

9. Domestic and Travelling Exhibition arranged

EU4ART Alliance WP3
Methodological Renewal of Training
Courses
Work Package



EU4ART Alliance

WP3 — Methodological Renewal of Training Courses

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IX. Domestic and travelling exhibitions arranged

IX.1 Domestic exhibitions

In the fall of 2021, the four partner universities of the EU4ART Alliance hosted exhibitions of work by students from their own universities under the common umbrella theme of "Memory." The content, focus, format, structure and exact timing had been developed regionally in each case, and the local teams were in regular exchange with each other.

IX.1.a HUFA — Budapest

IX.1.a.i) Individual and Collective Artistic Thinking

HUFA — Budapest

Title of the exhibition: *Memory of Phalanstery*

Part I:

Location : in public spaces and in the building of the university

Duration: 06. 11 – 28. 11. 2021

Part II:

Location: MKE Profil Gallery

Duration: 10. 12. 2021 — 30. 01. 2022

Number of participating students: 23

One of the key challenges in contemporary art is to find the possible paths that young artists can take at the end of their education in an age when the notion of the artist as an individual is increasingly replaced by the rise of collective artistic thinking. Is it possible to merge with community, or is it necessary to preserve the individual voice at all costs? Or can the two models coexist? These questions are particularly acute when the work of the student artists is realised in the context of international cooperation in small and large groups. Is it possible to cross borders this way, and if so, what do we get back from the energy invested in the cooperation?

EU4ART is an alliance between four institutions dedicated to the education of art in four countries, aiming to open borders and channel creative energies. The crossing of borders between Dresden, Riga, Rome and Budapest has been partly manifested over the past three years in art projects where individual creation has always been closely linked to the broader and narrower communities that provided the framework for creative work.

The first stage of working together manifested in a range of local projects in which

the students' work was reviewed in the planning phase by professionals from the foreign partner institutions. This took place due to Covid in an online format. The common theme of all the local art projects was the notion of memory, which proved to be sufficiently broad to allow the different approaches of the partners to prevail, whereas the various regional aspects were brought together in a joint exhibition in Dresden. In the second part of the cooperation, the epidemic subsided, allowing for short- and long-term mobility programmes. Students from the partner institutions created works

- sketches or finished pieces – on themes selected in different locations and adapted to local conditions and traditions.

The catalogue presents the art projects and exhibitions organised by the Hungarian University of Fine Arts in Hungary between 2020 and 2022 in the framework of the EU4ART programme, from a local project based on a university course to the performances held twice in the Pannonhalma Abbey and the various mobility programmes. While only Hungarian students took part in the exhibition titled "The Memory of the Phalanstery", similar to the first project in Pannonhalma that took the exhibition as its starting point in August 2021, the mobility programmes invited foreign art students to create artworks under the mentoring of Hungarian doctoral students.

The possible further venues for cooperation were perhaps best illustrated by the 2022 performance in Pannonhalma, in the framework of the Archabbey's Arcus Temporum Festival, with the participation of both foreign and Hungarian students and with the involvement of choreography and directing students from the University of Theatre and Film Arts. In this setting, artistic cooperations were outlined far from the university environment, which could transcend any language or cultural barrier. Not only did the project involve artists from different countries, but it also brought together students from a wide range of disciplines: sculptors, painters, graphic designers, visual designers, choreographers and curators. And it was here that it became clear that individual ideas can be turned into collective works that go far beyond the individual and, as a result of genuinely collective artistic thinking, can even open up pathways to a broader range of audiences.

József Mélyi

IX.1.a.ii) Phalanstery – The Memory of the Phalanstery

The notion of the phalanstery has at least two different shades of meaning. According to Fourier's more than two-hundred-year-old concept, it can refer to a utopia, whereas following the also 19th-century analogy of the Hungarian author, Imre Madách, it has a dystopian interpretation. The phalanstery is also a metaphor: it has been connected to concepts of the present, the past and the future. The students' projects – unfolding in real and virtual public spaces – address questions such as the possible memory of the present in a future phalanstery or if the lost childhood memories can return. What is a human and inhuman phalanstery like? Is the act of remembering allowed in the phalanstery? The questions are linked in a broader sense to the themes of individual and collective memory

and the notion of the archive.

The students' works and documentation were moved from the public space to one of the smallest rooms of the university, room 314, where the participants created a constantly changing phalanstery installation. Borsos Lőrinc participated in the elaboration of the space. A selection of the works was displayed in MKE Profil Gallery at the end of 2022.

Curator

MÉLYI József

Instructors

KOLLER Margit, SALAMON Júlia, SZILÁK Andrea Lilla, TAYLER Patrick Nicholas

Co-workers

KESZEGH Ágnes, SIMONYI-LENGYEL Mira

Participating artists

BURJÁN Vanda, CSAPÓ Dóra Gabriella, FÉBERT Zsófia, GLAUSER Liza, GUBÁNYI Bálint, JAKAB Borbála Róza, KÁLAZI Anna, KOZMA Lilla, KÜRTI Madlen Mirjam, LIKSAY Csenge Gyopár, MAROSFALVI Marcell, MÁRTON Dominika, MILINSZKI Boglárka, PAPP Írisz, PATAKI Luca, PUSZTAI Fruzsina, REINING Vivien, SARFENSTEIN Ditta, SCHELL Réka, TAMÁS Boldizsár, TELEKI Emma, VISNYAI Zoltán

The exhibition was a regional event in Budapest organised by EU4ART, an Alliance of four European art universities. The preparation of the project started in the framework of a university course in the spring of 2021. During the course, the curator developed the concept of the exhibition with the help of students and instructors from the doctoral school. The plans and sketches prepared by the students were discussed online with experts from the partner universities abroad, who suggested further developments. The project was also linked to an installation at the Arcus Temporum Festival of the Archabbey of Pannonhalma in August 2021.

"The original plan was that from January onwards, we would be able to develop the concepts and works of art with everyone in a practical, face-to-face way. In comparison, we sat in front of the screen for half a year, and some people I only met in person for the first time in August. That's why our project at the end of the summer in Pannonhalma was so important, where the students could think together on common ground, live and in person. A classic public intervention was created in an improvised way, as we had to design the whole thing in two days. In the Chapel of the Assumption, we created a project that incorporated elements and iconography of the Stations of the Cross. The next question was how to bring the designs developed in virtuality into the public space during November. In a loose, festival-like construction, everyone had the opportunity to step outside, and each work was professionally documented. Afterwards, we put on an exhibition in one of the university's smallest rooms. In Pannonhalma, directing the students out of their comfort zone was easy because we were doing things in a completely alien environment, like on a

field trip, and there were many unexpected and unpredictable elements in the public space. In the next phase, we brought the works to the new exhibition space at the university's Margit körút, MKE Profil, which was not just another exhibition, but rather an imprint of the whole project."

- Excerpt from an interview with József Mélyi by Patrick Tayler. A falanszter emlékezete, Interjú Mélyi Józseffel [The Memory of the Phalanstery, Interview with József Mélyi] in. Új Művészet, 2022/01. pp. 28–33.)

ANNEX: HUFA Catalogue_THE MEMORY OF THE PHALANSTERY.pdf

IX.1.b. HFBK — Dresden

HFBK — DRESDEN

Title of the exhibition: *as far as I can remember*

Part I:

Location : Senatssaal HfbK Dresden Duration: 12. 11. – 12. 12. 2021

Part II:

Location: Brühlsche Galerie HfbK Dresden Duration: 21. – 31. 01. 2022

Number of students: 19

Artists

Lea Corves, Robert Czolkoß, Mona Freudenreich, Mira Friedrich, Stefanie Hollerbach, Patryk Kujawa, Alex Lüders, Isabell Meldner Michael Merkel, Josef Panda, Ana Pireva, Georg Ruppelt, Yeun Song, Ivy Tanit, Katharina Wilhelm, Tillmann Ziola

In Dresden, the first part of the exhibition opens on November 11 in the Senate Hall of the HfbK with thirteen works - painting and drawing, installation, photography and performance are represented. *as far as I can remember* shows the reflections of young artists on remembering as an individual or collective act and process. What is remembered and what remains in memory? How does memory shape me, us, and do I, do we shape it? The works depict a wide range of aspects - from memories of childhood in another country to rituals of public memory culture.

The exhibition publication takes the form of a memory game: each work is represented by one card with a picture and one with text, connected by a symbol.

IX.1.c ABA — ROMA

ABA — ROMA

Title of the exhibition: *A Necessary Act*

Location: venue owned by the Academy, in via del Corso 476

Duration: 29. 11. 2021 – 8. 12. 2021

ANNEX: documentation_exhibition Un Atto Necessario EU4Art.pdf

IX.1.d AAL — RIGA

LMA — RIGA

Title of the exhibition: *MEMORIES SEE US*

Part I:

Location: experimental art space 'PILOT' Duration: 8. 10. – 30. 12. 2021

Part II:

MEMORIES SEE US / VOLUME 2

Duration: 15. 02. – 4. 03. 2022

Location: Hall of the Art Academy of Latvia

Number of students: 7

We can really touch history, but touch is, by definition, mediated via the senses, and that what lies at the other end of the point of contact is likely to remain hidden.

Memory – in every sense of this word – is similar to an instance of touch. It is, without a shadow of a doubt, a point where you touch upon a kind of reality, but it is not and cannot be that same reality. As the distinguished natural scientist Freeman Dyson said: “We take for granted the durability of the individual self. ...But ...the preservation of memories ...is as great an exercise in magic as the transfer of memories from the dead to the living. ...How the magic works ...is still a dark mystery.”

Even though it's a mystery, it is obviously one that works: we can and indeed do remember, and we would lose all the ideas about ourselves and our identity if we didn't have memories. Even Dyson's seemingly grotesque example – the transfer of memories from the dead to the living – has been an ever-present and even self-evident part of all of human eras since we gained self-awareness. We remember and we forget; we try not to forget and hope to forget; we write memories down and rub them out; we inherit dead people's memories and hand them down in the form of stories or artifacts. Either at once or after a while, memories will inevitably start living a life of their own – different from the reality

they supposedly corresponded to at some point in time.

The works of the eight LMA students selected for this EU4ART Alliance show are charged with the tension between the vagueness, the necessity and the ambiguity of memory. These markedly distinct artists grapple with both their own and others' memories on an individual, national, regional, international and even otherworldly level, with different techniques and genres and at different levels of study. A single common motivational factor is evident between all of them: the wish to understand and to arrange or, if you please, to lend some sense to the strange phenomenon that, like the present, the past is also active within our minds, and quite often this past isn't even our own.

Credits

Texts authored by Helmut Caune Exhibition views : Photographer – Kristīne Madjare

ANNEX: AAL memories see us II.pdf

IX.2. Travelling exhibitions

The team which prepared the domestic and travelling exhibition on an alliance level soon encountered organisational challenges concerning the details of the travelling exhibition: the original plan, to rotate the art works from the domestic student exhibition happening late in 2021 in between the institutions and hold 4 simultaneous traveling exhibitions as the second part of this program imposed several obstacles: the domestic exhibitions were planned according to semester dates/ vacancies of exhibition space in each institution. It turned out much more difficult to find a matching time span early in the year where all universities would be able to send, receive, store, exhibit and return art works from one another.

Finally, it was agreed on that the produced art works would be rotated in two shows, each comprising art works of all partners, one in Riga and one in Dresden. Hybrid solutions made them accessible to guests from elsewhere.

The art works developed for the four domestic exhibitions (see Deliverable no. 8) were edited for portfolios which subsequently were exchanged between partners. The curators from the travelling exhibitions divided works of the other universities according to their curational concept and physical capacities.

IX.2.a HFBK DRESDEN

Title: *as far as I can remember II*

Location: Gallery, HfBK Dresden, Brühlsche Terrasse Duration: 21–31. 01. 2022

Opening Part II: January 20, 2022

In Dresden, the second part of *as far as I can remember* opened 20. 01. 2022 at the “Brühlsche Galerie“ in the HFBK’s main building as a combination of performative presentations of positions from the exhibitions in Riga, Rome and Budapest and temporary installations of another six works by Dresden students.

The publication alongside the exhibition in form of a memory game united the two shows and contained all artworks shown in the domestic and the travelling exhibition.

Visitors could complete their Memory collection from the first exhibition while visiting the second one; for those only visiting the second part, the Memory cards from the first exhibition were also available here.

List of artworks:

1. Lea CORVES, 2021

Memory Gap

170 × 140 × 14 cm

Rabbit-skin glue, chalk and coloured pencil on fibreboard, polished with linen

The blurred image of a vague memory is piercingly precise and at the same time dimly diffuse. Memories can overlap and fade with time. Such passages clothe themselves in an indeterminacy that is to be deciphered down to its last detail.

2. Yeun SONG, 2021

See you from (.)

220 × 34 × 170 cm

Screen, Raspberry Pi, steel construction

Every memory is based on experience. It begins with the observation of the object from one’s own point of view. If it is not observed, an object does not become present, neither in active seeing nor in memory. The installation as an object observed by you exists neither solely objectively, independently of you, nor merely subjectively, in your mind. Rather, it emerges as a relationship between you (subject) and the work (object).

3. Mona FREUDENREICH, 2019/20

Tschernobyl [Chernobyl]

140/150 × 60 cm each

3 tapestries, embroidery, aluminium rod

In the idyllic landscapes on the tapestries, Freudenreich embroiders the testimonies of people who doubt the official narrative of the harmlessness of what happened as a result of the meltdown in the reactor at Chernobyl. Thousands of people in the area lost everything; meanwhile, a new untouched nature develops in the exclusion zone.

4. Isabell MELDNER, 2021

On Remembering

250 × 250 cm

Installation: display pedestal, sand, glass pane, sound

Analogous to Walter Benjamin's idea of awakening, the process of remembering is here presented as an actualisation of the past by means of the present: white sand mixes with black sand. Imperceptibly, both disappear and become something of their own. Each time one looks back, something different appears; memories become less and less pure, overshadowed by the present perspective.

5. Katharina WILHELM, 2021

Re-viewen [Re-viewing]

180 × 100 × 200 cm

Tent, slide projector, edited old slides

Does our memory deceive us or do we deceive our memory? The work shows slides from the last half of the 20th century in an endless loop. Just as our own memory can deceive us, the photographic records, often imagined as accurate, have been altered. Nor do the images show your experiences, and yet you recognise many a familiar event, and relive the situation.

6. Ivy TANIT, 2021

Mothlike Dimensions

variable Offset print

micromovement anything glows

enveloped everything

a silken beetle encloses my chaos

7. Egons PERŠEVICS, 2018

Colonel Frīdrihs Briedis [Colonel Friedrich Briedis]

50 × 25 × 50 cm

Composite materials, concrete

One explanation for centaurs goes back to the first warlike encounter of Mediterranean peoples with the equestrian peoples of the Central Asian steppes. Perhaps Frīdrihs Briedis, the colonel of the Latvian riflemen, also left the image of a physical unity of man and horse in the minds of his enemies. The fact is: the mythical Briedis is bigger than his real self and perhaps the last man to become a myth.

8. Kintija AVENA, 2021

Staiga [Suddenly]

140 × 200 cm

digital print, photo collage

Fear is supposed to make people cautious, to protect them from danger, injury and even death, such as when horror stories are told to children and grandchildren. But the imagery

of fear inscribes itself and can prove extremely resilient, even if it has lost its practical utility. The figures that appear in Avena's childhood landscape are both memory and confrontation.

