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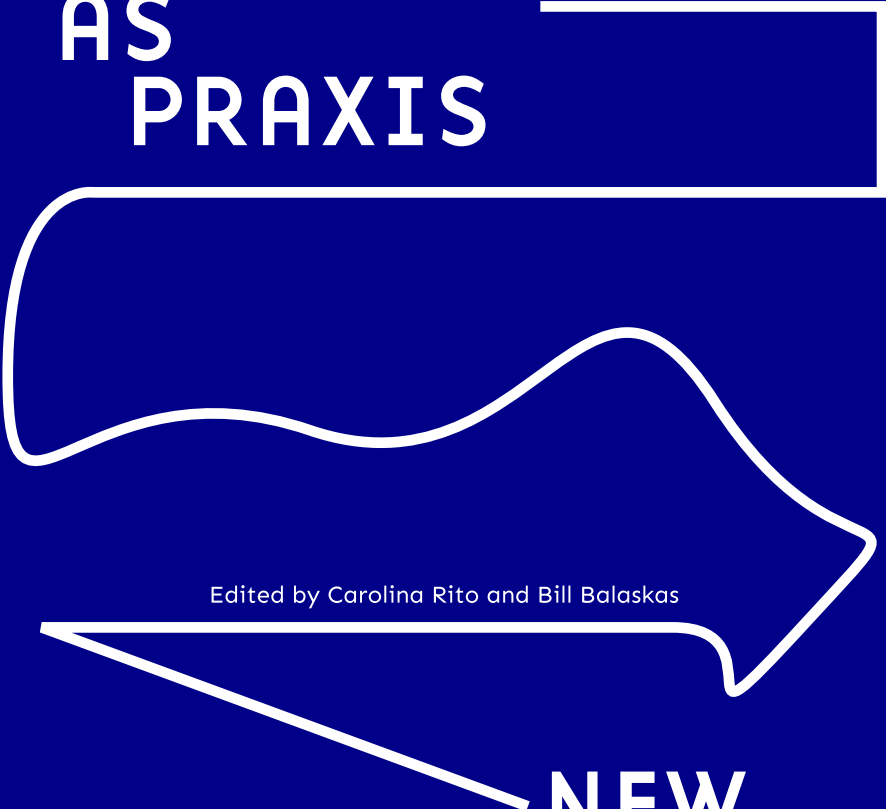


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# INSTITUTION AS PRAXIS



Edited by Carolina Rito and Bill Balaskas

NEW  
CURATORIAL  
DIRECTIONS  
FOR  
COLLABORATIVE  
RESEARCH

# **INSTITUTION AS PRAXIS**

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NEW CURATORIAL  
DIRECTIONS FOR  
COLLABORATIVE RESEARCH

Carolina Rito and Bill Balaskas  
(Eds.)

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HIGHER EDUCATION  
& CULTURE FORUM

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# ARTS ORGANISATIONS, HIGHER EDUCATION INSTITUTIONS, AND THE COLLABORATIVE IMPERATIVE

Andrea Phillips

Tolerance is generally conferred by those who do not require it on those who do; it arises within and codifies a normative order in which those who deviate from rather than conform to the norms are eligible for tolerance. The heterosexual proffers tolerance to the homosexual, the Christian tolerates the Muslim or Jew, the dominant race tolerates the minority races [...] each of these only up to a point. However, the matter is rarely phrased this way. Rather, power discursively disappears when a hegemonic population tolerates a marked or minoritized one. The scene materializes instead as one in which the universal tolerates the particular in its particularity, in which the putative universal therefore always appears superior to that unassimilated particular – a superiority itself premised on the nonreciprocity of tolerance (the particular does not tolerate the universal).<sup>1</sup>

The 2018–19 consultation carried out by Arts Council England (ACE) laid out a specific agenda for the relationship between its national portfolio organisations (NPOs, i.e., those arts institutions granted five-year funding packages) and higher education institutions (HEIs). For the latter, funding is largely drawn from a mixture of “quality related” funding received directly from the government on the basis of: a five-year return of research outcomes known as the Research Excellence Framework (REF); student fees; and local, national, and international research grants garnered through competitive schemes.

