

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

No Ground Underneath:

Curating On the Nexus of Changes

Welcome to *No Ground Underneath: Curating On the Nexus of Changes*, a three-day international seminar held from 2nd to 4th July 2012 by Guangdong Times Museum. It will be held at the main exhibition hall of the museum on the 19th floor. This seminar is organized in conjunction with the pre-launch of a book series on curating that is conceived and produced by Guangdong Times Museum.

No Ground Underneath: Curating On the Nexus of Changes is co-curated by Nikita Yingqian Cai and Carol Yinghua Lu and produced by Guangdong Times Museum. The main subjects for the seminar have originated from a column co-written by Cai and Lu in *Contemporary Art and Investment* (renamed as *The Independent Critic* in early 2012), a monthly art magazine, since 2010, a column committed to the discussion of curatorial practice. On the premise of exploring the unstable grounds for curating and how they shape and generate new visions and imaginaries on exhibition-making, we intend to bring together curators, artists and critics from China and abroad to discuss issues of their practices in response to the precarious context of critical mediation and the ever-changing roles of art practitioners and institutions. Invited speakers and participants will examine the possible implications of curating and its related activities based on their respective backgrounds and areas. Aiming at building a platform for critical reflections and proactive visions, the seminar also functions as an educational platform for young practitioners in China, where on-site responses and discussions are encouraged as an active way of participation and self-education. On the very nexus of current changes, the registration and sharing of the diverse approaches of self-historicization, exhibition-making and institutional practice beyond geo-political regions and circus have become more than urgent.

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

Day 1 Inhabiting No Man's Land: Self-historicization and Proactive Parasitism **July 2, 2012 Monday**

Self-historicization, a term coined by Zdenka Badovinac through her exhibition *Interrupted Histories* in 2006, describes artists' survival strategies and role of artists, as an archivist or historian in Eastern European region. Self-historicization till today is an issue to be discussed in places with weak infrastructure, where actual individual efforts replace the institutional, but as well as in any place on the globe where artists seek for independence in contemporary practice. These conditions have caused artists and practitioners to act, which could be described as an urge for self-description, creating conditions for communicating his/her own work and work of fellow artists. Self-historicization brings possibility of self-institutionalization in curatorial and artistic practice that provides different reading of history and future, enables dynamic system for reflection and distribution of knowledge. These survival strategies of artists and individual practitioners, tempt to provide base for knowledge production on a local level, but also new ground for equal engagement with global dialogue that till today is challenging for many localities.

The change of social environment in the last decade, with the rise of market and new wave of institutionalization, have provoked new conditions of engaging, new curatorial, artistic model of active involvement in knowledge production, which we can describe as proactive parasitism. It's a situation where the role of individual is taken as an important point of departure, for new potential working model that is more flexible, fluid in nature, but again uses resources of so-called institutional infrastructures. These new models might not only change activator of idea and his/her way of working, but also tend to effect changes on institutional systems from within through their close collaboration. These parasitisms establish new links in art systems and possibilities for negotiating space in between that could stay undefined and open to new possibilities.

10:00 - 10:10

Nikita, Yingqian Cai

Welcome & introduction of the first day contributors and topic

10:15 - 10:35

Biljana Ciric

Artists and Institutions: From Institutional Critique to New Institutional Models

As part of a larger research on institutional critique in relation to new institutional models, this presentation focuses on China and a number of study cases from South East Asia,

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
时代地产

WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

not attempting to map out the region but rather present certain activities that operate of a similar level as the institutional framework. Three more or less distinctive models of working will be discussed: individual artists, artist collectives as institutions, artists funded institutions and curatorial initiatives that propose new way of thinking about organization of knowledge and resources. These models engage in processes of self-historicization, development of discourse, establishment of knowledge production and exchange, education and independent publishing, which are crucial activities in the establishment of local knowledge.

10:40 - 11:00

Liu Ding

I Simply Appear in the Company of ...: On My Artistic and Curatorial Practice

I see my practice as an artist and my work as a curator in the company of each other. To observe and involve the works of other practitioners is often an integral part of my artistic practice. My role as the artist is simply to perceive, imagine and share the weak or strong connectivity among these existing lines of thoughts as well as their internal sophistication, to observe and understand how the experiences, the undercurrents within our subconsciousness and those influences that can't be dismissed shape our perception and practice, and to put forward my point of view and understanding through my depiction and revelation of their connectivity and complication. My understanding, my expression and my worldview reside within the connectivity that I establish. It is in the same way that I approach curatorial practice, to establish and foresee connectivity among things that are related or not immediately related to each other. Curatorial practice is in itself an ideal platform to envision connectivity. To identify, recognize and reveal connectivity and relevance among the different kinds of creative thinking and practice included in an exhibition is the basis for exhibition making and world making.

