museum institution
itself.

The slave is a powerful entity and has the potential to revolutionise,
inform and define what the museum of tomorrow should be. The slave
should not be tramped between the museum and its antithesis, but
assessing if the museum institution (in its present configuration) is at all
needed and contributing to the invention and creation of new models.
In positioning the slave outside the museum, for ethically appropriated
as it might be, there is the potential risk of further marginalising the
slave himself, rather than opposing the museum institution. My
concern, in the institutional "dematerialisation" of the slave and his
reduction to a haunting absence, is twofold:
/ It is time to revisit the power structures consolidated during the
Eurocentric era, of which the museum institution is one expression.
Unless we admit that the only agency capable of such a profound
transformation is the museum itself, the museum should be conceptually
put under attack. If the museum is unable to conform to the slave's
necessities, it is not the slave who has to withdraw form the institutional
debate, but the museum must change and/or be altogether replaced by
a different format.
/ The West or North, in all its self-indulgent magnanimity, has little
interest in radically rewriting the history it created. As Winston Churchill

once said: "History will be kind to me for I intend to write it". The slave not only brings to the fore the necessity of voicing counter-narratives so as to oppose this autarchic and self-referential attitude, but offers the opportunity to drastically rethink the platforms where the discussion takes place. By means of the slave, African intellectuals have the possibility to create new models that might ultimately inform the way culture is brought to fruition within and outside the African continent.

Several African practitioners, academics and theorists are presently developing propositions that might fundamentally redefine the way we think about art, history-telling and culture from the (anti-)institutional standpoint. A platform such as the Johannesburg-based Centre for Historical Reenactments represents a good example of how these researches not only look at and apply to the context from which they originated, but propose viable applications beyond their contextual specificity.

Their compelling urgency to readdress the many asymmetries that colonialism established and post-colonial discourse has been unable to rebalance is the real antidote to the museum. I hope that this drive and intellectual force will not ultimately lead towards the "anti-museum", nor its figure, but will materialise in something more tangible and pragmatic.

Hopefully, there the slave might find some peace and depose his tormented whitened ashes. There, we can all learn anew how to tell our histories. And there, we might be able to construct our future.

"I AM BETWEEN WORLDS AND BETWEEN SHADOWS" EXHIBITION **/ by Kalliopi Lemos**

During the last decade, my work has been exposing the wounding of human dignity. Most of my recent international projects addressed the hardships and mistreatments thousands of undocumented migrants are suffering in their effort to find somewhere to live. My latest exhibition, "I Am I Between Worlds and Between Shadows", which will be presented in Istanbul in September, focuses on women's experiences and the frequent abuse of their self-respect.

I believe that human dignity is an inherent quality and an essential part of every human being, a part that cannot be separated from other characteristics of the person. The social and political crisis in patriarchal/male-controlled societies remains an unresolved issue and many of the themes identified in the 1995 Beijing Platform for Action ("Women and Poverty", "Violence against Women", "Women and Armed Conflict", "Human Rights of Women", "Women and the Media", "Women and the Environment", "The Girl-child") remain pressing concerns. In many different ways, women still face, and still have to put up with, behaviour that is insulting, wounding, oppressive and overpowering. In this work, I point to human dignity as the inner-core of humanity, and the effort of women to uphold it.

The site for this project will be the Ioakimion, an old disused Greek girls' school in Istanbul. It has been shut for about 30 years now and it is opening for this exhibition, which is realized in scope of the 13th Istanbul Biennial Parallel Events Programme. As one enters the school, with the desks, books and maps left where they were all this time, he/she is going to be enveloped with the ghostly sound installation of girls laughing, singing, running about the school, as if on a normal school day. Narration of fairy tales like the Little Red Riding Hood is used in a symbolic way to stress the difficulties in women's lives. Walking through the classrooms, the visitor encounters the haunting sculptures of animal - human feminine forms, expressions of distortions of the psyche through pain and abuse. On all the desks where girls used to have their lessons, one now finds some of the latest newspaper clips of abusive behaviour towards women from all over the world. These documents

exemplify the stark and disturbing contrast of how life starts full of
dreams and expectations and what it brings later on.

The installation consists of seven evocative sculptures, made of steel
fillings, fiberglass and mild steel. Each work is positioned in one of the
rooms of the Ioakimion. In this way, they stand like remote islands,
expressing the alone-ness and loneliness experienced after violation.
Among the works, the "Hen on Crutches", with no wings or legs,
hangs suspended like a piece of meat, bringing to mind all those
countless women that have been victims of trafficking, or the millions of
underage girls forced into arranged marriages still in many parts of the
world. "Memory" shows a mutilated body of a woman on leg stands,
positioned high above the spectator's head, enabling one to see inside
her body the cavity that creates life. It is the place where all the history
of life experiences sits. She is standing alone and vulnerable, but at
the same time defiant. Another work, the "Deer on Altar", featuring
the body of a deer and the head of a woman, recalls the sacrifice of
Iphigenia from the Greek mythology, that sits submissively, pondering
with melancholy the repeated pattern of sacrificial behaviour in her life,
sacrificing her individuality and submitting to her father's or husband's
wishes, becoming a woman living for others.
Then the "Goat", a sculpture of a goat with female breasts placed
away from its body, becomes a metaphor for the woman who 'sprints'
throughout her life in order to find a balance between the various
responsibilities she has as a woman and to become perfect in an
imperfect world. She strives to achieve impossible goals and dreams,
but at the same time she abandons her femininity and her personality
– hence the breasts that are left behind. In spite of the deformed
appearances of the creatures depicted, I recognize their dignity, inviting
empathy and compassion for humanity, relentlessly searching for the
truth of the self.
The sculptures refer to the brutal violations directly or indirectly affecting
all women. But the story is also about the mundane violations, the

struggle to combine and achieve, and the daily sacrifice of the feminine that causes so much suffering to the soul and to society. Unfortunately, although human dignity and human rights are an essential part of every human existence, they are not equally implemented and mistreatment is still evident on people of different cultural, religious and racial backgrounds.

Over the years it has become clear to me what my interests and my preoccupations are: social injustice, and the suffering of humanity because of mistreatment, inequality and disregard of human dignity and rights, loss of the right to freedom and complete disregard of the natural desire of the human being to be acknowledged and respected. These issues let our world become the often desperate place that it often is; so desperate that it discourages all hope for improvement and prevents us to look far ahead with optimism. But, despite the pain, the undiminished courage and the ingenuity of those who survive and energetically continue seeking a way of life is the manifestation of a spiritual quality. My work aims to awaken humanity and this spiritual quality within us all, to make people engage with the suffering. In spite of the most pervasive chaos we are living through, there is beauty and harmony to be rescued and installed back in our lives and inspire people to imagine a better world.

What comes to the minds of Non-Islamic people when they think about Islamic culture? Is it a mysterious, veiled victim of male oppression, awaiting Western liberation? Is it a slogan-shouting terrorist? Is it an illiterate foreigner? These questions still have their validity in the age of globalization when we are supposed to have surpassed the racial, religious, exotic cultural borders.

The chances are that the impressions on Islamic culture have largely been formed by negative media stereotypes, images that usually have little to do with the real culture of the past and present, and by the vivid artistic life and culture industry in Islamic countries. Most of these prejudiced convictions mislead more and more people in order to serve consumption or to support someone's political agenda.

Nothing could influence already polluted thinking and viewing in a positive way better than a comparative display of artistic and cultural property presented in a combination of art-history and contemporary art. The exhibition "TASWIR – Pictorial Mappings of Islam and Modernity" could go beyond this dead-end as a "Zeitgeist" production and in a very effective and sustainable way.

TASWIR was an exhibition realized in 2009 by curator Almuth Bruckstein Coruh with the support of the Berliner Festspiele in the Martin-Gropius-Bau which had the aim to break through the stereotype thinking and stale prejudices with a deconstructive method. The exhibition not only invited art viewers and the general public but also theoreticians, academicians and intellectuals in general to take an up-dated look at Islamic forms of visual expression, which reveal the genuine cultural and artistic vectors and which indicate the philosophical, intellectual and visual intersections between East and West.

The exhibition had no manifesting intention and consisted of three major themes: "Calligraphy", "Ornament" and "Miniatures", all related to

the Islamic traditional art and culture. The contemporary art works were selected from prominent contemporary artists invited by criteria of poetic association regarding the artefacts in question, irrespective of region. They were from Middle-East, North Africa, Arab Countries, Europe and Turkey and the works consisted of graphics, drawing, painting, photography, video art, installation, sound and sculpture and juxtaposed or coupled with the historical and traditional visual specimens of classical Islamic art. "Calligraphy" presented Islamic forms of writing showing classical exhibits of Koran manuscripts as well as Persian and Ottoman calligraphic sheets and sketch books dating from the 16th to the 19th centuries, with forms of artistic expression characteristic of European Modernism and contemporary artists from East and West, such as Pablo Picasso, Max Ernst, Maliheh Afnan, Etel Adnan, Wolfgang Laib, William Forsythe, Song Dong and Rebecca Horn. "Ornament" showed the basic geometrical figurations of ornamentation in architecture, interior decoration, and arts and crafts with the works of a number of critical contemporary artists, such as Mona Hatoum, Susan Hefuna, Parastou Forouhar and Hale Tenger. "Imageries in miniatures and painting" showed the figurative imagery of Persian, Indian and Ottoman miniature painting and their contemporary forms. Over thirty artists from the international art scene have participated in the exhibition.

The website of TASWIR is still active with on-going theoretical and artistic material. The whole project, including the workshops under the title "Madrasah" was organized by "Ha'atelier – werkstatt für philosophie und kunst e.V.".

What makes this exhibition significant within ten years is that it has an on-going validity of conveying the sensible and analytical way of thinking about the current vector of Islamic culture and art.

