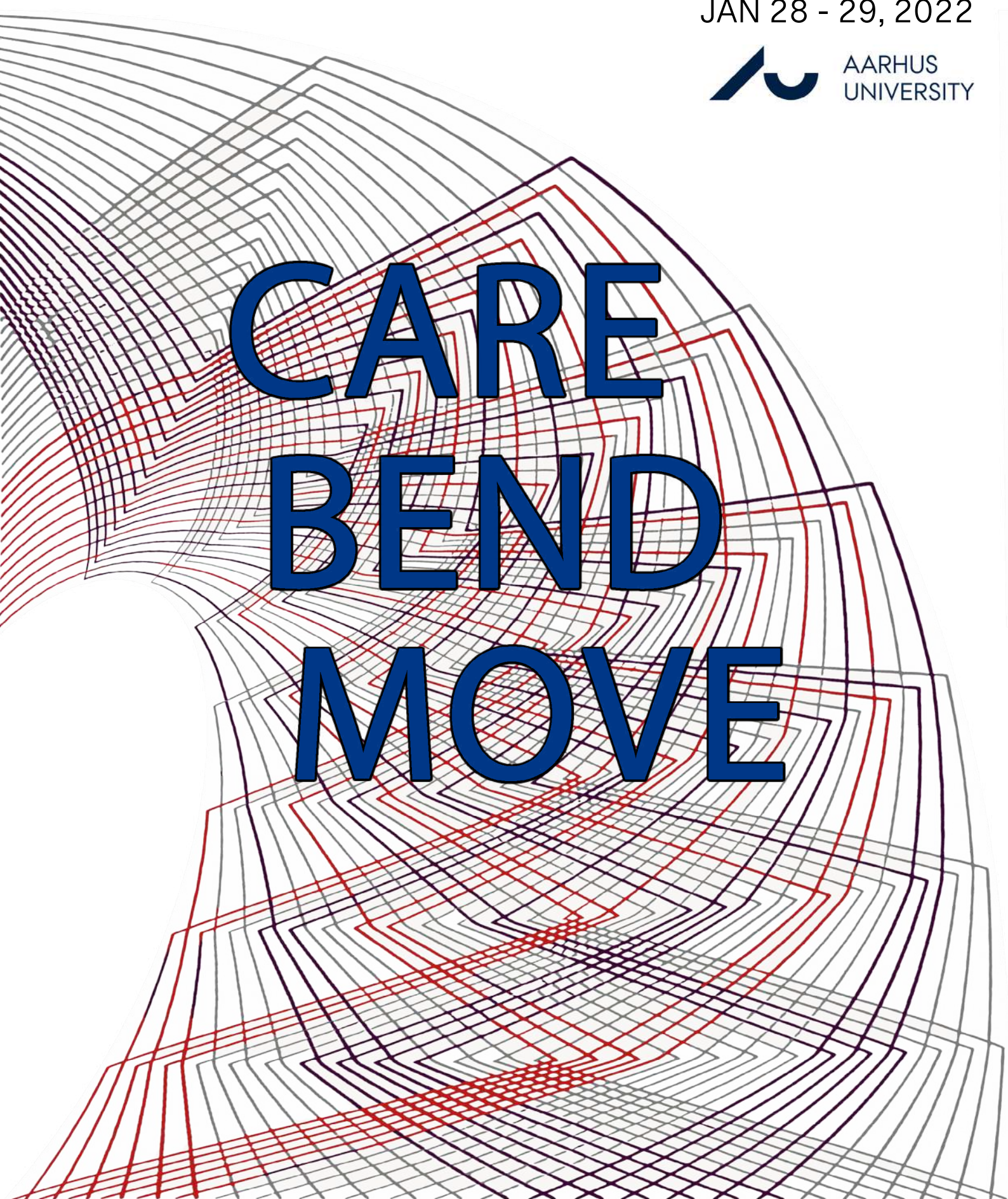


An International Curatorial Symposium presented by
MA in Curating, Aarhus University

