

18/01/22 - 20/01/22

HOW TO  
SHOW  
-  
HOW TO  
KEEP

an International Symposium on  
Exhibition Making and  
Documentation at Art Academies  
and Beyond

In cooperation with the  
EU4ART academies in  
Budapest, Dresden,  
Riga and Rome

SPONSORED BY THE



Federal Ministry  
of Education  
and Research



Deutscher Akademischer Austauschdienst  
German Academic Exchange Service



Diese Maßnahme wird  
mitfinanziert durch Steu-  
ermittel auf der Grund-  
lage des von den Abge-  
ordneten des Sächsischen  
Landtages beschlossenen  
Haushaltes





**MARCELO REZENDE**  
ARCHIVE OF THE AVANT GARDES  
DREIDEN, SKD

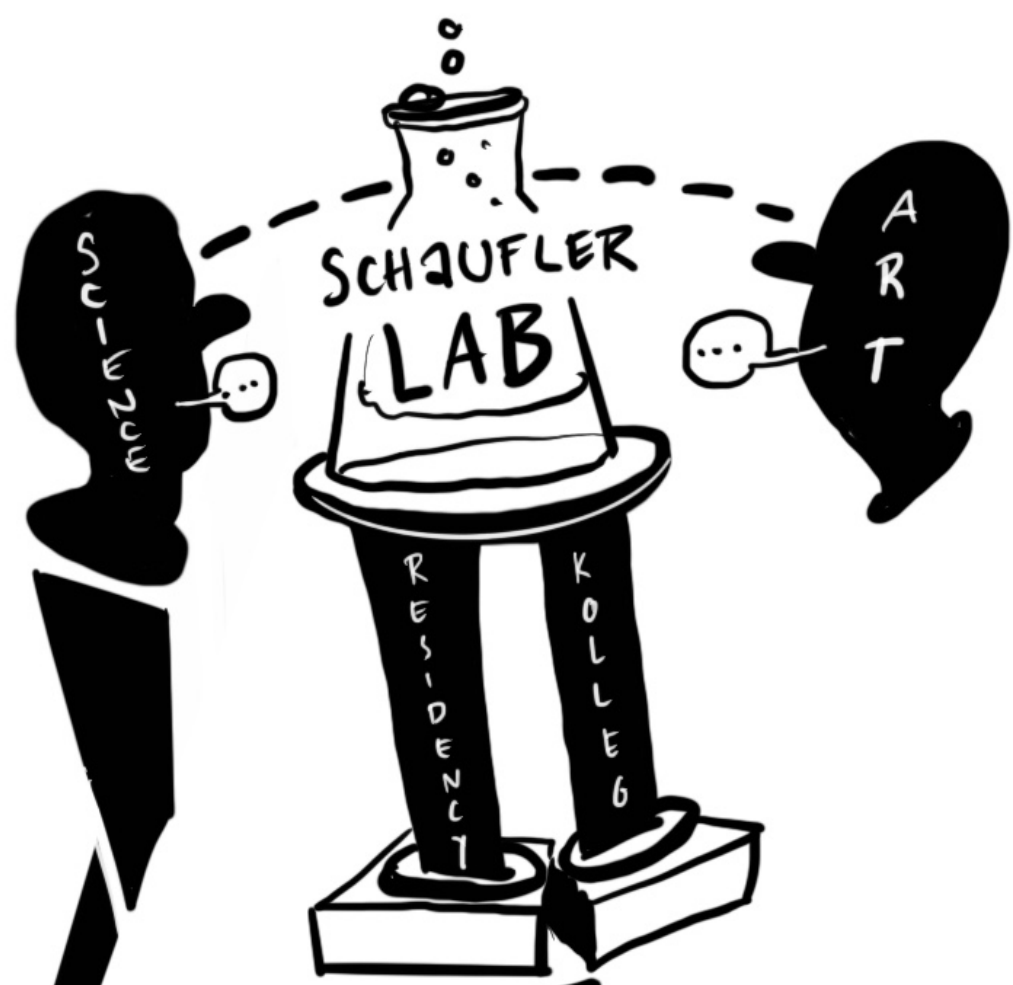


LETTERS TO HERSELF  
