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Hochschule für Grafik  
und Buchkunst  
Academy of Fine Arts Leipzig

Auftakt-Symposium

# SHOW AND TRY AGAIN

Fiona McGovern

Adrian Heathfield

Nora Sternfeld

Magda Tyżlik-Carver

18.

10.

19

10

Jahre

Kulturen des Kuratorischen

14

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20

Uhr

# SCHEDULE

2 p.m. **Welcome & Introduction**

2.30 – 3.30 p.m. **Keynotes**

**Nora Sternfeld**  
**Magdalena Tyzlik-Carver**

3.30 – 3.45 p.m. **Coffee Break**

3.45 – 4.45 p.m. **Keynotes**

**Adrian Heathfield**  
**Fiona McGovern**

4.45 – 5.15 p.m. **Coffee Break**

5.15 – 6.15 p.m. **Roundtables**

6.15 – 6.30 p.m. **Coffee Break**

6.30 – 8 p.m. **Paneldiscussion**

## 10th anniversary of the Masterprogram Cultures of the Curatorial

October 18, 2019

2–8pm

On the occasion of the tenth anniversary of the master program Cultures of the Curatorial at the Academy of Fine Arts Leipzig, the symposium and curatorial program Show and Try Again focuses on the potential of curatorial research.

Art and artifacts transform in the process of becoming public. Each presentation creates new meanings for both the exhibits and for the relations generated within an exhibition situation. As a result, what is familiar can become unfamiliar, forms of knowledge discarded, institutions redefined, roles overruled and narratives reoriented.

How can showing itself be understood as a form of research, rather than merely a result of an invisible process preceding it? What can be required from operations of presenting art in the face of the increasing economization of education, knowledge, and visibility? What is the emancipatory, critical potential of showing in specific orders? How can showing and research be understood as a mutual process?

The role of the curatorial – a set of interrelated practices and positions – in the context of transformation processes on an aesthetic as well as on a social, political and economic level is undisputed in the current discourse. However, the debate on the actual practices, strategies and processes that could and should be used for this purpose is ongoing and open. It addresses those meaningful actions that are specific to the act of showing and self-reflection of art and culture.

Experimental, repetitive processing and reorganizing ways of dealing with curatorial situations, which are especially interested in epistemological and socially relevant questions, take center stage within the framework of Show and Try Again. Artists, curators and scholars explore the potentials of curatorial research through various formats, ranging from performances, presentations, workshops, panels and lectures.

Combining theory and practice, the symposium taking place on October 18th sets a discursive framing for the program. The contributions seek to explore the dimensions of curatorial research today, discussing aspects of gender, digitality, politicality, performativity, and curatorial agency.

**Nora Sternfeld (Wien/Kassel)**

## **How can we learn something that does not yet exist?**

On the one hand, it sounds paradoxical – learning as an authority technique is often an afterthought, verifiable and predictable practice – but actually learning is just that: learning in advance. With my contribution, I would like to reflect on two concrete projects that use curatorial practice, art education, radical pedagogy, situated knowledge and public art to explore a world that does not yet exist: The Museum of Burning Questions and the Partisan Café, both of which were part of the freethought project infrastructure at Bergen Assembly 2016. The research and exhibition project infrastructure of freethought provided the framework for a curatorial practice located between public education, collaborative knowledge production and the exhibition of our research.

Nora Sternfeld is an art educator and curator. Since January 2018 she is documenta professor at the Kunsthochschule Kassel. From 2012 to 2018 she was professor for Curating and Mediating Art at the Aalto University in Helsinki. Furthermore she is co-director of the */ecm – Master Program in Exhibition Theory and Practice* at the University of Applied Arts Vienna; part of the core team of *schnittpunkt. ausstellungstheorie & praxis*; a co-founder and part of *trafo.K, Office for Art, Education and Critical Knowledge Production* (Vienna); and since 2011, a member of *freethought, platform for research, education, and production* (London). In this capacity she was also one of the artistic directors of the Bergen Assembly 2016. She publishes on contemporary art, exhibitions, politics of history, educational, and anti-racism.