1 — Wendy Brown, *Regulating Aversion: Tolerance in the Age of Identity and Empire* (Princeton: Princeton University Press, 2006), 186.

In its consultation, ACE noticed the growing trend for informal, temporary, and longstanding agreements forged through interest, ideological connection, shared aesthetic concerns, and, to a certain extent, organic relationships between academics teaching in art schools and departments and their local arts institutions. But in its haste, ACE failed to acknowledge that many of the UK's most interesting and culturally innovative organisations have been born out of independent workers' experiments. ACE strongly inferred that it was expecting a bolstering of such partnerships to be demonstrated in the next set of funding applications.

The 2018 consultation document stated that ACE wants and expects its funding to be used to "broker partnerships between cultural organisations, universities and technology companies that focus on innovation and creative R&D" so that "organisations and practitioners will work with new partners, e.g. from higher education and the commercial creative industries, to research and develop new forms of creative practice" in order to ensure that "there will be greater collaboration between cultural organisations, the creative industries, higher and further education and other partners to drive national and local economic growth."<sup>2</sup>

This consultation document was sent out to NPOs and their professional constituents, discussed at a series of meetings with invited experts, and has now been revised and slimmed down for a six-month-long online public consultation. The technocratic language of the first consultation, rich with potentially threatening demands for NPOs to make the UK a "truly creative nation," was emphasised more strongly in

2 — Arts Council England, "Shaping the Next Ten Years: Developing a New Strategy for Arts Council England 2020–2030," (Manchester: ACE, 2018), 18, 26.

the second. With it comes a vaguely-worded recognition of the fragile nature of state-led infrastructure and the fact that culture and creativity are ambiguous terms. They are understood differently by those who seek radical redistribution—both geographical and social—of subsidies, and those that wish to maintain standards of excellence that belong to patrician ideas of quality and distribution originating in 1946, the year ACE received its royal charter.<sup>3</sup> The tolerance that Wendy Brown discusses is in ample evidence here, as ACE continues to make the infrastructure of contemporary funding an instrument of toleration in terms of gender, class, and race, thus reiterating "subordination and marginalisation, in part by functioning as a supplement to other elements of liberal discourse, such as universalism and egalitarianism, that are associated with remedying subordination and marginalisation."<sup>4</sup>

In the context of this soft affront to histories of radical political acts within the arts, the alignment between NPOs and HEIs may seem relatively benign: a relationship already naturalised by years of informal collaboration. However, under this seemingly organic modulation between educative practices of learning (in the studio, the practice-room, the seminar, the workshop) and dissemination practices of arts institutions (from studio to display, practice room to concert hall, seminar to curatorial vision, workshop to installation) lie a series of deeply competitive and highly capitalised stimuli.

3 — Currently the performers' and creative practitioners' union Equity is working on a potential redistribution plan for funding in the performing arts. See "Arts Policy & Campaign Working Party," *Equity.org.uk*, accessed January 7, 2020, <https://www.equity.org.uk/getting-involved/arts-policy-campaign-working-party/>. The

"Movement for Cultural Democracy" has also published a manifesto on the subject. See "Manifesto," *Cultural Democracy* (blog), accessed January 7, 2020, <https://culturaldemocracy.wordpress.com/>.

4 — Brown, *Regulating Aversion*, 205.

In New Public Management-speak, such partnerships could be understood as forms of investment co-production, increasing the brand synergy between HEIs desperate for new ways to escalate esteem in international league tables—and thus grow subscription in the form of student applications—and NPOs in need of access to research income.<sup>5</sup> NPOs' task is to earn at least 70% of their income from sources beyond ACE funding by the start of the next funding period in 2023—relatively achievable for some, impossible for many. The increased proximity between HEIs and NPOs is perhaps made inevitable through the long history of artists teaching in art schools and the development of art institution outreach, which has been made glamorous through the “educational turn.”<sup>6</sup> If, in management terms, universities (in particular art departments and faculties), galleries, museums, and even project spaces, need to feed off one another in order to maintain financial sustainability, what can eventuate *within* these partnerships? What is produced and what can be learned? I am currently the director of one such partnership, between Northumbria University, Newcastle, and the BALTIC Centre for Contemporary Art, Gateshead and Newcastle. The partnership is made visible and, as much

5 — New Public Management (NPM)—a term introduced initially in Australia in the 1980s—refers to a turn to more business-like models of management in the state-supported sector. In terms of culture, this can be understood (broadly) to be both the increased use of the term “CEO” as the title of large-scale arts institutions, and the take-up of “playful” management activities to increase synergy and responsiveness amongst workers. For a critique and contextualisation of NPM amongst other management tendencies that promote neoliberalism, see Stefano Harney, *State Work: Public Administration and Mass Intellectuality* (Durham NC: Duke University Press, 2002).