DEAR LINA...  
LINA  
A MUSEUM SHOULD BE A MOVEMENT

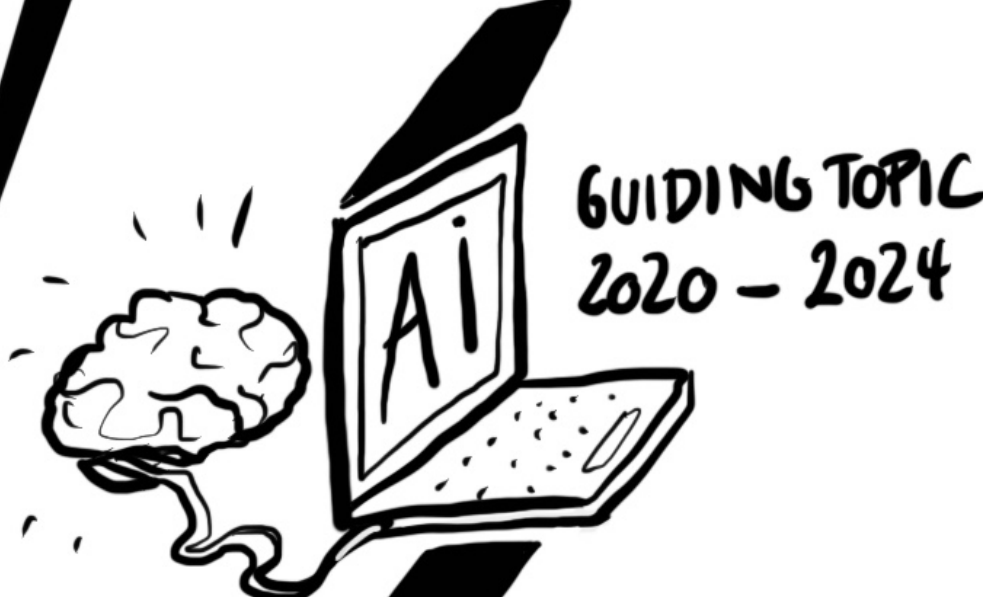
WHAT WOULD LINA BO BARDI??? DO ...

- ? WHO ARE THE PEOPLE WHO DECIDE WHAT TO KEEP?
- ! WE NEED VARIOUS KEYS TO ACCESS ARCHIVED MATERIALS
- ? WHO ARE THE PEOPLE HOLDING THE POWER TO SAYING: THIS IS IMPORTANT?
- ! ARCHIVES HOLD THE POWER TO GENERATE THE NARRATIVE OF THE PAST.
- ? HOW DO WE BRING ARCHIVES INTO THE FUTURE?
- ? HOW CAN ARTISTS CREATE OWN SPACES TO DISPLAY MEANING?
- ? HOW BROAD CAN OUR SENSE OF AN ARCHIVE BE?
- ? WHICH STRATEGIES CAN BE CREATED TO CLOSE THE GAP?  
↓  
THINGS THAT HAPPENED | THINGS KEPT
- ? BY THE WAY - WHO SAYS THESE SCRIBBLES ARE A DOCUMENT WORTH KEEPING?





