INSTITUTION

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PRAXIS

Edited by Carolina Rito and Bill Balaskas

NEW
CURATORIAL
DIRECTIONS
FOR
COLLABORATIVE
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Carolina Rito and Bill Balaskas
(Eds.)

TABLE OF CONTENTS

EXHIBITIONARY PRACTICES AT THE INTERSECTION OF ACADEMIC RESEARCH AND PUBLIC DISPLAY[1]

Joasia Krysa

1 — This text is the second expanded iteration of an earlier text of the same title, originally commissioned for the edited volume: Anita Seppä, Henk Slager and Jan Kaila, eds., *Futures of Artistic Research: At the Intersection of Utopia, Academia and Power* (Helsinki: The Academy of Fine Arts, 2017).

In their edited book *Curating Research*, Paul O'Neill and Mick Wilson describe two modes of research through curating: "researching within the exhibition-making" and "exhibition as a research action itself."[2] Simon Sheikh further develops the latter proposition in his chapter, "Towards the Exhibition as Research," in the same publication, arguing that:

> The curatorial project—including its most dominant form, the exhibition—should thus not only be thought of as a form of mediation of research but also as a site for carrying out this research, as a place for enacted research. Research here is not only that which comes before realisation but also that which is realised throughout actualisation. That which would otherwise be thought of as formal means of transmitting knowledge—such as design structures, display models and perceptual experiments—is here an integral part of the curatorial mode of address, its content production, its proposition.[3]

To position the exhibition "as research" necessitates consideration of the various contexts in which exhibition-making takes place and the impact on how meanings are produced. One such context to consider is that which situates exhibitionary practices at the intersection of academic research and public display, with particular reference to exhibition venues in academic institutions where research naturally takes place. While there is a wealth of historical and contemporary examples of "university galleries" one

2 — Paul O'Neill and Mick Wilson, eds., *Curating Research* (London: Open Editions, 2015), 17.

3 — Simon Sheikh, "Towards the Exhibition as Research," in *Curating Research*, eds. Paul O'Neill and Mick Wilson (London: Open Editions, 2015), 40.

can point to, I am trying to argue for a distinction here as in the case of Exhibition Research Lab (ERL)—an academic research centre and a public venue located at Liverpool School of Art and Design.[4]

This essay explores the relationship between research and curatorial practice, focusing on exhibition-making practices and the understanding of exhibition as not simply the display of objects of research but as the site of research, and consequently as a form of critical inquiry and knowledge production in itself. Taking ERL as a case in point, the essay extends the discussion to consider the specificity of the context within which such practices take place.

Increasingly, such exhibition-research spaces are not only linked to, or explicitly located in, academic institutions but also have become underpinned by more formalised partnerships with cultural institutions—offering a particular model of applied research, knowledge production, and dissemination, with demonstrable wider impact. In the specific case of ERL, a number of university-funded academics are embedded directly within specific cultural institutions in the city, including Tate Liverpool and Liverpool Biennial. Such a university-cultural partnership model provides the context for practice-based, applied research through curatorial practice. A feedback loop is activated where research is applied to the institutions' artistic programmes—which in turn impacts upon practice—

4 — ERL was established in 2012 (originally as "Exhibition Research Centre") as part of Liverpool John Moores University's School of Art and Design and was developed in collaboration with a Tate Liverpool-funded post holder, at the time Antony Hudek. See "Exhibition Research Lab: Institute of Art and Technology," *Ljmu.ac.uk*, accessed January 18, 2020, https://www.ljmu.ac.uk/research/centres-and-institutes/art-labs/expertise/exhibition-research-lab, http://www.exhibition-research-lab.co.uk/; and "The Big Interview: Antony Hudek," *The Double Negative*, April 30, 2013, http://www.thedoublenegative.co.uk/2013/04/the-big-interview-antony-hudek/.