I would like to draw your attention to the word "precarity" which in Latin means "to depend on others", "to obtain by prayer". In recent years, "precarity" is used as a term denoting the social conditions of underemployment, poverty and lack of security, which are the result of larger structural changes in society and are brought to life by the processes of neo-liberalization and globalization. Economic and sociological phenomenon apart, precarization exerts influence also on the existential conditions of being in the-world and has a deep impact on restructuring the sphere of the political. When talking about precarization, subject of consideration are both: a/ the direct conditions of living – mobility, flexibility and carrying out various activities, short-term projects, absence of a set path into professional realization or growth; and b/ a set of emotional and psychological states that describe a specific shift in the human condition. One of the left-wing theoreticians of precarity who discerns in that phenomenon the conditions for a new class in becoming – Guy Standing – draws attention exactly to that, describing four emotional states that may be linked to precarity: alienation, anomie, anxiety and anger. What is interesting to me, however, is not to focus that much on particular emotions but on the idea that precarization of society influences in a specific way the psychological and emotional life of people. If we venture to work out that influence from an anthropological point of view we would notice that precarity is not just a discourse which contemporary art has employed, but also a phenomenon which influences the very conditions of art production and has a direct effect on the relation between the "artwork" and the "viewer".

We could even say that in contemporary art there is a certain moment of precarization in general. It is to a large degree connected with the loss of autonomy of the sphere of art production and the binding of its institutions with the ever-growing flux on international markets – conditions that in their turn gradually affect the practices and forms of its presentation.

Contemporary art is a territory of temporary, sometimes even ephemeral

short-term initiatives and projects, mobile platforms, etc.
It is connected with a basic insecurity, not only in terms of distribution
of labor relations in the sphere, but with a certain degree of insecurity
in the very structure of the artwork which incessantly re-defines its
links with the environment and the viewer. In recent years, this degree
of insecurity has been continually going up. On the one hand, it is
connected with the growing lack of autonomy in the sphere having to
do with the (re)distribution of public-private capitals in it, and on the
other hand, with the conditions of democratization of the artistic tools
and means of production and post-media situation which further blurs
the boundary between (until recently) different arts.
Thinking along these lines we would be able to find aspects of
precarization in the change of institutions of art as well as in the
practice of exhibition-making, and also on the level of the artwork itself.
Working under the conditions of a marginal scene, such as the Bulgarian
one, namely that aspect of insecurity (interpreted through the concept
of precarization) is what sets to a large degree the parameters of the
situation and the hindrances to curatorial practices in it.
Is this, however, a specific local problem or rather a global tendency
which is much more visible in the context of the "Bulgarian" art scene?
In a quick description of the situation the following characteristics would
surface: 1. Lack of sufficient public funding for art and the emergence
of various organizations, which sometimes include art as an aspect of
their activity. These organizations – different spaces for art, more or
less institutionalized teams and groups – substitute today those centers
sponsored mainly by Western sources, such as the Soros Center for
the Arts and some others from the past. 2. Seeing art as a territory
of investment and instrumentalization of art practices by the tourist
industry's business interests or creative industries – advertising, design,
etc. 3. Short-term projects and absence of sustainability, including lack
of sustainability of working with painters who shift their field of activity.
4. Exodus of audience, loss of the critical aspect of art and turning art
into an activity of entertainment or an accessible (amateur) practice.

5. Encapsulating the art scene inside its own limits of survival, absence of a real market for artworks.

Let us imagine it is only the last issue that might be considered rather a local problem, while the rest are to be found more or less everywhere. The question is: how do we manage them? Can we make negatives turn into positives by reconsidering them through the potentialities of the cultural situation that art is currently in?

In other words: how is insecurity curated?

I draw your attention to the fact that precarization in the institutional environment of contemporary art might be considered a result of the drifting away and limitation of VIP institutions and markets from the expanded, wider social field of artistic practices. The question about how insecurity is curated refers to that wider field which is exceptionally heterogeneous. The growing lack of social autonomy makes it inconsistent and dependent on the various sources of capital in it.

The example that I would like to share with you is a project by the artist Kiril Kuzmanov that is in progress since 2010 in collaboration with me as a curator, and the Open Arts Foundation, Plovdiv. It is important to note that this is not a commercial project and is not supported by the Foundation or any other source.

"0" (http://www.0otkireto.blogspot.com/) is a project about the construction of a double mirror wall crossing perpendicularly one of the shortest streets in an old trading neighborhood (The Trap – in Bulgarian "Kapana") in the city of Plovdiv, Bulgaria. The artist's idea is that the mirror wall will have the same height as the buildings on both sides of the street, tightly fitting to their facades. Thus, according to him, "a fragment of reality will be replaced by a mirror image", making the very location of the neighborhood visible and drawing the public's attention towards that particular place. I am using future tense when speaking about the project because it originated and developed first and foremost as a concept for how to create this artwork based on the principle of participation and in the absence of supportive environment for public art projects.

However, a possible solution to these issues is incorporated in the very structure of the work. The artist's idea is to construct the mirror wall out of 50 individual mirror fragments of value calculated on the basis of the cost of materials necessary for their production, as well as the cost of labor involved for the construction. The value of each fragment does not include any percentage for the artist, the curator, the Foundation, or the team that has been working on this project since 2010. The funds for carrying out the work are generated by transferring the ownership of the fragments against donation of the fixed amount of their cost. In other words, anyone can order a certain fragment with a fixed price, donate the money specifically for the implementation of the project to the Open Arts Foundation, and receive for that a certificate by which the artist transfers the ownership of the fragment.

From 2010 on, by presenting the work, the idea and the funding mechanism, "Project 0" has developed a platform for public dialogue by setting up discussions about the meaning and possibilities for creating works in urban space, a dialogue about the conditions in the particular place – the Trap (Kapana) quarter in Plovdiv, etc. The discursive aspect of the project involved a lot of other people in the process, not only those who ordered fragments. The approach proved successful and currently all fragments have been ordered, so the artwork will be created in 2014.

I am giving this example because "Project 0" has succeeded in overcoming a number of insecurity issues. The project predicates its completion on changing the environment and gradually building a public platform (working with the media, attracting the attention of the local municipality, etc.) for dialogue. Along with that, the project provokes the activity of the participants by not just having them order fragments, but above all by making them responsive to the artistic idea. How this (also) emotional potential and extra energy of the project will affect its realization is something to be seen during the realization of the project in 2014.

ART AS RESEARCH, RESEARCH AS ART: WARREN NEIDICH'S RECENT
WORKS **/ by Suzana Milevska**

Recently the process of research has become crucial to the production of
art. Art no longer merely results in "works." It is a form of knowledge.
As such, the assumption that creativity is at the core element of all
artistic production has come under scrutiny. This demarcates the shift in
the arts from purely creative-based art practices towards research-based
art practices, dubbed the "educational turn" which is closely linked to
what has been termed the "epistemological turn" in art theory and
practice.

The discipline of theoretical and practical research in the arts has already
been institutionalized. Research art centres have been established and
pilot artistic research degree programs have started sprouting up in
different universities and fine art academies throughout Europe and the
USA.[1] Therefore, it is important to investigate the different origins and
modes of such an urgent and prominent shift in art education because
the practice to reveal, perform or simply exhibit the research processes
as the art itself, without a conventional art object produced by the artist,
is still viewed, for the most part, with a critical eye, and differs from the
usual understanding of art creation.

One may argue that research in art is nothing radically new; that it has
always been around because even the most traditional art was based on
an array of different artistic research procedures and methods.

One of the main questions that inevitably pops up here is to what extent
research methods in art differ from scientific methods and, whatever
that difference is, whether such differentiation is as important as one
would believe. Artistic methods use the histories, procedures, materials,
critiques, spaces, non-spaces, performative, and linguistic gestures of
artistic production to examine spheres of knowledge and influence
well outside the margins of simply aesthetic practice itself. As such,
its results and outcomes are very different from those of neuroscience,
for instance, in the investigation of memory. In fact, it creates
distinctly different paradigms that set up a cycle of deterritorilization-

reterritorilization with its partnering discourse, sometimes undermining its basic assumptions or acting to reflect upon its silent political agenda.

The complexity of the artistic structure of the projects such as Warren Neidich's projects "The Education of the Eye" (2010-2011), "In the Mind's Eye" (2009-2010), "The Noologist's Handbook" (2010-2012) adds to the proposed array of newly built relations between already existing and newly coined terms as well as cross-disciplinary relations between the invited participants and their ideas, objects, performances, drawings, and architectural models.

Warren Neidich's most recent projects, has a title which specifically refers to a series of projects titled "The Noologist's Handbook" that have been realized as a series of dialogical and dialectical performances. The main format is that of a staged role play between "artists" and "curators" in which the performers use instructions, apparatuses, and procedures taken from artistic and curatorial practices to create imaginary exhibitions in imaginary spaces concocted in the mind's eye. According to Neidich, a noologist is someone who sculpts the image of thought that resides in the mind's eye [2] (the earlier editions of the projects subjectivized this space and were titled "In the Mind's I").

In various venues, presentations by student artists and architects – from the Faculty of Fine Arts in Skopje, Macedonia (2010), Southern California Institute of Architecture, Los Angeles, USA (2010), University of Arts in Ljubljana (2012), and from other educational and art institutions in Brussels, Copenhagen, and Athens – were invited to participate and realize projects through different forms of collaboration and participation. What linked all these manifestations was that all the students managed to learn to become "noologists" through the project's complex development process.