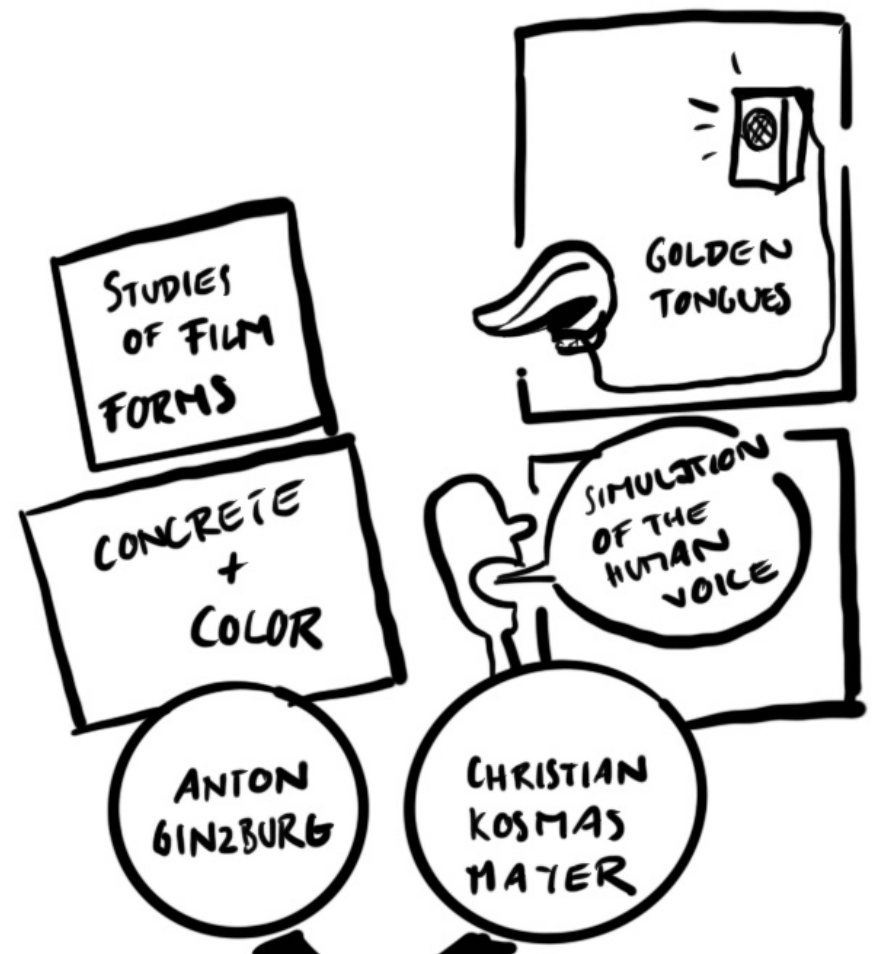
STATUS QUO & ESTABLISHED APPROACHES TO EXHIBITION DOCUMENTATION



DOCUMENTING AN INTER + TRANSDISCIPLINARY APPROACH TO GENERATING KNOWLEDGE

GWENDOLIN KREMER & ADRIAN SAUER

THE PROCESS IS IMPORTANT!



?  
EYES ARE ALWAYS SUBJECTIVE  
OO  
? HOW OBJECTIVE CAN THE PHOTOS BE AS DOCUMENTATION ?

?  
WHEN IS THE STORY TOLD ?  
! MAYBE NEVER ↓ YOU HAVE TO KEEP GOING BACK TO THE ARCHIVE



THE SOUND ART MUSEUM

IS NOW A MUSEUM

WWW.RADIOARTEMOBILE.IT

STARTED IN AVAN



SOUNDS HAVE COLORS

KANDINSKY



WHAT DO EMOTIONS SOUND LIKE?

IN WHICH PART OF THE WORLD?

HOW DO THEY CORRELATE TO EACH OTHER

CREATING SCIENTIFIC AUTOMATION FOR THE CREATION OF EMOTIONS

CREATED BY EMOTIONS

SOUND ART ARCHIVE

27 000 FILES !!



MAP OF EMOTIONS  
WHAT IS THE EMOTIONAL POWER OF EACH VOICE?

WHAT CAN THE VOICE DO?  
INSTRUMENT !!!