and at the same time the activity feeds into the overall research output of the academic institutions as well as its public engagement, and the artistic programme at ERL.
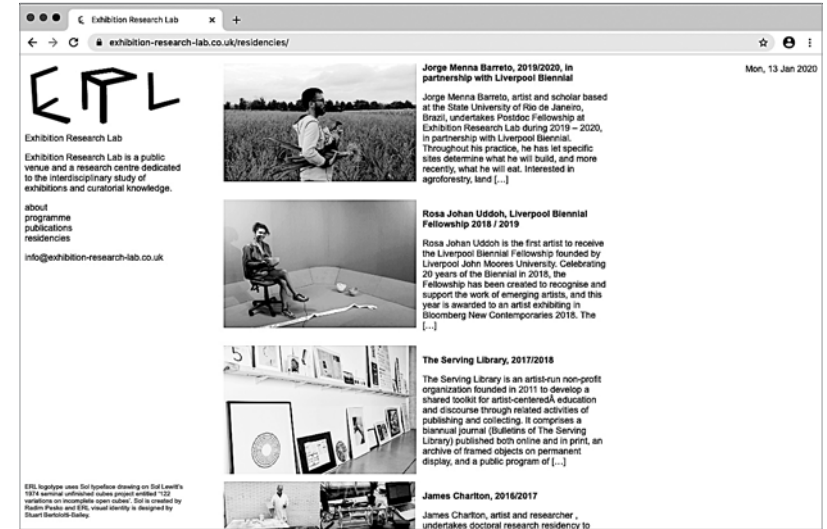
Exhibition Research Lab home page, https://www.exhibition-research-lab.co.uk/.

However, rather than delivering a regular artistic programme as other cultural institutions in the city do, ERL generates a programme that is overtly research-focused and driven by agendas related to the activities of the embedded academics in partnership with cultural organisations. Although such a focus on research is not new in the cultural field, ERL aims to articulate its practices differently. Firstly, it attempts to bring together academic and non-academic (cultural) contexts resulting in what can be described as a circular research-knowledge-public

display model. Secondly, it attempts to rethink the idea of a public venue itself, shifting from the notion of a typical (university) gallery to something closer to a public-facing laboratory, where the process of research, knowledge production, and display are somewhat conflated and operate in public—thus evoking, to some extent, the idea of transdisciplinary methodologies in action.

Against this backdrop, the question becomes how such an approach might advance more general thinking about research as a way of addressing urgent cultural questions. What makes exhibition research a distinctive proposition? Thinking about curating in this way would seem not only to have the potential to facilitate non-regulated relations between human subjects but also to demonstrate the potential for new epistemological and ontological insights into subject-object relations more broadly and, thus, to break down the separation between curatorial subject and curated object.

To reflect a range of approaches this could take, I will refer to specific examples of projects from my own experience working in an embedded capacity with Liverpool Biennial and simultaneously leading research activities and public programme of ERL. These projects are: Liverpool Biennial 2016; The Serving Library's discursive programme for Liverpool Biennial 2018; the doctoral research thesis exhibition "Catch | Bounce: Towards a Relational Ontology of the Digital in Art Practice" (2017); and, most recently, a prototype exhibition project "Recurrent Queer Imaginaries" (2019–20).

EXHIBITION AS AN EPISODIC INSTANCE: LIVERPOOL BIENNIAL 2016

Liverpool Biennial 2016 (LB2016) was developed by a curatorial team, who took the idea of simultaneity—as opposed to linear narration—as the grounding principle of the exhibition structure and the curatorial method.[5] It was constructed as a story in six "episodes," with various fictional worlds sited across galleries, public spaces, and disused buildings, as well as online including within the videogame, Minecraft.[6] Many of the artists featured in the Biennial made work for more than one episode, some works were repeated across different episodes, and some venues hosted more than one episode. ERL itself hosted a portion of one of the episodes (the "software episode"), thus becoming a node in distributed research. Responding to the episodic structure of the exhibition, the former Cains Brewery building—one of the main exhibition venues—was organised around the architectural structure

5 — The 2016 Liverpool Biennial curatorial team comprised: Francesca Bertolotti-Bailey, Polly Brannan, Steven Cairns, Rosie Cooper, Joasia Krysa, Raimundas Malašauskas, Francesco Manacorda, Sandeep Parmar, Sally Tallant, Ying Tan, and Dominic Willsdon. "Liverpool Biennial 2016," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/archive/2016.