11:05 - 11:25

Richard Streitmatter-Tran & Le Tuong Vi

Two Ways of Parasitism

A number of small research-oriented artist initiatives in Southeast Asia have emerged over the last years that have been increasingly concerned with trespassing into systems and areas of inquiry not typically associated with the art domain. As the totality of human knowledge continues to see exponential growth, several universities have responded with ever more transdisciplinary approaches and programs. Those without access or means to these programs must contribute to the new ecology in unique ways. Richard Streitmatter-Tran and Le Tuong Vi as VILE/RATS will speak about their activities and

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
集·商·住·办·家

WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

interests at Dia/Projects, a small arts experiment in Ho Chi Minh City and how their practice might be seen in terms of parasitism. Parasitic relationships in this context might be seen two ways: in the first sense where one entity receives resources from a host, and in the second where two sites or entities operate in parallel negotiation. Domains that we have been particularly keen to explore include philosophy and the history of science, technology, economics, and geology as entry points that will ultimately be realized as art proposals and works.

11:30 - 12:00

Panel and Q&A moderated by Nikita Yingqian Cai

Nikita Yingqian Cai currently lives in Guangzhou and is Curator of Guangdong Times Museum since the end of 2010. She has curated and edited publications of *A Museum That is Not*(2011) and *Jiang Zhi: If This is a Man* (2012, co-curated with Bao Dong). She was one of the founders of Ping Pong Space(2008-2010) in Guangzhou which functioned as a platform of self-organizational activities and artistic production for local artists. She is also a critic who writes frequently for *Contemporary Art and Investment*, *LEAP* and www.artforum.com.cn and has contributed to various catalogues and publications. Context-responsive curating, educational curating, exhibition studies and institutional critique have been her major focuses. She graduated from the Journalism School of Fudan University and was a participant of the de Appel Curatorial Programme, 2009/2010.

Biljana Ciric graduated from East China Normal University in Shanghai with a M.A in Art history. She was the director of the Curatorial Department at the Shanghai Duolun Museum of Modern Art and the China networking curator for the 2006 Singapore Biennale. Her ambitious ongoing project *Migration Addicts* was presented at the 52nd Venice Biennale in the 2007 Collateral Events and in the Shenzhen/Hong Kong Bi-city Biennale of Urbanism and Architecture. Her exhibition projects include *Strategies from Within - Contemporary Art Practices in Vietnam and Cambodia* (Ke Center of Contemporary Arts) and a major retrospective of Yoko Ono (Ke Center for Contemporary Art, Guangdong Museum of Art). Ciric was the curator of the public art project *intrude 366* in 2008 and curated *History in Making: Shanghai 1979-2009, 30 Years Retrospective of Shanghai Contemporary Culture* in 2009. Her recent projects are *Contemporaneity – Contemporary Art of Indonesia* presented at Shanghai's MoCA and *Body as a Museum* at Tensta Konsthall in Stockholm. Ciric initiated project *Taking the Stage*, an over one year ongoing investigation related to performative aspects of art which presented works of Bestue Vives, Tino Sehgal, Antti Laitinen among others. She was the co-curator of Asia Triennale Manchester 2011. She is regular contributor for *Yishu Journal*, *Flash Art* and other art publications.

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

Liu Ding was born in 1976 in Changzhou, Jiangsu Province. He is an artist and a curator based in Beijing. His works have been exhibited in numerous art institutions including the Turner Museum and the Arnolfini Gallery in the UK, the Kunsthalle Wien in Austria, the Astrup Fearnley Modern Art Museum in Norway, the Sao Paulo National Museum of Art in Brazil, the Center for Art and Media Karlsruhe, Germany, the RasquArt Center in Switzerland, Fondazione Sandretto Re Rebaudengo in Italy, the Seoul Municipal Museum of Art in Korea, the Luggage Store Gallery in San Francisco, USA, the Iberia Center for Contemporary Art in Beijing, the Shanghai Contemporary Museum of Art, and the Guangdong Museum of Art in Guangzhou, China. His conceptual art project *Liu Ding's Store*, begun in 2008, is a continuing project that discusses and presents the various visible and invisible mechanisms in the art system for the formation of value. Liu was chosen in 2009 as a representative of China at the 53rd Venice Biennale. *Little Movements: Self-Practices in Contemporary Art*, the project he and Carol Yinghua Lu initiated and curated together, was exhibited at the OCT Contemporary Art Terminal in Shenzhen in September 2011, and will go on an international tour from 2012. He also co-curated the 7th Shenzhen Sculpture Biennale, entitled *Accidental Message: Art is Not a System, Not a World*. Liu Ding will have his first solo exhibition in America at the Frye Art Museum in Seattle in July 2012 and has been invited to participate in the launch of the Tate Modern's new experimental program, The Tanks this summer.