7. CREATING SOMETHING NEW

8. PROVOKING NEW EMOTIONS

6. ARCHIVING THE COLLECTION OF THE SYSTEM OF EMOTIONS MADE AUDIBLE

ACCADÉMIA DI BELLE ARTI - ROMA - ROME FINE ARTS ACADEMY

PROF. FOR SOUND ART

FUTURISTIC IDEAS ON THINKING OF THE BODY AS AN

PIERO MOTTOLA

CECILIA CASORATI



SAFE-KEEPING AS AN ACT OF EMPOWERMENT

FROM WHOM?  
FOR WHOM?



HOW CAN THE ARCHIVE CONTRIBUTE TO THE MUSEUM?

HOW DOES IT REWRITE POLITICAL HISTORY?

AND HOW CAN IT INFLUENCE ART NOW?

HOW CAN IT BE USED INTERNATIONALLY



DOCUMENTING  
COLLECTING UNOFFICIAL POSITIONS  
LETTER  
**ARTPOOL**  
SINCE 1979

GÖRÖG GALINTSI

1930 - 1934  
CHapel STUDIO

MOST IMPORTANT ARCHIVE OF HUNGARIAN EXPERIMENTAL ART

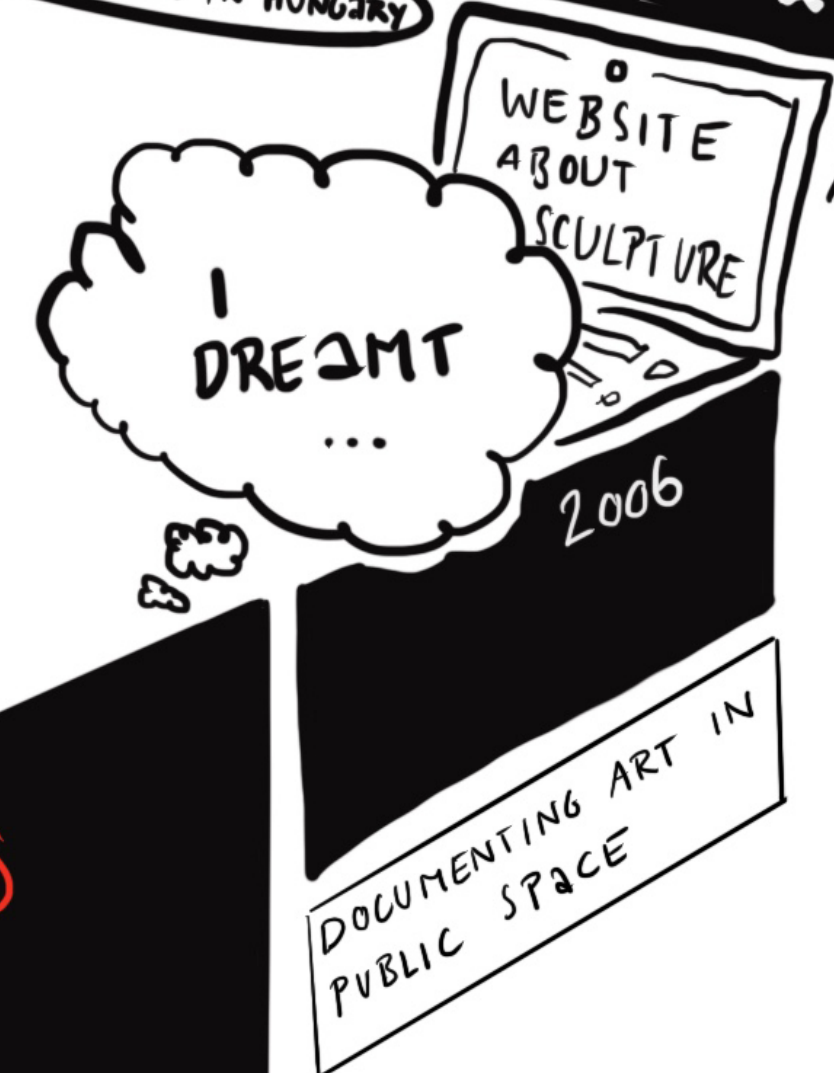
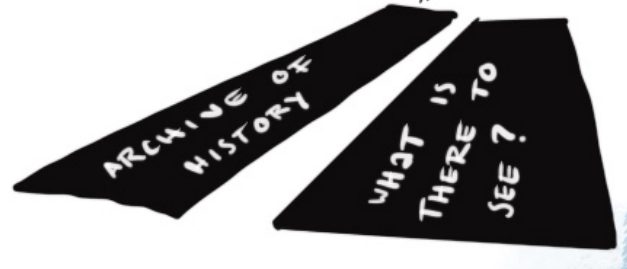
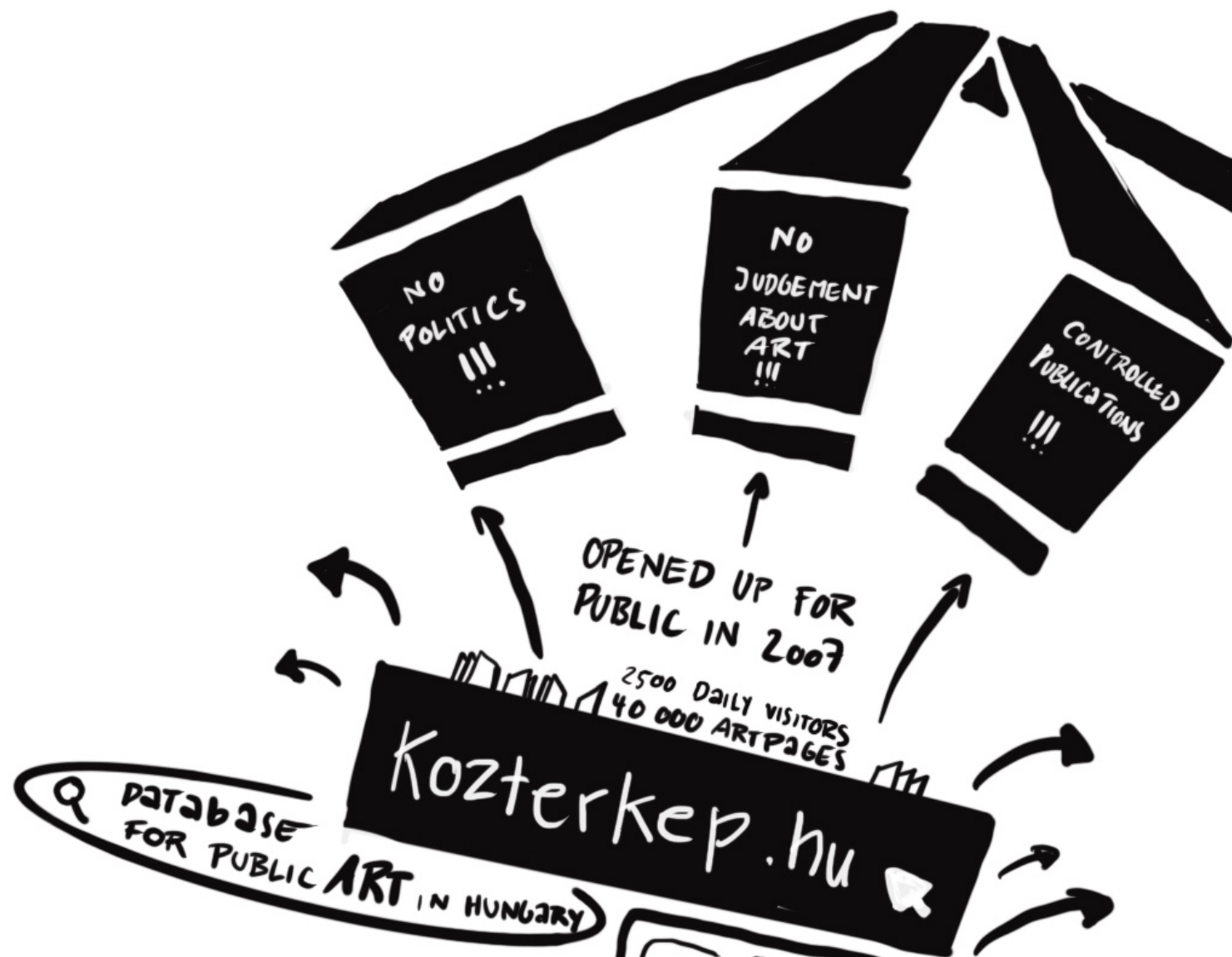
**ART POOL**  
CENTRAL EUROPEAN RESEARCH INSTITUTE FOR ART HISTORY  
ARCHIVE HUNGARIAN MUSEUM OF FINE ART  
RESEARCH  
ART HISTORY