During the first round of workshops the participants are given the

framework: they are informed about the overall concept and about the various phases of the process. Thereafter, they are divided up in pairs in which they practice either being the artist or the curator of the mind's eye. The participants are first asked to bring three objects with them that have some importance to them. In the next phase, each participant is invited to speak with their partner about the relevance of the objects they have brought. Subsequently, they are asked to imagine with their eyes closed an exhibition space, either a space with which they are familiar or one completely imagined. Finally, they collaborate to create an imaginary exhibition with the objects. Upon having achieved some dexterity with the process, another level is added in which before each performance the curator/actor decides which of four proposed roles they want to enact. They can choose to play the role of an artist or a curator – who could, in turn, be either a despotic curator, a generous curator or an agonistic curator.

After much practice and joint development of certain sub-rules (each time there are certain modifications depending on the participants' previous education, experience, and age, as well as their different cultural and professional backgrounds) the participants perform in front of an audience on a stage that recalls a theatre of shadows. The audience is asked to draw their imagination of what they have witnessed and experienced during the course of the performance and the drawings are then displayed on the gallery walls, which can be analysed further for participants' ability to recognize and portray the imagined roles, spaces, and contents. What becomes quite apparent is how the political role enacted by the curator has notable effects on how the imaginary (oral) exhibition is represented. For instance, according to Neidich, the drawings made during the despotic curatorial enactment are found to contain unhappy faces, political slogans, empty unused spaces, and images of a dominatrix while those made during the generous curator's recital are full of happy faces and curvy lines that fill the entire surface of the drawing. [3] Finally, when the projects involved students

of architecture (e.g., in Los Angeles and Ljubljana), they were asked to create models of the exhibition they had imagined which are also then exhibited.

Neidich often uses a specifically designed set of instructions (e.g., performative lectures, handouts, conversations), as both a method of producing art and as a heuristic device in order to investigate the rules of visual perception and communication. Alternatively, the artworks produced in Neidich's experiments are heterogeneous. They are displayed as artworks that revel in the multiplicity of the adventure of perception and cognition itself. Artistic labour and cognitive labour are incommensurably linked. The series of wood pallets displayed on the wall attest to the opaqueness of these research methodologies. They are seen as evidence of the physical concatenation of artistic thought itself.

The abundance of already existing traditional exhibition models (individual, monographic, retrospective, thematic, historicized, or biennial/international exhibitions), as well as the recently developed un-orthodox exhibition models or projects (interactive/relational, online, collaborative, participatory, researched or archive-based projects, etc.) require a re-thinking of how to present research art projects. The analogy between art and language favoured by Richard Wollheim may not be sufficient today as art languages have begun to intertwine among each other and with the outer world exactly through research-based art. Therefore, artists such as Warren Neidich have embarked on producing new languages and knowledges through processes of mediation, exchange, and collaborations with thinkers, artists, students and other participants, and not in a one-way distribution of information, but as a kind of rhizomatic grid of reciprocally connected and concocted concepts, real objects, drawings and models, and imaginary exhibitions.

It sounds like an inevitable paradox to attempt the preservation of one's own voice at the same time as trying to modify and accommodate

different aspects of reality. It is difficult to imagine that an artist would succeed in applying always different, self-transforming styles, and simultaneously insisting on having a recognizable "voice." Neidich's work, therefore, does not function as a voiceover, that is, as a kind of artist's control over meaning.

[1] Artistic Research (Universiteit van Amsterdam) http://www.studeren. uva.nl/ma-artistic-research, Applied Art Research (Royal College of Art, London), Theory and Practice of Transnational Art (Camberwell College, University of Arts, London), Artistic Development/Artistic Based Research Projects, (Konstfack, Stockholm), or research groups such as Political Currency of Art Research (Goldsmiths College – London) or EARN – European Artistic Research Network.
[2] Re-contextualization of Maurizio Lazzarato's term "noopolitics."
[3] In conversation with the artist after the completion of the performance "The Noologist's Handbook" in Ljubljana's Gallery, p. 74.

In order to discuss the development perspectives of the Romanian art market in a secondary investment market as an alternative solution of financing the cultural field, we need to analyse separately two economic aspects: the acquisition of the product and it's valorisation.

Along with the transfer of Romania to a market economy, art investment was not one of the favourite investments on the market, due to the fact that the overwhelming majority of the investors was made of persons who didn't have the necessary artistic training. They were former communist activists and the famous "nouveau riches", who lacked the taste for art. As a result of this situation, the investors channelled their interests on the values that they knew: first of all, on the real estate, and, later on, on the stock market, as it began to rise. The investment in goods with cultural value came to be appreciated only at the beginning of the last decade, being stimulated more because of the publicity of political scandals than of a growth of a real interest in culture. On another hand, the investment in artistic goods was also stimulated by the growth of the purchasing power, which coincided with the renewed economic growth, in about the same time period – fact that allowed investors with a higher cultural level, but with fewer possibilities of investment, to satisfy their personal pleasure and invest in artistic goods. If the previous financial crises affected only a small amount the Romanian markets, the financial crisis triggered in 2008 proved that neither real estate investment nor the stock market investment can be spared by the crisis' effects, the market value of these goods significantly decreasing. Instead, art investment not only was not affected by it, but registered an average annual yield a lot higher than before, in comparison with the real estate, gold and stock market investment. However, contemporary artists, especially the younger generations, with no artistic quota, had to suffer, being forced to lower the market prices for their works, due to the decrease in purchasing power of the investors. In other words, those who collect art only for their pleasure did not have the same financial resources to invest, while the ones primarily interested in the market value of the cultural goods and the

possibility of reselling them in order to make profit, maintained an interest in the famous artists. The starting prices at auctions, as well as the selling prices, were not affected by the crisis, even if their growth had slowed down in 2009 and 2010.

Therefore, we can say that the art investment proved to be, from all points of view, a profitable one, proving that the emergence of a secondary investment market is possible.

As an example of this fact, the most important Romanian auction house of the last years, Artmark, has published a summary of the art market in 2012, proving that art investment is in continuous growth. In 2012 they registered a 20 percent growth in sales compared to the previous year, with sales reaching 14.6 million euros. The most important Romanian artists continued to be a popular investment last year; both with existing collectors and newcomers to the auction scene. Works by the best known Romanian artists are seen as a safe investment and prices raised at auctions in 2012 support this premise.

Regarding the financing of the cultural field, things are not so obvious. On one hand, the major art investors didn't plan a reorientation of their investments in the production of cultural goods, content with finding an increase in their wealth, as a result of purchasing cultural goods. One the other hand, the majority of art dealers do not have enough economic power to use the profit they obtained by selling art works to finance the production of art.

However, in the last years, as a symptom of such a direction, the exclusive contract of some contemporary artists, famous or not, with certain art galleries appeared, and established largely after 2000. This kind of contract gives the artists the warranty of a strenuous and challenging professional promotion, and subsequently, the possibility of direct sale of works during their solo and group exhibitions or in the galleries shops. Of course, it is hoped that these gallery owners will have the interest and the ability to invest the profit obtained by selling art works in cultural events like biennials, art festivals, residences, art magazines, scholarships for young artists and so on. For now, it is

difficult to hope that funding opportunities could increase, as long as the art market is still underdeveloped.

Another aspect worth mentioning is the way in which certain artists are selected by certain galleries. The criteria vary from the artistic quota to the way in which they subscribe to international trends or personal and group interests. There are art critics and gallery owners who are working independently, with no professional or commercial link between them. Given that, art works signed by important modern artists are still being sold at low prices, compared to their artistic value, fact which makes the art of contemporary artists be rated at insignificant prices.

The proportion of a private gallery's earnings which promotes by selling an artist is about 40 percent (or more), while the artist income is about 60 percent. This is an important reason for which the art works are not being sold very often. That is why some artists, because of their low living standards, in order to sell their works, negotiate with buyers direct sales from their studios, without the mediation of a gallery, a curator or an art manager. From there, one may buy cheaper and has the possibility to choose from a more generous and diverse offer. That is why, most of the Romanian contemporary artists remain unknown, without an artistic quota. In this way, the sales quotas of art works are unforeseeable, variable, without any reference to the real coordinates of artistic value. There is not a real competition of selling rates, reference prices for sales or assignment of copyright.

There are still some fortunate cases in which some artists are discovered and promoted by important foreign art managers or curators, like the case of the young Romanian painter Adrian Ghenie who sold this year, at Sotheby's, a painting for the important sum of almost 141.000 euros. Unfortunately, those cases are still very rare, considering the young Romanian artists. But most of the Romanian contemporary artists do not fall within the interests of private galleries and are forced to represent themselves. They blame the government for their condition and the anachronistic and monopolistic leadership of the National Union of Fine Arts (the most important professional organisation which, under

the communist regime, supervised, commissioned and managed all the financial transactions and all the state commissions), union which couldn't keep up with the market changes. For some of them, getting a job is the only solution for survival, while others are trying to survive only by their art, hoping to sell their works through internet sites (unprofessionally made), from their studios or through the few galleries still belonging to the National Union of Fine Arts. Many of the art studios that belonged to the union before 1990 were hosted in buildings confiscated by the communist regime and they were returned to their rightful owners – situation which left many artists without any place to work and, thus, without means of subsistence. So, some of them were simply waiting for a state or a private artistic commission which could ensure their subsistence for a longer period of time – commission that, in many cases, doesn't honour their signature. The artists want to be known and renown by the society, but they don't have an art manager, an art critic, a curator or a gallery owner to work for them.

One saving solution for the Romanian art market could be the entry on the market, as merchants, of big investors, persons with considerable wealth, with foundations associated to their commercial affairs and with cultural interests acquired through education, in the first place. Probably, with a few exceptions, we will have to wait at least another decade for this to happen.

Another solution could be a governmental support, which, by specific regulations, could spur the completion of the art market formation process and its stability, and also, its integration in the European art market. But this is a subject which implies a serious training of all parts involved in the art market, in order to take the right measures.

