

TRANS DISCI-
PLINARY COL-
LABORATION

EXHIBITING_
ARCHIVES

RE STAGING
EXHIBITIONS

ARTS
CATALYST

Exhibiting Archives:
Brenda Guesnet

THE DIY ARCHIVE, AT THE VAN ABBE- MUSEUM IN EINDHOVEN

Exhibiting Archives:
Boram Jang

LIBRARY PARK: A WINDOW TO PERCEIVE ASIAN CULTURE

Exhibiting Archives:
Luís Manuel Araújo

EXHIBITING ARCHITECTURE: FROM ARCHIVES TO 1:1 EXPERI- ENCES

Re-Staging Exhibitions:
George Chetwode, Zhe Tao
and Jiayi Fu

ARTS CATALYST 9 EVENINGS: 50 YEARS ON (RE-STAGING)

Trans-Disciplinary Collaboration:
Alexine Rodenhuis and Sol Polo

CURATING CROSS-DISCI- PLINARITY TODAY: TWO CASE STUDIES

Trans-Disciplinary Collaboration:
Yang Chen

THE INTERDIS- CIPLINARITY OF ART AND MACHINE: THE 5TH EX- PERIMENTAL WORKSHOP PRESENTATION BY JIKKEN KOBO

FOREWORD

This publication was collectively authored and produced by the 'Exhibition Studies Working Group'. The group was convened by Arts Catalyst on the occasion of its season '9 Evenings: Theatre and Engineering Revisited 1966/2016', developed to mark the 50th anniversary of '9 Evenings: Theatre and Engineering', and the founding of Experiments in Art and Technology (E.A.T.), who produced it. The group brought together students from two programmes both critically engaging with ideas of exhibition making or exhibition histories; MFA Curating, Goldsmiths, University of London and MRes Art: Exhibition Studies, Central Saint Martins, University of the Arts London. These students worked together for over nine months, from February to September 2016, to critically reflect on key themes and issues raised by Arts Catalyst revisiting of this seminal event in the history of transdisciplinary art, science and technology collaborations.

During this period the group met every other week at Arts Catalyst's Centre for Art Science & Technology. Meetings involved open discussions, sessions led by group members, and meetings with visiting artists and curators. Guests included Alistair Hudson, Director, Middlesbrough Institute of Modern Art (MIMA) and Julie Martin, Director E.A.T. The students eventually split into three sub-groups, each focusing on a different

area of investigation. The 'Re-staging Exhibitions' group examined the re-staging and re-imagining of historic exhibitions and events, as a model of doing art history. The 'Transdisciplinary Collaborations' collective looked at examples of artists and curators working with practitioners from across disciplines. Finally, the 'Exhibiting Archives' group looked at the possibilities and pitfalls of various methods employed to make archival materials public. This collaborative process culminated in the production of the texts in this publication, conceived and written by the members of the working group. In addition they have organised a talk / event relating to their research to mark the close of the season.

Alec Steadman
Curator, Arts Catalyst

EXHIBIT- ING — AR- CHIVES

Brenda Guesnet

THE DIY ARCHIVE, AT THE VAN ABBE- MUSEUM IN EINDHOVEN

The DIY Archive at the Van Abbe-museum in Eindhoven, The Netherlands, gives visitors the opportunity to curate their own mini-exhibition using real artworks from the museum's collection as well as archival material. In an attempt to accurately represent the period between 1965 and 1985 and the 'DIY spirit' of this era, visitors are invited to curate their own displays with the help of specialised assistants. The material they have at their disposal is plentiful and diverse: there are major and minor artworks placed in wooden pullout shelves, filed archival material to look through, and a substantial selection of artist books. While only the assistants are authorised to handle the art works, visitors can pick and choose the objects they would like to submit as part of a mini exhibition display, and are asked to write a short text about what motivated their selection.

By being itself contextualized and historicized within the exhibition, the DIY Archive avoids falling into a de-historicized, everything-goes approach that fails to embed the art-

works of the collection within their historical context. The curatorial decision here lies not in subscribing how the works from this period are hung or interpreted, but in giving a framework and defining an approach within which visitors choose from and interact with the artworks and the archival material. The DIY Archive puts forward the notion that we can see a collection of objects as an archive in itself. Rather than treating archival material as a supplement to artwork, contained within vitrines in order to contextualize and justify curatorial decisions, here art and the archive see eye to eye and become capable of informing each other.