6 — For a more detailed description of the "episodes," see "About," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/2016/exhibition/about/. The research expertise of one of ERL's staff members contributed to the curatorial team specifically by feeding into the conceptualisation of the "software episode." This included a project by the artist Suzanne Treister entitled "HFT The Gardner," which was presented at ERL. See "HFT The Gardner, Suzanne Treister, part of Liverpool Biennial 2016," *Exhibition-research-lab.co.uk*, accessed January 18, 2020, https://www.exhibition-research-lab.co.uk/exhibitions/hft-the-gardner-suzanne-treister-part-of-liverpool-biennial-2016/; "Minecraft Infinity Project," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/minecraft-infinity-project; "Online," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/2016/exhibition/online-2016; and "Creating the World's Largest Virtual Sculpture in Minecraft," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/blog/28/09/2016/creating-the-worlds-largest-virtual-sculpture-in-minecraft.

of *Collider* (itself a new commission from the artist Andreas Angelidakis), which acted as a "connector" between works by various other artists and demarcated different episodes.[7]

Considering how research was intrinsically embedded in the curatorial process, it can be claimed that the 2016 Biennial exhibition became one large research site. At the same time, the Biennial pointed to the wider issue of how the transnational biennial format more generally represents the world as an amalgamation of different cultures, operating episodically across times and places, in a dynamic relation between the local and the universal. In this respect, the Biennial can be understood as engaging with notions of "contemporaneity," a key concept in envisioning the temporal complexity that follows on from the coming together of different times, not only in terms of the processes of globalisation but also in light of what has been described as planetary computation. In this scenario, both biennial exhibition-making and its temporal form became an active site of research during LB2016, with the discursive element further reflected in the conference and a special issue of the online journal *Stages*.[8]

7 — This issue is discussed in more depth in "The Biennial Condition," volume 6 of Liverpool Biennial's journal *Stages*, particularly in the opening text of the volume: Joasia Krysa "Introduction: The Biennial Condition," *Stages* 6 (April 2017), https://www.biennial.com/journal/issue-6/introduction-the-biennial-condition- ; and in the conversation between Francesco Manacorda and Raimundas Malašauskas: "- Chris, Where Have You Been? - I Don't Know!!!," *Stages* 6 (April 2017), https://www.biennial.com/journal/issue-6/-chris-where-have-you-been-i-dont-know.

8 — The Liverpool Biennial 2016 conference "The Biennial Condition: On Contemporaneity and the Episodic" took place October 7–8, 2016. See "The Biennial Condition: On Contemporaneity and the Episodic," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/events/the-biennial-condition-on-contemporaneity-and-the-episodic; and *Stages* 6 (April 2017), https://www.biennial.com/journal/issue-6.

Installation view, Suzanne Treister, *HFT The Gardener*, 2014–15, Exhibition Research Lab (ERL), Liverpool Biennial 2016. Courtesy of ERL.

EXHIBITION AS DISCURSIVE EVENT: THE SERVING LIBRARY

The next example further challenges traditional ways of thinking about exhibitions and exhibition venues, and leads towards a more dynamic research form. For the 2018 Liverpool Biennial (LB2018), ELR was transformed into a discursive space by The Serving Library (TSL). Founded in New York in 2011 to develop a shared toolkit for artist-centred education and discourse, TSL comprises an annual journal (*The Serving Library Annual*), an archive of framed objects on permanent display, and a public programme of

Installation view, The Serving Library, Exhibition Research Lab (ERL), Liverpool Biennial 2018. Courtesy of ERL.

workshops and events.[9] Prior to participation in LB2018, TSL was invited for a year-long residency at ERL, 2017–2018, during which the ERL "gallery" space served as a satellite seminar room to host occasional classes for university-level students from art schools across the world, a regular series of public talks, and exhibitions built upon TSL's ever-expanding archival material. Occasionally drawn into TSL's activities, the display of these artefacts becomes effectively a pedagogical resource. For LB2018, TSL curated a series of interdisciplinary events by speakers from diverse fields programmed in amongst TSL's "collection" of displayed objects. It turned the speakers into a part of the collection as much as the artworks, and the exhibition into

a discursive format.[10] Again, as in the previous example, the results of this were published in an edited volume of LB journal *Stages*.[11]