EMESE KÜRTI

WWW.ARTPOOL.HU







TAMÁS PÁI

? WHAT ABOUT THE COPY RIGHT ?





CAN HIDING BE A PART OF SHOWING?

SHOWING CONTINUITY

THE VIDEO BOOK

IS A WAY TO PROTECT PRIVATE SPACE

GENERATES RHYTHM

SHOWING TIME

SKETCH BOOKS

REACTING ON EVERY DAY LIFE

NOT EVERY PAGE IS FOR ALL TO SEE

HOW CAN YOU SHOW IT?

WITH GLOVES?

SHOULD NOT BE IN A SHOWCASE

ARTIST BOOKS

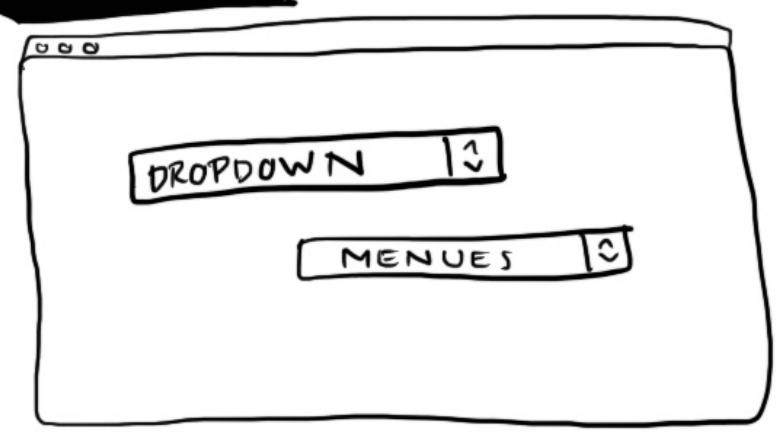
"DISAPPEARANCE"

WHAT IS THE TIME OF A BOOK?

INTIMATE RELATIONSHIP

ANIMATING WITH BOOKS

A BOOK IS A ROOM



DOROTHÉE BILLARD

ARTIST BOOKS



IT'S IMPOSSIBLE DRAWING A DOCUMENTATION OF THE DOCUMENTATION OF DRAWINGS AS POETIC AND CONCISE AS BILLARD'S.



SOCIAL MEDIA

ART BLOGS

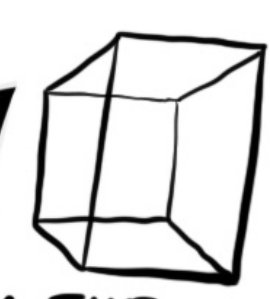
MADE POSSIBLE BY: ARTIST WEBSITES

# INTERNET

DOCUMENTATION IS EASIER

WOW

WHAT DO THE PICTURES LOOK LIKE?



THE WHITE CUBE

CAN WE NOT FIND SPECIAL SETTINGS?