**Magda Tyżlik-Carver (Aarhus)**

**Posthuman curating and computational culture**

In this talk I introduce the concept of Posthuman Curating by focusing on curating as technology of the self, an infrastructural practice which performs as a form of biopolitics. This is a very different way of thinking about 'curating', which has traditionally been the domain of the museum: protecting, preserving, and cataloguing works which cycle between archives and public display; or art gallery where artistic practices are contextualised and interpreted with and for the public. Recognising that curating is now also part of curating content online and management of data-driven user profiling and optimisation this talk is framed by the question: what are the objects/subjects of posthuman curating.

Magdalena Tyżlik-Carver is Assistant Professor of Digital Design at Aarhus University and independent curator. Her research investigates intersections of computation and practices of participation in contemporary art and culture bringing together art history, software studies, affect theory, curatorial practice and new materialism. She is co-editor of *Executing Practices* (Autonomedia 2017, Open Humanities Press 2018) and her most recent curatorial project *Screen Shots: Desire and Automated Image* exhibited in Aarhus Galleri Image in March and April 2019.

**<http://thecommonpractice.org/>**

**Adrian Heathfield** (London)  
**Spirited Affinities**

The continuing incorporation of performance practices into visual art institutions, archives and collections, art markets and modes of global dissemination has paralleled a shift in its critical conception. Rather than being seen as a static historical object, a performance is now understood as an uncertain work that morphs over time; the ephemerality of its event is complicated by its recurrence, its lasting and many afterlives. In what ways does the 'persistence of performance' challenge our understandings of the material and immaterial, presence and absence, the secular and the spiritual? How might radical curatorial practices navigate a relation to the afterlives of performance and their morphology? I will look at several examples of my recent curatorial practice that advance and complicate relations between bodies, action and material things within the economies and practices of the museum, whilst addressing questions of genealogical value.

Adrian Heathfield is a writer and curator working across the scenes of live art, performance and dance. He is the author of *Out of Now* a monograph on the artist Tehching Hsieh and editor of *Perform, Repeat, Record and of Live: Art and Performance*. He has curated a number of significant performance projects in museums, theatres and galleries including *Live Culture* at Tate Modern in 2003 and *the Taiwan Pavilion* at the 57th Venice Biennale 2017. Heathfield is Professor of Performance and Visual Culture at the University of Roehampton, London.

**[www.adrianheathfield.net](http://www.adrianheathfield.net)**

**Fiona McGovern** (Berlin/Hildesheim)

## **Some Considerations About an Ethic of Curating**

In my contribution, following from my inaugural lecture held a few months ago at the University of Hildesheim, I would like to continue and further develop my reflections on the ethics of curating. The focus is on questions of what an ethic of curating includes, what current efforts exist in this regard and what difficulties and problems are associated with it. Last but not least, I wish to address the question of how an ethic of curating in the form of study programs such as the Cultures of the Curatorial, or my own teaching within the cultural sciences as well, can be taught and applied.

Fiona McGovern is an art historian, author and curator. Since 2018, she teaches as a Junior Professor for Curatorial Practice and Art Education at the University of Hildesheim. Her research interests include (artistic) exhibition history and theory, ethics of curating and interdisciplinary approaches in the arts since the 1960s. In 2016 she published her monograph *Die Kunst zu zeigen* (To Show the Art). *Künstlerische Ausstellungsdisplays* (Artistic Exhibition Displays) by Joseph Beuys, Mike Kelley, Martin Kippenberger and Manfred Pernice (*transcript*). She is also co-editor of the anthology *Assign & Arrange. Methodologies of Presentation in Art & Dance* (Sternberg 2014) and the book *Jill Johnston. The Disintegration of a Critic* (Bergen Kunsthall/Sternber 2019). The latter was created as part of an exhibition of the same name, curated together with Megan Francis Sullivan and Axel Wieder in the Bergen Kunsthall in the spring/summer of this year.

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TELL AGAIN



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TALK AGAIN

Concept: Beatrice von Bismarck, Julia Kurz,  
Benjamin Meyer-Krahmer  
and Agnieszka Roguski.  
Graphic Design: Phil Stahlhut

With the support of the Staatliche Kunstsammlungen  
Dresden and the Friends of the Hochschule für Grafik und  
Buchkunst. This measure is co-financed by tax money on  
the basis of the budget decided by the members of the  
Saxon state parliament.

The event is free and open to the public.

Venue:  
HGB Academy of Visual Arts  
ceremony hall  
Wächterstraße 11  
04107 Leipzig

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[www.hgb-leipzig.de/showandtryagain](http://www.hgb-leipzig.de/showandtryagain)

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