EXHIBITION AS THESIS:
CATCH | BOUNCE

"Catch | Bounce: Towards a Relational Ontology of the Digital in Art Practice," is an example of a project operating in the space between an artwork and a doctoral research thesis. Presented to the public at ERL, the work was developed by James Charlton, an artist and researcher based at Colab, Auckland University of Technology, New Zealand, who spent six months at ERL working on the project before its public presentation and examination.[12] Building on New Zealand's "Post-Object Art" practices of the late 1960s, the project proposed an expanded sculptural practice in order to interrogate the ontology of "the digital." On view at ERL was a series of twenty ceiling mounted mechanical systems that raised and dropped basketballs; self-service swipe card terminals that served texts; a looped video; and life-sized CNC dogs. Together, the exhibited project operated "as a structurally discrete event that exists only in continuous co-emergent relations with the analogue; a discrete relational structure."[13]

9 — The Serving Library is an artist-run nonprofit organisation founded in 2011: "Introduction," *Servinglibrary.org*, accessed January 18, 2020, http://www.servinglibrary.org/; "The Serving Library, 2017/18," *Exhibition-research-lab.co.uk*, accessed January 18, 2020, https://www.exhibition-research-lab.co.uk/fellowships/the-serving-library-2017-2018/.

10 — For more details on the programme of talks see "The Serving Library," *Biennial.com*, accessed January 18, 2020, https://www.biennial.com/2018/exhibition/artists/the-serving-library; "Beautiful World, Were [sic] Are You? Talks programme for Liverpool Biennial 2018," *Exhibition-research-lab.co.uk*, accessed January 18, 2020, https://www.exhibition-research-lab.co.uk/events/beautiful-world-were-are-you-talks-programme-for-liverpool-biennial-2018/.

11 — *Stages* 8 (January 2019), PDF, https://www.biennial.com/journal/issue-8; https://www.biennial.com/files/pdfs/7799/stages-8-combined-web.pdf.

12 — "James Charlton, 2016/2017," *Exhibition-research-lab.co.uk*, accessed January 18, 2020, https://www.exhibition-research-lab.co.uk/residencies/james-charlton-2016-2017/.

13 — Ibid.

A particularly distinctive aspect of this collaboration between ERL and the artist-researcher, was the simultaneous use of ERL as a residency space, a studio, and a lab where exhibition-prototyping, production, and public-unfolding of the project took place. Furthermore, the specific nature of the research entailed in this project also lends itself to this discussion in that it questions the idea of what constitutes an object—that is, an art, curatorial, or research object—and an exhibition of such object(s) as a sum of parts or totality.

James Charlton, "Catch | Bounce: Towards a Relational Ontology of the Digital in Art Practice," 2017. Installation view, Exhibition Research Lab (ERL), 2017. Courtesy of ERL.