There are also important points of critique to be made: for many people, it takes a lot to summon the courage to actually interact with the material in the archive, especially within a setting that remains highly regulated. Presumably, audiences are so used to merely looking at art that they are hesitant to handle it, a barrier that will not easily be overcome. In addition, not everyone's proposals are in fact 'approved' and put on by the museum – it seems strange to filter people's suggestions after they have taken time and effort to compose a modest display. And beyond these more practical concerns, we can also see how reserving one specific room within a museum for 'audience participation', aiming to push visitors to act as professionals perhaps serves to legitimise the institutional curator's power rather

than challenge it. Through its playful imitation game ('be a curator for one day!'), the DIY Archive certainly highlights the importance of safeguarding art works within national institutions, administered by those deemed knowledgeable enough to make decisions on what is worth preserving and presenting to the public.

What the DIY Archive does nevertheless demonstrate, is that if art institutions and practitioners wish to continuously reactivate and revisit the collections and archives they work with, finding new ways of engaging audiences is essential. Through such initiatives, visitors may come to see artworks as objects they can interact with and transform through new juxtapositions; the relationship between artworks, the archive and the audience thereby becomes less static. As the DIY Archive operates on the assumption that the museum and its practitioners can learn from its audience, rather than only vice versa, the archive is transformed into a multifaceted tool, giving the audience the possibility to think differently and the museum a chance to listen to the public.

Boram Jang

LIBRARY PARK: A WINDOW TO PERCEIVE ASIAN CULTURE

At its November 2015 opening, Asia Culture Center (ACC) Archive & Research located at Gwangju City in South Korea, presented Library Park, an initiative diverse venue functions as a library, an archive, a theatre and a museum. Inside the thirteenth Library Park special spaces, visitors can come face to face with variety of Asian cultural resources, regular themed lectures, experiential workshops, and screenings. These thirteenth themes range from Exhibition Histories in Asia, and Video Art in Asia, Experimental Film in Asia, Photography in Asia, Performance Art in Asia, Performing Arts in Asia, Sound and Music in Asia, Design in Asia, Electronics Arcades in Asia, Architecture in Asia, Cities in Asia, Migration in Asia and Electronics Arcades in Asia¹.

When it comes to the key contents of Library Park, two principles are necessary for collecting Asian cultural resources. Firstly, historical aspects of modern history after World War II. Secondly, various academic theoretical views about Asia². Such theoretical foundation performs a

pivot of the Asian contemporary art and a bridge to connect diverse cultural communities. By sharing the common geopolitical and historical features, a viewer can build mutual understanding and knowledge production about Asia. The main archive collections also revolve culture and art that accurately represents Asian society today. Therefore, the library park projects enable to provide an experimental interface combining a broad range of historical research with the utilization of the Asian archive for visitors.

Exhibition Histories: Chronology of Eight Countries' for Exhibition Histories in Asia

From 1945 to 2005, countries from China, Japan, Taiwan, Thailand, Cambodia, Singapore, Indonesia and the Philippines are initially investigated into 'Political-Social' and 'Art and Exhibitions' categories. Considering simultaneously with two aspects are essential to build each nation's identity formation in the post-war era. However, such encyclopedic curation does not show us the complex relationships among Asian countries in terms of common historical and cultural relevance. Local-based researchers from respective Asian countries have collected the most important materials on the exhibition histories. Although the archives are permeated into the political and economic situations, these separate categories fail to properly illustrate the notion of Asian contemporary art. Since it has represented limited

discussions and absent of broader analyses on Asian countries' art and culture.

Undocumented Asian Archives: The Lack of Public Engagement

In the Library Park, everyone can access rare and special materials by appointment to share knowledges as a new archive and exhibition model. However, especially for general audiences, what extent has public involvement in applied art archives are questionable. Since establishment, long-term budget deficits become a problem due to the public's lack of awareness and visitors. Asian archives derived from rapid social change with events such as colonization have received little attention and significant documents were lost. From this reason, exhibiting Asian archives should be more attentive to communicate with the public by emphasizing how ordinary people's life closely engages with an archive. By doing so, new forms of archiving project can provide a new window through which to perceive Asian culture.

1 Asia Culture Center (2015) ACC ARCHIVE & RESEARCH.
South Korea: Asia Cultural Center, p. 2.
2 Ibid p. 3.

Luís Manuel Araújo

EXHIBITING ARCHITECTURE: FROM ARCHIVES TO 1:1 EXPERIENCES

Architectural exhibitions create the possibility of an expanded notion of architecture. By not thinking about architecture only in terms of buildings, exhibitions become a public platform to communicate and contextualise architectural culture, not only within the specialised community, but among society as a whole. It also becomes a way to agitate and create new discourses, functioning as a testing ground for experimental production.