OFF SITE  
VIRTUAL SPACES

MAYBE PUT A KOONS INTO A VOLCANO?

WHAT DO ARTISTS DO?



PICKING FRAMES SOMEHOW

BUT WHERE DOES THE ARTWORK STOP?

WWW.NEWSENARIO.NET

WITHOUT THE RESTRICTION OF THE PHYSICAL WALLS ART CAN BE SHOWN EVERYWHERE

OFTEN THE VIRTUAL SPACE TRIES TO BE A REPLIC OF THE WHITE CUBE. OR THE INTERNET!

WHY!?!?

CREATES VIRTUAL SPACES TO SHOW ART IN SPECIAL SETTINGS



AROUND THE WORLD

WHERE CAN IT TRAVEL TO?

ART SHOULD BE A TRAVELLER!



THE TRAVEL AGENT!  
WHO AM I THEN?  
CURATOR

THE PHOTO OF THE ARTWORK IN A SPACE CAN ALSO BE AN ARTWORK

PURE STATE / PRESENTATION / DOCUMENTATION OF PRESENTATION

EXHIBITION

FOTOS

CATALOGUE



BEFORE SOCIAL MEDIA



HOW TO DOCUMENT AN EXHIBITION?

PAUL BARSCH

EXHIBITION & PERFORMANCE AS ARTISTIC APPROACH  
ALTERNATIVE WAYS, MODES & IDEAS DOCUMENTATION



IT NEEDS TO BE UNDERSTOOD AS ITS OWN SPACE

CORONA ALSO MADE THE ART-WORLD EXPLORE DIGITAL POSSIBILITIES

THE DIGITAL WORLD SHOULD NOT BE COMPARED TO THE "REAL" WORLD.



WHY GO VIRTUAL?

VIRTUAL WHAT?

EXHIBITIONS !!!

ART ACADEMY OF LATVIA

MATISS ZWALGZNE  
ALVIS MISJUNS  
MARTINS VIZBULIS  
"VIRTUAI (EXHIBITION) SPACE  
-> WAY TO ETERNAL ACCESS?"

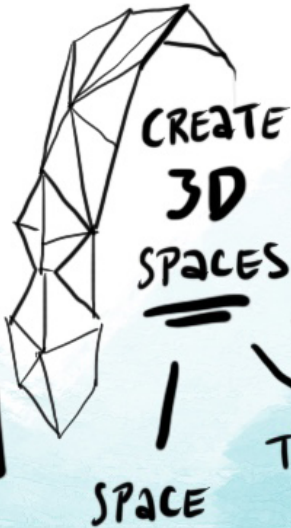
IS IT POSSIBLE TO CREATE DIGITAL ART SPACES?  
YES !!!  
BUT HOW?

WEB VR / XR

ONLINE PLATFORMS ARE OFTEN QUITE FLAT

SO HOW COULD THEY LOOK LIKE?

1.



CREATE 3D SPACES

LIGHTING

TEXTURES

SPACE

AND

2. MAKE THE ART DIGITAL

RECREATE / RECONSTRUCT THE ART WORK VIRTUALLY

PHOTOGRAMMETRY (LOTS OF DATA...)

3.

PUT IT TOGETHER



IT IS GOING TO SPACE LIKE

HOW CAN STUDENTS USE THE TECHNIQUES TO INNOVATE?

HOW FRAGILE IS THE DIGITAL SPACE?

DO WE NEED PHYSICAL COPIES?