Richard Streitmatter-Tran is an artist based in Ho Chi Minh City, Vietnam. He received his degree in the Studio for Interrelated Media (SIM) at the Massachusetts College of Art in Boston. His work, solo and collaborative, has been exhibited in the 52nd Venice Biennale; Asia Triennial Manchester 2011, 4th Guangzhou Triennale, Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture, the Singapore Biennale 2006 and 2008; the 2004 Gwangju Biennale etc.. Writing, criticism and curatorial projects include *The Rotterdam Dialogues* at Witte de With, 5th Asian Museum Curators Conference, the Para/Site curatorial programme, Haus der Kulturen der Welt/Berlin, and the Asia Pacific Triennial (APT6) for 2009. In 2010, he founded Dia/Projects, an experimental space for contemporary arts in HCMC. VILE/RATS (with Le Tuong Vi) continues a series of speculative investigations into art, science, and theory. The collaborative output spans writing, conversations and installations.

Le Tuong Vi is based in Ho Chi Minh City and embodies the other half of VILE/RATS at Dia/Projects. She brings to the conversation criticality and dry wit to her broad interests in culture, music, maths, sciences and philosophy. Her contributions under VILE/RATS includes the dialogue *Category Violation* as a part of the *Mutated, Moved and Disturbed* symposium at the Minsheng Art Museum in Shanghai, and *Critical Load*, for Michael Lee exhibited at the Chinese Arts Centre as a part of the Asia Triennial Manchester 2011. She is currently completing her degree in Design at RMIT University Vietnam.

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

12:00-14:15

Lunch Break

The afternoon session is moderated by Carol Yinghua Lu

14:30 - 15:30 Presentations by Shen Boliang, Zhang Peili and Hu Yun

15:30 - 16:30 A roundtable with Biljana Ciric, Liu Ding, Richard Streitmatter-Tran, Le Tuong Vi, Shen Boliang, Zhang Peili and Hu Yun

16:30 - 17:00 Q&A and Public Discussion

Hu Yun was born in 1986 in Shanghai and he lives and works in Shanghai. He graduated from China Academy of Art. Hu had a three months artist-residency in the Natural History Museum London in collaboration with GASWORKS in 2010, and the final outcome of residency project was on display in the Natural History Museum throughout 2011. Hu had his first solo exhibition in the Magician Space in Beijing 2010. His works have also been exhibited at the 7th Shenzhen Sculpture Biennale(2012) and 4th Guangzhou Triennial(2012). He is co-founder of the independent art e-journal PDF and Youth Sale Store, the artists initiated pop up project.

Carol Yinghua Lu was born in 1977 in Chaozhou, Guangdong Province. She is a curator and writer based in Beijing. She is a contributing editor for *Frieze*. She writes frequently for international art journals and magazines including *e-flux journal*, *The Exhibitionist*, *Yishu*, and *Tate Etc.*. From 2005-2007, she was the China researcher for Asia Art Archive. She was a jury member for the 2011 Venice Biennale's Golden Lion Award. *Little Movements: Self-Practices in Contemporary Art*, a research-based project she initiated and curated with Liu Ding, was exhibited at the OCT Contemporary Art Terminal in Shenzhen in September 2011. She has co-curated the 7th Shenzhen Sculpture Biennale 2012 titled *Accidental Message: Art is Not a System, Not a World*. She is the co-artistic director for the 9th Gwangju Biennale 2012. Lu is a member of the jury for Future Generation Art Prize 2012. Together with Liu Ding, she will be the guest curator for Museion, Bolzano, Italy in 2013.