Ten years ago I spoke about the institutional situation of contemporary art in Belarus. Today, there is no point in revisiting this topic, because it is even worse. There is no freedom of expression, whether aesthetic or political, unless you are President Lukashenko. The worst thing is that hope itself has died. For this reason, I left the country nine years ago. This is why I have titled my presentation "The Exhibition that Wasn't".

Since the end of 1990s, several dozen artists have left the country. They now work in western Europe. I am interested in the questions: are the artists who emigrated still "Belarusian" artists? Do they influence contemporary art (in Belarus)? And the main question: is there any contemporary art in Belarus?

Although Europe, both western and eastern, is generally indifferent to Belarus, there are a few figures on the local arts scene who have entered the field of vision of western curators. As a result, exhibitions outside the country tend to show this select group of artists.

For me, it is obvious that certain artists are speculating on the dominant Belarusian brand – Alexander Lukashenko's "last European dictatorship". They exploit the kitsch of dictatorship to promote their own work and their name.

But even in other cases, there is the problem of the political in art, of art's dependence on the political. How to speak in a language other than anti-propaganda is a major issue for artists. If we simply reverse and reflect the political, we are still not free from it.

I would put this question differently: how can culture deal with authoritarian terror?

Who else but the artist has the task to wake the viewer up with imaginary forces and show what is there instead of what we think is there?

My choices.

I want to show that Belarus is not just a "Kunstkamera" of the Soviet

era. If I could curate my "Exhibition that Wasn't", I would commission works from a number of artists who simply have not been given the opportunity to realise large-scale projects.

In particular, I would try to inspire female artists to express themselves on themes of gender. Many reasons for the limited role for women in society in Belarus have not even been identified. There is practically no artistic reflection on this theme.

Collaborating with an artist means, for me, finding someone like-minded, giving them a perspective, a starting point, and then giving them complete freedom. The essential job of the curator is to arrange a conversation between the artist and the viewer, because today, art is not about the "work of art"; it is a drama played out between the artist, the work, the site of the exhibition, and the viewer.

As for critical art: how can we talk about it in a country where dissent is totally suppressed and practically all civil activity is forbidden?

There are some actions which are instigated by "Belarusian" artists abroad. I will not outline them. In my opinion, these are absolutely toothless protests. The non-correspondence of the place destroys the point of it, and what remains is the artist's PR.

In answer to the question "how can art deal with authoritarianism?", I would make my "Exhibition that Wasn't" a different kind of happening, like the following.

I.

Jude Law and Kevin Spacey marched through the centre of London with dozens of actors from the theatre and cinema and went to the House of Commons.[1]

There, for the first time in the history of the UK parliament(!), they performed a play in front of the deputies. Jude Law played the main role in a fragment from the Belarusian drama entitled "Generation Jeans".

Law stated that: "the fact that just two hours flight away from here,

where Europeans just like us don't have the right to a free life, is absolutely terrible."

Kevin Spacey emphasised that he sees nothing strange in the fact that figures from the art world have to engage in politics. Because even dictators know that it is artists who can best express the desires and hopes of the nation and look into the future.

The sincerity of this political gesture of artists cannot be doubted.

II.

Despite my dislike for one-dimensional treatments of the relation between art and politics, there is one fairly straightforward art work I would include in my selection.

Berlin-based artist Oxana Gourinovich is one of the artists who emigrated in the wave at the end of the 1990s. Her works speak for themselves. "Artists and designers I know who left Minsk" and "Artists and designers I know who returned to Minsk".[2]

Emigration has become an important theme everywhere. For me, this word means something final. However, even though I have no intention of voluntarily returning to Minsk, I don't consider (don't feel) myself to be an emigrant. For me the world just became bigger.

It is impossible to stop being a Belarusian artist, just because you live abroad. I know that many artists who have left the country feel this way. They try to remain present in the cultural life of Belarus, even though it is very difficult. I believe their activity is an opportunity for Belarusian culture. The country is need of more artistic dialogue.

On the other hand, emigration has allowed many artists to survive as artists, critics or curators, but their country is not longing for them to return.

Lukashenko formulates his cultural policy exclusively as an extension to a state ideology. Instead of developing culture, the authorities suppress it: they close independent spaces, maintain a "blacklist" of cultural figures

who cannot even be mentioned in the official press.

If we are talking about the problems facing foreign curators trying to identify talented "Belarusian" artists, the issue is not only the lack of infrastructure. There is also the difficulty of understanding the local scene. People often look for a "context" which is somehow understandable to western audiences.

On the other hand, I am myself disappointed in the younger generation of artists. The possibilities in Belarus, where there is free access to the internet, are incomparable to the Soviet era. But young artists have little of the originality of the non-conformist generation of the 1990s. I see the derivativeness of their works, an absence of good works of art which create profound meanings and new directions. This is not the fault of Lukashenko.

The main problem of Belarusian art is not the mythical dictatorship, which destroys all creative ideas of the elite. The problems are lack of ambition, lack of education, and the provincial mind-set of those who are "oppressed". Fortunately, there are some exceptions.

III.

I would NOT invite the performance artist Ales Pushkin to participate in "The Exhibition that Wasn't". Pushkin is known to outside observers of Belarusian art. I would, however, show a video of an old performance of his. "The Gift for the President"was an important and brave gesture. Today this serves as a reminder that the artist can actively express his opinion. It is true that in 1999, Lukashenko was not as powerful and terrible. Pushkin received a 2-year suspended sentence for his act. Recent work by Pushkin has been excessively theatrical, with more and more religious symbolism, often paramilitary in form and openly sexist. Instead, it would be worth showing the documentary film "Belarusian Waltz" (2007) by the Polish director Andrzej Fidyk. The film is about Pushkin and was nominated for the Emmy Award in 2009. The director, a person without close connections to Belarusian art circles, was not captivated by Pushkin's charisma. This frank and honest film poses

questions about the limits of morality, on the other side of artistic freedom.

IV.
Artur Klinau is a figure who has done a lot for contemporary art in Belarus. He is a favourite of international curators for good reason. Klinau promoted "partisanism" as a national Belarusian brand, as part of a group of non-official artists. In 2011 he accepted an invitation from the state to take part in the official Belarusian pavilion at the 54th Venice Biennale.
I would choose his "Die Weltliteraturebar-Kolumbarium" / "The Columbarium of World Literature", from 1998, which was never shown in Belarus. The Columbarium is a graveyard of world literature. A postmodern bar with a collection of bottles, filled with the ashes of burned literary masterpieces. I value it as an intellectual and analytical work. It gained acclaim from a wide range of viewers.[3]
At the last Venice Biennale, at the first ever Belarusian pavilion, Klinau presented his interpretation of Leonardo da Vinci's fresco "The Lord's (Last?) Supper". Although the installation is based on a grand idea, it is too simple and one-dimensional. The artist's work with this material, straw, was interesting in earlier projects. But with time, I am getting the impression that Klinau is exploiting the "folkloricity" of the material too much. I would prefer some more contemporary symbols to his straw land art.

V.
Ruslan Vashkevich is one of the most active artists in Belarus, but he remains unnoticed by western curators of contemporary art. In order to draw the government's attention to the necessity of Belarusian art's participation in the international scene, he organised an exhibition in Minsk with 30 participant artists: the Pavilion of Belarus at the 53rd Venice Biennale. In 2011, his large-scale project entitled "Museum" was presented at the National Art Museum of Belarus.

The significance of this project for Belarus is great. In general, Belarusian museums do not stay in touch with contemporary art processes. Vashkevich's "Museum" was a provocative intervention aimed at the state's bastion of traditionalism.

Visual communication is the essence of Vashkevich's work.

He communicates via expressive thinking rather than expressive painting. His approach can be considered to have more in common with conceptual art rather than traditional painting but in fact Vashkevich fights for painting's right to be a medium in contemporary art.

VI.

Igor Savchenko is a master of conceptual photography. He practically replaces images with texts.

The themes of memory and individual suffering occupy a significant place in his work. In Belarus, the state ideology glorifies the war which, in the West, is called the Second World War. Savchenko works gently, tactfully and elegantly with the shadows of war which are buried in the subconscious even of contemporary generations. He narrates on those layers of human existence which remain unchanged and unchangeable, irrespective of the age, politics, or ideology.

Savchenko's interactive installation "To Step over the Threshold" investigates the technical limits of photography. This is an image of the threshold of the house where Adolf Hitler was born. It is blown up to the limit. The viewer who moves around the screen does not know which part of the photograph he is in. In this way, he can easily "cross the threshold".

VII.

Maxim Tyminko, who lives in Germany, carried out his project in Belarus in 2009. The initial core of the project is an art performance in which a chorus with an accompaniment of a grand piano and a thereminvox performs five "Lyrical Songs about Physics".[4] The participants of this chorus are 50 artists and 2 art critics from Belarus.

This work is an important attempt to construct community. The artist tries to overcome both the disparateness of the artistic community within the country and distances that separate Belarus-based and emigrated artists.

VIII.
In a country where the Lukashenko regime enjoys genuine popularity, it is difficult to imagine how contemporary art can exist. However, time has not stopped. It has produced its own, warped atmosphere of loss. Aleksei Lunev's project "Total Zero" is an attempt to employ artistic device to embody "nothing". The artist uses simple graphite pencils and smoke.
"He's a real nowhere man
Sitting in his nowhere land
Making all his nowhere plans for nobody…"

[1] 28 March 2011, London.
[2] The works were shown in the project "Opening the door? Belarusian Art Today" in the Vilnius Contemporary Art Centre, Lithuania in 2010, and in Zachęta National Gallery of Art, Warsaw in 2011. Curator: Kęstutis Kuizinas.
[3] Centre for Contemporary Art Ujazdowski Castle, Warsaw, 1998.
[4] Five Lyrical Songs about Physics. Fifty Visual Artists and Two Art Critics. Accompaniment of a Grand Piano and a Theremin. Film / installation, 2009/10.