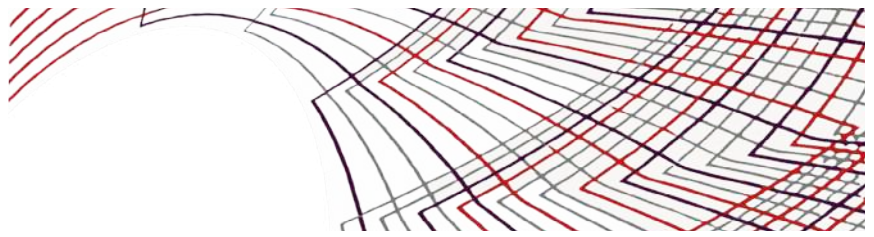
JAN 28 - 29, 2022

The background features a complex, abstract graphic of overlapping, curved lines in shades of red, purple, and grey, creating a sense of depth and movement. The lines form a grid-like pattern that warps and bends across the page.

**CARE
BEND
MOVE**

CARE BEND MOVE

An International Curatorial Symposium
presented by MA in Curating, Aarhus University



ONLINE January 28-29, 2022
FRIDAY 15:00 -19:45 (CET)
SATURDAY 15:00 -17:10 (CET)

Wrapping up the third semester of the MA in Curating programme at Aarhus University, ten candidates from the programme will present their investigations within the scope of curatorial knowledge at a public, online symposium.

The symposium consists of three panels, two on Friday and one on Saturday, which are scheduled to accommodate time zones in Europe, the US and Canada. Each of the panels are framed according to one of the words of the symposium title, *Care*, *Bend*, *Move*.

The Care panel explores friction, political potentials and power structures within curating and its associated discourses. The Bend panel deviates from the straight disciplinary line of curating and crosses the boundaries into conceptual, artistic, scientific and commercial realms. And the Move panel considers the enactment of patterns and performativity in the exhibition space and not least how we, as exhibition-goers, are moved.

SPEAKERS Katie McDougall, Claire Gould, Damai Syarifuddin, Christine Almlund, Emma Saperstein Augat, Natalie MacNamara, Cynthia Post Hunt, Shaked Dagan, Sylwia Tawadrous, Frederik Caspar Holst

MODERATOR Anika Marschall (postdoc, Dramaturgy, AU)

INTRODUCTION Trine Friis Sørensen (Programme Coordinator, MA in Curating, AU)

CONCLUDING REMARKS Daniela Agostinho (Assistant Professor, Digital Design and Information Studies, AU)

The programme is in English, open to the public and everyone is welcome to join us online for the symposium. Please register for the symposium via the access link below, and you will receive the Zoom-link with further information the day before the symposium.

ACCESS LINK

<https://events.au.dk/macurating/signup>

PROGRAMME

FRIDAY January 28, 2022, 15:00 - 19:45 CET

Welcome 15:00 - 15:30

CARE

Presentations 15:30 - 16:25

Panel Discussion 16:40 - 17:10

This panel explores the diverse understanding of care in curating and the curatorial; the political dimensions of and realities of caring in exhibitions-making, the entanglements of care and friction in curating and the curatorial, as well as how to challenge existing power structures and nurture marginalised voices through curating with care within the institution.

KATIE MCDUGALL Beyond Exhibitions about Care

In recent years there has been a surge in exhibitions about care. More specifically, exhibitions that inquire into the 'times we live in' and claim to instigate more caring realities. However, despite the intention of such exhibitions, more often than not there is a gap between the exhibition's stated aims and its effect in the world. Drawing upon the work of Irit Rogoff, and taking the recent exhibition *m/other* by 'Laboratory of Aesthetics and Ecology' as my empirical example, this paper explores how we can begin to create the conditions to expand the political potential of such exhibitions.

Katie McDougall is an independent curator based between Cairo and Copenhagen. Her curatorial practice is centred around experimenting with new curatorial formats which often depart from the traditional gallery setting, and researching the political or transformative potential of art. At the same time, Katie also works at a cafe.