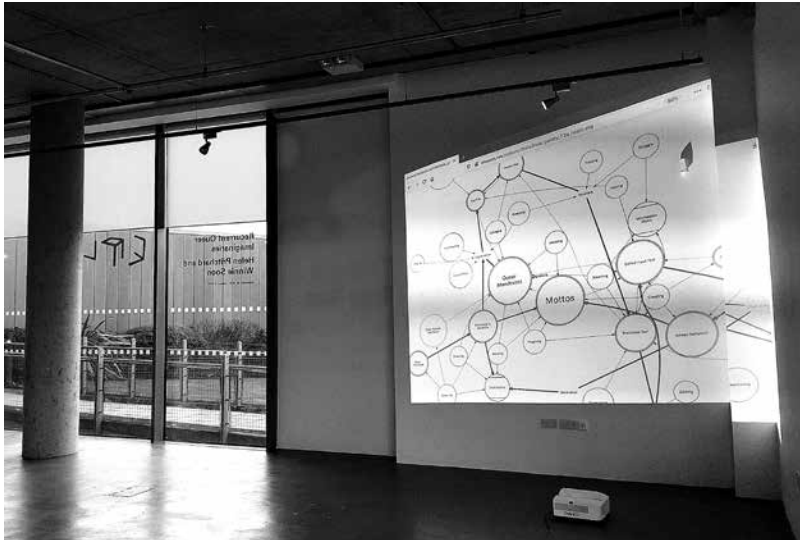## EXHIBITION AS PROTOTYPE: RECURRENT QUEER IMAGINARIES

"Recurrent Queer Imaginaries," is an exhibition of queer manifestos and the new artificial intelligence (AI) entity "Motto Assistant," developed by artist-researchers Helen Pritchard and Winnie Soon.[14] Presented at ERL between November 2019 and January 2020, the exhibition included printed manifestos, a projection, onto a wall, of the "Motto Assistant" continually writing mottos, a line of code printed on the gallery wall, and another wall projection of a diagram from the project's website underlying the process of development. The project takes as its starting point "the histories and uses of queer manifestos found in the radical book shops and libraries of the Kings Cross and Euston areas in London, sites of historical significance for queer spaces affected by the changing urban fabric of London. The AI entity "Motto Assistant" was developed using manifestos and zines (the earliest written in 1971) as source texts for machine learning and generative processes: it uses "recurrent neural networks" to train and process sequences of collective voices, as well as a "diastic algorithm" to establish a poetic structure for the generated texts.[15] The seed text "Not for self, but for all" is used in different parts of the text generation. As new manifestos are added to the system remotely, the project is continually developing while also inviting the audience to interpret mottos anew

14 — "Recurrent Queer Imaginaries, Helen Pritchard and Winnie Soon," *Exhibition-research-lab.co.uk*, accessed January 18, 2020, https://www.exhibition-research-lab.co.uk/exhibitions/recurrent-queer-imaginaries/.

15 — The term "diastic algorithm" draws upon Jackson Mac Low's notion of the "diastic technique" or "diastic method" in relation to poetry, see Michael Peverett, "Mac Low's diastic process (in Gale Nelson's stare decisis)," *Intercapillaryspace* (blog), accessed January 18, 2020, http://intercapillaryspace.blogspot.com/2012/03/mac-lows-diastic-process-in-gale.html; and "eDiastic," *Eddeaddad.net*, accessed January 18, 2020, http://www.eddeaddad.net/eDiastic/.

each time they visit.[16] As such, the project is presented as "research in progress" with the underlying quality of a prototype—a research exhibition in generative form, and a prototype for future versioning.

Helen Pritchard and Winnie Soon, "Recurrent Queer Imaginaries," 2019. Installation view, Exhibition Research Lab (ERL), 2019. Courtesy of ERL.

In considering these examples, one might ask: what happens to our understanding of research, exhibition, and lab practices when we draw the spaces in which they are performed together? What might it mean to curate and/or research that which is non-propositional? To what extent can the exhibition venue simultaneously be conceptualised as a research lab, and to what effect? How does this change our understanding of the experiment and of research forms that are non-hypothesis-driven?

In situating exhibitionary practices at the intersection of academic research and public display in such a way, traditional notions of the gallery are expanded to the idea of the "lab," where experimental thinking and making can take place and where curatorial knowledge is enacted, produced, and made public. These conditions also challenge straightforward relationships between the curator, exhibition, and context, where curators can be understood as becoming involved in the delivery of research activities as objects for public display. Curatorial practice becomes a dynamic process of setting up frameworks for the experimentation and dissemination of ideas in non-propositional and speculative forms. In this sense—if indeed this is a lab of sorts where research is undertaken—it is one where artistic, not strictly scientific (as the notion of a "lab" might suggest), experimentation takes place.[17]

The exhibition lab would seem to acknowledge itself as a complex site of mediation, where research and practice come together and where phenomena are excavated or constructed for their underlying discursive and non-discursive layers. This indicates the potential of curating as a research action itself, where the relations between curator, exhibition, and the social and public context in which curating takes place can be seen as an active site of knowledge production in the making. In this model, research questions are not necessarily answered but recombined in the very act of curating and making research public, thus emphasising the actualisation of experimental forms of curatorial research.

BIOGRAPHIES

Bill Balaskas is an artist, theorist, and educator, whose research is located at the intersection of politics, new media, and contemporary visual culture. He is an Associate Professor and Director of Research, Business and Innovation at the School of Art & Architecture, Kingston University, London. His works have been widely exhibited internationally, in galleries, museums, festivals, and public spaces. He has received awards and grants from: the European Investment Bank (EIB) Institute; Comité International d'Histoire de l'Art (CIHA); Open Society Foundations; European Cultural Foundation; National Sculpture Factory (Ireland); and the Association for Art History (UK), amongst others. He is an Editor of the *Leonardo Electronic Almanac* (LEA), published by MIT Press. His writings have also appeared in edited books and other publications such as: *Journal of Visual Culture*, *Third Text*, and *Revista ARTA*. Originally trained as an economist, he holds a PhD in Critical Writing in Art & Design and an MA in Communication Art & Design from the Royal College of Art.