9. Laima GRAŽDANOVIČA, 2020/2021

I Can Only Survive if I'm Sick

video, 05:39 min

To escape the army in the USSR, men resorted to drastic measures; permanent mutilations often testify to this. This part of history is still kept silent — only three of dozens of men agreed to be interviewed for this work. Abstracted as the impersonality of the military, their words represent the traumas and stories of many fathers, brothers, sons and friends.

10. Anete GRĪNBERGA, 2021

I Don't Know What I'd Do Without Myself

Mixed media, dimensions variable

The genre of the diary has a peculiar relationship to time: it is written in the now, usually referring to the past in terms of content, while both the form and the content are usually addressed to a future reader, to oneself or to someone else. Or are they?

11. Eleonora MATOZZI, 2021

Conserva di fichi [Fig Preserves]

Video projection 11:42 min

From parents' memories of a time before one's own existence and from the differences in their memories, an image of one's own existence comes together. Whose perception is "correct"? When asked to narrate, out of the answers to intimate questions we've never heard, a mosaic of constantly recomposing perspectives emerges in the video from image, text and sound.

12. Chiara DE GOL, 2021

Borgo Podgora [Village Podgora]

Ø 28 cm each

3 printed paper discs, wood

So often one's own history is linked to that of places — houses, settlements, landscapes. On the three cardboard discs, De Gol, inspired by found floor plans of her birthplace from the 1960s, tells the story of the Latina region around Rome that at that time had not yet been cultivated and is part of her identity.

13. Maria Giovanna SODERO, 2021

La narrazione esiste se la guardi [The Narrative Exists if You Look at It]

Video projection, 16:01 min

In everyday routines, actions change imperceptibly through their repetition. While the artist observes her neighbors for months and records their habits and routines, a rhythm and a recurrence of the same emerges in the neighborly performances under Sodero's and our

gaze.

14. Gloria ZEPPILO, 2021

Da capo, „γνώθι σαυτόν” [All Over Again]

Performance documentation, 5:00 min

The position in which the performer settles on a white sheet is inspired by a mosaic in the Terme di Diocleziano, in which a sentence is written in ancient Greek that can be translated as “Know thyself”. A mixture of ashes and gunpowder is scattered over her, leaving the imprint of her body on the sheet as a fragile trace and memory — or the absence of something.

15. Karen ORTEGA, 2019—2021

L’acquedotto dell’Acqua Felice: storia di frontiere che si ripete [The Acqua Felice Aqueduct: A History of Borders That Repeats Itself]

Found video footage, 8:00 min

The aqueduct of Acqua Felice, in the Roman neighborhood of Tor Fiscale, provided precarious shelter for many people in the years and decades following World War II. The illegal, unregulated infrastructure and economic systems that emerged here with houses, schools and stores more than 60 years ago continue, despite destruction, resettlement and new personnel, to re-emerge to this day.

16. Simone BACCO & Aura MONSALVES, 2021

La cura di se’, piano piano [Self Caring, Little by Little]

140 × 90 cm

Installation with carpet, television, videogame, speaker

In the video game, you can follow Simone Bacco’s performative research into his relationships with other people, technologically interpreted by Aura Monsalves.

Immerse yourself in Bacco’s and Monsalves’ world and add your layer of meaning to the story.

17. Liza GLAUSER, 2021

Birnam Wood

Performance documentation

Maybe it’s 3033, maybe later ... maybe we don’t even keep count anymore. The world is a different one, our modern age long gone. The history of a past epoch is composed of fragments in which humans wanted to rule the universe and built a tower until the gods, threatened in their power, took language and communication from them. Future humans will tell us about it.

18. Lilla KOZMA, 2021

The Edge of My Life

Painting, performance — photo documentation, dimensions variable

“Hope, even in adversity, for You are present and will never leave me, You have promised it” — passage from a prayer. We look into the painting from the position of a small child,

the point of view of the artist who is trying to reconstruct a lost photo from her memories. In doing so, she attempts to find a relevant form of contemporary sacred art.

19. Luca PATAKI, 2021

Replika [Replica]

Poster, sound, dimensions variable

How does a personal conversation in a utopian future sound - one between replicas of ourselves that are created after our death with the help of artificial intelligence — in which our private world of perception, thoughts and dreams is revealed? In the future, the physical death of man will no longer be permanent.

20. Zoltán VISNYAI, 2021

Strangers

2 videos, 4:40 min each

Two cities, two dancers, two films — the idea of which grew out of a failed project: in a Budapest apartment building, the announcements for a community-building event were torn down and no one showed up. Who cares in Helsinki? Is it just as easy to In the video game, you can follow Simone Bacco's performative research into his relationships with other people, technologically interpreted by Aura Monsalves. Immerse yourself in Bacco's and Monsalves' world and add your layer of meaning to the story.

IX.2.b AAL RIGA

Title: Memories Look at Us II

Location: gallery Pilot on 3 Riharda Vāgnera Street, Riga, Latvia

Duration: 15. 02. – 4. 03. 2022

Location : Hall of the Art Academy of Latvia

In the „Pilot“ exhibition space in Riga, where the regional exhibition „Memories Look at Us“ with works from Latvian students had been installed before, the second part displayed 19 art works: 4 from Budapest, 9 from Rome and 6 from Dresden.

ANNEX: AAL memories see us II.pdf

List of Artworks:

1. Patryk KUJAWA, 2021

Booklet about Forgetting and Remembering

Fineliner on brown drawing paper 8 pages, each 15 × 21 cm

Thoughts taken from everyday life are sketched out in relation to remembering. The fear of not being able to remember situations or events and of not being able to forget form the starting point of the fragmentary narrative.

2. Mira FRIEDRICH, 2021

Shadows of the Forest

Video projection on handmade paper, 50 × 70 cm

The presence of those who are absent is echoed in the shape of the shadows. Like memories, shadows are immaterial, blurred, in motion, overlapping and cannot be captured.

3. Ana PIREVA, 2020

THE THINKER SERIES

Ink on paper, 50 × 65 cm, 60 × 100 cm

Vessels from Thracian times, Greek jars, totems and a figure wedged inbetween — our personal memories are closely tied to objects. These in turn have a long history. Different levels of memory blur in the ink wash brushstrokes.

4. Georg RUPPELT, 2021

UNTITLED

Various formats, charcoal, pastel and oil on paper

Memories often exist as vague and faded ideas. In a very abstract way, the charcoal drawings approach the fading recognition and different colour intensities of remembering.

5. Isabel MELDNER, 2021

REMINISCENT OF THE UNSAID

Ceramic, epoxy on plastic, (both 30 × 40 cm) Beechwood table and stool, photo print, audio (2:20 min)

An unwritten letter becomes the analogy to the feeling of a certain heaviness, originating in something you never said, but still carry some where in your mind — something not present until you are reminded of it. The gesture of light casting a shadow on the blank page or finding an almost forgotten photograph embody this sudden involuntary reminiscence: a sonic memory remaining purely immaterial.

6. Michael MERKEL, 2015-2018

In the Cynwald

Fineliner, plastic transparency, ink on book pages Series of drawings, each 20 × 14 cm

'Palimpsest' refers to a structure in which features from different time periods overlap. Here, the drawing covers the printed book pages, but what lies beneath is still vaguely perceptible. At the same time, mining, which is the subject of the works, is a process of penetrating and exposing the palimpsestlike deposits of the earth.

7. Marco AGOSTINI, 2021

This is not a House

5 photo, each 18 × 25 cm

The photographs of the project Questa non è una casa (This is not a house) give back to the viewers a peaceful yet melancholic atmosphere of a house that shows the signs of the

passing of the time and traces of human life. Agostini takes pictures of domestic environments coldly, shooting from the front and preferring natural light. The images show an empty house, inhabited only by light and objects and they invite the viewers to remember scenes from their own idea of house.

8. Roberto Maria LINO, 2021

Sutura

Medical gowns and clothes interweaved 100 × 150 cm

Roberto Maria Lino's work tells his own story, marked by stitches, and invites the viewers to empathize with the catharsis of his gesture. In Sutura, his father's medical gowns, the artist's own clothes and his mother's thread interweave, thanks to the suture the artist makes. In the composition, dominated by white and several shades of red, Lino tells about his childhood, celebrating his father's medical gowns and sewing them with his own clothes. In the act of the sewing, every stitch represents a memory.

9. Rozin TAYARANI YOUSEFABADI, 2021

Deep Green

Oil on canvas, 100x70 Ecoline on paper, 15 × 10 cm

In her big oil paintings, paired with delicate postcards, Tayarani depicts moments taken from her memory in a reflection about routine and repetition. The scenes show memories of a period of time in which the same situation kept repeating. Tayarani reflects on routine, broken by small elements that can make every day different from each other, represented by the details depicted on the small postcard that pairs with the painting.

10. Matteo PATREVITA, 2021

Metro A, Lost And Found 12 pieces, clay and gloss paint

Metro A, Oggetti smarriti was born some years ago along a research in the line A of Rome's underground. Patrevita's interest is caught by objects that have been forgotten or lost. The objects he studies might be considered as not valuable but they are indeed unique as they transmit memories. The dry clay of which the small sculptures are made suggests the idea of fragile archeological finds that the viewers should guard.

11. Stefano BORGI, 2021

Tryptich of Fragments

Wood, copper, acrylic

3 pieces, each 20 × 30 cm

Trittico di Frammenti investigates the roots of the artistic research of Stefano Borgi, always experimenting with materials and signs. The artist plays with the composition made of copper sheets and pieces of wood, and crosses it with his graphic sign, fragmenting and highlighting the female body, reduced to the synthesis of its shape. The dynamic bodies of the women depicted challenge the memory of the viewers, reminding them of the ancient Venuses or paleolithic graffiti in caves.

12. Antonella FIORILLO, 2021

And what does the Wood Write?

Cotton cloth, blue ink, wood. 95 × 95 cm

Antonella Fiorillo's research is based on her will of stopping the time through the artistic act, highlighting the importance of the storytelling. In *E il bosco cosa scrive?* the artist reflects on the life of the natural elements and on their memory.

Symbolically, the artist stops a moment in the existence of the stones letting them leaving their trace on a white cloth. The sentence the artist sews on the cloth invites the viewers to wonder about what could the nature tell if it could.

13. Victor ALBANO, 2021

WARMAKER/ PEACEMAKER

Recycled materials, 2 pieces Each 45 × 45 × 18 cm

In *WARMAKER* e *PEACEMAKER*, Victor Albano investigates the creative process, reflecting on it and inviting others to wonder about what came first between the creation and the destruction. *War maker* suggests a period of wellbeing, in high contrast with *Peace Maker* which represents a post war period of devastation and ruins. The contrast suggests the idea of a society which would erase and then re build a collective memory, with which start all over again.

14. Gloria ZEPELLI, 2021

All Over Again, “ΓΝΩΘΙ ΣΑΥΤΟΝ”

Performance. (video 5')

In *Da Capo*, “γνώθι σαυτόν” Gloria Zeppilli lays down on a white sheet and takes a position inspired by a mosaic seen at Terme di Diocleziano with a sentence written in ancient Greek that can be translated as “know yourself”. Another performer scatters on her some black powder, a mix of ash and gunpowder. The performance finishes with the trace left on the sheet by the artist's body, suggesting the absence of something and at the same time becoming its practical memory.

15. Alex FANELLI, 2021

Drowning in Time

Video, 1'

Drowning in Time shows a water drop on a leaf and invites the viewers to stay there and wait for the moment in which it will fall. The images are interrupted by a glitch that cannot be controlled. The expectations of seeing the end of the video is continuously betrayed by the visual disturb. In *Drowning in Time* the repetition of the images, the glitch, the wait and the expectation suggest the erasing of frames from the memory, symbol of the suppressed memories.

16. Luca PATAKI, 2021

REPLIKA

Installation, light boxes

11 items: 45 × 25 × 10 cm, 80 × 50 × 10 cm

The installation is a personalized conversation with artificial intelligence, where my private world of perception, thoughts, dreams and the possibility of an AI replica of me living in a utopian future, created after my death, is revealed. In the future, the physical death of humans will no longer be permanent. Artificial intelligence can be used to create avatars that are perfect copies of the deceased. The pieces on display will explore the question of how much the existing and rapidly evolving AI chatbots are capable of complex thinking, and how much they begin to resemble the user in the course of an ongoing conversation. Their programmed goal is to become our friends and replicate us, the clients, based on the information they collect about us.

17. Lilla KOZMA, 2021

The Edge of My Life

Painting, performance – photo documentation 150x150 cm

"To hope, even in adversity, for You are present and will never leave me, you promised" - passage from a prayer. I am returning to a therapeutic approach to my own life events, using strong and raw colours. The images, which may at first seem daunting, appear from the position of a small child. My viewpoint. My current painting evokes an old and sadly lost photograph that I am trying to reconstruct from my memories. In my creative work, with the presentation of these subjects, I aim to find a relevant form of the practice of contemporary sacred art.

Original locations: Patrona Hungariae, Bakáts Square Church, Church of the Heart of Jesus (Budapest), St. Anne's Church (City Centre), Budapest University Church (+ nearby building, old kindergarten, Károlyi-Park) St. Michael's Church, Budapest Church of the Assumption (City Centre), Budapest

18. Zoltán VISNYAI, 2021

Strangers

Performance

Two-channel video (Budapest – 4min 40sec, Helsinki – 4min 38sec)

Two videos, two cities, two dancers. The idea for this video performance came from a failed project. Some of the posters for a community-building event advertised in the courtyard of a Budapest apartment building were torn down and no one turned up. To raise awareness, we started contemporary dancing. If someone happened to walk by: they didn't greet us. And if you happened to dance into their personal space: they didn't look at you. Here's your chance: please – as spectacularly and obviously as possible –, ignore me!

19. Mirjam Madlen KÜRTI, 2021

Gluttony

Pen drawing, paper

My work is a series of illustrations of a dystopia articulated in geometric forms. The main theme is the power of nature, or what would happen if plants could expand faster than man himself, who resides at the top of the food chain? In my installation, a network of paper rectangles interacts with space, displaying fragments of the illustrated series. The images, taken out of context, take on a new perspective, allowing new associations, which make the original linear interpretation of the story impossible. My work tries to be one with its environment, to assimilate it, similarly to how the immense appetite of the green wildlife acts in the pictures.

Original location: HUFA, Main Building, back staircase, Budapest

IX.3 International Workshop on Documentation of Art

Accompanying the semester-long program leading up to the regional and travelling exhibition with its lecture series, cross-institutional consultation and culminating in the „How to Show.How to Keep.“ symposium in January 2022, this workshop set an intimate and very practical frame to engage with the often overlooked aspect of Exhibition Documentation.

For students of Fine Arts, documenting not only studio-situations but installation views is critical, as their portfolio is their main representation for panel decisions, funding applications and Open Calls of all kind. Nevertheless it's often underestimated by practical teachers.

This joint teaching format is an example of Best Practice achieving within the alliance, as it combines different approaches to an essential problem in Fine Arts (Self-documenting artistic work), gave opportunity to staff exchange between the field experts of two institutions and allowed students to witness and benefit from their synergies.

Robert Vanis, artist and Head of Laboratory of Photography at HfBK Dresden, teaches students in Dresden to digitally document their art works and is an expert of the traditional form of art documentation.

Peter Wackernagel is Head of 3D laboratory and Computer science at HfBK Dresden, he teaches animation and 3D printing and is the expert for virtuality at Dresden.

During the pandemic, several attempts were made by independent student projects and the curators of the academy to transfer physical exhibitions into a digital or virtual reality, but without an overarching strategy.