CLAIRE GOULD De-F(r)aming the Curator: Less Care, more Friction Please

Taking the seemingly opposing notions of the care of curating and friction in the curatorial, I present them as deeply entangled in both praxis and theory, and (positively) bound with worry. Engaging with discourse from the last decade including from various commentators such as Maria Lind, Beatrice von Bismarck, Irit Rogoff and Jean-Paul Martinon, my investigation leads to an open question: *Is there something we can call CuraFriction?*

Claire Gould (UK/FI) holds a BA (Hons) in Fine Art & Art History, as well two Masters, in Economics and Arts Management. Her career spans 20 years incl. Helsinki Art Museum (HAM), British Council, Helsinki, Hamburger Bahnhof/Museum der Gegenwart, Berlin, and CHART ART fair. From February 2022 she starts as Chief Curator at Kunsten Museum of Modern Art, Aalborg.

DAMAI SYARIFUDDIN Disorganising the Institution Through Curating with Care

In this presentation I discuss the notion of disorganising the institution and the ways the exhibition can challenge existing power structures and nurture marginalised voices and perspectives within the institution. The study engages across disciplines with the decolonial theory of Walter D. Mignolo, thoughts on contemporary curatorial practice from Sidsel Nelund, Maura Reilly and Tom Holert, and earlier work from Bruce Ferguson in thinking about exhibitions to analyse the approach to exhibiting Dina El Kaisy Friemuth's 'No History At All'.

Damai Syarifuddin holds a Master in Teaching and is new to curating. Coming from a background in education with a focus on arts-based education, Damai is interested in furthering her knowledge about arts-based education, integration and accessibility in curatorial practice within existing institutions, and in the creation of alternate spaces for experiencing art. Damai is currently working at a contemporary art center in Copenhagen.

BEND

Presentations 17:30 - 18:50

Panel Discussion 19:05 - 19:45

This panel engages interdisciplinarity within the curatorial; both as a concept and method within acts of curating. We will discuss bending across disciplines, from deep within the arts and beyond its edges into scientific and commercial realms. We'll consider how to transcend the boundaries of terms of the paracuratorial. And we'll debate the twisting or plucking of methodologies through practises of curating.

CHRISTINE ALMLUND **Uncertainly! Interdisciplinary Wonderings**

In recent years, several exhibitions that connect contemporary art with other disciplines have emerged. They address large topical agendas and show art entangled with the world. But they also raise several curatorially relevant questions, not least on how disciplines settle on a common ground. In this talk I examine what Irit Rogoff calls the "unfulfilled potential" between the ambition and the actualisation of an interdisciplinary exhibition. Through the concept of 'wonder' I investigate how the exhibition, *The World is in You*, strives to create an interdisciplinary common ground between art and science based on uncertainty and what this entails curatorially.

Christine Almlund, MA, has a background as a specialist in books and photographs from an auction house, where she headed a new focus on photographs. She curated Ung Dansk Fotografi '18 at Fotografisk Center in Copenhagen, initiated the photo auctions with Copenhagen Photo Festival, edits the blog Bruun Rasmussen Contemporary and is co-creator of the female art collecting community @kvindelige.kunstsamlere.

EMMA SAPERSTEIN AUGAT **What is in a Prefix? Exploring the Paracuratorial**

How can a revised definition of the *paracuratorial* be useful in today's curatorial practice? In this presentation, working with scholars who both define (Jens Hoffman, Tara McDowell) and problematize (Paul O'Neill, Emily Pethick) the term, I scrutinize the term, remove it from circulation for a moment, walk around it, look at it closely, rearrange some of its assumed meaning, and then put it back into the universe. How can a redefinition of the *paracuratorial* be expanded to include care for the unpublic interpersonal relationships of the institution?

Emma Saperstein Augat is a curator based on the Central Coast of California. Presently Chief Curator + Director of Education at the San Luis Obispo Museum of Art, her interests center on creating accessible arts education programs within institutions and presenting contemporary programming in rural communities. She is the co-founder of the performance art platform INVERSE and has worked extensively with diverse artists from around the world.