Boliang Shen was born in 1984, studied at Hunan University between 2003 and 2007. He is currently based in Beijing, working as a journalist for ARTINFO CHINA, as well as a curator, a poet, and a translator. He has participated in various domestic and international art events, including the 3rd Gwangju Biennale International Curator Course (Korea, 2011) and 2012 Transeuropa Festival (Rome & Bologna, 2012). He also co-curated *Global House* Video Screening (Kunstalle Gwangju, Gwangju, Korea, 2011), which was later exhibited in the Academy section of 2011 Gwangju Design Biennale before going on a tour to many countries. He is also the curator *Multi-Future Project* (Beijing, 2011-2013) and project manager of "Art Writer/Journalist Workshop" of 9th Shanghai Biennale, 2012.

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

Zhang Peili was born in Hangzhou in 1957, graduated from the Oil Painting Department of Zhejiang Academy of Fine Arts (now China Academy of Art) in 1984. He is currently based in Hangzhou, acting as the dean and associate professor of New Media Department of China Academy of Art. He has engaged in a lot of groundbreaking works in the area of video art. Zhang has participated in many international and national exhibitions, such as the *Chinese Contemporary Art Exhibition* held in the National Art Museum of China in 1989 as well as 2000 the third and 2004 the fifth Shanghai Biennale, and he has participated repeatedly in the Venice Biennale (1992, 1999, 2003). Moreover, he has also held personal exhibitions in House of World Cultures in Paris, Rond Point Gallery in Paris (1993), New York MoMA Museum of Art (1998), Shenzhen OCT Contemporary Art Center (2008), New Zealand New Plymouth's Govett-Brewster Gallery (2009). Zhang's works are widely collected, including the MoMA Museum of Art in New York, Centre Pompidou of France, Japan's Fukuoka Asian Art Museum, America's Pasadena Pacific Asia Museum, and so on.

Day 2 Imagine the Otherwise: The Speculative Construct of Institutions **July 3, 2012 Tuesday**

In the panels of this seminar, we propose a different way of historic narrative and negotiation, as well as an anarchical structure of exhibition making. They both go beyond the very restrictions of how modern history and the conventional museology were constructed. Since Alfred Barr proposed the idea of "Time Capsule", museums and institutions have been developed around the very capital of "art collection" and its speculative value in the yet-to-be-written one and only history. But one should remember temporality and historicity are just varied forms of recollections, which are doomed to be refreshed constantly on the nexus of changes, insofar institutions should not just reenact or reaffirm the existing system or power structure, but to perform and speculate the invisible, the unseen and the unimaginable.

At the same time, there are institutions that take on proactive roles of performing and reflecting on the very concept of "contemporaneity" and its unsettling status. There are the temporary institutions, the institutions as an individual and institutions for the future on one hand, there are Institutional Critique, New Institutionalism and the emancipatory institutions et cetera on the other hand. Although none of them has been proved a solution par excellence, most of them have tried and speculated what can be the otherwise. If curating and cultural production can be taken as a way of world-making, and the "institution" is just a site where these kinds of activities are accommodated, to imagine the otherwise might mean to envision, orient and construct the deviated, yet-to-becoming institutions, where not just the way of exhibition-making, but also the way of thinking, working together and story-telling can go beyond the discursive and practical limits of the above "institutions".

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

10:00 - 10:10

Carol Yinghua Lu

Introduction of the second day contributors and topic

10:15 - 10:35

Simon Sheikh

What is Instituting?

What does an institution do in terms of instituting? Following the work on society as instituted social imaginaries of Cornelius Castoridis, this keynote will look at the possibilities and impossibilities for the contemporary institution, as fact and as myth. It will look at the short-lived phenomena that New Institutionalism, and rather than argue for anti-institutionalism, see institutionalization as inevitable, but perhaps as institutive.

10:40 - 11:00

Wang Huangsheng

Museum as an Organism

The speech about "Museum as an Organism" focuses on how to look at and run a museum as an organism. By borrowing the biological term of "organism" to define a social organization and institution as a museum, it's characteristics of self-growth, self-mutation and self-duplication and extension can thus be highlighted. When Arata Isozaki created the Museum of Central Academy of Fine Arts, he endowed the concept of organism with the architecture. As for me, I look at the museum building as an organic cultural institution. The subjects of this speech include 1. The consciousness of a museum as an organism with focuses on "self-consciousness" "historic consciousness" "cultural consciousness" and "public consciousness"; 2. The structure of a museum as an organism, which investigates the possibilities of self-growth and self-integration of a museum; 3. The academic approach of a museum as an organism, which emphasizes the integrity, energy and contribution of a museum; 4. The running of a museum as an organism, which addresses the financing and management issues of a museum.