In 1994, Beatriz Colomina denounced “the transformation of architectural production – no longer exclusively located on the construction site, but more and more displaced into the rather immaterial sites of architectural publications, exhibitions, journals” (Colomina, Beatriz, 1994). Such a shift came with the involvement of modern architecture in mass culture and earlier systems of communication that defined the twentieth century, such as photography and printed media. Colomina pointed out how these

immaterial sites are “supposedly much more ephemeral media than the building and yet in many ways are much more permanent” (Colomina, Beatriz, 1994), by giving the architects the agency to create their own historical space, independent of those controlled by art historians and critics.

Contemporary exhibition practice in architecture ranges from historic surveys rooted in archival material, to the creation of full-scale models and environments that allow immersive spatial experiences. We can easily identify these two dominant formats by contrasting the Portuguese and British participation in “Reporting from the front”, this year’s Venice Biennale of Architecture. While the Portuguese representation presents Álvaro Siza’s work with social housing through a three-part survey exhibition, the British pavilion questions the patterns of everyday life in British society through immersive architectural responses based around five periods of time (Hours, Days, Months, Years and Decades).

The first is set in Campo di Marte - one of Siza’s projects that it explores - and is composed of archival material such as plans, photographs, films, letters and texts. It relies on the site and its context to activate the archive, overlapping medias, temporalities and scales. The second represents a cross-disciplinary collaboration between artists, architects and designers that engages architectural discourse through storytelling and atmospherics.

Exhibitions have the potential to play a significant role in preserving architecture as a space of critique, communication and collaboration, reclaiming its potential to operate freely through different mediums, and not only through built environments. Exhibiting archives can play a central role in reaching into memory to provide historical traces that help us understand the symptoms of urgent contemporary issues. However, they can be complemented by the staging of 1:1 experiences that provide an immediate perception of the context explored, as can be observed in *9 Evenings: Theatre and Engineering Revisited 1966 / 2016*.

RE-STAG- ING EXHIBI- TIONS

George Chetwode, Zhe Tao and
Jiayi Fu

ARTS CATALYST 9 EVENINGS: 50 YEARS ON (RE-STAGING)

The following dialogue took place on “23rd August 2016” at the Museum of Contemporary Arts London [MoCAL] between the director of the museum (D), head curator (C) and a researcher of the museum (R). The dialogue was recorded and transcribed on “29th August 2016”. The interview records a conversation in which the head curator and the researcher of MoCAL are proposing a restaging/reconstruction/archival Exhibition to the museum director.

D: Why don't you begin with an overview of the project?

C: Of course, for the autumn season 2018, to coincide with London's section of the Global Decennial we want to remember “enter exhibition here”. It will mark “enter XX years” since the exhibition was first shown in “enter institution and city of choice”. The show is a landmark show for many reasons. It was the first “enter first reason (it was the first exhibition of its kind to...)”. The show was visited by “enter a large amount of visitors”. Finally “now enter a reason

how the show has affected the future of art". Now we have the reasons of what makes a historically important exhibition and why it should be remembered, we should discuss how we go about doing this?

R: Yes of course. There are three main forms of remembering exhibitions, which we will discuss now...

D: - Before we go on to that, could you tell me why we would want to revisit an exhibition and not just create a completely new exhibition?

C: There are a number of reasons why institutions and galleries have been remembering exhibitions. The increased focus into the exhibition, developing out of large scale international survey shows, like biennials and triennials has caused for a large focus to be on the exhibition in general and not to have sole focus on individual artworks. One of the fundamental reasons is the idea of 'what is art' and 'how to value art' have been questioned and challenged since the birth of modern art. Museums and art critics, who are used to be the only power to decide 'what art is', now stepping down and giving credits to a broader selection of artworks with a more personal tone. While artworks showcased in the large-scale exhibitions, like Venice Biennale and Documenta (Kassel), the curators not only

focus on the western, male, white and establish artists, but also 'the others'. It is beyond doubt every work of art becomes a commodity when they function in the context of the art market; yet those art exhibitions try to break the rules for giving chances to everyone who is interested in to see the top-notch arts, instead of for the art professionals and the wealthy collectors only.