6 — The “educational turn” is a phrase that has come to signify a body of artistic and curatorial practice emanating mainly from European and North American artists and institutional commissions concerned with: (1) the aesthetics of the classroom; (2) the processes and architectural constructions of schooling; and (3) the history of left-wing alternative pedagogical theory and practice. For a useful collection of essays on the subject, see Paul O'Neill and Mick Wilson, eds., *Curating and the Educational Turn*, (London; Amsterdam: Open Editions; De Appel, 2010).

as possible, workable, through a conceptual institute called BXNU, which is nominally both a teaching and research base. It sits in the heart of Newcastle in a building with an important history of artist-led self-organising and exhibiting.<sup>7</sup> The partnership was set up in 2011 with artist Christine Borland, who was my professorial predecessor. My pitch for the job was to develop a public programme at the institute that would open up the research and practices of both institutions to the city and vice versa, thereby locating debates around inequalities of access, inequities of financial distribution, and histories of alternative cultural pragmatisms and possibilities at the heart of what we do.

The budget is almost non-existent to do these things, as it is for nearly all cultural organisations in the region, of which there are many beyond the high-profile facilities of BALTIC, Sage, and Laing Art Gallery. The universities in the city—Northumbria and Newcastle—are major employers in the region, and they sustain a great deal of the cultural and entertainment economy that Newcastle has come to rely on since the radical divestment from the shipping and coal mining industries in the late 1970s and early 1980s under the Thatcher government. BALTIC, as is well-known, receives the largest NPO settlement in England. Northumbria University, my employer, was originally formed through the amalgamation of three local technical and training colleges in 1969 when it became Newcastle Polytechnic. It gained university status in 1992. Whilst it has a strong history of provision of working class education—based on an important tradition of vocational and practice-based training—and it is certainly nowhere near the

7 — Dalya Alberge, “Waygood Gallery: Funding Refused after £6m Over Budget and Five Years Overdue,” *Guardian*, May 26, 2010, <https://www.theguardian.com/culture/2010/may/23/waygood-gallery-loses-cash>;

David Whetstone, “Waygood Gallery in Newcastle to be Reborn as Baltic 39,” *TheJournal.co.uk*, March 1, 2012, <http://www.thejournal.co.uk/news/north-east-news/waygood-gallery-newcastle-reborn-baltic-4412317>.



Russell Group universities in terms of income generation, its increasingly technocratic culture of bidding targets and impact attainment continues to alter its relationship to its surroundings and to the politics of educational delivery. BALTIC has four floors of large exhibition and event spaces and has the remit to provide a range of exhibitions for its local constituents as well as maintain an international profile. It also has a large staff, many of whom are drawn from local arts and culture graduate programmes. Despite the fact that all its exhibitions are free and it is open seven days a week, its reception within the city and region is mixed, to some it has the reputation of being out of touch with the local art scene despite often funding members of that constituency through part-time work and involvement in its programmes. Thus, alienation and resistance are at the starting block of any naive approach to “community building” in the arts that may take place. This makes the BXNU partnership a precarious one if its remit is to raise issues about how cultural organisations might work and locate themselves politically and at a different tangent to NPO–HEI demands for standardisation of the cultural offer.