On the contrary Matīss Zvaigzne and Alvis Misjuns from LMA Riga constructed a digital exhibition space for the university that resembled the physical exhibition halls of the institution, but went beyond it: behind the familiar walls visitors could recognize in the physical building there were hidden spaces existing only in the virtual. The playfulness of the concept implied the possibilities of virtual exhibition making beyond a poor compensation if the physical space was inaccessible.

It's use is not only for visiting exhibition but also for preparing complex installations beforehand.

The expertise Zvaigzne and Misjuns gathered during their work let to an animate discussion with Peter Wackernagel and Robert Vanis.

Still, even most digital or virtual exhibition spaces depend on well-prepared photographs of analog artworks.

So this Online Lecture and discussion was embedded into a week-long workshop at the HfBK Dresden, where students learned techniques of documenting physical exhibition spaces on-hand. Not only in the Oktogon exhibition space but also at the simultaneous short-term workshops were they engaged with other international groups of students creating art.

IX.3.a Joint Lecture on Virtual Exhibition Making

A Virtual Exhibition Platform for the Academy 11. 11. 2021
15–17:CET, Via Zoom Lecturers:

Matīss Zvaigzne and Alvis Misjuns from LMA Riga Robert Vanis and Peter Wackernagel from HfBK Dresden

In this exchange between the Laboratory of Photography at HfBK Dresden and the Art Academy of Latvia, Riga, the two lecturers Matīss Zvaigzne and Alvis Misjuns will present their joint project for setting up a virtual exhibition platform at their Academy. Innovative possibilities and experiences with artwork documentation will be discussed in an interactive format open to all of EU4ART staff and students. The lecture and discussion was open and advertised to students from all partners, there were 6 from HfBK Dresden and 10 from LMA Riga.

IX.3.b Physical Workshop on Documentation of Art at HfBK Dresden

8–12. 11. 2021

physical / hybrid at HfBK Dresden

participants: 8 students (HfBK and long-term Incomings) Teacher: Robert Vanis, Head of laboratory of Photography

Supporting Online Lecture on Basics of Photography 18–19. 10. 2021, 9:00–16:00 (Online)

Workshop Ausstellungsdocumentation:

8–10. 11. 2021, 9:00–16:00 (laboratory of photography, HfBK Dresden)

IX.4 Symposium “HOW TO SHOW. HOW TO KEEP.”

The conception of the symposium “HOW TO SHOW. HOW TO KEEP.” (18–20. 01. 2022) was closely related to the one-semester course on the preparation of the regional exhibitions in all 4 academies on the overarching theme of Memory. Ideas and concepts for exhibition practice in public space, artistic research, theme identification, collaborative work, documentation of the entire process and all results, and a lecture series were intensively discussed and developed. An important part in the preparation was the International Workshop on Documentation (documentation of artistic works in the context of regional exhibitions) in the Laboratory for Photography of the HfBK Dresden. The successful implementation of the 3-day symposium (digital) dealt intensively with the topic of the exhibition system and the documentation of the entire associated procedures and processes at art academies and their effect on immediate surroundings and regional society.

Thematically, the symposium was divided into 3 parts:

Day 1 was opened by the keynote address of Marcelo Rezende (Archive of the Avantgardes, Dresden State Art Collections (SKD) followed by a panel discussion.

On **Day 2** and **Day 3**, the topics “Old and new Ways of Documenting Arts” and “How to Preserve Space and Aura” were introduced in different lecture formats for participants from teaching staff, students, and guests, followed by intense discussions.

Input lectures and keynotes from a wide variety of fields, e.g. from art scholars, artists, art historians and teachers from all Alliance Academies, led to new professional exchange.

The associated partners of the HfBK Dresden and the MKE Budapest (Dresden State Art Collections, City of Dresden and Museum of Fine Arts Budapest) were intensively involved as speakers. New institutions like the TU Dresden could be won for contributions and as discussion partners.

A special enrichment of the symposium were the contributions to the exhibition and documentation at European art academies from the Haute École des Arts du Rhin, the University of Arts Helsinki and the Royal Academy of Fine Arts Antwerp. These art academies were invited by the initiative of HfBK Dresden.

The colleagues from Budapest could win Artpool for an interesting cooperation contribution.

The theme of the documentation was extended by another spectrum as a special format of the documentation of the whole symposium by live drawing protocol, the so-called graphic recording. This is available to the public as a publication of the summary of the symposium as a digital format on the website.

On January 20, the official opening of the regional exhibition in Dresden took place as Part II of as far as I can remember in a combination with the traveling exhibition. Due to the ongoing Covid-19 situation, this was only accessible internally to members of the HfBK

Dresden and alliance partners . The special catalog format of the regional EU4ART exhibition as a memory game was expanded to include the students' contributions to the traveling exhibition.

The following minutes of all contributions to the discussion are shown below as a transcript.

IX.4.a. Symposium Minutes – HOW TO SHOW. HOW TO KEEP. — 18–20 January — Zoom

IX.4.a) MINUTES: Day I.

Symposium Participants:

HUFA Budapest:

László Lelkes
Patrick Tayler

HfBK Dresden:

Matthias Flügge
Christiane Oertel
Andrea Weippert
Bettina Lehmann
Nadja Moeller
Stefanie Busch
Frizzi Krella
Till Ansgar Baumhauer
Robert Vanis
Katrina Pennington
Youngmin Lee
Johanna Failer
Martina Kirchner
Gwendolin Kremer

LMA Riga:

Antra Priede
Janis Gailitis

ABA Roma:

Tiziana d'Achille
Beatrice Peria

Guests:

Marcelo Rezende

Additional participants (without institutional affiliation):

Henrike Terheyden (KENDIKE)
Anja Ziegler
Edu Pinheiro
Austra Stupele
Marika Krasina
Ximeng Gu

Minutes taken by Katrina Pennington

Welcome (Matthias Flügge, Rector, Dresden University of Fine Arts)

Andrea: Dear colleagues and guests, dear students, I am Andrea Weippert from HfBK Dresden. Patrick Tayler and I will be leading the program for the next few days. Welcome to the conference organised by the Alliance. We will be dealing with the topics of presenting and exhibiting with a focus on documentation. This documentation has to do with possibilities. The films you saw at the beginning are from an exhibition here in Dresden. We will have Marcelo Rezende as a keynote speaker. After Marcelo's presentation, we will open the discussion. I also will like to

introduce Henrike Terheyden, who will do a graphic recording. Katrina Pennington will document the following days in written form. Both documentations will be shared with you. Please don't speak too quickly. We will have breaks and discussion.

Matthias Flügge: Good evening, ladies and gentlemen and distinguished guests. Welcome to our two-day symposium titled How to Show – How to Keep. It's about questions related to exhibiting, documenting and archiving. Exhibiting means making public, while archiving means concealing or hiding. This is a dialectical process in art history, and it doesn't have only practical consequences, but also political ones. The question of who exhibits for whom is closely related to what is archived and for whom. We cannot exhibit everything, and we can't archive everything for eternity. Who makes the selection and for whose interests? Museums are meant to be a memory for art and people. Their importance today is often measured by how many visitors they attract. This leads to the same things being exhibited over and over. Over 90 percent of the objects remain in the depot, because there is not very much money for new things. At the present, art is constantly being produced. We sit on a mountain of art that grows daily. But artists have a natural right to publicity but for many this becomes unattainable. When life and work are completed, the question of the estate arises. In all German states, art associations are trying to establish state-supported archives. These are private initiatives that record estates digitally and make them public. There is a federal art archive, and you can apply during your lifetime to have your estate recorded. I have experienced how great the interest is in securing a place in history. Society has to come to an understanding about these questions. The more open and understanding our concept of art becomes, the more cautious we are in dealing with these things. It's similar with exhibitions. Anyone who makes it into the documenta who was unknown has achieved a breakthrough. But does this have anything with significance for the future? And what about the quality of art? We won't be able to answer all these questions. There are examples of how to get closer to these questions and we want to gather some of them in the next two and a half days. I wish us all an interesting and insightful conference. Now I would like to welcome Rezende. He is an exhibition maker and is a co-founder of the Archive of the Avante Guard in Dresden. We have heard he will soon be joining the Dresden State Art Collection as an international curator. He was formerly the Director of the Museum of Modern Art in Bahia in Brazil and he was the Editor for the Sao Paulo Biennale in 2008. I give you the floor.

Keynote Lecture by Marcelo Rezende, Archive of the Avantgardes, Dresden State Art Collections (SKD)

Marcelo Rezende: Thank you to the organisers. I am very happy to have the opportunity to talk to you all. I am happy to talk to you about the topic of documenting and archiving. In my career it's becoming more and more relevant. I will try to discuss with you why. I'd like to start by talking about the context of archiving and documenting. As we know, in the last twenty years the discussions of museums and archives has become an urgent matter. We could ask why. As you know, since the 1980s or so, museums have been faced with challenges such as how to understand a performance in the museum, how you can recreate this performance. This comes from the experience of conceptual art in the 1960s and the dematerialisation of art. If art becomes immaterial, the documentation becomes a precious thing. Recently, something different is happening. Museums and art institutions are seeing an archive as not only a set of material that was organised during the past and then becomes a kind of way of studying the history. It's becoming something else. It has the same status as the artist pieces. In Europe we have the example of the Reina Sofia in Spain. They have developed a program of acquiring archives in Europe and other places. The archive has become so precious as art pieces in the collection. This is related to the fact that the history of exhibitions has become a strong field in art history studies. This is where we find ourselves now. This new approach to the archive is becoming present and strong, but some questions have remained. The first question is what are we documenting? For which reasons? For whom? What do you mean to tell? What kind of relationship are we developing with the future? Here in Germany, there is a very interesting example of 100 years ago with Alexander Donner in Hannover. In the last 20 years he became a patrimony of curatorship. Donner became a revolutionary man who imposed a new idea of what an exhibition could be. We are left with photographs of the exhibitions, some writings by him and reactions by the press. Using Donner as an example, he has changed the idea of the exhibition because he was affected by the moment that the cinema became a cultural force. Donner started to imagine that the space should be made by objects on display but also by an environment made with sounds and light changing. It was a surreal experience. But can we understand what the experience was by looking at the photos? Probably not. But they give some tips about the intention that this man was trying to materialise. It was also interesting. With these short films at the beginning with the drones in the exhibitions, I started thinking about Donner because in all the photos we cannot see anyone from the audience. We can only see the space and the objects. In the movies with drones, we are under the same conditions. We cannot see the visitors. We can see the space and the objects. This is a tradition of how to document in museums. If you go to an archive, you will see many photos of exhibitions. You will see artists talking to curators. But you don't see the audience or the visitors. This is a question. When I asked, why we are documenting, this is a gap that has been part of the narrative concerning the new field of history

of exhibitions. We are dealing with material and narrative that left something behind, and this could be called a reaction. We have no clue about the reactions that these projects and exhibitions created in certain moments in time. If you take a look at the last publications of the Museum of Modern Art in Stockholm. In the 50s and 60s it was a fascinating place. You can sometimes find some images of the audience reacting. But this presence of the audience was selected. These images were made for the local press. The first thing we could think about was that now that we have so much technology around us, is it possible to work in the direction of filling this gap and documenting reactions. Not only political or artistic reactions but what they have created for the communities around the institution. We don't know yet if this is possible. But if we are looking at these images from the past, we also can start to notice some very curious elements about what is present and what has disappeared. Even if we are not sure about why. If you take a look at the photos in museums of Europe and Latin America, we notice that the images are there, the photos are there, but there's no audience in 99 percent of them. But in the 50s and 68, you have plants in the exhibition space. The idea of an exhibition that could live with a living element is documented. But in the early 70s, the plants started to disappear. Once I tried to talk with some restorers about this story with the presence of these living elements and why they disappeared. No one could tell me exactly. But everyone has the idea that somehow the new ideas about what it means to preserve an art piece and that a living element started to disappear. These photos and documents are not only about what happened before, but also what kind of relationship we start to create with the past, even if you have mysteries in the middle of the narrative that we can't exactly understand. This is the novel walk of art historians. I have researched art institutions and museums for almost 15 years. I came to Dresden to work on the creation of the Archive of Avant Garde. It's a gathering of an insane amount of material, radical moments in the last century. Working in Dresden and looking at the material, the things I told you started to appear again and again. The documentation of the process was never systematic but sometimes by chance, sometimes in the name of preserving something for the future. In the archive we had archives from private galleries in New York and Germany. You can find some dialogues between artists and the galleries. But these were not made to be displayed. It was a way for the galleries to organise themselves. Once again, we have the void and the gap. Sometimes there are letters from one artist, but no letters that were sent back. Working on an archive is about finding strategies to fill the gaps. It's not about how much you have. You can have so much, but what strategies do you have to deal with the gap. The gap of visitors, or of a modern element, or another partner in dialogue who is missing. After several years working in the archive, we had a process of reflecting on these gaps. Then we had an idea, which might have been a joke, but I think it became more and more serious. Like the surrealists, we had the gapists. And the gap should be part of the institution of our archive. I would like to talk to an experience concerning the gap, the archive and it's personal, why it's necessary to archive. I was working in Sao Paulo in 1998 and part of my process was working in the archives in Bahia oriented toward conceptual art. In the end I became the director of the Museum of Modern Art in Bahia. Here we have an exhibition Bahia on Ibirapuera (1959). Lina Bo Bardi was an architect who created the institution and she was the main curator. She decided to make this exhibition because she was interested in the idea that folk art and modern art are not distant from each other. The Museum of Modern Art is also a museum of folk or popular art. In this image, she collected objects from the streets. Then she created these displays. There are curtains for the roof and on the floor are dry leaves from a plant with a very strong smell. The idea is not only that you are seeing objects; you can also experience this environment. She came to Brazil from Italy after the war. She became very fascinated by the idea that the museum should go beyond this mission of preserving and the museum should be a movement. It should also be a theatre, a school, an agora of politic discussions. The exhibition should only be one element. I was invited to be a curator of a museum that she created. When I arrived at the museum in Bahia, the museum had 100 employees and a whole team, five venues. It had many buildings. The construction is from the 18th century. When I arrived, I asked the people if I could access the archive. They said they didn't have an archive. They said the museum never decided to organise an archive. We have some boxes with letters and articles. I asked them if it was possible to start to organise an archive and to be able to understand why Lina made some decisions and what her intentions were. There were some letters and some documents about exhibitions. The idea was to think about the original program at the institutions. Looking at the documents, I started to find letters that she wrote to herself in a way to understand what she was doing and why. Reading all these papers, we started to find that the museum had a regional program. The said it should be called a movement, a museum and school. Then we started to ask ourselves, should we give lessons in art history to the visitors? No. The idea was that the museum should be a school in the sense that artistic sensibility should be attended to. The museum shouldn't have a hierarchy between the ones that know and the ones that don't know, in a permanent state of discussion. She said, you need to learn to work with what you have. The idea of imitating models that have nothing to do with the local environment will lead you to failure. You have to recognise your conditions, and local traditions. Instead of imitating the MoMA in New York, you have to find solutions for the museum to fulfil its own mission. We asked ourselves, is it possible to take all these documents and put the museum back on track following the vision in these letters? Could we do this without imitating the past? We decided to try to make the museum into the idea of a museum school. This is influenced by the anthropological and ethnographic ideas that museums have to have a relationship with nature. In this process of trying to return to the

original program, we decided that the administration should move to the exhibition space. The idea of the museum should break the idea of hierarchies, even between the governance of the museum and the audience. We should fight against the idea of the director behind closed doors. We moved the administration space, even during the exhibition. You could see the exhibition, see people working there and talk to everyone. We also abolished the “Vermittlung”, the educational sector. A museum school should have every process be educational and everyone should be involved. These are a few photos of this experience of daily life. In the original program we wanted to connect the museum with many different communities. Then we started to try to organise ourselves to receive visitors who don't know anything, but also the German directors of museums. We asked ourselves if we fulfilled the original program. The experience brought the museum back into a lively routine that the museum had lost as soon as it started to imitate a European museum. Not everything was in the archive, so we had to amplify the archive and fill the gaps. Then we created a program called Memory about everyone that was there in the 50s in 60s. People that worked with her and also visitors. This took 2 years. We learned that everyone had a different version of what happened in the 50s and 60s. Even for specific questions about a certain opening, we received three different versions. We don't know if someone doesn't remember well. Everyone has elements to prove their version. A newspaper article, a letter. We started to understand that the only way to fill the gap in the archive and memory was with an act of imagination. You could only imagine why she did or why not, what happened or didn't happen. Our strategy was to use imagination to fill the gap. She left the museum in 1965 because of the military coup in 1964. For the army and dictatorship, this museum was dangerous. It was not respecting hierarchy. It wasn't respecting the aura of the art piece because it's trying to break the rules. Before she was kicked out, she was ordered to make an exhibition about the dangers of the communists in Brazil and leftists around the world. This is the moment when she decided to leave and escape and then the museum was left there. Since she left, the museum tried to be a classic European museum. We finished our process in 2015, the year that the coup happened again in Brazil. What happened to Lina in 1964 happened to us. The state said that this museum was offensive, that it isn't respecting the rules of how a museum should or could be. Returning to our main point, the first order of the new governance was to destroy the documents about 2012-2015. The museum had a bimonthly magazine. All the documents about the research and all the documents about the exhibitions. The order was to destroy these documents. They saw that no trace of memory should remain of this experience of the museum trying to return to the original program. The workers of the museum refused to do it. They started to hide the archive in their houses. All the documentation still exists. I hope very soon these documents can return to the museum to become part of the museum once again.

