



Surrounding Education. Towards new integrations with the curatorial and artistic fields

6-7 June 2015

@TAAK

Frans de Wollantstraat 84

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This two-day conference comes from the need to further explore and debate how the curatorial and artistic fields are being re-shaped by educational endeavours. Turning as they are, the limits between these fields are getting blurred and hard to grasp. As Nora Sternfeld puts it, the “educational turn in curating” has instrumentalized education as a series of protocols mostly functioning only for curators. But, as she argues, “most of what has been taking place for a long time beyond an intellectual public for art (...) now certainly needs to be discussed and processed in different ways”¹. In this sense, education in arts has been playing a persistent though unappealing role for many years. A strong emphasis is given to the tools we produce in order to generate knowledge as curators, as artists, as teachers, as students within an exhibition. Of course the context (be it an art institution, a school, university, public space, etc) plays a big role in the process of generating our ideas and connections, but in the end is all about becoming conscious about the process through which we do it and how to put those ideas into practice. The focus is once and again set on how we may question the given canons or structures that shape our way of thinking; and how can we work with it instead of against it to propose alternative ways of doing in our societies, not only and anymore inside museums.

Having said this, I would like to bring up the case that triggered these thoughts on the first place. In 2007, the 6th Mercosul Biennial in Porto Alegre, Brazil, proposed a new way of approaching the curatorial task. This time, the conceptual proposal should consider its pedagogical dimension from the beginning. That was the starting premise and responsibility of Luis Camnitzer when he accepted the role of “pedagogical curator”, whose work established a

¹ Sternfeld, Nora, “Unglamorous Tasks: What Can Education Learn from its Political Traditions?”, e-flux #14, 03/2010.

long-term platform for the upcoming curators: Marina de Caro and Pablo Helguera. Each of them continue developing a strong commitment with neighbor communities, schools, students, and teachers in an outside the city of Porto Alegre.

The idea of exploring what a *pedagogical curator* is or could be tackles, on the first place, the “original” role of a curator. In which way does this classification make his/her task any different? And given this role was developed and thought by artists, how does this merging between artist/curator could work in other contexts? In this sense, it’s also worth to reflect on how this figure could work outside the Biennial context from which it was conceived on the first place. During the last years, special attention has been paid to the role of education within the artistic field. Does this allow us to think in terms of “pedagogical artists” as well? How and under which conditions is this integration between disciplines taking place? What consequences does it bring?

Through the following days, Ane Hjort Guttu, Mônica Hoff, Yoeri Meessen, Priscila Fernandes, Erick Beltrán, and Juan Canela will delve into the limits and boundaries of these neighbor disciplines by sharing their experiences and most recent projects. Mônica Hoff and Yoeri Meesen will present the particularities of Mercosur Biennial (Porto Alegre, Brazil) and Manifesta. Having completely different contexts as points of departure, they will reflect from a curatorial perspective on the implications and responsibilities of their work, towards local communities, schools, artists and general public. In an attempt to reply Honorato Cayo’s question, *what education does the artistic practices refer to?*, Priscila will share her artistic research process around “The Modern School”, and Erick will expand on two of his latest projects: *O que caminha ao lado* (Double Goer), presented in the 31st Sao Paulo Biennial, and *Atlas Eidolon*, in Museo Tamayo, Mexico. Finally, Spanish curator Juan Canela will expand on *Lesson 0*, a long-term curatorial project, developed in Espai 13, Barcelona, together with Ane Agirre.

Lunch on Sunday 7th, by Masha Ru

As part of the symposium *Surrounding Education*, TAAK organizes a special lunch. This event is a part of the *Grondstof project*, an artistic contribution to the program of De Boe school in the neighborhood, where visual artists Ruchama Noorda, Richtje Reinsma and Masha Ru conducted workshops for the educational curriculum of the school. *Grondstof* is devoted to spiritual, scientific, historic, subjective or intuitive forms of knowledge about food and hygiene. It is also about relating to the unknown and invisible nature in, on and around the body; and human connections to the earth and bacteria in particular.

The lunch event for the conference will be organized by Masha Ru, an artist and scientist based in Amsterdam, who researches the phenomenon of eating earth-based substances. Masha has introduced the schoolchildren to the

fundamentals of her artistic research along with the concept of *Geophagy* and its contradictions. Geophagy is the practice of eating earth or soil-like substrates.

Developed in close collaboration with artist and cook Dina Roussou and the pupils, the lunch will allow the participants of the symposium to taste the qualities of and the differences between 'conventional' food and food with a little bit of clay. The menu for the lunch will include the following dishes:

Self-made bread, Gazpacho, Chicken salad, Potatoes in baked clay, Cheese soufflé, Spinach pie and Chocolate cake.