How are we to work out something critical (and inexpensive) in this interlocution of arts institution and university? And, perhaps more importantly, what will be the effect of an increased number of such partnerships across the UK? Many of these partnerships exist already, for example: MIMA and Teesside University; Eastside Projects and Birmingham City University; Arnolfini and University of the West of England; the Whitworth and University of Manchester. A few institutions have made significant inroads into academic funding structures. Tate, for example, can apply for Arts and Humanities Research Council (AHRC) funding

and has its own collaborative PhD funding agreement with the academic funding councils. There are many perceptions of these partnerships: as a desperate cross-funding strategy in the face of diminishing resources; as a recognition of a rich stream of existing practice; as opportunism; as embellishment; and as governmentality. Whilst it may be true that all these perceptions are correct, and that collaborative practice is often instigated within frameworks that are then repurposed advantageously, how are we (artists, curators, educators, organisers) now to maintain the hard-won relationships between processes of making and pedagogy that have sustained us intellectually in the face of commodification and distrust? How can such partnerships become spaces of critical analysis and questioning of the infrastructures that produce its conditions?

Over the past year, with the support of a forgiving and generous front of house team, a group made up of ex-students, a few university staff, curators, and other workers from BALTIC (all of whom recognise the personal and public effect of working within the compromise between the processes of making and pedagogy and their increasing commodification), BXNU has developed a number of strategies and activities. The first is the opening up of a small and minimally equipped “experimental studio” on the ground floor of the BALTIC39 building in which we work. This studio takes the form of a multi-purpose space for use by anyone who contacts us—whether they be PhD students, staff, local artists, community organisers, occupants of other studios in the building, local charities, lobby groups, etc. We are beginning, slowly, to build a network of use. We have held two symposia—one on the

future of education at universities and in galleries, and one on “reorganising cultural institutions.”<sup>8</sup> Both symposia were difficult, as bringing people together to speak under the auspices of BALTIC and the university (however both these institutions are understood) created resistance and a level of prefigurative alienation that proved to be, in many ways, insurmountable, despite many brilliant presentations and exchanges that took place at both events. We are now moving towards rethinking the MFA programme, which is the most visible aspect of the BXNU partnership, and facing resistance from many quarters, as the imperative to change, in my view, necessitates a recasting of master’s level fine art teaching at a fundamental level. As Dan S. Wang wrote on EIPCP (now *Transversal*) in 2010:

The particular conditions of the [art] faculty workforce, split as it is into a two-tiered system of tenured and non-tenured persons, is further complicated by the peculiar position of artists, who may also draw for resources, opportunity, and recognition through an art market and non-academic art world, but a world also subject to market logics. When the socioeconomic realities of the universities under neoliberal duress are combined with the position of artists resultant of the internal logics of art and art history—supplemented by the broad streams of leftist humanism, two generations of continental theory, and the invasion of centers from all points on the periphery—the current contradiction becomes clear. As artists laboring in the world of higher

8 — “BXNU Institute,” *Baltic.art*, accessed January 7, 2020, <http://www.baltic.art/bxnu-institute>; “BXNU Symposium: In Need of Education: Part 1 – Introduction,”

*Balticplus.uk*, November 13, 2018, <http://balticplus.uk/bxnu-symposium-in-need-of-education-part-1-introduction-c32619/>.

education, we are implicated in and made to submit to the web of relationships governing the contemporary university and college. At the same time, the imperatives of our field teach us (in the name of creativity) to clarify, question, and critically rework on our own subject positions, including our positions as laboring educators. For artists, how and why people learn, how and why people teach, and how and why people conduct research are questions that are now bound to the crisis conditions of the public sphere as administered under the auspices of neoliberalism.<sup>9</sup>

The title “experimental studio” harks back to the type of space that was set up either within HEIs, proximate to them, or by graduates and their peers in the 1960s and 70s in the UK. The Arts Lab movement is a particular example of this, along with the London Musicians Collective, the London Film-makers’ Co-op, print co-ops, and community darkrooms that began across the UK with a little local funding. The concept of experimentation has become rather unfashionable in the visual arts, but within other academic disciplines it is gaining traction, especially within science and technology studies and pragmatic philosophies. It is worth remembering that all science is based on experimentation. Philosopher-sociologists like Bruno Latour, Donna Haraway, and Isabelle Stengers inspire me to move across disciplines and attempt to create spaces that reengage with the unaffected aspects of the experimental that seem to be ironed out of contemporary art through institutional devices of control. What people

9 — Dan S. Wang, “From Liberal Consensus to Neoliberal Chaos: Artists Looking for a Place on Campus in the United States,” *Transversal* (October 2010), <https://transversal.at/transversal/1210/wang/en>.