Andrea: Thank you, Marcelo. This was very interesting. It started with Matthias Flügge who made the comparison between documentation and archiving and presenting or hiding. We have such different topics. We have art historians and artists here today and they have such different approaches. I would like to open the floor. I would also like to introduce Bettina Lehmann and Christiane Oertel, who prepared this symposium. A big thanks to both of them and to Najda Moeller. Now I would like to open the floor to our participants.

Patrick Tayler: There is an idea by Robert Filiou on the idea of permanent creation, of artworks being well executed, badly executed, or not executed. In a sense, opening up what an artwork can be. In terms of portfolio building, self-documenting, what practices could be a future for students and professors in an art academy?

Marcelo: Robert Filiou is a guide for me. I believe that the whole Vermittlung program should be done by Filiou, looking at archives through what he is saying. Concerning your question directly: The portfolio as artist. I don't have an answer, but I want to give you an image. I was reading that the MOMA is starting to buy websites for the archive. So the MOMA doesn't only buy the art pieces, it also buys websites. The second part is that in the US there is a new line of critical studies starting to understand that it's not only about documenting your portfolio and creative process, it's about how. The main question is that the collector or museum can see your studio or production online. The new lines of studies says that attention span is very short on the internet. If the artist is not able to document in a clear but in a very interesting image the creative process, the museum or curator will jump to the next one in a matter of seconds. This new line is trying to figure out what makes this digital documentation of artist process relevant or not. What kind of elements could be there? It's not about well-done photos. It's not very clear what it is. But it's becoming the way that artists dialogue with these artist structures.

Andrea: I have an additional question. This documentation is a reaction to the medium but not on the art. It depends on the art but not on the quality of the work. I was wondering, what about the question of scientific approach of archives. Is collecting and having a huge range of documents and results based on a scientific approach? In former centuries, we had other archives, such as literature, or art critique. Is the aspect of time-based documentation changing our approach to our reception of art and art documentation? If I have the time to read something, it can create images. But if I have the advertising of artists who are like models in a film or tools to push a process for

selling art. What happens with us as the audience? You spoke a lot about the gap. I thought about the gap between our personal approach to the art and how to bring it into a system.

Marcelo: I'm not an art historian or an historian. I studied philosophy. My perspective on the archive is that we should all reflect on the power. There's this a classic text by Derrida called *The Archive Fever*. Derrida is trying to explain that from the beginning of Greek civilization and antiquity, the archive is the place where someone has the power to make the information come and go. So even if you made the most fair process of documentation, this problem still remains. Then we could reflect on the politics of an archive. What does it mean for art, and art development? In this process of power, it comes from many different angles. Who decides what is incorporated? Secondly, what does it mean to give access to the archive? If we go to the HKV archive in Berlin together to research the relationship between Germany and China and the 60s and 70s: even if the material is there, the keywords are not there. They key to open it is not there. So maybe when they organized the exhibition at the time, China was not relevant. So even if the information is there, you cannot access it. There's a difference between the institution archive and the private archives around us. We don't know anything about them. I strongly believe that one of the main processes that could be developed is how the institutional archive could grow to into a conversation with the private archives around the institution without the idea that you have to buy this material, in a way that you can create a space of communication between the official narrative about the facts and parallel narratives about the facts. The last thing you said was about portfolio and images. It's not exactly marketing of the artists. This is a new view. They believe that this digital civilization has changed the sensibility concerning how you interact with images. It's very mysterious, it's not that the image of an art space or space is beautiful or good. What makes it relevant among all the images surrounding it? In this ocean of images that we are in, we still don't know.

Andrea: You said something that linked to my thoughts with Derrida and power. I thought about economic power. The internet seems to be democratic, so that everyone can make a presentation. Would you agree? If you don't have the economic power to create specific windows for presenting or do it in a professional way. In a way we are wondering, why this picture? It's a question of the system behind. If you think about the new trend of digital art that earns so much money. Is it a miracle, or only a business? I would like to ask Antra and Patrick.

Antra: I wrote a linked question. Coming back to the politics. In our academy, I always say the example from our most progressive department. It's our department of animation. The leader of the department says that if it's not printed material, it's impossible to keep. It's controversial, because on the one hand he's teaching all the digital formats, but he thinks that to keep it, it has to be printed or able to touch with your hands. My question to Marcelo, what are your thoughts on how you could describe the human urge to maintain, to keep and to preserve? In my experience with our archive, we have the official archive from all graduates 100 years ago. We also have an archive or information centre when we keep information on our graduates after they become professional artists. During my research I was visiting the visual arts departments. All our departments are keeping their own private archives. The professors want to keep the best artworks or things that happened in the history of the department. They have beautiful works from the Soviet period, some of which were not allowed. There is a non-institutional urge to preserve and keep. It's impossible not to archive.

Marcelo: Two things. When we say archives, we mean documents. We are Westerners and we have this definition. In other cultures, "archives" does not mean paper and memory is accumulated in a different way. This has a history, too. This word "archive" is a Greek word, it was a place where the Greeks put the law. When the polis creates the rules and regulations, they are put in a place called the archive. The archive is the place of law. This is interesting because an archive is still the place of law. Maybe this Western way of accumulating elements of the past is that the one who regulates the archive is the one who regulates the narrative about the past. To give a contemporary example, some years ago a book was published in Britain about the archive created by the Nazi party during the war. They created a department to deal with art. They took works, this is known. They believed that when they went to the Czech Republic and took over, they were are not going to destroy the local archives, because they understood that knowledge is inside. But it should be closed, and not accessible to anyone, and in this way, they could control the version of the past. This is the idea of the place of the archive as the place of the law. The art school, like you said, has its archive. During this process of making decisions, you are creating a narrative about something. What is not created is interfering in the narrative that you are telling. You will say, it's impossible to archive everything. But then I will answer, how can you curate a fair narrative about the facts?

Andrea: Maybe it's interesting that in the different departments they have different narratives. This could be an approach, that there isn't a single archive. But instead, there could be a system to support departments. Even in my office, when I see what I'm collecting, but finally, it's also a question of how to bring it into the future. If we leave, what do we do with what we archived as individuals, and then it enters a bigger system. And then someone decides

what will be left. Patrick as an artist and writer, you are archiving in another way from me. We have seen a lot of things with visual tools. I'm really interested in this balance between media and being slow or fast. Can you create an archive with these digital approaches you talked about in the US and what Antra said, that even when the specialists say the digital things won't go into the future? Is there an increasing interest in documenting their approaches, their points of view in writing? Johanna Failer is part of our team, and she was also interesting in writing and collaborating in writing.

Patrick: I think it's grounded in the question of who has the agency to preserve, collect. As a painter I started writing to hack the texts I saw around me. I bring in texts and see how it changes things. There are a lot of levels worth mentioning. The way an artwork steps into the realm of being visible. There was an interesting talk on the finances of the sublime, which is what artists want to reproduce but are against these financial walls. What steps into the realm of existing artworks that can be documented? I think it's interesting to see the huge tech mobile and an artist who uses a terrible cell phone to document their work. This is an interesting aspect of how the conventions of an artwork are changing in the last years. How photos can introduce contexts that aren't necessarily there. In Budapest it seems there are more huge exhibition spaces than there really are because of the very high quality photos and archives. This is my take.

Marcelo: The last book published by Boris Groys was about technology and archiving. The book was called *In the Flow*. Living in the flow has a history. There's an element there that's very interesting. The fact is that in the process of the portfolio, the dialogue between the art system is really forgetting a crucial element of the archive: we need electrical power to make it survive. We are going into a climate crisis which shows that having an interruption in the power could really happen. We are entering a trap that we don't even see the scale of. The next thing is that in the last twenty years, museums seem to have one choice to survive, which is to become part of the entertainment industry. If the artist is not part of the entertainment industry, there is no chance to survive. The question is how to create the space as an artist outside the digital culture in order to defend yourself from the constant request to be part of the entertainment industry. Every night you are going to be in competition with Netflix. I have been working with artists who were active in the GDR. I wasn't interested in dictatorship. I was interested in how artists could create a space where you can survive among all the forces around you in many different directions. This isn't only dictatorship, it's about capitalism. The 50s and 60s had a dictatorship ideology, now it's neoliberal capitalism, but the position of the artist is somewhat the same.

Andrea: This is the perfect ending that will guide us in the coming days. How to create space and what archives can be. I'm very curious about the debates in the coming days. It's such a broad topic and I'm sure we will have many insights. Thanks again to Marcelo.

IX.4.a) MINUTES: Day II.

Symposium Participants:

HUFA Budapest:

László Lelkes
Patrick Tayler
József Mélyi
Julia Salamon

HfBK Dresden:

Christian Sery
Christiane Oertel
Andrea Weippert
Bettina Lehmann
Nelly Pistorius

Nadja Moeller
Stefanie Busch
Robert Vanis
Till Ansgar Baumhauer
Martina Kirchner
Maja Drachsel
Johanna Failer
Katrina Pennington
Youngmin Lee
Sofia Hundbiss
Agnes Barate
Xeni Oikonomou

LMA Riga:
Antra Priede
Janis Gailitis

ABA Roma:
Tiziana
Beatrice Peria
Piero Mottola
Antonella Amato

Guests:
Gwendolin Kremer

Additional participants (without institutional affiliation):

Marcelo Rezende
Henrike Terheyden (KENDIKE)
Margit Koller (Budapest)
Marika Krasina
Magnus Quaife (University of fine Arts Helsinki)
Adrian Sauer (Leipzig)
Frau Ziegler
Ximeng Gu
Lilla Kozma
Annalena

Minutes taken by Katrina Pennington

Welcome by Professor Christian Sery, Dean, Dresden University of Fine Arts

Christian Sery: I'm the Dean of the Dresden University of Fine Arts. It is my pleasure to welcome you to the Dresden University of Fine Arts for the international symposium titled How to Show – How to Keep, in which exhibition design and documentation at art colleges and beyond will be our main topics. In my welcome lies the first exclamation mark, the first absurdity. No one can say with absolute certainty where this symposium is taking place. Like dozens of others, this symposium is most likely taking place in some datacentre in some server unit in Leipzig, Munich, Strasbourg, etc. We do not know. This form of communication via the internet, the digital ether, is basically not new. During the pandemic, forms of communication will or must be rethought and not only that, they must also be adopted. This aspect in the field of exchange, no matter in which area of expertise, on the basis and the necessity of social interaction, takes on an additional and new dimension in this cooperation, which flows in the most diverse directions and specifics. At the same time, confidence is dwindling in the orientation-giving power that is measured against the reality we assume. We are already moving in zones of the most diverse reality and therefore also of the most diverse truths. The reality we assume is already being invalidated. Fake is created by mixing physical - i.e. the real in transition - with digital. An assumption of what is real and therefore not truly recognisable in material terms is created. Material disappears and emerges at the same time. Real projected through the ether becomes a Janus-faced twin. Untrue becomes being and true becomes fake. The image becomes an appearance and pretends to be real. Thus, appearance becomes the material which is understood as real. Disorientation. Simulation blurs what can be experienced as real. What is electronically simulated, what is formed into reality, delimits our perception in the false light of assumption as reality. We experience mirages, the unreal as real, resembling a chimera. Fake thus becomes the stock of reality with the misleading assumption of depicting truth. And this is only a simulation of what we want to understand as reality. Morality as an authority has no place in it. The transformed image, the digitally created image chased through the ether, now becomes a fractured reality, a fractured image. In the end, we stand before a projection but not before the image itself. And this is not verifiable, not comprehensible. As a result, we are at the mercy of our perception as we look at our world. As someone already said, we are not standing in nature but in the projection of nature. A paradigm shift. Evoked by the changing framework conditions in our world through digital media, not only the spaces of movement change, but also the realities in their being within our observation. And we stand in the centre of the most diverse images of reality without being able to clarify where the actual claim of being real lies, as there is the possibility that we are only in the centre of different projections. The imaginary is no longer imaginary. Imagine Lake Constance in the Museum of Modern Art. And please document this. I thank you and wish you an insightful symposium and a not-too-fragile internet connection to draw from in the hope that no one will pull out the plug, cut the cable or destroy the server in the datacentre.