R: There has been an increased interest from institutions remembering their own exhibitions as a way of showcasing and promoting their own history in a great light, a way of self-marketing. An example of this would be the Jewish Museum, New York, revisiting their 1966 exhibition, Primary Structures, in 2014, which we can discuss in a few moments. This often occurs in museums and galleries when the institution themselves hit a landmark year, as seen at with the upcoming 50 years of the Hayward Gallery in 2018 and all the remembering of exhibitions they are doing for that!

C: To analyze contemporary art, one must now look at more than just the individual artwork and into how artworks have been taken into the public space. The history of exhibitions has allowed for the social, political, economic contexts to be explored in further depth.

R: Now I want us to discuss the

possible ways of remembering exhibitions. One way of remembering exhibitions is to do the exhibition as 'replica', using all original artworks and specific original gallery dimensions, as if you were to step into the original installation photographs. This type of remembering was done by the Fondazione Prada at the Venice Biennale in 2013, when they restaged Harald Szeemann's *When Attitudes Become Form: Bern 1969/Venice 2013*. I think this one was very successful. It was a replica of the original exhibition, but also combined Italian renaissance décor with white cube aesthetic, physically implementing the exhibition within history. This version of reconstructing an exhibition gives a completely accurate historical account of the original execution. The original exhibition defined a moment and a mind-set from that specific time of history. The brilliant thing about this exhibition is not only in bringing the key works from that period, but in acting as a reminder of how things have changed. By visiting the show, you can see artists used to have lives and conversations!

C: That's an interesting point. This restaged captured what was in the air, and the exhibition itself became a kind of conversation about what art might become. The visitors can see the spatial aspects of it, not by reading documentary photo-

graphs, or exhibition catalogues, but by actually being in the room.

R: However, I have to point out, this way of remembering exhibitions has many positives for *When Attitudes Become Form*, a classic exhibition that might appear in all the contemporary art encyclopedias, but it may not work for all remembering exhibitions.

D: Ah ok, and it might also be impossible to get all the original artworks?

C: In *When Attitudes Become Form: Bern 1969/Venice 2013*, missing artworks were shown via a wall text and a photo of the artwork. Archives were used as supplementary documents. This allowed for a complete restaging.

R: This brings us onto another way of remembering exhibitions, the 'archival exhibition', a much cheaper option to recreating the entire original exhibition!

C: An 'archival exhibition' does not exhibit any original components of the first exhibition. The objects shown are all archival material, including installation shots, documentary footage of the original show, posters, interviews, letters to and from the curator and the artists.

R: A very recent example of this is the exhibition *Past Disquiet*, MACBA [Museu d'Art Contemporani de

Barcelona] in 2015. This was an archival exhibition of a network of exhibitions, starting in the 1970s. The focal point of the exhibition looks at the International Art Exhibition for Palestine (1978). All the artworks exhibited in the show were destroyed in a bomb explosion. Due to these circumstances, restaging the exhibition in its entirety is impossible but can be revisited via an archival exhibition.

C: The archival exhibition is great at keeping the original exhibition in its social context as it can look at the historical/social/political/economic/cultural surroundings through various forms of documentation within the archive. An archival exhibition can also be added to, through new interviews of artists and organizers of the original show, reflecting through memory of what the show meant at the time and giving personal reflections on how the show is still relevant in a contemporary environment. One of the major bonuses of this version is the cost. We do not have to build set spaces or ship lots of artworks; we just need access to an archive.

D: This is a major exhibition of the year, also this program will mark the “XX anniversary” of “enter exhibition here”, we are aiming to attract great amount of visitors through live performances and parallel events. I like the idea of restaging a show in an economic

way, but that should come secondary for our major show this time.

C: There is another version of remembering exhibitions that you may think will work for our remembering.

R: ‘Revisiting’ the exhibition is to recreate the original exhibition in a contemporary way by using the key concepts of the original exhibition but exhibiting different works, often commissioning brand new works. The Jewish Museum in New York revisited their 1966 exhibition Primary Structures in 2014 called Other Primary Structures. Primary Structures [1966] was a landmark exhibition on Minimalism focusing solely on North American and British Sculptors. The exhibition failed to acknowledge how the movement was developing in other parts of the world. The new revisited exhibition showed artworks from a global perspective to include artists from Africa, Asia, and South America. Curator Jens Hoffmann presented the original exhibition by using text and images, including large photographic murals from floor to ceiling of the original installation shots. There was also an architectural model of the 1966 exhibition.

D: Does this not run the risk of the new artworks included in the revisited show not successfully fitting in the historical context?