NATALIE MACNAMARA **Straddling the Worlds of Art and Business**

I argue that curators must be present in interactions with the business world, where art is instrumentalized to serve marketing strategies. My approach is pragmatic, taking intermingling between business and art as a given and exploring how thoughtfulness and criticality might be maintained from within business formats.

Natalie MacNamara's curatorial experience involves several roles that straddle art and business formats, including the development of the Canada Goose retail art collection. She launched the curatorial firm, NAMARA on the heels of a decade as the director of a contemporary art gallery. Her newest enterprise, a project space for experimentation and presentation of curatorial work launches February 2022.

CYNTHIA POST HUNT **The Fragmentary Landscape of Interdisciplinarity**

What is the process for curating interdisciplinarity and how do we maintain a supportive structure of systems and processes for both the project itself and those working towards its realization? In this presentation I argue that by superimposing Mieke Bal's notion of concept-based methodologies onto interdisciplinary curating, we establish a framework elastic enough to bend to the needs of the art object and resilient enough to support the needs of the institution, thereby offering an alternative structure for both object and method that transcends current ways of working.

Cynthia Post Hunt is a curator of Live Art based in the US. Her current work at the Momentary in Bentonville, Arkansas extends across time-based forms; recent notable projects include the opera-performance *Sun & Sea* and the upcoming *Live in America Festival*. She is the co-founder of the performance art platform INVERSE and maintains a research based performance practice.

SATURDAY January 29, 2022 15:00 - 17:10 CET

Welcome 15:00 - 15:15

MOVE

Presentations 15:15 - 16:10

Panel Discussion 16:25 - 16:55

This panel examines different angles of audiences' embodied and cognitive experiences; elements of performativity and movement, immersive and playful practises, which influence and potentially contribute to deeper contemplation, expanding knowledge, autonomy and agency of art spectators. We ask, how do exhibition-goers move, and what moves them?

SHAKED DAGAN Break the (Floor) Pattern

Institutions and curators often devise, as part of their conceptual mediation, a route in which visitors are invited to move around the exhibition space and view artworks. In this talk, I reflect on the choreographic concept 'Floor Pattern' through personal practice and experience, and on the way that it could allow reexamination of the way visitors move or could move in the space. Using a choreographic perspective, I envisage breaking the curatorial direction, ask what it might induce in visitors, and call for exploration of overlooked exhibition-territories.

Shaked Dagan-Mönig [IL/DE] is a contemporary dance artist and facilitator. Working professionally as a choreographer, dancer, and dance educator for over a decade, Shaked incorporates production and curation into her work, exploring engagement and connection between performer and spectator, and blurring the boundaries of dance and its place within the arts.

SYLWIA TAWADROUS Between Museum and Performance - Playful Negotiations

In this presentation, I investigate how the notion of *performativity* can be understood in connection to contemporary museum practises. Here I focus on what kind of participation the performative approach promotes and how it affects knowledge production. I relate the theoretical discussion to a case study of the exhibition Piranesi: Veracity and Vision, to show how performativity as curatorial strategy, can create disruptive activities in the exhibition-making by rethinking and renegotiating the traditional conventions within the museum.

Sylwia Tawadrous holds an MA in Theatre and Performance Studies from the University of Copenhagen. She has primarily worked with entrepreneurship, performing arts and new circus. Currently, she works as an academic employee at Heerup Museum.

FREDERIK CASPAR HOLST Immersive Light Exhibitions

In my presentation, I explore how immersive light exhibitions can produce alternative modes of knowledge production by analysing discursive and immersive exhibitions, narrative theories and case studies. I investigate how immersive exhibitions can catalyse deeper contemplation within an audience through cognitive and emotional engagement. Further examining the relationship between subject and object and their relevance in exhibitions of today.

Frederik Caspar Holst is a gallerist from Oslo, Norway, with an extensive background in curating, art history and business administration. Previous gallery experience includes working in Cape Town, South Africa, Copenhagen, Denmark, and Oslo, Norway. Holst holds a B.A degree in Art History and Business Administration.

Concluding Remarks 16:55 - 17:10