seem to fear most is that the open-ended nature of an invitation to experiment (at low cost and thus with relatively little initial infrastructural effect) is a process which often opens up arguments and contradictions. This adds to the perception that institutional funding streams will be affected. Yet the very nature of these partnerships should be to admit to and confront the cultural politics of funding streams and why they are organised in such a way in the first place. If ACE wishes to encourage such partnerships, let's take them up on it while exploring such relationships fully, beyond their fiscal convenience. To collaborate is to put yourself at risk, a condition that is increasingly rare in both education and sanctioned cultural provision. NPO-HEI partnerships should thus come with the continuity of the concept of experiment as an indispensable value, rather than as the means to an end and of added value.

All of this is to try to return to Wendy Brown and her incisive and totalising description of tolerance. It is tough to suggest that part of experimentation is intolerance, particularly—and despite—the governmentalisation of nationwide creativity espoused by ACE, and thus taken up, albeit often critically, by ACE clients. "Without foolishly positioning ourselves 'against intolerance' or advocating 'intolerance,' we can contest the depoliticising, regulatory, and imperial aims of contemporary deployments of tolerance with alternative political speech and practices."<sup>10</sup> As both art departments in universities and arts institutions shift towards less offensive but socially sensible atmospheres and programmes of inclusion, we lose the notion of experiment, or what might in other terms be called dissensus: psychological, political, and physical spaces where we can disagree with one another and test

out our own assumptions (aesthetic, social, spatial, etc.). These are becoming more and more important as the "unassimilated particular" is both fantasised by ACE and at the same time ostracised in the very name of inclusion. Partnerships between ACE NPOs and HEIs follow this course at their intellectual and social peril.

## 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 DoLab; 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 Kunsthall 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, Yongsin; 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.

**Nora Sternfeld** is an educator and curator. She is currently documenta Professor at the Kunsthochschule, Kassel. From 2012 to 2018 she was Professor in Curating and Mediating Art at Aalto University, Helsinki. She is Co-director of the ECM (educating/curating/managing) MA programme at the University of Applied Arts, Vienna. With Renate Höllwart and Elke Smolics, she is part of trafo.K: Office for Art, Education, and Critical Knowledge Production, Vienna. With Irit Rogoff, Stefano Harney, Adrian Heathfield, Massimiliano Mollona, and Louis Moreno, she is part of *freethought*, a platform for research, education, and production in London. She publishes on contemporary art, exhibition theory, education, the politics of history, and anti-racism.

**Sian Vaughan** is a Reader in Research Practice at Birmingham School of Art, Birmingham City University. Broadly, her research interests concern the pedagogies that underpin research in art and design and the mediation of public engagement with contemporary art as well as its interpretation. Her research focuses on artistic practices that involve archives, history, and institutions, with a particular focus on creative research methods as knowledge generation. Her educational research is focused on the practices and pedagogies of doctoral education and, in particular, how these respond to creative practice in research. She enjoys working collaboratively and across disciplines and has disseminated her work widely through peer-reviewed chapters, journal articles, and conference papers on the subject of public art, museum studies, archives, and education.



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**FOR COLLABORATIVE RESEARCH**

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**Editors**

**Carolina Rito**

**Bill Balaskas**

**Contributors**

**Bill Balaskas**

**Michael Birchall**

**Mélanie Bouteloup**

**Carolina Cerón**

**Anthony Downey**

**Pujita Guha and Abhijan Toto**  
**for the Forest Curriculum**

**Joasia Krysa**

**Vali Mahlouji**

**Je Yun Moon**

**Andrea Phillips**

**Emily Pringle**

**Carolina Rito**

**ruangrupa (farid rakun and**  
**Leonhard Bartolomeus)**

**Nora Sternfeld**

**Sian Vaughan**

**Copy-editor**

**Anna Canby Monk**

**Design**

**Rafaela Dražić**

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**Nottingham Contemporary**

Weekday Cross

Nottingham

NG1 2GB

[www.nottinghamcontemporary.org](http://www.nottinghamcontemporary.org)



With contributions by

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Nora Sternfeld

Sian Vaughan

*SternbergPress* 