11:05 - 11:25

Huang Zhuan

Against Curation: An Alternative Proposal about the End of Art

In April 1964, Chesky American artist Andy Warhol exhibited a pile of Brillo boxes in Stabel Gallery on the 74th East Avenue of New York Manhattan. This mischievous work of Warhol had triggered the philosopher and art historian Arthur Danto to reflect upon the

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
集·团·公·司

WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

philosophical nature of art. After 20 years, he finished *The End of Art* (after another ten years, he completed *After the End of Art*) and announced the end of art in a Hegelian deterministic way. Art history had since entered the era of “post- historical” (almost at the same time, German art historian Hans Belting made a similar statement in Germany). Pop Art has challenged and fundamentally changed the paradigm, esthetics and morality of art history (prior to which Belting called “an era of image history before art”). It is the outcome of a series of incoherent form experiments in modernism. The end means the inherent momentum and narrative structure of art history has disappeared. “One can no longer has any sense of narrative direction” under the blurring cover of high art and low art, artwork and readymade, artist and non-artist. Henceforth, the aesthetic age of art has ended, or more paradoxically as Hegel had claimed in the early 19 century that “the philosophical authorizational age” has begun. On one hand, artists gain unprecedented freedom, they can do whatever they want; on the other hand, they have nothing to do: besides announcing the similarity between their works and certain philosophical concepts, what they have created might have nothing to do with ART. The speech aims at building up a speculative connection between the end of art theory and the age of curators, and investigates and reviews their interrelations, which might leads to an alternative proposal of the very conundrum in the status quo. Since curation has replaced our process of selection and the market has upset our taste, where is art going when all the goals are gone?

11:30 - 12:00

Panel and Q&A moderated by Carol Yinghua Lu

Huang Zhuan was born in 1958, he is a professor and master tutor of Guangzhou Academy of Fine Arts, and the Executive Director of OCT Contemporary Art Center in Shenzhen. After the graduation from the Department of History of Central China Normal University in 1982, he pursued his master degree of History of China in Hubei Academy of Fine Arts from 1985 to 1988. From the middle 1980s onwards, Huang began to involve in contemporary art activities in several ways. He participated in the editing work of Fine Arts from 1985 to 1987, engaged himself in the 1st Guangzhou Biennale 1992 of 90s' contemporary art (oil painting), and the amendment of Gallery from 1994 to 1996. From 1997 on, he was positioned as the Researcher and Curator of He Xiangning Art Museum. In 2002, he participated in the scheme of *Reinterpretation: First Guangzhou Triennial*. He has been the Director of OCT Contemporary Art since 2005. His research covers both ancient and contemporary art. And he co-authored three crucial works with Yan Shanchun: 1) *Issues of Contemporary Art* (1992). Sichuan Fine Arts Press. 2) *The Schema, Delight and Value of Literati Paintings* (1993), Shanghai Literature & Art Publishing House 3) *Pan Tianshou* (1998), Tianjin Yang Liu Qing Press. Also he published many other works, such as a contemporary art theory collection called *Thought and Action in the Art World* which was published by Peking University in 2010.

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
时代地产

WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

Simon Sheikh is a freelance curator and critic lives in Berlin. He is a correspondent for Springerin, Vienna, and a columnist for e-flux Journal, New York. He is a researcher for the on-going *Former West* project, initiated by BAK in Utrecht, as well as undertaking doctoral studies at in Lund on the topic of exhibition-making and political imaginaries. He was Coordinator of the Critical Studies Program, Malmö Art Academy in Sweden, 2002-2009. Beginning September 2012, Sheikh is a Senior Lecturer in Curating at Goldsmiths University, London. He was director of Overgaden – Institute for Contemporary Art in Copenhagen, 1999-2002 and Curator at NIFCA, Helsinki, 2003-2004. Editor of the magazine *Øjeblikket* 1996-2000, and a member of the project group GLOBE 1993-2000. A collection of his essays is forthcoming from b_books.

Wang Huangsheng was born in 1956 in Jiayang, Guangdong province. He obtained his master from the Nanjing Art Institute (Art History) in 1990 and his doctorate in 2006 respectively. He is now the Director of CAFA Art Museum, Professor, Committee of the Chinese Art Society, Vice chairman of the Guangdong Artist Association, Member of the Expert Committee of the China National Art Gallery and member of the Chinese Museum. Wang is also a specially-appointed professor in Guangzhou Academy of Fine Arts, Nanjing Art Institute and an outstanding art expert who is funded by the State Council. In China, Wang is reputed as the first-class national artist. In 2004 obtained the French *Literature and Art Knight Medal*. In 2006, he obtained the knight medal awarded by the President of Italy. He initiated and curated the *Guangzhou Triennial, Guangzhou Photo Biennial*; He is the curator of *Humanism in China-A Contemporary Record of Photography* and curated the *Documentary Exhibition of Art in Mao Zedong's Era and China: 20 Years of Ink Experiment*.