Program

Saturday 6 June

15hs Introduction by Renata Cervetto and Theo Tegelagers

15,15hs

- *School as a micro-utopia*, by Ane Hjort Guttu, her latest video "Time passes" will be screen as part of the presentation

17-19hs

- *From mini-university to self-institution: the Mercosur Biennial as a school*, by Mônica Hoff
- *Art Education Mediation*, by Yoeri Meessen

19hs Drinks

Sunday 7 June

12-13hs

- *Lies, lies, lies: how to appreciate autonomy anew in times of fabrication*, by Frans-Willem Korsten

13-14:30hs

- Vegetarian lunch by artist and scientist Masha Ru, created in collaboration with the children from De Boe school as a part of TAAK's educational project *de Grondstof*

14:45hs

- *Some thoughts regarding Lesson 0, an on-going attempt to develop a curatorial project about art education focusing on alternative educational methods*. Juan Canela

16hs Coffee break

16:15hs

- *The Book of Aesthetic Education of the Modern School*, by Priscila Fernandes
- *On units, visualization and apparition*, by Erick Beltran

18hs Drinks

Participants:

Mônica Hoff

Butiá, 1979

Mônica Hoff is a Brazilian artist, curator and researcher. She has a double degree in Visual Arts and Art Pedagogy from the Universidade Federal do Rio Grande do Sul – UFRGS, and a Master's degree in Art History, Theory and Criticism in the same university. Between 2006-2014, she has worked at the Mercosul Biennial Foundation, in Porto Alegre, where she was responsible for coordinate the Biennial's education department and the public programs for four editions, and acted as ground curator and head of Cloud Formations of the 9th Mercosul Biennial. Co-edited the publications "Pedagogy in the Expanded Field", with Pablo Helguera in 2011; and "Manual for Curious" and the anthology "The Cloud", with Sofia Hernandez Chong Cuy in 2013; and organize the book "Education for Art, Art for Education", edited by Luis Camnitzer and Gabriel Pérez-Barreiro in 2009. Mônica has collaborated with various art institutions as Casa Daros, Colección Patricia Phelps de Cisneros, New Museum, Liverpool Biennial and Instituto Mesa (led by Luiz Guilherme Vergara and Jessica Gogan in Brazil), among others. She is currently developing two new projects that will take place in Brazil between 2015/16: *Surf School-etc*, a temporary art school for artists and their families located in a camping near to the beach; and *Housework*, with the Brazilian curator Valquíria Prates, a platform to archive, debate and perform artistic experiences which locates, discuss and/or redefine the relationship between work, work of art and housework.

Yoeri Meessen

De Netherlands, 1981

Yoeri Meessen is Witte de With's Curator of Education & Theory as of 2013. Originally trained as teacher of Fine Arts and Art History, he holds a Masters degree in Arts, Culture and Media from the Rijksuniversiteit Groningen specializing in arts and social theory. Previously Yoeri Meessen has worked at Manifesta, the itinerant European Biennial of Contemporary Art where he was responsible for the conceptualization of the Biennial's education department and acted as Head of Education of Manifesta 7 (Italy-2008), Manifesta 8 (Spain-2010) and Manifesta 9 (Belgium-2012). Yoeri Meessen had developed collaborative projects with various art institutions and schools including the Dutch Art Institute, the European Artistic Research Network and the University of Murcia. He is member of the culture council of the city of Utrecht. He lives and works in Rotterdam.

Juan Canela

Sevilla, 1980

Independent curator and writer. Founder and curator of *BAR project* and founder member of *Radiobucket* and *Azotea*. He has curated exhibitions as *¿Por qué lo llaman entropía?*, curated with Ariadna Ramonetti for the edition 0 of the International Contemporary Culture Meeting in Guadalajara México (2015) *Ignacio Uriarte: 1&0s* at Marco, Contemporary art museum Vigo (2014), *The old and the new*, ADN Platform, Barcelona (2013), *Throw a Rock and See What Happens*, La Casa Encendida, Madrid (2013); *The cosmic space was there...*, Bancelos Gallery Madrid/Vigo (2013); editorial project *Radio de Acción*, Espacio Abisal, Bilbao (2011) or *Ref.08001*, NoguerasBlanchard, Barcelona (2010). In 2014 he joined a residency program at La Ene, Nuevo Museo Energía de Arte Contemporáneo in Buenos Aires, Argentina. At the moment, he is co-curating with Azotea *Lesson 0*, a long-term project (sept 2013-sept 2015) for Espai13 Fundació Miró, Barcelona, with Priscila Fernandes, Rita Ponce de León, Anna Craycroft / Marc Vives with Rivet and Eva Kotatkova; and with BAR project *Me and You and Everyone We Meet*, a video program for Zumzeig cine, Barcelona. Following projects for 2015 are *SWAB Performance*, a performance program for SWAB Barcelona; or *großiga m'pfa habla horem*, a project with works by La Caixa and Macba collections and contemporary artists performances and interventions at Caixaforum, Barcelona (October 2015). He is co-curator with Chris Sharp of Opening section at ARCO Madrid 2016. He has been selected to be part of SYNAPSE Workshop 2015 at Haus der Kulturen der Welt, Berlín (June 2015). He usually writes for art magazines such as A*Desk, Dardo magazine, Exit-Express, SOUTH Magazine and Kaleidoscope Blog. He lives and works in Barcelona.