KEEP OFF THE GRASS! ARTISTIC STRATEGIES IN PUBLIC SPACE **/ by Stefano Romano**

The title of my talk "Keep off the grass" has to do with a ban, in this case one of the many prohibitions that are located within our cities. Keep off the grass, turn right or left, one-way street, do not honk your horn and so on. The presence of prohibition, indication, or prescription signs indicates precisely that someone has established behaviour rules that we must follow. These rules are the result of the superimposed situations, laws, historical moments that are part of public (and private) life of a State. What I was always interested in art is the opportunity to work in the interstices of reality, thought and action spaces sometimes small but capable of including an entire world and therefore capable of creating new points of view on the reality in which we live. Something very close to the concept of the Temporary Autonomous Zone by Hakim Bey, temporary zones that evade normal structures of social control. To allow these areas to exist, you have to come to the conclusion that the best way to create a system based on non-hierarchical relationships is to concentrate everything in the present and to give everyone the opportunity to free his mind from imposed mechanisms. Another interesting element that I tried to bring in my artistic research as an artist and curator is the temporality of the interventions, as it has been conceptualized for Temporary Autonomous Zones – that any attempt to remain a TAZ beyond the short moment of its formation, deteriorates and finally becomes a structured system, which inevitably weakens individual creativity.

My research has focused in recent years mainly in Albania and today I will show you some interventions of two exhibition projects that I made in Tirana, "1.60insurgent space" and "the Pythagoras' (un)constant", to close my speech with the work of the artistic and architectural collective, studio203 of which I am co-founder.

Albania was not a member of the ex Big Yugoslavia, but it kept losing over the centuries "sections" of lands along its borders – to the North Kosovo, to the East Macedonia, to the South a part of Greece. The regime, the last one among the European States, ended in 1991. During 50 years of very difficult regime, which has implied the complete closure

of external borders, the architecture and culture, more in general, had to follow the strict dictates of the Albanian communist party, led by Enver Hoxha. All the cities were developed according to a quadrangular urban model, with low constructions in dull colours. The capital, Tirana, was obviously the political, economical, social and architectonic centre of the power. The city was developed on the plan drawn by the Italians during the occupation in World War II. The extended boulevard that spread from the current Mother Teresa square to the Train Station was untouched even during the dictatorship, playing the role of central mainstay for all the city's urbanisation.

After the fall of the regime in 1991, Albania moved its focus to the 55 year long European path. The opening of the borders was suddenly seen as an exit way toward that world, which had been seen up to that date exclusively through the radio aerials that used to cast images in secret. Thousands of Albanians flowed on the other bank of the Adriatic See, Italy. Italy was indeed always the main point of reference of this State (thing that is clear if one looks at the fact that at least 90% of Albanians speak or at least understand the Italian language). Migration to Italy has not been the only movement started in those years, as Tirana was another important destination for Albanians, which used to consider the capital a possible solution to their problems of survival. From cities and countryside a great mass of people flowed into the small capital, which did not have the adequate structures to welcome that flow of people. The shock caused by the new upcoming democratic process and by the amount of information arriving within the borders of the small Country in the South of Balkans had necessarily produced confusion in individuals that did not know how to deal with this new committing word, namely "democracy".

The euphoria of freedom turned into anarchy. There was no longer a strong government that could show the road. The most clear aspect of the rapid and violent change is the architecture of the capital. It actually started a wild urbanisation, made of crumbling huts, a kind of metaphor of the willingness to being nomads and of the fragility of the new

status. The huts in the city were everywhere. On the banks of the small channel, which cuts Tirana into two parts, buildings and shops were built. This resulted in a threads of connections difficult to disentangle between the two banks. The park was a huge conglomeration of… The huts were also along the pavements, forcing the people to walk in the middle of the roads, habit that still now has difficulty in fading away. After Edi Rama's election as Major in 1999 and the realisation of the first Tirana Biennial of Contemporary Art in 2001, the culture and the visual art (more particularly) developed in a hectic way. Art has always looked for its legitimacy in the National Gallery, the only big artistic institution in the Country, renouncing a reflection on the city. This lack of reflection marked the new design of the Albanian cities, probably changing the skyline irreparably.

This convinced me in 2004 to conceive and create the project "1.60insurgent space". The project was an urban analysis done through the creation of site-specific artworks conceived from time to time by different artists and showed just for one day. This was precisely to maintain the characteristic of the temporality of the intervention and to avoid its own decadence. What remained in the city was a sort of echo of what had happened that has passed in time through the stories of people who by chance bumped into the work, without even knowing that it was a work of art. The project lasted from January 2005 until September 2006. We realised 45 exhibitions in as many places in the city inviting more than 90 artists to create their artworks.

I will show you here some of the artistic interventions made during the project "1.60insurgent space".

Starting with Enisa Cenaliaj, Albanian artist who has created a project ("Untitled") in the square outside the textile factory "Stalin" in Kombinat, the western suburbs of Tirana. In the square during the communist regime, a statue of Stalin had been erected. The statue was pulled down at the end of the dictatorship and the base has remained in the square as a stump for a perpetual memory of a past that will not go completely. The artist is dressed in the workers "uniform", overalls,

bandana on his head and is sprinkled with white, up on the base, giving it back a meaning. At the exit of workers from the factory she was there, in a heroic pose to resubmit to those people their past, perhaps to ask for a bill that has not yet been fully paid for, simply because the count with the past is settled through a confrontation with it and not tearing down statues.

Also on the same theme of the sculpture and the monument, Helmut Dick, a German artist that for 1.60is prepared a floating sculpture ("Black box") with the size of a sheep, from which came out a stuffed sheep head. Also from the box came out the sound of a barking dog. The floating sculpture was left to its fate on the channel that cuts the city of Tirana into two parts, creating an alienating, tragicomic situation for the spectators. The image of the sheep was left to itself in the river of the Albanian capital, accompanied on his journey by a barking dog, a sheepdog in a desperate attempt to drive the sheep out of that situation to the fold... an attempt doomed to fail in front of the astonished eyes of the inhabitants of the city who accidentally met on their way this strange object running toward its destiny; a metaphor of a population who have lost the "right way" but perhaps the road that runs the sheep is not one towards the end, but towards a new beginning so uncertain as to seem scary, as is indeed every new way.

The third artist who I would like to mention on this occasion is the Italian Alessandro Nassiri Tabibzadeh, who has carried out the project "TR4480C - an odyssey of the 21st century". Nassiri's work revolves around the idea of consumption of Western society and the world that lives behind this consumption of which few perceive the presence. The artist considered as an example a car's life from the moment we buy it, we use it and demolish it and then we start the cycle with another car. What many people do not consider is the fact that often (very often) these cars that are officially scrapped, are actually being sold in "alternative" markets such as in Eastern Europe. Nassiri bought a Volkswagen Golf 1978 that arrived in Albania from Italy, just to bring it back to Italy again, closing its life cycle. After various adventures, due

to the fact that the car had been modified chassis number (in order to evade customs), he was able to pass all controls and return to Italy. The car, in the middle of its journey to the North (the artist lives in Milan), did not withstand all those miles and stopped. A tow truck therefore "accompanied" it to its ultimate destination, an auto wrecker, where the car was destroyed. An exhibition was subsequently produced in the gallery "Placentia Arte" in Piacenza, where the "remnants" of the car have been exhibited.

We are still talking of a monument and again with a removed one; of something that has to do with time passing by, leaving mortal traces of itself.

The last intervention in the frame of 1.60is I will present to you is by Verica Kovacevska, a Macedonian artist who has realised a performance called "Next text". The artist arrived with a bus directly from Skopje (capital of FYROM - or simply Macedonia), on her arrival in Tirana she received an Albanian sim card with a number on which the artist could receive sms. At the same time we (the 1.60is staff) were at a bar in the city centre with a laptop which showed the map of Tirana and the actual position of the artist: anyone who wished had the chance to send a text message to Kovacevska's mobile number with the indication of a direction to take. Upon receipt of an SMS, the artist began walking in the direction indicated by the message until the receipt of a new text message that indicated a new direction to take. It was a puppet in the hands of the public, in this case the artist was subject and object of the idea, author and victim of her own thought.

"The Pythagoras' (un) constant" is an exhibition organized last October on the idea of "square", a show about how some artists have worked and considered this part of the city so symbolically charged. Physical centre, political and visual vicissitudes of urban areas.

I want to present the work realised by the architectural collective Network Nomadic Architecture ("Breaking the borders / Fotovolida"). We found a kitchen where Greek artists have invited some Albanian artists to cook together, traditional Greek and Albanian food. The

idea was to reflect through a convivial moment of political and racial problems between Greeks and Albanians. After cooking we prepared a large table in Mother Teresa Square, the largest square that closes the central boulevard of Tirana; anyone who wanted to sit down and exchange views on the situation of the borders and the meaning of being a migrant was invited at the dinner. During the dinner a video made by the collective on the living conditions of illegal and legal migrants in Athens was also screened. A little anecdote that can make us reflect further on the idea of what we consider "legal": we had the permission of the Municipality of Tirana for the action– during the dinner, some Roma children approached the situation attracted by the food. We invited them to sit down, while some policemen turned around to check that everything was going on "regularly", continually inviting the children to leave, even though we said to them that it was all right. This is because in their eyes the children were an element of disorder in a state of order which was given by the permission of the Municipality to realise the action.