Or the context surrounding the original and new exhibition being lost or muddled? In the case of the revisited exhibition you have just given, some critics commented that the new concepts and the new-included works could not represent Minimalism of the 1960's, nor could it fit in the historical context of the show.

C: Well, the original one was a watershed event that pushed minimalism as a major movement of modern art, while the aesthetics of Minimalism have long since been integrated into the art-historical narrative now. Obviously, the social environment is different. Some reviews said Other Primary Structures could be seen as 'a compensatory curatorial action', a bit of historical revisionism. It aimed to demonstrate the development in sculpture since the late 1950s that extended far beyond the North American and British surveyed in the original exhibition.

R: It is important when remembering an exhibition as a 'revisit', that the historical context is not lost within the contemporary artworks. One way of doing this is using archival material [photographs, documentary film, letters and press cuttings]. This will allow the visitor to understand the previous social political context around the original exhibition and create a comparison to the contemporary climate.

C: Another aid to keeping the historical context is recording interviews of the artists, curators and visitors of the exhibition. This adds a personal memory of the original show and also allows them to reflect and explore the effects of the exhibition on contemporary art.

D: So by reconstructing the exhibition in today's climate we not only make this a historical exhibition but also back up our reasoning for selecting this exhibition by showing how it is still relevant "enter XX years" on from the first day of opening.

R: Yes that is a reason why this version of revisiting exhibitions is very successful. It historicizes and adds to the conversation of contemporary art.

C: Those are the three versions of how we can remember, "enter exhibition here" and we leave up to you to decide which you think would best represent London's section of the Global Decennial...

TRANS- DISCIPLINARY COLLABORATION

Alexine Rodenhuis and Sol Polo

CURATING CROSS- DISCIPLINAR- ITY TODAY: TWO CASE STUDIES

Alexine Rodenhuis and Sol Polo, two students on the MFA Curating program at Goldsmiths University, look at contemporary curating practices in art and design from a cross-disciplinary perspective.

In Brief:

9 Evenings was one of the first large-scale cross-disciplinary collaborations between artists, engineers and scientists. With aims to offer an innovative artistic experience, the engineer Billy Kluver invited participants to collaborate from an early stage to produce new performative pieces that could benefit from an active exchange of mindsets and skills. 50 years later, this visionary approach seems to be a rising trend in contemporary curating, and we wanted to explore how it is being applied from two different disciplines: dance and design.

In the field of dance, Alexine Rodenhuis interviews Celine Roblin-Robson, a freelance curator whose aim is to bring dance and performance

into the art sphere. In the field of design, Sol Polo interviews Amelie Klein, contemporary design curator at Vitra Design Museum, and author of the exhibition Making Africa, a cross-disciplinary show featuring art, architecture, design and fashion.

CASE STUDY 1: DANCE

Celine Roblin-Robson is pioneering for a new form of dance. The London-based curator has a background in classic and contemporary dance choreography, and now endeavors to bridge the divide between the fields of art and dance. She has worked on projects with the Victoria & Albert Museum, Block Universe and the Zabłudowicz Collection, including the experimental 2016 exhibition, Use/User/Used.

AR: Can you share some ground-breaking exhibitions or events that have paved the way for the collaboration between artists and dancers or choreographers? How have these influenced your practice?

CRR: The collaboration between dance and art goes back to the 1960s, with choreographers and artists working together to create an art form that didn't exist in two parts, but as a synergy. People like Merce Cunningham, Trisha Brown, and

the Judson Church group are to thank for that. The first exhibition I saw that really made me go 'yeah I want to do that, I want to put dance in a space' was Siobhan Davies' Table of Contents (2014), which I saw at the Arnolfini in Bristol. It isn't the first example of dance in a gallery, yet something about it really connected with me.

AR: How does cross-disciplinarity sit within your practice as a curator? Tell us about some of the key projects that you have worked on which bridge the divide between dance and art.

CRR: I am interested in dance adopting the theories of art and finding a more complex lexicon to develop movement from. I am trying to work towards a new form of dance that has an education within the context of art and its histories and movements. I think it is hugely important to start bringing dance into this dialogue by putting it into exhibitions to develop the thinking of dance beyond the comfort of a theatre, where an audience is obliged to admire the dance because of the hierarchy of the stage. This was my thinking when curating the dance space that featured in Use/User/Used. I wanted to bring contemporary dance into the atmosphere of art, to an audience that would predominantly be art fans. It is a new

audience that have more autonomy over themselves, who can leave and move on whenever they want, and this becomes more challenging to the dancer; how do you get a visitor to stay and watch your dance?