Leonhard Bartolomeus is a curator, researcher, and passionate teacher. He graduated from the Jakarta Institute of Arts, with a degree in ceramic craft. In 2012, he joined an Art Critics and visual culture Writers' workshop organised by ruangrupa and, later on, he became involved in many more of the collective's programmes and events. From 2013 to 2017, he was actively working as a member of ruangrupa, publishing books, managing a gallery, undertaking art research, and organising karaoke events, amongst other activities. In 2014, he received a grant from the Japan Foundation to undertake an internship as an Assistant Curator at the Hiroshima City Museum of Contemporary Art (MOCA). Aside from his work with ruangrupa, he has also undertaken research and exhibited with different partners, such as Jakarta Arts Council and various NGOs, and he has taught in an art school. Since 2019, he has been a Curator at the Yamaguchi Center for Arts and Media (YCAM).

Michael Birchall is Curator of Public Practice at Tate Liverpool and a Senior Lecturer in Exhibition Studies at Liverpool John Moores University. His curatorial practice and research concerns socially engaged art, performance, exhibition histories, and notions of publicness in museums. He has previously held curatorial appointments at: Walter Phillips Gallery, Banff Centre, Alberta; Western Front, Vancouver; and Künstlerhaus, Stuttgart. He has lectured at Zurich University of the Arts and his writing has appeared in: *Frieze*; *ARKEN Bulletin*; *On Curating*; *Modern Painters*; *C Magazine*; *Art & the Public Sphere*; as well as various catalogues and monographs, such as *Collective Good/Collaborative Efforts* (Stavanger: Rogaland Kunstsenter, 2017). He co-curated "O.K. – The Musical," a socially-engaged long-term work by Christopher Kline at Tate Liverpool in 2017.

Mélanie Bouteloup is Co-founder and the current Director of Bétonsalon – Centre for Art and Research and Villa Vassilieff. Over the last fifteen years, she has curated numerous projects in various forms that anchor research in society on process-based, collaborative, and discursive levels, following different time spans, in cooperation with various local, national, and international organisations. In 2012, Bouteloup was an Associate Curator, alongside Artistic Director Okwui Enwezor, of La Triennale, Paris—an event organised on the initiative of the Ministry of Culture and Communication/Directorate-General for Artistic Creation (DGCA), the Centre national des arts plastiques (CNAP), and the Palais de Tokyo. In 2014, she was conferred with the French honour, Knight of the Order of Arts and Letters.

Carolina Cerón works and lives in Bogotá, Colombia. She is currently an Assistant Professor in Curating at the Art Department of Universidad de los Andes. She is interested in initiatives on experimental ephemera and alternative sites for curatorial discourse. She also performs—from an eminently self-reflexive position—the task of organising, exposing, interpreting, reading, and writing about art and the metabolisation of other sorts of viscosities. She holds a BFA from the Universidad de los Andes, a postgraduate diploma in exhibition format design from the Elisava School, Pompeu Fabra University, Barcelona, and an MA in Culture Industry from Goldsmiths, University of London.

Anthony Downey is Professor of Visual Culture in the Middle East and North Africa, Birmingham City University. He sits on the editorial boards of *Third Text* and *Digital War*, and is affiliated with several research projects exploring pedagogy, digital cultures, and human rights in the Middle East. Recent and upcoming publications include: *Unbearable States: Digital Media, Cultural Activism and Human Rights* (forthcoming, 2021); *Displacement Activities: Contemporary Art and the Refugee Condition* (Berlin: Sternberg Press, 2020); *Critique in Practice: Renzo Martens' Episode III (Enjoy Poverty)* (Berlin: Sternberg Press, 2019); *Don't Shrink Me to the Size of a Bullet: The Works of Hiwa K* (London: Koenig Books, 2017); and *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East* (Berlin: Sternberg Press, 2016). In 2019, he launched a new series of books, *Research/Practice* (Sternberg Press) with individual volumes on the work of Michael Rakowitz, Heba Y. Amin, and Larissa Sansour.