The other artwork that I wish to present you from the exhibition "The Pythagoras' (un) constant" is a very complex work conceived by Armando Lulaj ("Fecal Justice") which is composed of many pieces still in progress which will produce a large mosaic of a tragedy which is still unpunished. In 2007 an arms depot exploded in Gerdec, a small village on the western outskirts of Tirana. The explosion was sudden and violent, the entire village was almost completely destroyed by the blast waves that expanded till the city of Durrës on the coast. Many people died. A death in particular affects the public opinion for the way in which it takes place and for the fact that to die was a seven year old child, who was accidentally in the blast zone. Erison Durdaj, this is the name of the child, he left the house without his parents' permission to follow his friend. They were playing when they were hit by the blast wave of the explosion. When the rescue arrived, the last words of the child to his parents were "Sorry Dad, I went out without permission." He died in an Italian hospital after a desperate attempt to cure the

burns on his body, but those words became a shock for the people in the search for justice. Justice that still has not arrived by any Albanian court because the people who were responsible for the arms depot are too visible and among them there is also the son of the Albanian Prime Minister, Sali Berisha.

For the exhibition Lulaj has created a sound installation right above Skenderbeg Square, the central square of Tirana, where all the protests have always been finalised and is the political centre of the Country, as around the square are concentrated many political buildings, the Municipality, some Ministries, the Palace of Culture, on the roof of which, we placed the boxes from which the recorded voice of the artist came out, obsessively repeating the words spoken by the child to his parents: " Sorry Dad, I went out without permission." After about fifteen minutes, although also in this case we had the permission by the Municipality to perform the sound installation, the police arrived in order to stop the sound. No official explanation was given to us except that there had been a misunderstanding and the sound had to be stopped.

The last artwork I would like to show you is one realised by the art and architecture collective, studio203. The collective was founded by me, together with the Albanian architect Eriselda Çobo, and is joined almost immediately by another Italian artist, Guido Affini, with a parallel project called "Aria". Studio203 works in a processual area, through relatively simple gestures whose aims are to generate multiple relationships among individuals and groups, and instigate debates on political, architectonic and social issues. Temporary actions, performances, installations and photographic works that, in the propensity to networking mode, becomes collective participation, aesthetic and politic mobilization, in constant dialog with the urban space in which the artwork does not disappear, does not simulate reality but shows it openly.

The subject of this artwork ("HISTŒRI removing") is the "pyramid" funeral mausoleum for the Albanian dictator Enver Hoxha, built in 1987. The pyramid will be demolished, that's what the Albanian Parliament

decided, only with the votes of majority, July 5, 2011. The pyramid is one of the few remaining monuments of socialist architecture in Albania and its removal to replace it (at least on paper) by a modern building that will house the Albanian parliament is a clear sign of the wish to forget and go beyond, at all costs, their past without having metabolized it. The work starts from this point and it develops through a performance; the action will be to climb up one side of the pyramid, rolling out a white sheet with the word HISTERI (Hysteria), in which only one letter is different from HISTORI (History). Hysteria, in its colloquial use, describes unmanageable emotional excesses. People who are "hysterical" often lose self-control due to an overwhelming fear that may be caused by multiple events in one's past that involved some sort of severe conflict. Our intent was just to show how, once again, the Albanians were trying to get rid of their past without metabolizing it, reducing it to a series of visual symbols to eliminate rather than incorporate them in their own collective identity.

During the action, unexpectedly, some Roma children joined us, after hearing the meaning of what we were doing, and the collaboration was entirely spontaneous and added the action of an accidental value, which I would define "urban" if we think of the city as a situation of collective life, of active participation in what happens inside of it. What I find really interesting in the work of the collective is the mediation, which makes it a synthesis of different roles today whose boundaries are becoming less marked. The artist, the curator, the different competences involved. All these figures are blended together in the project and in the realization of works and interventions, along with a much more unpredictable "a priori", if we consider that at this moment in history where everything leads us towards a disintegration of boundaries between professionalism and roles, the idea of the collective represents a sort of "sign of the time" but also an historical continuity with those who were the avant-garde art movements. Today the professionals from different fields and disciplines choose to work together and join the materialization of an idea.

MORE MUSEUM. A MODEL FOR AN APPROACH TO DIGITAL CURATION AND PRESERVATION **/ by Marco Scotti**

MoRE is a digital museum which has been conceived and designed exclusively within the web. In his first year of life, dozens of unrealized projects have been collected, projects that were hidden between the papers, drawings and hard drives of many artists' archives, who have been invited by the curators to collaborate with the project "donating" their works in a digital format. The first year in the life of the museum has been an opportunity to reflect, through a digital exhibition, several contributions and talks – on the curatorial choices and paths that have been taken towards the direction of building up a collection of digital and digitized objects that can find a new fruition within this format - also considering their condition of unrealized projects and their failures [1] - and then a new life within the web.

The goal was that of creating a specific model, looking at many other experiences which went through different disciplines and research fields, and considering all the themes MoRE wanted to take on. Preservation was one of the first issues that we considered as a digital museum: the collaboration with the University of Parma CAPAS centre allowed us to use the Dspace platform, experimenting with an application already considered as a standard for building up a digital repository. This could guarantee us open access to every kind of project document harvested, considering all the formats and the importance of their preservation. This sort of warehouse for the museum is directly linked with the www.moremuseum.org website, and goes in the same direction towards a common platform where art documents can be preserved and exhibited on-line. At the same time the searchability of the works, as based on the definition of a set of metadata, was designed for a precise navigation inside the archive, considering the integration and enrichment of digital documents directly produced by the artists.

The other main goals of the museum were strictly connected with the desire of combining the specificity of contemporary art, focusing on work and design processes, on the attention to the relational aspects of the artistic work and on the reflection on authorship and memory,[2] with the demands of a rigorous analysis guided by scientific methods.

For the critical and theoretical system of the museum, on which we have founded the curatorial choices, a critical debate on the issue has been reconstructed, thus taking into account several case studies, starting from a very recent one, that we consider close to our intentions and our topics. "The Gallery of Lost Art", a Tate multimedia project with Channel 4, curated by Jennifer Mundy [3] and designed by ISO, is a digital space where - for the duration of one year – the documentation about lost works of art was exhibited and divided into categories such as discarded, missing, rejected, attacked, destroyed, stolen, erased, transient, censored, and unrealized. We obviously looked at many different models, from the decades of research and exploration between the archives, exhibitions and interviews of Hans Ulrich Obrist around unrealized art projects - in 1997 he published "Unbuilt Roads: 107 Unrealised Projects" [4] and is still running the "Agency Of Unrealized Projects" with Julia Peyton-Jones, Julieta Aranda, and Anton Vidokle - to the exhibition curated by Roberto Pinto [5] and dedicated to the unrealized in the specific context of public art, from the performance-exhibition curated by Filipa Ramos and Antonio Contador in Lisbon "Agora não. Not yet" (2011) to the museum inside the "Between Miracles" exhibition (CCA, Tbilisi, Georgia) realised by Elin Wikström and Denis Romanovski with more than 100 unrealized works from Georgian and Northern Europe artists; until the most recent academic debate about the potential of digital curation practices and digital repository. Moreover, the concept of a digital archive [6] can find a more precise contextualization inside the contemporary debate overlapping with concepts such as democratization, shared accessibility and usability, as well with the optimization of the preservation of the collections,[7] and has seen many examples, such as the European project "Digitizing ideas", recently told inside More by its curator Jasna Jaksic.

The unrealized as a theme in twentieth and twenty-first century art at the same time cuts across the debate around the art system and the role of institutions [8] today. MoRE and its archive originated from several

assumptions that wanted to bypass the normal production dynamics to analyze the hidden, rejected, or aborted projects of many contemporary artists, and deduce from these works various lines of research about making art today. For this reason it will be essential to study the choices framed in a well-defined chronological period, finding out within the collections of the museum a first set of categories around the theme of the unrealized, that will allow for a new level of detail on the specific presented cases. It will then be possible to identify a core group of never-completed works - for logistic and economic reasons, in particular for those technical reasons beyond the control of institutions and clients - in relation to the concept of technical and logistical limit, as well as material, and addressing one of the fundamental issues in making contemporary art today: the planning, the knowledge of materials and of the concrete possibilities which are part of the different artistic languages and techniques.

A further field for research could be connected to the political and ideological reasons – ones that may have led to the unrealisations of the work of art, a thorny topic, very close to the theme of censorship already addressed artistically with a digital project by the artist Antoni Muntadas with "The File Room" (1993-present).

The fact that quite often the unrealized project is considered by the artist himself as a theoretical exercise should also be considered, in connection with the concept of utopia as a tool for a critical social, political and economic approach, which contains in itself the impossibility of its realization.

This approach for a first classification of the reasons for failures and for the impossibility to complete a work of art naturally opens up a much wider debate, which will obviously need continuous verification during the on-going research, in particular through the analysis of the growing corpus of projects which constitutes the museum's collection: this process could allow us to draw many conclusions that we can now just introduce as problems or lines of research, articulating itself both on

the level of the analysis of the commissioners and clients, as on the one regarding the different and specific reasons of an unrealized project.

[1] Lisa Le Feuvre (editor), "Failure, Whitechapel. Document of contemporary art", Mit Press, Boston, 2010.
[2] Giovanni Iovane, Filipa Ramos, "Oggetti smarriti. Crisi della memoria nell'arte contemporanea / Lost & found. Crisis of memory in contemporary art", Silvana, Milano, 2009
[3] Jennifer Mundy, "Lost Art: Missing Artworks of the Twentieth Century", Tate Publishing, London, 2013.
[4] Hans Ulrich Obrist and Guy Tortosa (editors), "Unbuilt Roads: 107 Unrealised Projects", Hatje Cantz, London, 1997.
[5] Roberto Pinto (editor), "Salon des refuses. Progetti di Public Art mai realizzati", Fondazione Bevilacqua La Masa, Venezia, 2003.
[6] F. Zanella, "Archiviare il non realizzato", Le Reti di Dedalus, available at <http://www.retidededalus.it/Archivi/2013/luglio/SPAZIO_LIBERO/4_discussioni2.htm>. Consultato il 15.07.2013.
[7] Marina Pugliese, "Une proposition pour l'art contemporaine: le musée des projets", Icofom, Seul, 2004 (http://www.lrz.de/~iims/icofom/iss33_supplement.pdf)
[8] Biljana Ćirić (editor), "Rejected Collection. Rejected Proposals by Chinese Contemporary Artists", Charta, Milano, 2007.