AR: What are some of the other challenges that arise when bringing dance into an art space/realm?

CRR: A crucial challenge is finding the people to do this. There is a very small pool of dancers who are able to work in a non-theatre space, so I think there needs to be more dancers for this collaboration to take off. Also most spaces are not really prepared to hold dancers. One needs to think about the floor: somewhere they can warm up, somewhere they can rest. Laying a dance floor down could really affect the aesthetics of the space. A bigger issue is also developing the knowledge of the audiences. How can you appreciate dance to the same depth that you might appreciate art? There is a huge lack of knowledge of dance and it almost becomes just a novelty. When really it should be an understanding of how dance is formed and choreographed and the tiny details that separates one piece of work with another.

AR: What are the benefits of this cross-disciplinary approach? Have there been any outcomes

that have surprised you?

CRR: I went into this field with the desire to educate the public about dance. It is traditionally very difficult to access good dance that is also free. We see a lot of bad dance as much as we see such bad art: in adverts, on TV, in films. But art is at an advantage because it is often accessible to experience for free, so you can more-easily develop a certain degree of knowledge and taste. Whereas dance is the alternative, since it is most often ticketed, and whether or not one in fact “likes” a performance, they are inclined to continue watching it within space that is dark and commanding. So by bringing dance out of this domineering space you are allowing it to fight in its own corner and be accessible just as much as art is.

AR: How might other organizations, museums, or galleries best integrate a more cross-disciplinary approach into their programs? Do you foresee the relationship between dance and art strengthening in the future?

CRR: I think what would be nice to see is an inclusion of dance in more residency programmes. Dance needs to be on the same level as sculpture, video art, paintings, all of it. This will not only encourage a more diverse

programming from galleries but also allow dance to feel like it belongs. I do see art and dance getting stronger in the future but there are many hurdles that both disciplines must overcome first. We are at the start of something really big happening and we need to embrace it.

CASE STUDY 2: DESIGN

Making Africa (2015) was conceived as a design show but it has toured to the Guggenheim in Bilbao and to the Centre of Contemporary Culture in Barcelona, two venues whose focus is not design but art and contemporary culture. This fact is already very revealing. The curator of the exhibition, Amelie Klein, conceptualized it from the beginning as a cross-disciplinary and collaborative initiative, a decision that was in itself her curatorial statement. On occasion of the 50 year anniversary of 9 Evenings, one of the first large-scale inter-disciplinary collaborations between artists, engineers and scientists we ask the curator about her personal take on cross-disciplinarity.

SP: Can you share some referents that have influenced your ideas when developing Making Africa as a cross-disciplinary exhibition?

AK: Multidisciplinarity is really at the core of artistic practice and it is also very African. From a curatorial perspective I don't really care about disciplines. I want to make an argument, I have a narrative, I have a story to tell and I choose whatever is more appropriate to make that point. I am not sure about art, because it is not my field of expertise but if you really want to talk about design you need to talk about other disciplines too. Design is the glue, is what keeps things together. I think that working at the edge produces more interesting arguments, more compelling, more strong. I don't find it very contemporary to look at one thing only. I think it is more contemporary to look at different disciplines. In terms of references, I really like the work of Superflux, a design consultancy that works collaboratively and cross-disciplinary and produces stimulating concepts, experiences, products and services.

SP: What were some of the challenges you ran into when conceiving the show with a cross-disciplinary discourse?

AK: Putting together Making Africa was a massive collaborative effort. I made 6 trips to Africa with an assistant and organised a series of workshops. We invited people from practical and theoretical backgrounds to discuss several issues. Making

an exhibition about Africa from a German museum is an issue so we had to be really careful. It was very clear to me we had to do something fundamentally different. Involving as many people from Africa as possible so they would speak about Africa themselves. I was rather moderating. I had a concept but I thought I needed to crosscheck, to ask. I will never have their perspective. That gives me a completely different reality.

SP: What were the benefits of this cross disciplinary approach? Were there any outcomes that pleasantly surprised you?

AK: The workshops we organized were multidisciplinary from the beginning. Over a two-year research period, numerous think tanks and interviews were held in major African cities such as Lagos, Dakar, Cape Town, Cairo and Nairobi. During these sessions, some 70 designers, artists, researchers, architects, gallerists and curators were consulted resulting in a unique resource of primary research material on African design that I could have never compiled by myself.