"REALITY IS ALSO VERY FRAGILE"

www.virtual.lma.lv



# THE EXHIBITION AS AN ART PRACTICE

PATRICK TAYLER  
MUSA  
BUDAPEST

ILANA ISEHAYEK & JEAN-FRANCOIS GAVOTY & ANTOINE LEJOLIVET  
HEAR  
HAUTE ÉCOLE DES ARTS  
DU RHIN  
MULHOUSE, STRASBOURG

GUY BOVYN  
ROYAL ACADEMY OF  
FINE ARTS, ANTWERP

HANNA JOHANSSON  
UNIVERSITY OF THE  
ARTS HELSINKI

ANTRIS PRIEDE  
ART ACADEMY OF  
LATVIA

BÉATRICE PERIA  
ABA  
ROMA

SELECTION FOR EXHIBITION  
STUDENTS OF CURATORIAL DEPARTMENT

ART OBJECT

"ACCROCHAGE DE JEUDI"  
WEEKLY EXHIBITION BY STUDENTS

PROJECTS OUT OF THE ÉCOLE

MAKING  
CATALOGUE

PRESERVING DIFFERENT (CULTURAL) VIEWS OF THE SAME WORK

WITHOUT TRANSLATION BUT IN LANGUAGES

PAUL JACQUES  
YVES-GILBERT

WORKING WITH STUDENTS

3 EXHIBITION SPACES



DE LANGE ZAAL  
RATHER CLASSICAL

WINTER GARDEN  
MORE EXPERIMENTAL

TEMPLE  
VIDEO / SOUND

EXHIBITIONS OF STUDENTS ACCOMPANIED BY ARTIST TEACHERS

MORE UNCONVENTIONAL APPROACHES

OLDER & NEW

EXHIBITION SPACES

KUVA/TILA  
STUDENTS + CLASSES

WHITE STUDIO  
STUDENT EXHIBITIONS

TASKU-GALLERIA  
EXPERIMENTAL

PROJECT ROOM  
TRADITIONAL

&

PUBLIC ART PROJECTS



VIRTUAL EXHIBITION



DOCUMENTATION FOTOS



KITIJA VASILJIVA

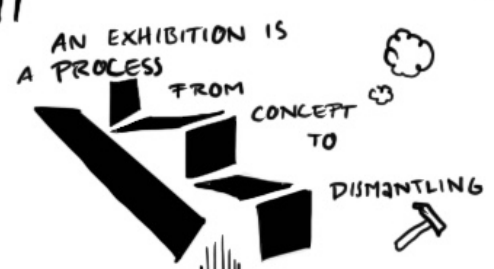
ART ACADEMY OF LATVIA

MAKING OF EXHIBITIONS

AND WHICH MIGHT BE THOSE STEPS?

AND HOW DO YOU DO THAT?

ALL STEPS SHOULD BE DOCUMENTED!



DOCUMENTATION IS IMPORTANT BUT EASILY FORGOTTEN

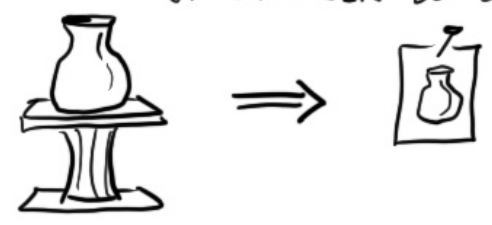
ALLOW THE DOCUMENTATION TO BECOME ART ITSELF

POEMS  
FILMS

ABOUT THE EXHIBITION

DOCUMENTING CHANGES TO THE ARTWORK THROUGHOUT PRODUCTION PROCESS

WHAT CHANGES ARE MADE OF WHAT CAN BE SEEN



DOCUMENTING THE PRODUCTION PROCESS

VALDIS CELM'S "POSITRON" PROCESS FROM 1976-2020

DOCUMENTING TOOLS + INSTRUMENTS

TIMELINES EXHIBITION DESIGN PLANS PLANNING



DOCUMENTING POSSIBLE SPACES

KNOWING ABOUT EMPTY SPACES + ESTABLISHING A COLLECTION



REUSAGE OF MATERIALS

KNOWING WHICH MATERIALS WERE USED



DOCUMENTATION OF THE STORAGE

IN ORDER TO UNDERSTAND WHAT IS LEFT