Andrea: Thank you for this very inspiring welcome. Dear guests, I'm Andrea from HfBK Dresden. My colleague Patrick Tayler and I will be leading you through the conference the next few days. The next few days will intensively deal with the topic of exhibitions and documenting. Yesterday evening we heard a very interesting keynote and discussion by Marcelo Rezende. Especially his consideration of how documenting and archiving is a question of power and the fact that every form of every form of documentation and archiving is ultimately subjective. The

documentation of exhibitions and documentation has to do with local frameworks and structures. Sometimes documentation has to do with possibilities. The HfBK Dresden has wonderful exhibition spaces. How to Show - How to Keep, the title of the conference, attempts to present approaches to documenting and archiving. We may have as many questions as answers. What do we need so that we can document something? What do media and places have to do with it? Perhaps in the debates we will also come to the question, do we have to document everything? In the coming days, colleagues from Budapest, Riga, Rome and Dresden will provide us with various insights. We are also happy the guests from Strasbourg and Helsinki will also provide us with insights into their institutions tomorrow. I would like to thank my colleagues for preparing the conference and Johanna Failer who helped Bettina to organise an exhibition that will open tomorrow evening. We will have recordings in the coming days. Henrike is an illustrator who will be doing a graphic recording and Katrina is a masterclass student who will document in written form. Both documentations will be made available as a recap of what we have discussed. Please don't speak too fast and only one person at a time. The entire symposium will be recorded for internal purposes. The symposium is intended to be a lively exchange. You can write questions in the chat or raise your hand. Now I would like to hand the floor to our guest Gwendolin Kremer. Andrian Sauer is an artist and photographer from Leipzig. Status quo & established approaches to exhibition documentation, by Gwendolin Kremer, Altana Galerie, Office for Academic Heritage, Technical University Dresden, Curator of the Schaufler Residency (Schaufler Lab@TU Dresden) & Adrian Sauer, artist and photographer, Leipzig

Gwendolin: Hello and thank you for the friendly introduction and the invitation. I'm working here in Dresden as a curator and art historian at the TU Dresden and within the past years we have focused on specific projects between art and science and studying the limitations and also the profits of collaborative projects between scientists and different professors. We have invited artists for specific projects. First, I would like to introduce the Schaufler Lab at the TU Dresden. We founded it three years ago as a joint initiative from the Schaufler Foundation in Germany. The foundation focuses on art and science but also society. They have a big museum of contemporary art called The Schauwerk. In the Schaufler Lab we have the Schaufler Residency and the Schaufler College, we invite PhD students. All of these phases (three in total) are compiled by artists in residence where I also work as well. I want to tell you in the next few minutes about our projects between art and science. I also wanted to introduce Adrian Sauer, who is part of the artist residency. We've done several projects together. Here you can see the organisational chart in the two columns. The artists and PhD students are working on AI as a consequence of societal and cultural change. They describe how to work on AI and societal exchange and research. We have a lot of partners in the Schaufler Lab. I work in the main research topic at the TU in the main engineering department. The Centre for Tactile Internet is our main partner. We are also working with the Art Academy of Dresden. The artists in residence present their projects in lectures and also do studio visits to engage them within the artist network locally. The Schaufler Lab is only one side aspect of the Office for Academic Heritage and the Scientific and Art Collections. This small institution is responsible for our science and art collections. We have forty teaching collections that go back to the early 19th century. I am responsible for 4,000 artworks. We are interested in introducing our artists to these collections and objects. We think these objects can provide future insights on contemporary disruptive and formative points of view. We have several different collections, mainly from the engineering sciences. We have permanent exhibition spaces, although exhibitions are not our main focus. We don't have a classic contemporary white cube art space. The electrotechnical institute has housed our exhibitions for twenty years now. As you can see, the labs and offices are visible in a technical environment. We try to encourage relations between art and science and architecture. But it's more important for us to focus on the process and collaborative change. We've asked ourselves in the past years how to archive these projects. We had a project in 2017-2018 called Remembering the Future with a gallery in Dresden and a class. The artists worked on a project for several months with materials. The 17 artists collaborated with scientists to think about technical materials in addition to our collections. We made a catalogue with Adrian Sauer. We didn't want to focus on the exhibition installation but on the process. We focused on the research. Another project was called "Lighter than Air". We worked with the Institute for Lightweight Technologies and Bautznerstr. 69 and again with Barbara Wille's class. We looked for another way to document the process. We asked an artist from Dresden who made a short film. As I said, we tried to focus on this exchange and collaboration between art and science and started the Art Science Labs and think this interdisciplinary dialogue is crucial. It's an important aspect for our colleagues at the scientific institutes who can meet artists and discuss their ideas and research proposals. This exchange is on different topics. The exchange and dialogue is the main point of our Art Science Labs. In the Schaufler residency at the TU Dresden we have managed to broaden the residency format. All the artists in residency can stay at our institution for 6 months. They get a general scholarship, and we moderate the whole process. There is a final exhibition at the end but mainly we try to transfer this process of exchange to a broader public. We invited Adrian to be part of this research process. It has been hard to have the artists here for the past two years with the pandemic. Christian Kosmas Mayer is our current artist in residence and is currently working on concepts such as endless life. Adrian Sauer will tell you more. Anton Ginzburg is another artist in residence from 2021. These two artists had a combined exhibition.

Adrian: I'm an artist and photographer living in Leipzig. I have done several projects with Gwendolin. I am interested in photography. The models of documentation are interesting to me. The idea of the project was that the result will not only be the exhibition but also to have an idea about the process. I started to join the two artists in residence. I will take you first along with Anton Ginzburg. We started at the Archiv of Friedrich Kracht who did a lot of works in public works in the GDR. The artists were able to use me as a tool for their research. I took the photos of what might be interesting for Anton. This becomes part of the artistic process. Another angle of view is to have the shots of the artists in the academy. In the academic surrounding it's totally different from the studio where the artist usually lives. It's also something very different to the exhibition space. For this project at the Schaufler Lab, this collaboration should become visible. The objects that were interesting for Anton were not transferred to a professional photo studio. We took the photos where the objects are stored and worked with. Anton was especially interested in the topic of colour. The TU has a colour research and theory collection and the collection of dyes. Goethe's *Farbenlehre* is there and all the classes of pigments and colours. This became part of Anton's process and interest. A series of gouaches was a result of the research. The reproductions were part of my documentation and then the exhibition view. With Christian Kosmas Mayer I visited a few collections. The acoustic phonetic collection has all kinds of devices that try to imitate the human voice. Another object that became interesting for Christian was this phonetic model of the human tongue from the 19th century. Christian produced a simulation of the human voice based on the things he found in the collections using a 3D printer.. In the end, Christian reproduced the tongues on the 3D printer and covered it with gold, called Golden Tongues. In the exhibition these tongues are exhibited next to the speakers. We will hear the result of these tongue and voice device that he built. Anton also produced a series of works printed in 3D. They go back to the idea of mathematical objects combined with some films. The artworks are brought into the surrounding of the university. As a photographer I joined this project to gain research material, to process the documentation, do reproductions and exhibition view. This is not the end of the documentation process. There is a printed catalogue. You can see parts on the website, and they become part of the artists' archive.

Andrea: Thank you, Adrian, this was interesting and has a lot of different layers. It was interesting to see the way in which the presentation was already different. The presentation is also another type of documentation. This link between the past and the present was also very different and looking toward the future with the transdisciplinary approach.

Robert: Thank you for the presentation. A question for Adrian: I also do photography as the head of the photography lab in Dresden, and I also document exhibitions. I also ask myself how to present a process. When is the story told? Is the story told after you take them, sort them, or print the book? It's often hard to document a process. When is the story told for you?

Adrian: It depends on the question because the artist might say, when my work is in the gallery. They take their objects with them. For them it might not play a role at all. But for these particular projects in combination with the Institution for Schaufler and the Kustodie, it was important to document the whole process. You can tell very different stories from the material we produced during the last half year. I think there's no defined end of the story. As you know, one of the most valuable tools is your own archive. If there are questions in the future, you can go back to your archive or tell the story again or with new insights at the time.

Gwendolin: I think Robert's question is very crucial to our approach. From my point of view as a curator and moderator and colleague within the projects, I wouldn't say that the whole story is told with the opening or publication. Afterwards there is always a publication with texts and essays from invited writers. Colleagues also write essays and there are interviews. There is a whole range of documentation. But the process continues, and the story continues because all these works leave Dresden after the exhibition. They are displayed in different contexts and in an art context. We don't claim to provide this art context at our university. It's a space between art and science. It's an ongoing story within these objects and with the photographic documentation. They will be in new contexts and will tell new stories. The exchange and dialogue we established with the last artists is the basis for further artistic research and new works that will connect back to their work at our university. This is very important. This is also important for the colleagues at the university. For the mummy tongue experiment, a paper was written that will now enter the scientific community that will tell a story in a new context.

Andrea: I would like to close with a last question to Adrian. With your independent position, your documentation is an interpretation. It's not objective. What about you as an artist, working as an applied artist in a team? Do the photos have an autonomy in your individual artistic work?

Adrian: So when I left the academy, I understood myself as an artist, but I love the idea of photography to be able

to play a role in the reality and documenting reality. To play back the images back into reality. That was always important. In the end it's about habits and ideas of viewing and showing. I really like to share this with artists and really take my role as tool for them. Because I'm not automatic, it becomes a process of discussion. I never hid that I'm working as an independent artist and an applied artist. I think as a photographer you can't make this distinction. I love this growing archive and all the links that this gives.

Andrea: This was a good end for our first session. Thank you to Gwendolin and Adrian. I would like to give the floor to our next speakers after the short break.

Sound art, by Piero Mottola, Prof. of Sound Art at ABA Roma & Presentation of the Sound Archive, by Cecilia Casorati, Director, ABA Roma

Cecilia: Thank you Andrea. I'm the director of the art academy in Rome. I am a critic and curator. I worked in sound art for a long time so this is one of my favourite topics. I will speak about this archive. We acquired this important archive about 1 month ago. This is one of the largest Italian sound archives. It contains 27,000 files. Radio RAM was born at the beginning of 2000 from the experience of the contemporary art association based in Rome founded in 1991 that curates and promotes contemporary art events in Italy and abroad with the aim of pushing the boundaries of art. It was one of the first in Italy that organised events and shows exhibitions about sound art. RAM started with a van with technical equipment mounted that was broadcast in 2000, it was streaming in real time. This was the contests, round tables, interviews, sound projects. I worked with them, and we toured Italy and all over Europe. It was very much a hippy experience. Then RAM wanted to have a real organization and physical seat. The physical space was in Rome and was a room. Michelango Pistelotto constructed some shapes in the planet sphere with mirrors. Inside we had all these files. Over the years the experience of sound was incorporated into the sound art museum. This is the MPDS audio archive. This is the archive that now belongs to the Academy of Fine Arts in Rome. You can see behind me the room in Rome for this archive. It's a table and chairs made by an artist. As soon as the pandemic is over we hope to open to the public three days a week. It's an instrument for the students but also for everyone, curators and critics and artists, too. It's not only sound art but experience of talk, live broadcasting. An archive is available to scholars, artists and curators and will be integrated and used. We will officially open in late February, but we are organising some exchange with other universities who are interested in sound art. I hope that Budapest, Dresden and Riga will participate. We have a lot of sound pieces from Carsten Nicolai. With Riga we will collaborate to have some events that will be very interesting for our students. We can share the events on the internet. The art of sound is one of the most interesting expressions. It's an increasing phenomenon in the main major exhibitions. We want to develop this archive. Piero Mottola is one of the main Italian sound artists. I would like to promote a teaching experience that can also be an experience, not only related to teaching, but a real experience, with the archive, with all the sounds. In a very synthetic way, I think it can be summarized in one sentence: when art cannot be seen, you can listen to it. This is the idea, that the immateriality of sound applies in a present and concrete body of art. When I speak about experience, I speak about what experience is. It's not something that involves our ear, but also that involves our way of relating to contemporary art panorama. The decision to donate the archive to the Academy of Fine Arts in Rome, it's a source of great pride, but it's because the donors wanted the archive to be something that is on the move. Only in an institution devoted to teaching can have this happen. For me it's the great pride to give to it not to MAXI but to the ABA Roma. Thank you very much.

Andrea: Thank you for the interesting talk. Now I would like to give the floor to Prof. Mottola.

Piero Mottola: [Short video titled Voices experiment] Good morning to all of you, all professors, students and participants. I also would like to thank the Director of the Academy for her introduction to the sound art museum, which is a unique archive in Italy. Because the research on noise and sounds belongs to the history of academies of fine arts, in particular to Italian futurists. The first person in history who said that noise was beautiful and that you can use sound to make music. German musicologist Fred Prieberg realised this point in 1970, he started to open the research on electronic music. I'd like to focus on my latest project, Voice of Life. The great French musician Pierre Schaeffer said that the human body has not been played enough, even before John Cage. The Italian futurists Carlo Carrá said that human sounds impress on the mind. There was a futuristic intuition, but when it comes to the noise of human voices, there are not very many experiments concerning these sounds. In 2015 I was invited to the Politechnics of Valenica within the framework of a master's program. There I started my voice experiments with many students of many different nationalities. This work has an experimental beginning. I wanted to measure and understand the emotional power of the voice of each of us. Carlos Kaiser said, I'm not interested in the issue of expressing oneself. Stravinsky said that in your composition you don't have to express your inner self. With these experiments on human voice, the aim was to organise an experiment in which I could measure the aesthetic and

emotional potential of each of our voices. [Short video International voices experiment] Also you have listened to a composition I wrote in 2016, which I wrote for a choir of 60 voices. This composition was built using this pattern of 10 emotions. This pattern does not originate from my fantasy. I was interesting to study noise as it was never studied before, starting from the futurists who had this intuition. Everyone relates back to Kandinsky. The sound of the organs stimulates the colour blue, while the colour of the trumpets stimulates the colour yellow. But that was said by a genius like Kandinsky. This map that you see are relationship systems that I started building in 1996. Through a systematic experiment I put headsets on many people, I wanted to study the emotion and the colour effect of the sounds from our daily lives. As you see we have found the noises of ten emotions, the ten most important. It's not me who decided which emotions. This was the result of an experiment. For instance, experiments suggest that the most beautiful sounds are also the deepest but the most ambiguous ones. For instance, the highest level of observation from the statistical data was obtained by beauty, death and dispersion. You have natural noises that are rhythmical in nature, of noise or water. A level which we could define as the paradise of sound and noise. A lower level which might be defined as the purgatory of sound or noise. Statistical data suggest that noises triggered by beauty are also the emotional depth and emotional agreement. This purgatory of sounds and noises are represented by human and artificial noises and sounds. Whereas at the lowest level, the hell of sound and noises, we have ugliness that comes very close to emotional sharing and agreement. The ugliest noises that are artificial and human-made all agree at this point. The analysis of the acoustic spectrum suggests that a bad and ugly image is shared by everyone. You immediately recognise a cry and it is unimaginably ugly. My interest from the beginning was not to create a work of art with many measurements. My idea was different. We built a software that worked one day and night to process data and created a system to analysis the parameters. This method that I used is one of my methods of composition. I can use it to build choral works or an environmental installation as I did at the Venice Biennale in 2011. [Short video, Chinese voices] This map of ten emotions is like a cloud falling from the top to enter us. It's a mixing software that just like our lives, mixes sounds and noises in a way that is both predictable and unpredictable. In the 60s Pierre Schaeffer said that the math of music is like the math of a city. But this city needs to have some circulation rules or you will lose yourself in it. I built a system of rules that has 3 million combinations. This allowed us to lose ourselves with our fantasy. And this autocorrelator works with different pitches and timbres and can create different sound environments. This is a big wall of sound that I built in 2011 at the Venice Biennale and in other biennales in the world. It's a 50-meter wall and no one expects that this wall will start playing at some point. There are noises that might be real, abstract, or musical, like this experimental organ made from noises in our lives. The Biennial in South America is where I built this large wall using metals of granular synthesis. At the MAMBA Museum in Buenos Aires, this sculpture starts entering our life in a disturbing way. Always using the map I showed before, I created this chromatic horizon. People expected to find some chromatic calm here. But inside the sound box is the autocorrelator that creates every 10 minutes some acoustic complexities that surprise them and surprise me as well. This is just the beginning of a collaboration that could occur between many universities. With this map of 10 emotions, I devised this work that was shown at the Biennale of Havana. The director of the Symphonic Orchestra of Cuba directed this quartet. I will leave you with a fragment by Keiko Morikawa, a Japanese soprano who has been performing my work for some time. This is just to say that this 10-emotion map can create complexities that only professional musicians can perform. Thank you.

Andrea: Thank you so much for your interesting and fascinating presentation. I have a question. I was thinking during the presentation, is this way of working influenced by our visual world that is always overwhelming? Is working with the body and emotions concentrated on sensual experience? Is it related to the overwhelming visual world?