SP: How does cross-disciplinarity sit in your practice as a curator?

AK: When Okwui Enwezor saw the show he said it was a great art show. And I told him it was a design show not because I wanted

to challenge him but because I can only do design shows. It is where I come from, all I know is about design. But again, while I will never dare to make an art show, I am very open, free and un-concerned of what I use to make an argument, so the show includes art pieces, architectural models, fashion garments, videos, graphic design... But then I look at everything from my perspective, from design.

SP: How can other organizations (companies/museums/galleries) use your project as a model or guide to integrate a more cross-disciplinary approach into their programs?

AK: You rather ask them. For me it is my personal way of seeing things, of doing what i do. A lot of it comes from my guts. I found inspiration in other things, and I like to see things from all available perspectives because it is the only way to show how things really are. What is clear to me is that multi-disciplinary is a key aspect to the 21st century.

Yang Chen

THE INTERDISCIPLINARITY OF ART AND MACHINE: THE 5TH EXPERIMENTAL WORKSHOP PRESENTATION BY JIKKEN KOB0

In October 1966, around ten artists and thirty engineers organised the first large-scale interdisciplinary collaboration work '9 Evenings: Theatre and Engineering' in New Jersey, USA, which pushed the avant-garde movement to a new level. However, about fifteen years ago in the far east Japan, an avant-garde collective called Jikken Kobo also started its interdisciplinary works that used the idea of experimentation to expand the territory of art into the realm of technology.

Jikken Kobo (Experimental Workshop) was officially established in 1951 and active until 1958 in Tokyo under the guidance of poet and art critic Shuzo Takiguchi (1903-1979). The fourteen members of Jikken

Kobo came from diverse disciplines, such as painting, printing, music composition, photography, poetry, lighting design and engineering. This mixture of disciplines was particularly influenced under the aftermath of the Second World War (1939-1945), when Japan was occupied by the American military for approximately seven years, termed the Occupation (1945-1952). The Occupation brought the advanced technologies into this small island to boost its economy through mass-production. As the result, the Japanese avant-garde art finally met and integrated science and new technologies into their practice.

In September 1953, Jikken Kobo organised 'The 5th Experimental Workshop Presentation' at Daiichi Seimei Hall, Tokyo. In this presentation, members initially used the automatic slide projectors as the primary medium of their artistic practices, showing that machines could also be a part of artworks. These projectors were the newest unpublished prototype for education invented by Tokyo Telecommunications Engineering Company, the present-day SONY. Jikken Kobo's members cleverly combined it with experimental music to form the presentation on the stage. Following the music compositions, four projections were presented accompanying with the sound that was played by the tape recorders. The projections included Hideko Fukushima's Foam is Created, Tetsuro Komai's Lespugne-d' apres, Katsuhiko Yamaguchi's Adventures of the Eyes

of Mr. W.S., a Test Pilot, and Shozo Kitadai's Another World, in which all of the content was static graphic images. The significance of this presentation was that it became a laboratory for both art and science: it was the artistic laboratory to experiment the integration of art and technology, and the scientific laboratory to detect the newest technological samples. As a stage work, it surprisingly did not include human performers, but only machines that dominated the presentation. This strategy highlighted the potential of inter-media in the art creation, so as the new possibility of exhibiting art - the focus of an exhibition was shifting from conventional art forms (paintings, sculptures and music in the 1950s) to an underexploited field.

Jikken Kobo in this work questioned the balancing point between the capital driving commercialised production, the work of art and the humanity. However, its practices in the 1950s were too advanced to be properly understood. Several Japanese critics, like its former member Katsuhiko Yamaguchi, later on, commented that Jikken Kobo's interdisciplinary works emerged at least fifteen years before its suitable social and artistic environment.

ABOUT

MRes Art: Exhibition Studies, Central Saint Martins, University of the Arts London

The MRes Art: Exhibition Studies at Central Saint Martins examines the history of contemporary art through key developments in the exhibition form. Delivered in collaboration with Afterall, the art research and publishing enterprise based at Central Saint Martins, it considers exhibitions and curating inside and outside the museum and gallery, in order to analyse their effects on contemporary art practice.

MFA Curating, Goldsmiths, University of London

Goldsmiths' MFA Curating develops students' professional and academic excellence in the field of contemporary curatorial practice. It brings curators and those with related academic and practical experience closer towards professional excellence in their practice and aims to innovate in the expanding field of curatorial practice.