Pujita Guha and **Abhijan Toto** founded and co-direct the Forest Curriculum, which is an itinerant and nomadic platform for "indisciplinary" research and mutual co-learning. It proposes to assemble a located critique of the Anthropocene via the "naturecultures" of Zomia, the forested belt that connects south and southeast Asia. The Forest Curriculum works with artists, researchers, indigenous organisations and thinkers, musicians, and activists. Abhijan Toto is an independent curator and researcher, who has previously worked with the Dhaka Art Summit; Bellas Artes Projects, Manila; and Council, Paris. He is the recipient of the 2019 Lorenzo Bonaldi Award for Art, GAMeC, Bergamo. Pujita Guha is currently a GCLR Fellow at the University of California, Santa Barbara and is widely published on south and southeast Asian cultures and "ecosophical" thought. The Forest

Curriculum organises exhibitions, talks, film programmes, and other public activities in addition to leading and conducting research groups and independent investigations. It also indulges in new forms of research in addition to teaching and developing programmes for academic institutions. The Forest Curriculum collaborates with institutions and organisations in south and southeast Asia and beyond, including: the Arts Network Asia (ANA) for "The Forest As School" Summer Academy programme; SAVVY Contemporary, Berlin; Ghost:2561 art series, Bangkok; SUGAR Contemporary, Toronto; Hanoi DocLab; and IdeasCity, New Museum, New York.

Joasia Krysa is a curator and scholar whose research spans contemporary art, curating, and digital culture. She is Professor of Exhibition Research and Lab Leader of Exhibition Research Lab (ERL) at Liverpool John Moores University, in partnership with Liverpool Biennial. She has curated exhibitions at the intersection of art and technology and commissioned online projects as part of the curatorial team for documenta 13, 2012; as Artistic Director of Kunsthal Aarhus, Denmark, 2012–15; and as Co-curator of Liverpool Biennial 2016 and 2018, amongst others. Her first "software-kurator" experiment was presented at Tate Modern in 2005 and published in *Curating Immateriality: In Search for Spaces of The Curatorial* (Brooklyn: Autonomedia, 2006). Recent publications include the edited books *Systemics (or, Exhibition as a Series)* (Berlin: Sternberg Press, 2017) and *Writing and Unwriting Media Art History: Erkki Kurenniemi in 2048* (Cambridge, MA: MIT Press, 2015) as well as chapters in *Networks* (Cambridge, MA: MIT Press, 2014)

and *The Routledge Companion to Art and Politics* (London and New York: Routledge, 2015). She has been appointed as an international Advisor for the first edition of the Helsinki Biennial, 2020, and Sapporo International Art Festival (SIAF), 2020, Japan.

Vali Mahlouji is a curator, Advisor to the British Museum and the Bahman Mohassess Estate, and Director of the Kaveh Golestan Estate. In 2010, he founded Archaeology of the Final Decade (AOTFD), a nonprofit curatorial platform which excavates cultural materials that have been subjected to erasure, censorship, and destruction. AOTFD has placed artworks in international collections including: Tate Modern, Smithsonian Institution, Musée d'Art Moderne de la Ville de Paris (MAM), British Museum, and Los Angeles County Museum of Art (LACMA). Mahlouji's recent curatorial work includes exhibitions at: the Dhaka Art Summit, 2018; Whitechapel Gallery, London; Garage Museum of Contemporary Art, Moscow; SAVVY Contemporary, Berlin; FOAM, Amsterdam; MAXXI, Rome; Bergen Assembly; Sursock Museum, Beirut. An upcoming exhibition will take place at the Asia Art Centre (ACC), Gwangju. He has been published by various institutions and publishers, including: Neue Nationalgalerie, Berlin; Guggenheim Museum, New York; Asia Society Museum, New York; and Yale University Press. His upcoming book is being published by the Whitechapel Gallery, London, in 2020.

Je Yun Moon is a curator and writer from South Korea. She has worked in the fields of art, architecture, and performance at: the Sonje Art Center, Seoul; Anyang Public Art Project;

Venice Architecture Biennale; Nam June Paik Art Center, Yongin; and the Korean Cultural Centre (KCCUK), London. From 2017 to 2018, she ran the visual arts programme of the Korea/UK season, a programme of extensive cultural activities in collaboration with twenty-one arts institutions in the UK, including: "I Believe My Works Are Still Valid" by Kim Yong Ik, Spike Island, Bristol; "Jewyo Rhii and Jihyun Jung: Dawn Breaks," The Showroom, London; "Rehearsals from the Korean Avant-Garde Performance Archive," KCCUK, London. She is currently the Head of Programmes at Liverpool Biennial. She holds a doctorate in Curatorial/Knowledge from Goldsmiths, University of London, where her doctoral research delved into contemporary choreographic practice as a particular strategy of performing exhibitions.