TIME STOOD STILL **/ by Janka Vukmir**

If you are asking me to position my curatorial and cultural self in running time, as suggested by the title, I can briefly answer: "Time Stood Still"; which is a title borrowed from the exhibition I have curated just several months prior to this conference.

The exhibition was referring to social and political impotence of our times and impossibilities to make substantial historical/cultural/social/economical/political/or other changes. It was about finding our individual and social selves in poetics of utopia, futility, frustration and unhappiness. At the end, it was saying how nothing changes. The change is here, a blink of an eye away, just about to happen, but it never happens.

It is the 10th anniversary of CEI Venice Forum of Continental Breakfast network. Also in 2013 is the 20th anniversary of the Institute for Contemporary Art in Zagreb, where I have worked all these years, and have lived in almost 25 years of transition. So, what really has changed in the meantime, apart from my age?

One thing that comes to mind is the repetition of a strong collectiveness, and about the collectivism of societies and their art practices. How do people gather, and how diverse does society become?

I have lived in Yugoslavia for some time, and it still is and for several more years it will be, more than half of my entire lifetime. Since then, I have lived through the war which resulted in an independent Croatia, and now, I have become an EU citizen. I didn't change many addresses, more or less I have continued to live in Zagreb, where the vast majority of lives last longer than the states we live in.

Yugoslav time was coloured by perceiving reality in plural; everything was we; everything was about common, communal, community, communism..., and everything in this plural was always equal. Me and my generation, we were mostly dreaming of a different approach to

life. The imaginary aim was to reach western thinking, of course, ideal of individualism. Individualism seemed right, seemed contemporary, seemed more productive, and seemed better in so many aspects, seemed better for social life, too. I hoped for the freedom of the individual in opposition to omnipresent official control.

Much later I learned from early 19th century ideas of political differences from Alexis de Tocqueville that: "Democracy and socialism have nothing in common but one word, equality. But notice the difference: while democracy seeks equality in liberty, socialism seeks equality in restraint and servitude."

Art at the socialist times of Yugoslavia, probably as a consequence and reflection of the society, also contained many collectives during 50 years of post-second-world-war time, all the way to the 90s: EXAT 51, Gorgona, Grupa Tihomir Simčić, Grupa TOK, Crveni Peristil, Grupa šestorice, OHO, grupa KOD, Bosch+Bosch, Grupa 143, Ekipa A³, Verbum program, Neue Slownische Kunst, Novi kolektivizem and IRWIN, to name a few of the most published ones.

Individualism in art life was a contradictory position, as the highest level of individualism was achieved by state artists, supported, commissioned and financed by the state, who paradoxically, once rich and international enough, became capitalism-like free of many common political threats that were imposed on the society and artists, of course.

In the beginning of 1990s the war came and Croatia became an individual, independent state. It seemed right, but the fact is, neither the state, the politicians, nor probably the society, were ready for an internal individual development. Politicians tried to rebuild a cultural identity of society and state through conservative mechanisms, not changing the cultural system, and imposing naïve art as determination of culture.

To make things worse, external, international political perception of

Croatia was pushing things backwards. Yugoslav singularity between East and West was erased as a fact, and we were firmly becoming the East, which we never felt as being a part of, just as the East had never thought of us as being a part of them. But the heat was strong and we have melted into the former East. All economical, infrastructural and cultural advantages gained during the few decades of the second part of the 20th century were gone.

It was a very strange feeling. Diversity of Yugoslav legacy proved to be unrecognised in or by the West, although it was well known it the East. Once more the collectiveness and equality was imposed on all life. In addition, the famous transition was developing much faster in the former East, and that process was over in 2007, when after the 2004 wave of EUropeisation of the East, Romania and Bulgaria entered the EU.

Then we got our singularity back, and time stood still, yet again.

At the time of this conference I am still an EU outsider, a Croatian citizen, but at the time of submitting this text to print, I am an EU citizen, an insider with new social responsibilities.

Not many things changed, but one thing I feel to be a very strong political influence in the culture: the imperative of cultural diversity, which I have witnessed as an observer earlier, and now as a responsible EUropean subject. Of course, there are many arguments to support this imperative, but there is another perspective to be told, too. You can command this imperative once you feel your society and your culture is the privileged majority, a homogenous cultural body strong enough to support minority cultures. But there is a palpable contradiction in this, too.

Supporting diversity here aims for integrating these diversities; it feels like an annulation of their singularity/ies.

Translated to life, societies are supporting diversities by intergraging them in the mass body of society and there is no fundamental feeling of respect to the diverse. It seems like integrating the individual into the

collective, communal and community, it is not about the protection. The nature of such integration is questionable. Rules of integration shouldn't diminish singularity, because in such case there is no protection.
The process is similar to many economical, industrial or other mergers we witness and often oppose.
In order to avoid conflict, we are, as contemporary societies, trying to avoid confrontation.
Few things in life come in the singular, they mostly come in the plural, but a plural that is many, and not a plural that is one. Diverse or "other" should be kept, maintained, respected and nurtured as other, instead of putting it on the way to the same.
What I would like, obviously unreasonably, is to see the process of integration of singularities which wouldn't harm their otherness, but would enrich the majority.

One thing are cultural sub-, alter- or contra- alternatives to mainstream, and I am mostly talking about conceptual others of cultural production of 60ies or 70ies, somewhere also 80ies, but it is something else being marked as a supported "other" in homogenised community of already diverse cultures, as EU culture/s is/are. It says – you are an invalid other. Being other, there are zillions of theories about it, is in this case, very much accentuated by the ideology of cultural diversity. And sometimes it produces collectivism, usually nicknamed "the ghetto". As Alexis de Tocqueville writes in "Tyranny of the Majority": "As democracy is conceived today, the minority's rights must be protected no matter how singular or alienated that minority is from the majority society; otherwise, the majority's rights lose their meaning."

There are different kinds of minorities, one is a group of counted and summed in total number of individuals, which is comparatively smaller than the rest of community or society, but another thing is minority which is smaller by its economic power in comparison to economically boosted individuals. Well, this too produces collectivism, and this is the

collectivism of our contemporary days. We are more, and we occupy, "en masse".

I found interesting Julia Kristeva's statement about Crisis of Europe, where she says that in contemporary Europe, free subjectivity is under threat because we can't construct narrative about ourselves. She states that we are, due to our dependence to mass media and to politics, losing our capacities to elaborate inner self, define our sensibilities and cannot grasp life reflexively. It makes sense to me, even outside of the realm of her main field of psychoanalysis, and it excludes the educated minority of nowadays.
But being in Europe just for several weeks now, I wouldn't know much about it. My life was for the past 23 year in "transition", and I had a lot of time to grasp life reflexively.

And my question is: what is the difference between the collectiveness of the past, and newly gained collectiveness of the 21st century?

There was double collectiveness in socialist times, one imposed by the state and its imperative of equality among all, and the other, of solidarity among people caused by the problems of imposed collectiveness. The one today people are nostalgic about is the solidarity collectiveness, which did not have its main impulse in economy, but in humanities, in a position of humans and their development.

Today, talking about contemporary collectivism in the arts and societies, and excluding technological development which enables domination of communication and exchange, the main impulse here rests in economical dissatisfaction and impossibilities of the masses of population.
In her book "Non Profit, Why Democracy Needs Humanities", Martha C. Nussbaum offers some clues to the situation. Much of her other works has been revisited in this book, from the viewpoint of education.

She is pointing at how the current economic crisis hits the humanities and the arts, and how they are the key to the development of liberal, independent, critical and creative individuals. She is discussing education for the development of economy, based on technical and technological studies vs. education for human growth, which in the long run can develop societies much better, and she is advocating her idea of global justice, including the protection of minority groups on the route of liberal democracy.

She argues that together with knowledge and logics, one needs to have narrative imagination in order for individuals to connect with the communities around them, which is similar to Kristeva's idea of constructing narratives.

In the end, advocating for my understanding and support to differences and individualities within in the society, I will quote Nussbaum saying that we need to be different because "democratic equality brings vulnerability", and I wish for diversities to survive. For a collective it is a precondition to have individuals alive.

Aleksandra Estela Bjelica Mladenović since 2003 has been curator at the Cultural Centre of Belgrade. Her fields of interest are contemporary art and photography. Since 1986 she has been editor for art magazines and daily newspapers. She is a member of the Serbian section of AICA and of the National Center of Photography, Belgrade.

Maja Ćirić is an independent curator and art critic. She is a citizen of both Belgrade and Serbia and also of transnationalrepublic. org. Her research areas and practice span from curating, as institutional critique, to the research of the curatorial, with special emphasis on the transnational circulation of ideas and the curatorial.

Aurora Fonda is an independent curator and art historian. She collaborated and realized projects with Fabrica, Zoran Music Fondation, ArtVerona, Venice Biennale. In 2001 she was curator for the Slovenian pavilion at the Venice Biennale and since 2003 she has been director of the A plus A, Slovenian Exhibition Center.

Lorenzo Fusi is an Italian curator and the artistic curator of the Open Eye Gallery, in Liverpool. He was appointed as the International Curator of Liverpool Biennial in 2010 e 2012. Prior to this commitment he was the Chief Curator at Palazzo delle Papesse in Siena.

Kalliopi Lemos is a Greek artist and sculptor. She studied painting and printing at Byam Shaw School of Art, University of the Arts London, Central Saint Martins, where she also pursued post-graduate studies. She studied the art of Ikebana for 15 years. She lives and works in London.