12:00 - 14:15

Lunch Break

The afternoon session is moderated by Biljana Ciric

14:30 - 15:30 Presentation by Nikita Yingqian Cai, Vivian Ting Wing Yan and Cosmin Costinas

15:30 - 16:30 A Roundtable with Simon Sheikh, Huang Zhuan, Nikita Yingqian Cai, Cosmin Costinas and Vivian Ting Wing Yan

16:30 - 17:00 Q&A and Public Discussion

Cosmin Costinas is the Executive Director/Curator of Para/Site Art Space, Hong Kong. He was the Curator of BAK, basis voor actuele kunst, Utrecht, Netherlands (2008-2011), co-curator (with Ekaterina

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
时代地产

WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

Degot and David Riff) of the 1st Ural Industrial Biennial: Shockworkers of the Mobile Image, Ekaterinburg, 2010, and Editor of documenta 12 Magazines, Kassel/Vienna (2005–2007). He is an advisory board member of Erste Foundation, Vienna, Austria. At Para/Site he curated (with Doryun Chong) Taiping Tianguo: A History of Possible Encounters: Ai Weiwei, Frog King Kwok, Tehching Hsieh, and Martin Wong in New York (2012); (with Venus Lau) rites, thoughts, notes, sparks, swings, strikes. a hong kong spring (2012); Two Thousand Eleven (2011). At BAK, Costinas curated the exhibitions such as *Spacecraft Icarus 13. Narratives of Progress from Elsewhere* (2011); *I, the Undersigned* by Rabih Mroue (2010); *1st Former West Congress* (with Maria Hlavajova, 2009) among others. He co-authored the novel *Philip* (2007) and has contributed his writing to numerous magazines, books, and exhibition catalogs across the world.

Vivian Ting Wing Yan teaches Art Administration and Curatorship in the Academy of Visual Arts, Hong Kong Baptist University. Graduated from The Chinese University of Hong Kong, she did Museum Studies at the University of Leicester. Ting gained extensive curatorial experiences during her placements at the Museum of East Asian Art in Bath and the Bristol City Museum and Art Gallery where she had been involved in researching Chinese collection and museum collecting policy, curating exhibitions and conducting audience surveys.

Day 3 From Orphan to Agent: The Anarchical Structure of Exhibition Making **July 4, 2012 Wednesday**

The panel of “From Orphan to Agent” was conceived to address the changing roles of artists and curators although we would like to propose that such definitions of roles should be thrown into the air when in action. How about starting with practice? We would go as far as proposing the equivalence of curatorial practice to artistic practice in terms of their ability to articulate the subjective creativity of the individual.

An exhibition and its artworks are both dependent on each other and maintain a certain level of independence within this mutual dependency as well. They can initiate each other and become mirrors for each other. By acting out agents for each other, an exhibition and its artworks thus become inseparable as well. This creates a kind of anarchical structure in the making of an exhibition. The curator as the author of the exhibition pronounces himself/herself. The artists as participants of the exhibition also get to pronounce themselves. In this process, they mediate for each other and act as brokers for each other’s visions and intentions. Without the mediation of the curatorial practice, the artist could become an orphan. Without the mediation of the artist, the institution as well as the curator could become an orphan.

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

This interrelationship between the curatorial narrative and the artworks in an exhibition requires a great sense of self-practice and autonomy within both the curator and the artists. Only when we are equal partners as bodies of knowledge, we are able to initiate and compliment each other. This anarchical ideal coupled with the idea of self-organization can be extended to the different roles and positions we occupy in the art system today. To save ourselves from becoming orphans of our own making, we could instead be the agents and partners for each other in fulfilling our own visions and pursuits.

10:00 - 10:10

Biljana Ciric

Introduction of the third day contributors and topic

10:15 - 10:35

Anselm Franke

What is a Dialogic Exhibition?