9 Evenings: Theatre and Engineering

9 Evenings: Theater and Engineering was initiated by artist Robert Rauschenberg and the engineer Billy Kluver. This 1966 event was a pioneering project in large-scale collaboration between artists and engineers. 9 Evenings was a significant moment in art history when many artists became aware for the first time of the implications that advancements in technology had for the development of their own artwork. Artists, including Robert Rauschenberg, John Cage, Robert Whitman and Yvonne Rainier worked with engineers for 10 months to develop technical equipment and systems that were used as an integral part of the artists' performances, producing a blend of avant-garde theatre, dance and new

technologies. The collaboration produced many 'firsts' with specially designed systems and with innovative use of existing equipment.

9 Evenings: Theatre and Engineering Revisited 1966/2016

Exactly fifty years after the legendary 9 Evenings: Theatre and Engineering, Arts Catalyst marks the anniversary of this hugely influential art initiative with a season of events titled 9 Evenings: Theatre and Engineering Revisited 1966/2016. The season includes a new performance commission, Side Effects by Robert Whitman, a participating artist in the original 9 Evenings and co-founder of Experiments in Art and Technology (E.A.T.) who produced it. An exhibition exploring the history of E.A.T. will be held at Arts Catalyst Centre, with an accompanying talks programme developed in collaboration with Afterall and the University of Westminster.

Arts Catalyst

Arts Catalyst has over 22 years' experience commissioning artists' projects that critically interrogate the intersections between art, science, technology and their relationship to society. We have a commitment to transdisciplinary working, initiating collaborations with artists, scientists, technologists and local communities. The results are extraordinary, risk-taking art projects that spark dynamic conversations about our changing world. In January 2016 Arts Catalyst Centre for Art, Science & Technology launched, providing a space to reflect on, extend and seed our national and international projects. In addition, having this base allows Arts Catalyst to develop a long-term connection with the local communities of Cromer Street and King's Cross, through situated social projects.

COLOPHON

Exhibition Studies Working Group:

Yang Chen, George Chetwode, Jiayi Fu, Mattia Giussani, Yael Golan, Brenda Guesnet, Boram Jang, Luís Manuel Araújo, Sol Polo, Alexine Rodenhuis, Zhe Tao.

Programmes:

MRes Art: Exhibition Studies, Central Saint Martins, University of the Arts London.
MFA Curating, Goldsmiths, University of London.

Guest Speakers:

Alistair Hudson, Director, Middlesbrough Institute for Modern Art (MIMA).
Julie Martin, Director Experiments in Art and Technology (E.A.T.).

Interviewees:

Celine Roblin-Robson, freelance Curator.
Amelie Klein, Contemporary Design Curator at Vitra Design Museum.

Special Thanks:

Alex Schady, Ele Carpenter, Lucy Steeds and Yaiza María Hernández Velázquez.

Publication Design:

CollectiveWorks.nl

Convenor:

Alec Steadman, Curator, Arts Catalyst

Published by:

ARTS CATALYST

Edition:

500

Printed by:

Aldgate Press

This publication and the activities of the 'Exhibition Studies Working Group' were kindly supported by the Art Programme at Central Saint Martins, UAL and MFA Curating, Goldsmiths University of London.

Goldsmiths **ual:** central
UNIVERSITY OF LONDON saint martins

Project Sponsors include:

The London
Community
Foundation

King's Cross



Arts Council
ENGLAND

PACE **COCKAYNE** **Afterall**

artscatalyst.org

Exhibiting Archives:
Brenda Guesnet

THE DIY ARCHIVE, AT THE VAN ABBE- MUSEUM IN EINDHOVEN

Exhibiting Archives:
Boram Jang

LIBRARY PARK: A WINDOW TO PERCEIVE ASIAN CULTURE

Exhibiting Archives:
Luís Manuel Araújo

EXHIBITING ARCHITECTURE: FROM ARCHIVES TO 1:1 EXPERI- ENCES

Re-Staging Exhibitions:
George Chetwode, Zhe Tao
and Jiayi Fu

ARTS CATALYST 9 EVENINGS: 50 YEARS ON (RE-STAGING)

Trans-Disciplinary Collaboration:
Alexine Rodenhuis and Sol Polo

CURATING CROSS-DISCI- PLINARITY TODAY: TWO CASE STUDIES

Trans-Disciplinary Collaboration:
Yang Chen

THE INTERDIS- CIPLINARITY OF ART AND MACHINE: THE 5TH EX- PERIMENTAL WORKSHOP PRESENTATION BY JIKKEN KOBO