Beral Madra is an art critic and curator. She is the director of the BM Contemporary Art Center and the artistic director and partner of Kuad Gallery (founded in 2012). She is a founding member of AMCA and the founder and the honorary president of AICA Turkey. She lives and works in Istanbul.

Vladiya Mihaylova is a curator and culturologist from Sofia. She is in charge of the two programmes for contemporary art and young

artists at the branch of Sofia City Art Gallery – the Vaska Emanouilova Gallery – and is a part-time assistant at the Sofia University. She is currently writing a doctoral thesis on the development of the contemporary art scene in Bulgaria after 1989.

Suzana Milevska is a theoretician and curator of visual art and culture. She holds a PhD in visual culture from the Goldshmits College-London and was a Fulbright Scholar. In 2010 she published the books "Gender Difference in the Balkans" and "The Renaming Machine". In 2012 she won the Igor Zabel Award for Culture and Theory and the ALICE Award.

Monica Morariu studied visual arts at The National Art University in Bucharest and holds a BA and two MA's. She is a PhD candidate in visual arts at The National Art University in Bucharest. Since 2009 she has been commissioner of the Romanian participation at the International Art and Architecture Exhibitions of Venice Biennale. Since 2006 she has been working for the Romanian Ministry of Culture.

Inna Reut was born in Minsk. She graduated from the Belarusian State Academy of Arts, Department of Theory and History of art. PhD studies in Philosophy and Sociology at the Polish Academy of Sciences. She is an independent art curator, a journalist and she has been working for TVP in Warsaw since 2011.

Stefano Romano is an artist and curator. Co-founder of "studio203 - art and architecture collective", between January 2005 and September 2006 he conceived the curatorial project, "1.60 insurgent space" in Tirana. In 2006 he was co-founder and co-director of T.I.C.A. (Tirana Institute of Contemporary Art). In 2008 he realized the project CUNS. He took part in various solo and group exhibitions in Italy and abroad. He was born in Naples and lives and works in Tirana.

Marco Scotti graduated from the University of Parma (Italy), where he's currently working at his PhD in History of Art. His main research fields are connected with contemporary art, design and architecture in the XXth century,

advertising and videogame. He also teaches in a course dedicated to videogame screenwriting at the Accademia Santa Giulia, Brescia (Italy), has followed the press office of various important cultural events, and works as a freelance curator and contemporary art historian.

Janka Vukmir is the co-founder and president of the Institute for Contemporary Art in Zagreb. She is an art historian, art critic and curator, based in Zagreb. She was assistant director and the director of SCCA Zagreb. She is member of several international networks, including YVAA – Young Visual Artists Awards and Continental Breakfast, and co-founder of Radoslav Putar Award. She was also the president of CIP – Croatian Independent Publishers.

**CONTINENTAL BREAKFAST
RUNNING TIME
SIXTH CEI VENICE FORUM FOR
CONTEMPORARY ART CURATORS**
2003-2013. A COLLECTION OF
CURATORIAL DATA FROM THE
BEGINNING OF THE MILLENNIUM

MAY 30th, 2013
[10AM>1PM / 3PM>6PM]
VENICE, ITALY
PALAZZO ZORZI (CASTELLO 4930)

under the patronage of Mrs
Androulla Vassiliou, Member of the
European Commission

a CEI Feature Event

a Continental Breakfast project

The Forum is conceived and
organised by the Trieste
Contemporanea Committee, in
cooperation with the UNESCO
Regional Bureau for Science and
Culture in Europe, Venice (Italy) and
the CEI-Central European Initiative,
which in 2003 adopted the Venice
Forum as one of its Featured
Cultural Events.

The event is held under the
patronage of the Italian Ministry
of Foreign Affairs, the *Regione del
Veneto*, the *Provincia di Venezia*, the
Provincia di Trieste, the *Comune di
Venezia*, the *Comune di Trieste* and
the University of Trieste.

It is supported by the CEI, the
*Regione Autonoma Friuli Venezia
Giulia* and the BEBA Foundation of
Venice.

The Forum is an activity of the
international network Continental
Breakfast that fosters the creation
of partnership projects and
multidimensional capacity building
exchange programmes in the field
of contemporary art in CEE.

The 2013 Venice Forum
commemorates 10 years of
its activity together with the
Continental Breakfast network,
which was established at the very
first meeting in Venice.

WELCOME SPEECHES

Ms Yolanda Valle-Neff
director of the UNESCO Regional
Bureau for Science and Culture in
Europe, Venice (Italy)
Amb. Margit Waestfelt
alternate secretary general of the
Central European Initiative, Trieste
Ms Giuliana Carbi Jesurun
president of the Trieste
Contemporanea Committee

FIRST SESSION

Ms Aurora Fonda
curator, A plus A Slovenian
Exhibition Centre of Venice
A TRIAL FOR AN EXPERIMENTAL
SCHOOL OF ARTS IN VENICE

Ms Monica Morariu
commissioner of the Romanian
Pavilion, 55th Venice Biennale
THE ROMANIAN ART MARKET

Ms Janka Vukmir
director of the Institute for
Contemporary Art, Zagreb
TIME STOOD STILL

Suzana Milevska
theoretician and curator of visual art
and culture, Skopje
ART AS RESEARCH, RESEARCH AS
ART: WARREN NEIDICH'S RECENT
WORKS

Mr Marco Scotti
PhD student, University of Parma
MORE MUSEUM. A MODEL FOR AN
APPROACH TO DIGITAL CURATION
AND PRESERVATION

Mr Stefano Romano
artist and curator, Naples / Tirana

KEEP OFF THE GRASS! ARTISTIC
STRATEGIES IN PUBLIC SPACE

Ms Inna Reut
independent curator and publicist,
Minsk / Warsaw
THE EXHIBITION THAT WASN'T

Mr Melentie Pandilovski
director of the Video Pool Media
Arts Centre, Winnipeg, Manitoba
THE INFLATABLE WORLD OF CHICO
MACMURTRIE AND AMORPHIC
ROBOT WORKS

**Ms Nina Fischer & Mr Maroan
el Sani**
visual artists and filmmakers, Berlin
MYTH OF TOMORROW

Mr Branko Franceschi
commissioner of the Croatian
Pavilion, 55th Venice Biennale,
Zagreb
BETWEEN THE ROCK AND THE
HARD PLACE

FIRST SESSION DISCUSSION

SECOND SESSION

Ms Kalliopi Lemos
sculptor, painter and installation
artist, London
"I AM I BETWEEN WORLDS AND
BETWEEN SHADOWS". THE USE OF
ART IN THE DISCUSSION OF THE
EFFECTS OF SUPPRESSION AND
VIOLENCE AGAINST WOMEN

Ms Beral Madra
director of the BM Contemporary
Art Centre, Istanbul
TASWIR, A SENSIBLE
REPRESENTATION

Ms Vladiya Mihaylova
curator, Sofia City Art Gallery
CURATING PRECARIETY

Mr Alexandru Damian
deputy commissioner of the
Romanian Pavilion, 55th Venice
Biennale
THE ROMANIAN PAVILION OF
VENICE BIENNALE. HISTORY AND
INQUIRIES

Mr Jonathan Blackwood
independent art historian and
curator, Glasgow / Sarajevo
CURATORIAL ECHOES IN A

VACATED LOT: CURATING
CONTEMPORARY ART IN BIH

Ms Aleksandra Estela Bjelica Mladenović
curator, Cultural Centre of Belgrade
CURATOR AS COLLECTOR IN
TURBULENT TIMES?

Ms Almút Shulamit Bruckstein Çoruh
director ha'atelier, Berlin
BLIND DATE: ORNAMENT AND
ABSTRACTION. AN EXHIBITION IN
ISTANBUL AND SOME QUESTIONS
ABOUT VISIBILITY, RESONANCE,
THE ART OF CITATION, AND THE
IMPOSSIBILITY OF CULTURAL
REPRESENTATION IN EXHIBITION
MAKING

Ms Anda Rottenberg
freelance curator and writer,
Warsaw
GLOBAL WARMING?

Ms Sergia Adamo
literary theory scholar, Trieste
READING ART, WRITING ART

Mr Lorenzo Fusi
artistic director of the Open Eye
Gallery, Liverpool

IS THE ANTI-MUSEUM A GOOD
ANTIDOTE FOR THE MUSEUM'S
RACECHANGES?

Ms Iara Boubnova
curator, Sofia
THE EYE NEVER SEES ITSELF

Ms Milada Slizinska
art historian and curator, Warsaw
THE REAL TIME OF DAVID
HAMMONS AND "LES ARCHIVES
DU COEUR" OF CHRISTIAN
BOLTANSKI

Ms Basak Senova
independent curator, Istanbul
PERCEPTIVE OCCUPATION AND
CONTROL

Ms Maja Ćirić
commissioner of the Serbian
Pavilion, 55th Venice Biennale
UNSTABLE POSITIONS OF
CURATORIAL

SECOND SESSION DISCUSSION

"MY PICK" BOOK

FINAL DISCUSSION

CLOSING REMARKS

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CONTINENTAL BREAKFAST

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UNDER THE PATRONAGE OF
MRS ANDROULLA VASSILIOU
MEMBER OF THE EUROPEAN COMMISSION

Ministero degli Affari Esteri

CEI
CENTRAL EUROPEAN INITIATIVE

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UNIVERSITÀ
DEGLI STUDI DI TRIESTE

VENICE – In a dense meeting at the seat of UNESCO, that was held in close connection with the 55th Venice Biennale's previews, CEE curators and experts of contemporary art discussed the RUNNING TIME topics of the 2013 CEI VENICE FORUM on May 30. In order to celebrate ten years of its activity, the Forum asked participants to share with colleagues the evaluation practices personally adopted over the last ten years for selecting episodes of importance/excellence from the international artistic output of the time and/or to comment on defining important/excellent curatorial episodes from the last decade, in their opinion.