The speech tends to depart from the notion of dialogue. What is a dialogic situation? And what is a dialogic situation in culture today, and in the arts? What are the conditions and frames under which the dialogic takes place today in various cultural and political contexts? I wish to suggest that the dialogic must be qualified by the ability to negotiate its very frame - the conditions, and modes of address, under which a conversation or exchange takes place. Today, most of what constitutes our common ground is prescribed, and the task is perhaps not abolish the scripts in favor of an un-grounded anarchy, but to make them subject of imaginative engagement and negotiation. What then would be a dialogic exhibition in which framings and autonomy, anarchy and determinism can not merely co-exist, but put things at risk? The core of the idea of the dialogic exhibition lies in mobilizing an expanded notion of the relation between figure and background - through which what is historically determined in scripting our imaginative spaces can become a matter of projective fictionalization, making other modalities of conversation thinkable.

11:05 - 11:25

Wu Tsang

Hospitality: Trajectories of Hosting in Art and Curation

I propose two ways of understanding the role of "host." A host can be a person who provides hospitality at an event, a party, a museum etc.. My work often blurs the line between art and curation, because it involves inviting people (performers, audiences) together and creating space, and by extension of that, a frame or "support" for the work.

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
时代地产

WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

My second definition of "host" derives from in my performance work - which considers the body as a vessel for parasites or other commensal beings and spirits. In both scenarios, I'm interested in how hosting puts the artist in a position of "service", to the benefit of others. Furthermore, I'm interested in the ideas and esthetics that this approach generates.

11:05 - 11:25

Vivian Zihel (co-prepared with Ann Demeester)

The "Professional" Coding and the "Locatedness" of Curating

The key-note presentation responds to the topic of "institutionalization" by raising the related issue of "professionalization" within the curatorial field. A relay of positions will be set in motion, commencing with an address originally made by Ann Demeester at a conference held at the Banff International Curatorial Institute in 2011. Responding to Ann's proposition of "personal particularity", Vivian will discuss the "professional" coding of curatorship following two trajectories that excavate the site of display. Relocating back in time a historical case-study will raise the issue of agency within the exhibitionary scenario, querying the who, what and why of curatorship. Shifting sideways, a consideration of exhibition as "place" will raise the issue of "locatedness" within the temporal epistemic framing engendered under the term "Contemporary Art".

11:30 - 12:00

Panel and Q&A moderated by Biljana Ciric

Ann Demeester is Director of de Appel arts centre and head of de Appel Curatorial Programme in Amsterdam. She is on the editorial board of the magazines *A-Prior* and *F.R. David*. She was curator for the Baltic Triennial in Vilnius (with Kestutis Kuizinas, 2009). From 2003 to 2006, she functioned as director of W139, a production and presentation platform for contemporary art in Amsterdam and managed the renovation and acquisition of the art space. From 2000 onwards, she worked as an assistant curator for Jan Hoet at SMAK, Museum for Contemporary Art in Ghent, Belgium and Museum MartA Herford. Demeester has studied literature and linguistics within the field of Germanic Languages.

Anselm Franke is a curator and writer based in Brussels and Berlin. He is the curator of Taipei Biennial 2012 and was a co-curator of Manifesta 7 in Trentino-Alto Adige, Italy, in 2008 (Trento). Previously, Franke acted as curator of KW Institute for Contemporary Art in Berlin until 2006, where he organized exhibitions such as *Territories. Islands, Camps and Other States of Utopia* (2003); *Image Archives* (2001/2002); *The Imaginary Number* (2005, together with Hila Peleg), and *B-Zone – Becoming Europe and Beyond* (2006) and he co-developed the project *No Matter How Bright the Light, the Crossing*

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

Occurs At Night (2006). He has edited and published various publications and is a contributor to magazines such as *Metropolis M*, *Piktogram*, and *Cabinet*.

Wu Tsang is an artist, filmmaker, and performer based in Los Angeles. As a transgendered second-generation Chinese American, he explores human stories at the intersection of complex identities. Tsang's work has been shown at the New Museum for Contemporary Art, the Museum of Modern Art, and the Whitney Museum in New York, as well as the Institute for Contemporary Art in Philadelphia, and the Museum of Contemporary Art and REDCAT in Los Angeles. His first feature film *WILDNESS* (2012) premiered this year at SXSW (South by Southwest) in Austin and HOT DOCS in Toronto. Tsang is a Louis Comfort Tiffany Fellow and one of OUTFEST's "Five in Focus" emerging filmmakers. He produced *WILDNESS* with support from Good Works Foundation, Frameline, the Wexner Center for the Arts, the Independent Filmmaker Project, Art Matters, and the Andy Warhol Foundation for the Visual Arts.