Piero Mottola: For sure, there is a visual aspect that is important. But for me, vision is something I see at a later stage. I start with voice and noises that we don't see as music at the beginning. I start form noises that influence us before we are even born. These sounds recall our past, our life and emotions. But in a moment in which we are overwhelmed by the visual world, this is especially more during the pandemic, we are only able to see each other virtually. My aim is through sounds, noises and even voice, my real aim is to trigger visual images that we were not aware we had. I hope that answered the question.

Andrea: Thank you very much again for the presentation and to Cecilia for presenting the archive. I'm sure there is a lot of interest to be involved. For the Technical University it could also be very interesting. We hope that we can continue this conversation in another framework. Let's take another short break.

Artpool – Central European Research Institute for Art History, Budapest, by Emese Kürti (PhD)

Andrea: I am pleased to welcome Emese Kürti, who will present the Central European Research Institute for Art History in Budapest. Please introduce yourself a little bit.

Emese Kürti: Thank you very much for the invitation. I will return to an academic tone and more historic issues. My institution is connected to sound poetry and sound art and the experimental art emerging from the sixties. I am an art historian and a researcher. My focus is on this field of experimental art especially in Hungary but I have some connections with Yugoslavia. and in the discourses between Yugoslavia in the 1970s and 80s and before the regime changed in Eastern Europe. I'm also a new director of the art school and this research institution which has been established by the Museum of Fine Arts in Budapest just a year ago. To start, this is our infrastructure, the new institution the National Restoration and Storage Centre. Our institution is on the left side. This was originally a Jewish hospital. It now holds the Central European Research Institute for Art History, which has three departments. One is the archive for the Museum of Fine Arts. The other department is a research department where we are working with newly hired researchers focussing on different topics. We will have some collaborations with the galleries. These are promising projects but also represent our ambitions for cooperation and collaboration that lies in the history of art. Here are some images of our next building that hosts our events and conferences. As I said, I will mostly speak about Artpool, which is not a new institution. It's forty years old and I'm proud to say we are the most important archive in Eastern Europe focussing on experimental and Avant Garde art. Its history goes back to the beginnings of the 70s. György Galantai started a communal project in Balatongolár which operated from 1971-72 and attempted to expand the framework of socialism. It was launched as a socialist artist project without prioritising the different aesthetic directions. The operation of the Chapel Studio was achieved by avoiding direct confrontation with the regime. This was a meeting place for the underground culture of the time. 35 exhibitions, screenings, etc. were organised during these years with most of the pieces belong to Artpool. He invited artists from former Czechoslovakia. Katalin Ladik did a sound performance in 1973 where she interpreted the letter O. There was a free screening with the experimental film and she provided the sound. This is when Galantai had to leave the Chapel Studio. After four years of negotiations, he was finally banned. The intentions of the principles in his organising practice had been taking shape from late 60s. This was carried on with his wife Júlia Klaniczay, who managed Artpool until a few years ago. After the exhibition they mailed a catalogue in 1978 with the instructions to please send the information about your activity to almost 600 artists. He received responses from almost 300 artists. The responses inspired them to collect further documents from artists and establish a collection. Direct communication was replaced by the exchange of postal cards. By this time, he was aware of alternative concepts of art institutions. These experiments were deposited in Cologne, or the gallery workshop or the exhibitions of documenta in Kassel. The archives of the socialist bloc included practices and alternative institutions counterbalancing the state's narrative. Artpool's mission was not just to gather information and establish relations. The archive policy was defined by the need to document progressive, contemporary art. The idea behind the Artpool project is to create an active archive. This differs from traditional archive practices in that the active archive does not only collect existing material. It also generates the material to be archived. This archive was brought into being but still remains invisible to profit-oriented art. He envisioned the long-term preservation of collective knowledge. The primary aims were to collect material for the museum of artistic inventions scheduled to open in 2079, to inspire the foundation of the museum, to fill the gap with spaces available periodically (organising exhibitions) and to operate as part of the museum when it is established (according to the original plans). By the mid-90s, Artpool appeared as a private institution carrying the classic duties of archiving but also publishing a periodical by nurturing and extended international network and operating a radio. On the tenth anniversary of its foundation, Artpool's role in contemporary Hungarian culture became clear. I would like to refer to an exhibition in the Museum of Fine Arts, our main institution that we belong to. Judit Geskó curated an exhibition of stamp images. There was a shifting of Artpool's profile in the second half of the 80s. A greater emphasis was put on local artists. Although Artpool was not official, it was run as a semi-official basis. In the context of Artpool's context and its integration into the Museum of Fine Arts in 2015, the conclusion sounds prophetic. For outsiders this might seem like a strange hobby. It is not easy to see that a new institution is coming into being. The collection once treated as a hobby has grown. The day will come when it will no longer be able to be funded by private funds. During the years when it was it banned and his institution was tolerated but surveyed by the secret police, between 1979 and 1989, there were 23 art events and published numerous anthologies and catalogues. The operation of the archive became critical, and the founders had to make a choice regarding the future of the institution. Since 2020, it has formed part of the Centre, established within the framework of the museum. In both cases it was crucial criteria that the integrity of the collection be safeguarded. Here we have some images from the old space of the archive. We are repositioning our materials until now non-acidic boxes. How will the archive be able to shape the museum's operation in a future-oriented way? In addition to collecting in the classical sense, it is important to have a presence in the contemporary art scene. This is how our research space looks today. We are continuously having local researchers, student communities and international researchers. As I said, we always had exhibition activity. Now we are lucky to have this very tiny space. We celebrated the 18th birthday of Artpool. Soon we will have a bigger exhibition space, funded by the Museum. We are planning to realise bigger exhibitions based on our collection. Just to close, I want to mention that we take this active archiving very seriously, that our task is to connect and reactivate Artpool in a contemporary sense. We

want to work with contemporary artists. We started a new prize for research-based art projects. We will work with the winners this year in the archive. Both want to research with our materials and realise final exhibitions.

Andrea: Thank you for the interesting and inspiring talk. This linked very well to Marcelo's keynote speech yesterday regarding power. Patrick, how is it for the students to have this research tool? Can you tell us about your approach?

Patrick: I am speaking for every artist's perspective that the work done by Artpool is very interesting because the neo avant-garde is at such an important position in art theory and thinking about art that has broader perspectives than in the gallery system and is embedded in finding the boundaries. It's interesting to see how this can be documented and how the photographic sources are brought into action and shown. Thank you for the presentation.

Andrea: It's also important to have this broader audience. I didn't know about this research institute before. A big part of art historian society is that there is not knowledge about specific institutes. We are happy to broaden the networks. Emese, perhaps you know that in Saxony, this debate about the art scene before the wall fell is very active. We all know that we have to continue debating.

Patrick: Regarding internationalisation of the archive, what kind of forms do you think about expanding this source of knowledge into the international sphere so the narratives stay intact for a global audience and what kind of issues are you facing?

Emese: Artpool was always an international institution but with a different approach than today. Now as art historians and curators we have a different perspective. Collaborations with similar institutions are very important for us. We have started several projects last year which will end this year. In May we will have our first conference that focuses on the art of the 70s and questions the relationships between the artistic communities in the region (Eastern Europe) from the notion of cultural transfer. We will deal with the regime changes from '89 in the whole region. We have a cooperation with the Getty Research Institute. We will start a research project focussing on the 80s. This is a project for the whole institution. We have a lot to work on for the next few years. We just need to energy to realise them.

Bettina: I looked at the website early on when we heard you would give a talk. I wanted to ask about accessibility. The internet allows making all the content of the archive accessible. The comparison to AVA that we have in Dresden is very obvious. Marcelo didn't present the archive very much. The Archive in Dresden is a private collection donated to the State Collections in Saxony. It's coming from a private initiative. On the website everything is accessible, is that right?

Emese: Yes, this is not comprehensive, we are constantly working on digital versions and digitalisation, but there are lots of materials available. There are still materials missing. We have sound materials that are not yet online. As you can see, we have this old website which is itself is a kind of artwork. We are very dedicated to making as much accessible as possible. We are translating Hungarian texts into English and the digital pieces are constantly evolving.

Bettina: I was wondering how the archive and documentation is already used by artists and art students. I'm an art historian, so I know that art historians are interested. But are artists actively going into this field?

Emese: We are a young institution in the sense of the bigger institution. But Artpool is now 40 years old. We have students and art historians every day. Yesterday we had two artists from Austria. The inquiries are constant, and we are working with these groups. It's important to start this collaboration. The only problem with Artpool's collection is that they didn't have the staff to work with the material about documentation and pieces of art are not differentiated at all. Now we have to do this huge work. Some of the material is not visible. We have to do the research and organisation. This will be a huge task.

Andrea: Thank you again for the lively presentation and debate. I hope there will be an intensive exchange with researchers from Dresden now that we have this contact. We will meet again after the lunch break.

Public art, by Tamás Pál (founder and former Editor-in-Chief of kozterkep.hu, the Hungarian database of public art)

Andrea: I'm happy to welcome Tamas Pal from Hungary. He's the Editor-in Chief for the Hungarian database of public art.

Tamas: I'm a programmer. In 2006 I had a dream to make a website where I would share photos and poem about sculptures. This was the "Sculpture Page" (Közetérkép) website and this was the beginning of the story. I am the developer and founder but no longer the Editor-in-Chief. I don't take part on a daily basis. I'm only the developer and I do the maintenance. But because I run it for many years I can talk about it. We have almost 400,000 art pages or pieces. We have many artist information pages. The most important thing is that active members are around 1,000 participants. These are the peoples who change something on the website. Only about 100 are active on a daily basis. We collect public art in Hungary and also abroad. We mainly want to collect all Hungarian artists, but we like art pieces from abroad. But mainly from Hungary. In 2006 it started as a personal project and it was about black and white photos and poems about sculptures. The art pieces were placed on a map. It was only for me at the beginning. I got lots of email that others would like to participate so I opened the system and made it possible for others to upload. It took place slowly. In the first three years we opened up the whole system to anyone who wanted to participate. It's a community-based database. We made community standards, such as political neutrality, controlled publications. We never make political comments on the website because the type of work was very special. We've never had comment floods so we don't have to moderate the website actively. It's important that we don't make opinions about the quality of the art pieces. The opinions and comments and community work was about the quality of our work, our contributions, the quality of the functionality. These were the forum topics, not about the art pieces. That was reason we never got in the mainstream in Hungary. The most important statement was that we want to display everything we can find on the street and public spaces. In 2021 the website was renamed to Köztérkép and it became a more community-based website. It was a step to make it more like Wikipedia. The art page edit and comments was based on a community-controlled basis. We can now vote on an art page if someone wants to publish it. Before it's published, the main editors check everything. It's half controlled, half community model. We became a more open ecosystem. Our community is mostly made up of mostly regular citizens, not professionals who are from museums. We have these members but they are normally silent. The average age is very high, which is because the classical sculptures and monuments are important for people who are older. Younger people are harder to encourage into long-term contributions. Younger people get interested fast and disappear fast. The average age and the atmosphere are the determining factors. It's harder to mobilise younger people for perfectionist and not as interesting work. We have connections to artists. I often hear that a member gets a call that an artist will have something in a city and a member goes to document it. We know what is happening on the streets in real time because of these connections. We don't have Facebook or Instagram because we have a real content website. We don't need social platforms, which are just for buzz. We now have a limitation on how many art pieces each member can post per day and week. The tools we use are not real-life connections, but these databases are helpful for us. We have a small library project that members can share. We have connections with the Hungarian National Gallery, but only through personal connections, not as formal contracts. We also have a lot of partners at the local level in cities and institutes who help our members. We think we have about 70% of the public art, although it's not easy to say. The first question is what is public art. We change the framework each year. Initially we only collected from public spaces. Then we went inside public institutes. Then we went in churches and cemeteries. The field has been extended in the recent years. It was hard to say what the total number is. It must have artistic part to be collected. It can't be printed or made in a factory. It has to be a single art piece. There are a lot of hidden, demolished, disappeared and stolen art pieces that we found in archives. We have made a lot of investigation about these statues and monuments from the past. That's why it's also hard to guess. There are a lot of art pieces that were once in public space that are now in private residences. This happened a lot after the fall of socialism. This database is currently independent, so we have questions about sustainability. It's a very hard topic. If there is money from somewhere and we have income from donations from government or EU, it will depend on the flow of this money. If the flow disappears, what we built will be destroyed. In the beginning I decided that if I can't finance it myself, it will be independent. Currently it's a question, if I can't finance it anymore, I am currently thinking about how to make it live forever. That's why I've never tried to get closer to state-owned institutions. I'm also afraid of the commercial field. Two years ago we started to collect donations. This finances half of the salaries. I think it's good. It's currently open source, you can modify anything in the code. We had some contributions in this field, but it's an active field. Because it's not an international project, in Hungary there are not very many enthusiastic programmers who are enthusiastic about public art. But currently the system is very stable. It's very simple to use the website and upload photos or make edits, that get approved. You can see art places nearby, see it on the map, make advances searches. It has common functions like favourites, folders, files, places, artists, news blogs and some games. We have a simple mobile application, and you can touch the sculpture to give you the history. We have a big range.

Andrea: Thank you, this was very interesting and perfect for this conference because we want to know more about different approaches. This database is very democratic way of collecting information. I thought of this very recent approach of collecting knowledge. This gathering of knowledge from dilettantes, which is very important for the

sciences. This approach is also unusual for the art scene, which normally has a jury for everything. This broad approach is very interesting. We know that collecting means power. If you can decide what will be collected, you have the power to decide how history is written and how narrative develops. What about copyrights? When you have historical artworks, it's not a problem, but what about contemporary and what about wrong information? We know that there are wrong numbers, names, etc in articles?

Tamas: There are mistakes. Every time we see a mistake, it comes from a book. If somebody indicates the source, we check the source, but after ten years we realised that it was a mistake in the past. It's evolving. The evolution is always here. Everything is transparent. We can't control everything. We have some standards. You always have to give sources and we check the sources if we can. Artist, year and other parts have to be sourced. But there are very few real and stable sources. There are twenty books in Hungary that are the basic sources. And if the book has a mistake, it appears everywhere. We cannot control the mistakes very well. This real-time publication helps others who have the information if they know that it's a mistake and can collect it in real time. I know it's a responsibility, but I don't currently have a better idea. If we were a state-owned media, it would be totally different because it should go through a longer control process. But maybe it can't work as fast as this. For copyright, there are problems. If we copy a text, it's problem. We use it like a source. We always ask our members if they depict an art piece to use their words. We don't allow copying a description. Other problems can be with the photos. In Hungary we have a good archive photo database and it's open to use, so we have good archive photo sources. And another issue is the panoramic freedom. I'm showing you here a world map where you can't use public photos for commercial purposes. If you make a photo in the red countries, you can't use this photo anywhere for commercial purposes. We also have problems. My answer was always that we are free and open and because we don't sell anything and our photos and stories are for educational purposes and distribution maybe these copyright problems won't reach us. It's a temporary approach. But I don't have a better idea for this now.

Andrea: I asked because in our alliance we are developing a database for a dictionary. We have some issues with copyright when you present contemporary art with living artists. In Germany they have to agree to have their works published in a specific domain. In Hungary, it's less attractive for the younger artists, why? Do you have something like public competitions for public art? In Germany and other countries it's quite normal to have a public competitions for public art.