Andrea Phillips is BALTIC Professor and Director of BxNU Research Institute, Northumbria University & BALTIC Centre for Contemporary Art. Andrea lectures and writes about the economic and social construction of public value within contemporary art, the manipulation of forms of participation, and the potential of forms of political, architectural, and social reorganisation within artistic and curatorial culture.

Emily Pringle's undergraduate and postgraduate training was in Fine Art. During her doctoral research at the University of London, she focused on the relationship between artistic ways of knowing and teaching. She joined Tate in 2009, following ten years as a researcher and writer on museum education, creative learning, and socially-engaged art practice. From 2010 to 2019 she was Head of Learning Practice and Research during

which time she established the Tate Research Centre: Learning. In 2017, she was awarded an AHRC Leadership Fellowship, which allowed her to take a sabbatical to examine how collaborative, practice-led research can be embedded within art museums. Her research has been brought together in the publication, *Rethinking Research in the Art Museum* (London and New York: Routledge, 2019). In February 2019, she was appointed Head of Research at Tate.

farid rakun was trained as an architect (B.Arch, Universitas Indonesia; M.Arch, Cranbrook Academy of Art), and wears different hats, depending on who is asking. A visiting lecturer in the Department of Architecture, Universitas Indonesia, he is also a member of the artists' collective ruangrupa, with whom he co-curated Sonsbeek 2016's transACTION, Arnhem, Netherlands. As an instigator, he has permeated various global institutions such as: Le Centre Pompidou, Paris; Venice Biennale; National Museum of Modern and Contemporary Art (MMCA), Seoul; Sharjah Biennial; São Paulo Biennial; Harun Farocki Institut (HaFI), Dutch Art Institute (DAI); Creative Time, New York; Haute école d'art et de design (HEAD), Geneva; and BAK basis voor actuele kunst, Utrecht. He has worked for Jakarta Biennale in different capacities since 2013, and currently serves as an Advisor.

Carolina Rito is a researcher and curator whose work is situated at the intersection between knowledge production, the curatorial, and contested historical narratives. She is Professor of Creative Practice Research, Research Centre for Arts, Memory, and Communities, Coventry University; an Executive Board Member

of the Midlands Higher Education & Culture Forum; and a Research Fellow at the Institute of Contemporary History (IHC), Universidade Nova de Lisboa. Rito is the Executive Editor of *The Contemporary Journal* and has published in international journals such as *King's Review*, *Mousse Magazine*, and *Wrong Wrong*. From 2017 to 2019, she was Head of Public Programmes and Research at Nottingham Contemporary. She holds a PhD in Curatorial/Knowledge from Goldsmiths, University of London, where she also taught from 2014 to 2016. She lectures internationally—in Europe, South America, and the Middle East—on her research and curatorial practice.

ruangrupa is a Jakarta-based artists' collective established in 2000. It is a nonprofit organisation that strives to support art within urban and cultural contexts by encouraging artists and individuals from other disciplines—such as social sciences, politics, technology, and media, amongst others—to foster critical views in relation to Indonesian urban contemporary issues. ruangrupa also produces collaborative works in the form of art projects, such as exhibitions, festivals, art labs, workshops, and research, as well as books, magazines, and online journal publications. ruangrupa has been involved in many collaborative and exchange projects, including participating in: Gwangju Biennale, 2002 & 2018; Istanbul Biennial, 2005; Asia Pacific Triennial of Contemporary Art, Brisbane, 2012; Singapore Biennale, 2011; São Paulo Biennial, 2014; Aichi Triennale, Nagoya, 2016; and Cosmopolis #1 Le Centre Pompidou, Paris, 2017. In 2016, ruangrupa curated Sonsbeek 2016's transACTION, Arnhem, Netherlands. ruangrupa is the curator of documenta 15, 2022.

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