Vivian Ziherl is a curator and critic from Australia, currently living and working in the Netherlands. She works with Kunstverien Amsterdam, the performance-focused institution *If I Can't Dance I Don't Want to be Part of Your Revolution*, as well as on curating a programme of performance as the inaugural public programme of the Stedelijk Museum Amsterdam upon its re-opening in 2012. Vivian's writing has been published in periodicals including the Journal of Art (Association of Art-Historians of Australia and New Zealand), *LEAP Magazine* (Beijing), *TAKE on Art* (New Delhi), *Eyeline* (Brisbane), *unMagazine* (Melbourne) and *Metropolis M* (Amsterdam). A founding contributing editor of *Discipline Magazine* (Melbourne), Vivian was also editor of *Paper Exhibition: Selected Writings by Raimundas Malašauskas*, published with Kunstverien Publications and Sternberg Press. Vivian holds degrees in Peace and Conflict Analysis as well as in Visual Arts, and was a participant of the de Appel Curatorial Programme, 2010/2011.

12:00 - 14:15

Lunch Break

The afternoon session is moderated by Nikita Yingqian Cai

14:30 - 15:30 Presentation by Lin Yu, Carol Yinghua Lu and Gong Jian

15:30 - 16:15 A Roundtable with Anselm Franke, Wu Tsang, Vivian Ziherl, Lin Yu, Carol Yinghua Lu and Gong Jian

16:30 - 17:00 Introduction/Conversation about de Appel's Curatorial and Galleries Programmes by Vivian Ziherl

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

17:05 - 17:30 Closing Remarks + Pre-announcement of book series on curating produced by Guangdong Times Museum

Gong Jian is an artist lives and works in Wuhan. He mainly focuses on painting, selected solo exhibitions include: People's Park (Boers-Li Gallery, 2008), You Should Learn to Wait (Fine Arts Literature Art Center, 2009), Nothing Is Important (Boers-Li Gallery, 2012). He initiated Yangtze River Forum Space in Wuhan together with Cai Kai and Li Jikai in 2011.

Lin Yu was born in Shanghai, she works and lives in Beijing currently. Lin obtained the Master Degree of Comparative Literature in Fudan University. Mainly Lin works as the producer (journalist, editor, writer and critic), production manager and researcher of visual culture. In 2009, Lin participated in the founding of the international bilingual magazine *LEAP* which deals with China's contemporary art. Now she is the Executive Editor-in-chief of *LEAP* magazine.

主办机构



特别鸣谢



WWW.TIMESMUSEUM.ORG

NO GROUND UNDERNEATH

脚踏无地：变化中的策展
Curating On the Nexus of Changes

广东时代美术馆：
广州市白云大道黄边北路时代玫瑰园三期
(地铁2号线黄边站D出口)

Guangdong Times Museum:
Times Rose Garden III, Huangbianbei Road,
Baiyun Avenue, Guangzhou
(Exit D, Huangbian Station, Line 2 of Guangzhou Metro)

+8620 26272363

No Ground Underneath: Curating On the Nexus of Changes

July 2-4, 2012

Working Group

Zhao Qie, Nikita Yingqian Cai, Liang Jianhua, Zhou Lihua, Wang Lili, Chen Dongyang, Lin Yanni, Zhou Yuxian, Pan Jing, Wang Yongzhuang, Chen Guojie, Liu Qian, Yu Jieshi, Zhang Dan

Co-curated by

Nikita Yingqian Cai, Carol Yinghua Lu

Editing and Proofread

Nikita Yingqian Cai, Carol Yinghua Lu, Zhou Lihua

Translation

Nikita Yingqian Cai, Carol Yinghua Lu, Zhang Anqi, Zhu Die

Design

Victor Chen

Special thanks to all the contributors:

Aimee Lin, Ann Demeester, Anselm Franke, Biljana Ciric, Boliang Shen, Cosmin Constina, Gong Jian, Hu Yun, Huang Zhuan, Le Tuong Vi, Liu Ding, Richard Streitmatter-Tran, Simon Shiekh, Vivian Ting Wing Yan, Vivian Zihel, Wang Huangsheng, Wu Tsang, Zhang Peili

(The attached essays could be taken as referential materials for the aforementioned topics and discussions, all rights reserved to the authors)

主办机构

 时代美术馆
TIMES MUSEUM

特别鸣谢

 时代地产
TIMES PROPERTY
时代地产

WWW.TIMESMUSEUM.ORG