József: I can maybe give some answers. In the last 10-12 years the older system of public art is not the same as it was. The institutional framework is changing. For younger artists there are not too many chances to win a public contest. There are very few younger artists. They are not so interested because they don't have a chance. This means under 40. It's a long story that the chances are not so good. This is one side of the question. The other is that the quality of public art is rushing back in the last few years. You can see on the website if you choose the modus of one year. If you choose 2015 you will see many portraits and academic works, lots of work from wood. It's more a tragic quality. If you choose 1965, you can see that there was a better quality in the sculptures. You can read it through pictures and through selections in this database. You can see the history of the Hungarian public art. This is the whole story of the public spaces and how important public space was in the 1960s and 70s. It was more important than now.

Bettina: I was wondering if there's documentation of graffiti and murals, or is this true? Things that aren't publicly commissioned? Is this something that people commonly hand in? Is it a way to get around public commissions?

Andrea: In Germany, if you don't have the permission to use a wall, it's a criminal act.

Bettina: But it's done and they are documented...

József: There are lot of mural works from former times.

Tamas: We don't have graffiti works on the database. It's very complicated in Hungary; it's not allowed. Sometimes there are competitions. But in the database, we don't have real graffiti. We have murals in subway stations. The member base we have is not really familiar with graffiti. This is also a problem for us, that the atmosphere is not familiar with contemporary mobile or temporary art types.

József: I had a discussion with Tamas several years ago. It was about a famous artist. There was a discussion among members about if should be on the site or not. I was for it.

Tamas: It's a problem. This work was made with a machine. It wasn't made in a classical way. Our members

couldn't understand if it was printed or made classically.

Andrea: So this definition of what is art is related to the media. So if it's printed, it wouldn't be for the archive. Thinking about the future of the website, maybe it will change with the future and with new approaches. For me it's a very interesting approach because it shows a national approach and a national solution. It's not a deficit. It's a specific approach because to have this open debate with enthusiasts. In Germany it's a very elite debate and in Dresden we have had in the last years strong debates with the public about what is presented in museums and what isn't. The question of identification with art has to be debated. The fact that you have people everywhere in the country who do this for free just to archive history. In comparison to what Marcelo said yesterday, it's a very interesting approach. Even when I see that there are problems and some gaps. Thank you, Tamas for the interesting and inspiring database that is inspiring for other databases.

Printed catalogues, digital data servers, microfiches and websites – How to make exhibition, documentation and art works accessible? by Dorothée Billard / Artistic Publication, Dresden University of Fine Arts

Andrea: I'm happy to welcome Dorothée Billard, who will tell us about printed catalogue, digital data serves, microfiches and websites. Please introduce yourself and tell us about your background.

Dorothée: Hello. I'm an artist and graphic designer. I've worked since 2016 at the Art Academy in Dresden in the workshop for artistic publications. In my art practice I have a focus on drawings and books. I have prepared a little presentation to show you a few projects of mine from the Academy and from outside that are related to books and artist books and the specific questions of documenting books and digitising them. It's also my wish that digitising a book becomes an artwork itself. My title is "How to show, how to hide". I want to show you first a project from the academy from last year. This was a project supported by EU4ART. It was part of a big exhibition project together with Susanne Greinke. We had the idea of creating an artist book with original works. We had a call and got a lot of proposals. At the end we had 80 contributions coming from several countries. The topic was disappearance. We made two works, so each artist had to send two copies or two versions. Each of the books has 200 pages and is 4 cm thick. As you can imagine it was a challenge to bind it. There were many different materials, and Diana Ludzaw bound the book. There are very different and diverse contributions. Disappearing means a lot of different things. This dealt with small things and even the big topics. There will be a catalogue with the contributions. I wanted to make this short film that I'm showing parts of. It was also to allow everyone to digitally leaf through the original works. Making this kind of film brings a lot of questions of technique, rhythm. There are many other questions. I will show you a few works from my art practice. Sketchbooks is a format I have been working with for 25 years. It's a side aspect, not the most central one. It's not a diary. It's something like reacting to everyday life with notes, words and drawings. It's a daily practice of working with what one sees. A few years I decided to start documenting this book. I have a digital archive of my books but also I wanted to find a way to find it in exhibitions. The problem is how to show it because you don't want everyone to have it in their hands. Some parts are good, some are private and some are pointless. There is a contradiction. It's about showing time and showing the continuity of the work. It's also about hiding a part of the work. How much to show and how much to hide, and can hiding be a part of showing? What is the right speed? I developed a format called a video book. It means about finding a rhythm of reading which allows me turn the pages. I can stay longer on relevant things. I can also hide things that are private and while watching it's possible to press stop or rewind. This is an important idea for me. I believe the book is an object with different speeds. Two years ago, the sketchbook topic became more relevant because until then I had a lot of travel sketchbooks but with the beginning of the pandemic we learned about what lockdown means. We learned about this new way of sitting in front of a display. During the first lockdown I felt like the space was reduced. My sketchbook became more and more important. I made a new video book. In this book, the hands are very important. The hands show us the scales and show the act of reading and drawing. The book is a form that has a lot to do with the hands and the body. Books look the way they do because we have two hands. This work was shown in an exhibition in Freiburg. It was called Museum of Slowness and the idea was to have a time slot. Visitors had a time slot, so they could not go as they wanted. They had an accurate timing to look at things. I liked this idea. They had twenty minutes. They could not escape it. I liked the idea of how much time it takes to produce and how much to consume. I also tried leafing with animating. Here you have the time of turning of pages and the illusion of movement. That's why the hands are kind of moving and the bird is moving fluidly. Another project was to take a Hungarian fairy tale. It's about reading a story and how to move. It has a different rhythm of turning pages and telling a story. The last project I want to show you came from the idea of the sketchbook. It's called dropdown poems. I was looking for a digital handwriting that would be similar to the sketchbooks, something that is always under construction and have a structure of one day after the other. I had a frustration with social media because it was important in the Covid period very fast. Social media allows you to edit very fast, but they don't allow us to use

our own format. You are pressed into this pre-defined shape. Sometimes I want to destroy the format somehow, but I'm not a hacker. But I was also looking for a media to deal with this feeling of being in the wrong format. So I came along with this dropdown menu. I started to fill them with unexpected messages. Dropdown seems like the wrong format to say something interesting or intimate. In this way I designed this website to have a random look. I like that it looks random. The menus are like containers and you have to access them one by one. Images and text connect or collide. This is under construction. This has a lot to do with books and sketchbooks.

Andrea: Thank you so much. Even after so many years, it's exciting to see the newest things.

Bettina: I'm so happy to see all the beautiful work. In the format of video books, do you also exhibit the books as well, or do you direct the speed of leafing through. Is the book also there?

Dorothee: It depends on what kind of book. It's always a problem to show a book. You can put white gloves to allow people to let them look. It's also kind of interesting. Because when you have it in your hands you can't get the feeling of the story. But of course it would be possible to show it. I don't like it when books are in a display case. When you can't touch it, it's pointless. For the sketchbooks, I don't allow anyone to have a look inside. It's a private thing. Just with the video I'm making an artwork that I can show. For the artist book, it will be nice to show it. We wanted to have an event to present it, and hopefully we will.

Andrea: I thought about what we heard before by Piero Mottola with the body experience. In understood your presentation as the limits of this digital space that you try to overcome. There's this ambiguity. On the one hand, you have the book that could be destroyed by using it as a book. You might not have a solution, but you are working with your hands. What happens with the public? This experience of feeling the paper or smelling the paper? In being in this digital space we are so hungry to have physical experiences. Piero Mottola's talk about using the body to create inner images. It's interesting to think that documentation is more limited in bodily experiences. I'm wondering what would happen if you gave them to the public and they don't look like before.

Dorothee: The video is a way of making the book reachable for many people. But it wouldn't be possible in an exhibition because you can't have 2,000 people touching the book. But I think the videos are not just about making archive. It's about rhythm, which you also give an idea of and the idea of what you want to show and what you want to hide. As you said, it's also a way to protect them but not to protect them, not only physically but the private space. Also to show what is important, and create a hierarchy.

Andrea: If you made these original artist books into a catalogue. What happens with the character of this piece of art when it's transferred to a mass media form of 400 copies.

Dorothee: Books are obviously a way of sharing. We print so many because we want the content to be shared. You can share a lot of things on paper. When you reproduce you can't have the feeling of the original piece of art but you can give the feeling and it's a way of sharing it. It's different from the digital one. I really like this question of time in a book. The time of a book in your hands is not the same as the predefined time of a book in a video. It needs a specific attention and time.

Andrea: It's also interesting that with this archiving video, you can see in these photos that you can see similar things at the same time. Normally when you look at an artist book, you won't have five books at the same time. In this translation, we have several things at the same time. When we look at a book, we are more rooted in the bodily experience.

Dorothee: Through my work with the students, I had lots of examples. If you work for years making one drawing per day, you have thousands of drawings. It's a question. If you show ten, it's like you did nothing, because the many is also about the time. The photo here was because I wanted to show some pages, but 40,000 is too much. Then you get a feeling of all the time that went by in this work.

Andrea: And this inspiration by Rezende of power. You have the power to define what you present and select. I think this is in an approach in the conference. We have artists and art historians or academics or scientists. The person who decides what's presented can develop this narrative. When Andrian Sauer showed this morning how to document another artist's research ideas, it's like gaining a certain authority. You influence the audience; you influence the public when you decide what is shown. This is a very important aspect for artists to collect and archive. To have the autonomy of how you will be regarded by the public. How can the critique can be influenced? This kind of selection is typical and contemporary. I don't know if there are differences in the past. Artist books are very old

in art history. I don't know if artists in the past had the same idea that these books will be presented as autonomous pieces of art.

Dorothee: When you think about the story of books and books as a unique piece of art, this goes back to the old bibles. So with the question of accessibility, if one person works 20 years on one copy, who is it for? If you have one million Harry Potters, you don't have handwritten copies. If it was made by one person, how many people was it made for? Thomas Schmidt said of books that they have "the biggest surface in the smallest volume." It's an incredible compactness. You might not have this on the internet. You can have so much information on a small surface, but it's not as compact as it seems.

Andrea: We even want to condense, the smaller the better for the last years. But do you think it is an aspect of material? Paper is a material. Christiane was always so enthusiastic that a material from nature can be transformed into paper. This is something that is like a wonder, a storage of the world in an analogue way. We had artist books with drawings but also with three dimensional materials with a lot of different surfaces. Even in this very small volume there was a whole world of sensations. This is a question to the audience. In Germany, artists' books have a big tradition. How is it in Hungary?

Patrick Tayler: I can provide an incomplete answer. Photo books are common. Artists think a lot in this format. It also influences people with other projects related to books. ISBN Gallery specifically deals with publications and book formats and any kind of bound material. Mostly not textually based stuff but artist editions. This is a hub for this tendency in Budapest. There's among the young generation of using printing techniques that have resurfaced. That would be another layer of this discourse. There are connection points. This was a very exciting idea. I loved the idea of hacking the digital sphere.

Andrea: Thanks to all participants and speakers. We will see you tomorrow morning.

IX.4.a) MINUTES: Day III.

Symposium Participants:

HUFA Budapest:

László Lelkes
Patrick Tayler
József Mélyi
Julia Salamon

HfBK Dresden:

Christiane Oertel
Andrea Weippert
Bettina Lehmann
Martina Kirchner
Nadja Moeller
Katrina Pennington
Johanna Failer
Robert Vanis
Agnes Barate
Claudia Reichert
Till Ansgar Baumhauer
Lukas Reiß

LMA Riga:

Antra Priede
Janis Gailitis
Matīss Zvaigzne
Alvis Misjuns
Martins Vizbulis
Anna Zvaigzne

ABA Roma:

Tiziana D'Achille
Beatrice Peria
Piero Mottola

Guests:

Paul Barsch
Magnus Quaife
Jean-Francois Gavoty
Ilana Isehayek
Guy Bouyn
Antoine Lejolivet

Hanna Johansson
Sylvia Mesa

Kitija Vasilijeva
Ximeng Gu

Additional participants (without
institutional affiliation):
Henrike Terheyden (KENDIKE)
Adrian Sauer

Minutes taken by Katrina
Pennington

Welcome & Short Summary

Patrick: Welcome to everyone for the third day of our symposium. It's nice to see you here. We've been talking about archives and documenting and preserving information, picking out the trends that are needed to construct a narrative. We've been talking about this complex set of issues and externally in other areas that might be important to us. Last year there was a set of consultations with Paul, who will talk to us soon. This was at the HUFA, and the student were thrilled to have in-depth conversations. This is one example of how digital mobility can happen and information can be exchanged in this alliance. Our first speaker is Paul Barsch, who will talk about exhibition and documentation of performance as an artistic approach.

Exhibition and performance documentation as artistic approach - Alternative ways, modes and ideas, by artist Paul Barsch (workshop leader media lab, HfBK Dresden)

Paul: Welcome and hello, thank you for the invitation. I will talk about an artistic curatorial project I've been doing collaboratively in the last five years and about questions that arose from this or insights in how we can approach the digital space. I'm presenting a kind of talk I give when speaking about this project. First, I will talk about the situation I was found in when I started this project called A New Year Scenario. Several years ago, in 2005-2010 there was a different situation. Social media was not as active as today and Instagram was just starting. The possibilities of documenting your exhibition was harder. The availability of cameras and software to manipulate images were not as widely distributed as today. A lot of people just started to document their own exhibitions. The traditional way was to see a show at a gallery and then at the end there would be a catalogue with documenting photographs of this exhibition. This was the case until 2010. Then people considered the internet a space to present images and documentation, but it was a slow process. Bigger galleries opted in a little later than other spaces. The smaller spaces opted into the digital realm faster than the established galleries. Nowadays we've forgotten this because every gallery has a website. But independent spaces were more on the forefront of distributing documentation online. Then the quality of images and documentation of images improved a lot because of availability of software. The process became much easier to handle for artists and curators and professional photographers. Around 2010 there were big art blogs like Contemporary Art Daily that brought a wide range of exhibition documentation online. This was a bit different, because before you had to go to the exhibition yourself or go to the library to look at catalogues. We felt at the time when we started the project that documentation online that the white cube presentation is somehow boring. You could say that all the exhibitions look the same. There is a standard and a certain quality to all of them. A white room with art on the walls. If you fulfil certain criteria, you have a good exhibition. It's not bad, it's just the way you present art in a neutral space. It has its limitations. We started from this limitation and said that if we have this standard white cube in the physical world, then what happens online. If you distribute these images online, but when you go into the virtual space you don't have to replicate this white cube idea. We wanted to go from there. The idea was to take an artwork and put it in a special setting, not in a neutral space, like throwing a Koons artwork into a volcano. The viewer would definitely have a special experience, different than seeing a Koons in Lisbon or Budapest. We were thinking about if you combine a special setting with the artwork and leave this standard to see new artistic possibilities. You can leave it in the physical world and go out into the open or you can leave the standard realm and go into the virtual world, which is now easy and possible. In this chart, I put Gutenberg as an example of the media revolution through printing, and now the internet, which gives an endless presence and availability of things. We also have memes, which are taking this kind of image production from Avant Garde and we have fake news, social media, etc. This is the contemporary condition for art and distributions of images. It's always a question of where the art is. Before the internet, art had a more prominent standing. But now with so many images, artistic images are not on the forefront. Here are some examples of artworks and how the artist chooses a certain subject from the landscape. Once you put an artwork into a space, you can say that the artwork acts in the space. If you look at installations, the space around the work is very important and contributes to the artwork. So if you document this artwork in the space you have a new image and new layer. You could exhibit the image of the installation in the space as an artwork and do another layer. I want to