Priscila Fernandez

Portugal, 1981

Priscila Fernandes is a Portuguese visual artist based in Rotterdam. She graduated from the Piet Zwart Institute, Rotterdam with an MA, after obtaining a BA from the National College of Art and Design, Dublin. She was an artist in residency at IASPIS, Stockholm; at the Künstlerhaus Bethanien, Berlin; and recently at the Irish Museum of Modern Art, Dublin. Recent solo exhibitions include *¿Y el Arte?*, at Foundation Joan Miró, Barcelona; *Ces Salopards en Casquettes...*, PHAKT, Rennes; and *Against the Enamel*, Temple Bar Gallery + Studios, Dublin. Group shows include *Playgrounds* at Museo Nacional Centro de Arte Reina Sofia, Madrid; *Learning for Life* at Henie-Onstad Kunstsenter, Oslo; *Abstract Possible*, Tensta Konsthall, Stockholm; and *12 Contemporaries: Present States*, at Serralves Museum, Porto. Fernandes project *The Book of Aesthetic Education of the Modern School* is currently part of her solo exhibition at TENT, Rotterdam.

Erick Beltran

Mexico, 1974

Erick Beltran's work is a constant research and reflection upon the structural mechanisms of systems, especially those regarding the power relations between the editing process and the construction of the discourse. Through diagrams, information compilations, archives and media inserts, he approaches to the way images are defined, valued, ordered, classified, selected, reproduced, and distributed in order to create political, economical and cultural discourses in contemporary society. He also reflects upon how is it that the figure of the editor defines our world as well as power relations among diverse groups of people. Through a working process of organic evolution, Beltrán pours these concerns into the creation of systems and diagrams as a way to catalogue a determined universe, as well as into creating collections of seemingly random objects. This is the case of the work *Calculus Series*: similar to a wunderkammer, different pieces found by Beltrán in his journeys are presented as texts, images and objects. In the same line of work is *Nothing but the Truth* book, which is the result of compiling a series of lies. He lives and works in Barcelona.

Ane Hjort Guttu

Norway, 1971

Ane Hjort Guttu is an artist, writer and curator based in Oslo. Through the last years, she has been working with issues of power and freedom in the Scandinavian post-welfare state, through video works, picture collections, sculpture and photography. Guttu also writes analytical as well as poetical texts, and several of her projects discuss art and architecture history. Latest projects and exhibitions include: *Where Angels Fear To Thread*, Sydney Biennial, Australia, 2014, *Urbanisme Unitaire*, Le Quartier, Centre d'Art Contemporain de Quimper, 2014 and *This Place is Every Place*, Tensta konsthall, Sweden, 2014. Forthcoming projects: *Future Light*, Vienna Biennial Austria 2014, *Europe - The Future of History*, Kunsthau Zürich, Switzerland 2015 and two solo shows in Bergen Kunsthall Norway and South London Gallery, Great Britain 2015. An extensive publication on Guttu's work is being published in 2015 by Bergen Kunsthall/Sternberg Press.

Frans-Willem Korsten

De Netherlands

He holds the endowed chair 'Literature and society' at the Erasmus School of History, Culture and Communication since 2007. He is associate professor at

the department of Film- en Literary Studies at LUCAS: the Leiden University Centre for the Arts in Society since 1998 and with the Piet Zwart Institute since 2013. He published *Lessen in Literatuur* (*Lessons in Literature*, 3rd edition 2009) and worked extensively on baroque theatricality with *Vondel belicht* (2006), *All inclusive* (2007), *Sovereignty as Inviolability* (2009) and as co-editor of *Joost van den Vondel: Dutch Playwright in the Golden Age* (2012). He edited several special issues of journals and published widely on literature, art and issues of capitalism, law and justice. He was chair of the section Letters of the Dutch Council of Culture and was member of advisory committees, with NWO and the Norwegian Research Council. He was responsible for the NWO internationalization program 'Precarity and Post-Autonomia: The Global Heritage', working together with Joost de Bloois (University of Amsterdam). Together with Yasco Horsman (University Leiden) and a number of PhD-students he is currently working on the role of literature and art at the limits of the law.

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