say that each of these steps and layers have their own artistic quality. You can approach image-making as documentation, or you can think of it as an artwork itself. The approach is that the art doesn't stop at the edge of the canvas. In this condition we are in now where we mostly come across artwork in the digital realm, you don't normally see the artwork, you see it in a space as documentation. The way of documenting it is crucial to create some kind of interaction with the artwork. You could say that if you want some interaction with your artwork, the viewer can get engaged in a different way than they normally would. There are inter-artwork interactions (shapes, composition, etc) that all have artistic potentials. Then there are exo-artwork interactions (between artworks, with the space, narratives, etc) and all these steps also have extra potential. In this example of a work in two spaces, the work is read totally differently because there is an interaction happening. Artworks usually travel from exhibition to exhibition. Our approach is to have artworks travel. They shouldn't only be shown in a white cube but see what happens if they are shown somewhere else. An artwork is alive, the artist should be more like a travel agent. Established artworks end up in museums. We want a fresh approach with fresh art. In the standard realm the artist is more like an admin, but going into new forms, the artist becomes more like an explorer. Curators also have to take on different functions. An exhibition starts from an idea, then it is set up in a production phase, and then it is exhibited. In the project New Scenarios, it started with an idea: the exhibition was set up and it was not presented in this physical form, it was done in postproduction and then it was exhibited in the digital realm. In our case, the exhibition was shifted into the digital with some steps of image production and postproduction. There are online exhibitions that are digitally made that are only made through software and 3D. One thing that happened and was viewable was that when the Covid pandemic broke out, a lot of people had to quickly switch to the digital space because the physical was restricted. A lot of galleries rushed into presenting exhibitions online. What they did was to replicate the physical space in the virtual realm. They made a virtual digital white space and then presented their works inside it. Art Basel did this along with all major galleries. This is unusual because you don't have to replicate the physical space in the virtual space. It made the problem visible that the new spaces are not really considered with their full potential. I worked on the project New Scenarios with Tilman Hornig and other collaborators. Most exhibitions are physically made and then presented online only. Here is the first exhibition, which was done in a stretch limo. Here you can approach the different works and see how they were exhibited in the limousine. This was the first exhibition which created the expectation. Here it was different that the space and the way of presenting the images is different. In this car, the objects are not in the same time or space. They are photographed individually. There's no photo of the entire exhibition. This brings an exhibition together through images without having the exhibition together in a certain point in time. The next exhibition was made in a dinosaur sculpture park with paintings that were displayed alongside the dinosaurs. We see the layer of landscape, the dinosaurs, and the paintings. These formed some new combinations. The question is, is this a new work? The next one took the idea of the space further to the body, and the works can fit into the ear, mouth, etc. This questioned the exhibition space to ask if a human orifice is a practical space for art. If it works, how can you document it? Here you have to go through all the works one by one to find out which artists did the artworks. This is like in an exhibition when the rhythm is led by the architecture. Every time you open the website it's a random order. The viewer is forced to go through this experience. You have to think about how the viewer goes through the website. The next exhibition put artworks in spaces that were staged as zombie scenarios. This was done with a 360 degree camera. You have to search for the artworks. You can also go through doors to find yourself in new rooms and new works. In this exhibition the artworks fit the framework. Here we replaced the white walls of a gallery with these settings. It raised a lot of questions because there is so much going on and the artwork plays a smaller role. All the rooms are located in the university. One other project called "Whiteout" is a trailer for a virtual reality exhibition. You had to navigate through this endless space with your VR goggles you could go toward a performance on the horizon. There was a way to replicate this feeling of intimacy. When you see a performance, it's really physical and the idea of boundaries is very intimidating. Normally when you see documentation afterward, you don't have the energy of being close to the performance. You are alone in this endless white space. In a way it was taking the white cube to the extreme by amplifying the white. It created some intimacy when you were in the space, of course with the limitations of virtual reality. The last project was an exhibition in Chernobyl with only drawings. We went to the exclusion zone and photographed the images in this zone which is a special place. We asked what happened to show artworks in this setting. Many artists were involved and made their art in response to this zone. You navigate by scrolling through these spaces. I hope this gave some insight into the possibilities with working with the digital space but not losing some physical qualities. There are exhibitions that are totally digital but have some regularities and limitations that are given by the virtual space.

Patrick: Thank you very much. I have a question: you mentioned that art is not at the forefront of the cultural sphere. There's a lot to compete with. But you also asked about finding the new frontiers about image presentation. How do you see the position of art at the moment? You seem to be hacking two things – the conventions of the digital sphere and how art is exhibited.

Paul: I think it's really complicated to answer because art still has this important role and heavy weight of being for museums. On the other hand, there's a lot of art made that isn't really art, like fan art. So image production and the way you distribute images has become much stronger. This creative outlet, folk art, that was always done by people being creative has also shifted into new realms where a lot of people make things, creative things and then what really is called art is hard to define. It's hard for the viewer to see what is art, looks like art, and is real art. I also think that it's shifting, artists try to find new ways of doing art by also leaving the established forms of making art. Painting is painting, but a painting can also be not art. Only some paintings are real art. But for the viewer it's not a visible boundary. You can see a lot of paintings, but not all are art. But a lot of contemporary painters do a lot of other things but it's a way to extend the artwork in other fields to engage with the contemporary condition and this engagement with this condition. You can still paint and refer to this condition, but a lot of artists are leaving the traditional mediums. A lot of other people are taking over with it being real art. A lot of painting is done but the art has left the painting. Art is not just the surface, art is the engagement with the time and questions that arise. Not many questions arise from painting anymore. I think that art happens in situations where you aren't comfortable and there are a lot of questions. I would say that the most interesting things are happening where you don't know what is going on.

Patrick: I also think that installation shot of your exhibition in the Baroque hall: there was a parallel between the limousine as a cyber-punk setting, and luxury and power embedded in these settings, which gives an out-of-balance power balance which makes the works very edgy. What you said about the curator being the travel agent is for me another analogy as thinking the gallery as showing realistic. Instead of becoming complicit in this, you are finding new meaning in different places. Is it important for you to show alternative meanings?

Paul: In every new setting where you place an artwork there's an interaction happening. Other questions that wouldn't arise if it hung on a neutral white wall. If you put the same artwork into another environment, you can see qualities that you couldn't see before in this neutral space. And visa versa. You can see different things in the limousine with artworks in it than with people in it. This is very interesting to explore. There's a lot of potential in these interactions. It's getting more important with the availability of circulating exhibitions. When we started the project in 2015 a lot of exhibitions were taking part online that weren't taking part in the white cube. This has to do with exclusivity of the art market. If you do the documentation right, you can deliver the same quality as the big art galleries. This levels the playing field somehow, which doesn't mean you sell your works.

Patrick: One last question. You talked about a new distribution of documentation. How did you start to document your work? Your website has a very high-tech approach. How did you get these skills?

Paul: The approach was do it yourself. The first three exhibitions were done with no budget, just photographs and Photoshop. The website was done with someone who can code and the 360 photos were done by special photographers. But mostly we did it ourselves by studying and trying to document our exhibitions ourselves. It was a longer learning process. Nowadays every good smartphone can make really good images. It was important to do it well to make a statement, to make it look as high-tech as possible.

Patrick: Thank you for the exciting presentation. Here is the link (<http://www.newscenario.net/>).

Virtual (exhibition) space – A way to eternal access?, by Matīss Zvaigzne, Alvis Misjuns and Martins Vizbulis, Art Academy of Latvia

Patrick: I think we can delve into the second presentation. The presenters will be Matīss Zvaigzne and Martins Vizbulis.

Matīss Zvaigzne: There are three of us here, including Alvis Misjuns. We are so glad to be participating in this session to share our experience on how to build up the space digitally and to have this mood. There are different feelings about traditional or in-person exhibitions and how we translate that into technology. This is our challenge. We are presenting this project from the Art Academy of Latvia. This is where we are located, which was a challenge of how to translate and give the mood of being here and the architecture and building. Today we will talk about why we wanted to explore the virtual field, the possibilities we had to explore before we jumped in with our solution, some examples of our platform (virtual.lma.lv). And an experiment that Martins will talk about afterward. The first idea of why we wanted to go virtual was that we wanted to give a warning. Think, why NOT virtual? We don't want to compare it to physical exhibitions. We will not replicate or give the same mood. We wanted to explore other opportunities or aspects that are better or could be a bonus. If you think about virtual as an extension or teaser of

a work, that would be a perfect comparison to our idea. We wanted to show 170 different artworks in one platform. For people who are visiting this site, this was something that came up. We started to explore how to make this exhibition happen in physical space (diploma projects were shown in one space). After the pandemic started, we wanted to continue this tradition but we had no chance so we started to look at different versions. The industry was exploring how content could go virtual. We just wanted to explore that more. We began with the possibilities, and we didn't want to use existing platforms. There are two questions, if there is already physical space and works to capture, or option B, partly or almost everything is not prepared and should be done virtually. For us it was option B, because diploma works were made up until the last day, so we couldn't capture them in a physical space. It was a challenge for us, because we wanted to have the best experience from both scenarios. Scenario A allows us to use photo capturing. Matterport is one tool. It's not a 3D model, but like 360 photo capture so you can jump through the different points. What we loved about these kinds of solutions was the details and the quality of the environment. It doesn't work that well in some other examples we will show later. Then we wanted to look at examples where nothing is prepared, and you just upload your artwork and its shown in some generic 3D space. Some examples are ARTPLACER. It looks synthetic and not how we wanted to show our works. Almost all of these platforms allow you to place only flat graphics but not sculptures or multimedia, which we needed. Kunstmatrix is a similar solution, but as soon as we tried to make some space, we found that it looks unpleasant and we wanted a different result. For our challenge, when we tried to look at different approaches, we had 170 works and design projects, unknown content until the very last minute, an authentic space and a sustainable platform. We wanted to continue the concept of allowing people to visit the academy. This was the main reason we scanned and tried to replicate the environment. We wanted to explore how one digital solution could allow us to build different content and exhibitions. Now you can see the first version from two years ago and some other versions. It's content which will not be deleted.

Alvis: I am a multimedia artist with the direction of virtual reality. Before the pandemic I was doing some virtual reality exhibitions. But I needed to find some other solutions. I'm fascinated with using scanners to put objects in virtual spaces. But VR started to not be accessible to everyone. Photogrammetry and capturing objects, I'm fascinated by the possibilities of capturing real objects realistically and putting them anywhere. On this slide is a diploma work. This is a big scale photogrammetry work from five years ago. This here is a famous piano in our cultural history. They needed this for archiving, and this was an interesting challenge. Photogrammetry is hard to get a shiny object, but I tried to get this in the end. It had a million vertices. On my homepage you can look on all sides. Here you see a room in the circus where elephants lived. The idea was to make a mixed reality experience. You had VR glasses in the middle, and you could touch the columns. Here in a hackathon we had a team to experiment on the possibilities of exhibiting digital artworks in digital space. It was a great prototype. When the Academy was thinking about how to make an exhibition, this was one of my first exhibition demos. It's based on the rooms where the elephants live. So I understood that it was possible. One of the main elephants in the room was how to scan or reconstruct all the works as digital. As I mentioned, when you use photogrammetry, you have gigabytes of data and you have to change them into 1-3 G of work but make them look realistic as much as possible. We experimented with some cameras. This was a nice solution. In the background you can see seven cameras. It was a lot of data. This here was the most complex work that was reconstructed due to the details. It has scale, you can rotate it and encompassed the feeling of the original work. For the fashion department, we scanned the clothes. We had the same problem with different materials and how to make the reconstruction accurate. The more images, the more precise model you have. The image count was 800 for one model. Here is a reconstruction of the academy. The same reconstruction was made with the rooms. I went around and made thousands of photos and made a 3D model. Then a colleague made all the materials look realistic. We still don't have a clear answer of how many works we can put in one room. All the materials and vertices are so different that after putting one more work, it could crash. On some older devices it doesn't work or the colors are all wrong. Some devices are just incompatible. In the models you have to cut corners so no one notices. There was a cinema room. We just made a copy of the room and changed lighting. There are parallel rooms, you can switch between them.

Matiss: In the pictures it's not easy to see, but there are also animations and multimedia works.

Alvis: Yes, you can put sounds, animations. So here is the exhibition. When you come very close, you see the pixels. But you can see the scale and you have a limited but feeling of being there. Then you can go to the catalogue and see it in high resolution. You can see with VR glasses, you can also go to the link and walk around and be spatially present. Not a lot of people saw it in VR, but they were blown away. The subtlety of your head movements is very amazing.

Martins: Hello, I'm the head of the environmental art department at the Academy. In addition to my work, I've set up and designed the exhibitions for the last 20 years. I'll talk more about real exhibitions and materials and how they're related to virtual spaces. I have participated in 6 biennale exhibitions and many big and small exhibitions

here in Latvia. A lot has changed in this time and some insights have emerged. Designing art exhibitions is very different from designing permanent museum exhibitions. Art exhibitions are normally a few weeks to a few months. Biennales are normally about six months. Almost always you have a very limited time to set up the exhibition, depending on the size you have a few days to a few weeks. The date of the opening is not possible to change so you have to be prepared. It means that everything should be designed with the people before you start to set up and follow the plan. You always have to deal with unexpected surprises, but this is an obvious part of an art exhibition. Sometimes projects are in other countries, and you don't have the possibility to study the place as much as you want during the designing process. You have to research and take the measurements and photographs and based on this 3D model, the space is created. This is where virtual spaces are connected. When you have the 3D model, the designing process starts. I normally make very basic models without textures or lights. The main purpose is the dimensions, sizes and proportions. Of course everything should be very precise. The 3D model works as a simulation for arranging the exhibition not just for visual purposes. When I create the virtual model I imagine how the arrangement process will happen step by step. [Shared some examples of exhibition models and final photographs.] Here is student work, they are preparing a 60-year anniversary. They designed a multifunctional table for events. Another thing I have noticed is that people perceive 3D spaces better than before, due to videogaming experiences. The skills are improving every day. It's no longer hard to imagine a model that you can look at and walk around at the same time. This will be facilitated by VR/AR technology and skills in our environmental department. In this study year we have changed a lot of things in our program. We have a lot more attention to 3D modelling skills with Blender and to bring the skills to the highest level. In almost all classes in our department, these skills are needed. We are and will continue teaching to creating physical material scale models. It develops a special thinking. We think that this is very important part of 3D study process. If you have already made a 3D model for your exhibition design, there are only a few steps left to make this model accessible for virtual reality. If we talk about preserving the event in virtual media, this is how you can turn this real exhibition into design and preserve this experience. You have technical requirements, but this is not complicated. Everyone can still visit the Venice Art Biennale in Giardini using the Google Street View. This is an experience we already have. In this time, works are created that do not exist at all in reality. They are created to be some kind of virtual space, but they are attached to a real space or place. There are mobile platforms in Latvia where you can experience augmented reality artworks. Another application is created by a teacher at the Academy at the Centre for New Media. Both these mobile applications are based on GPS coordinates and you have to be there to enjoy the artwork. Here are the links (www.san.lv, sensusart.rixc.org). I teach students to work with microcontrollers and sensors here in our academy. I teach my students how to use them in environmental art and artworks. Last semester I gave them some basic skills and showed them to create frame-based environmental models. This semester we will try to connect the microcontrollers with a virtual reality environment. At first, we decided to experiment with light and did a test. The conditions are measured and are sent to a virtual model on the internet. Our goal is to connect reality parameters with virtual reality. [Shared an example using a microcontroller.] Of course, we have to improve the data transfer speed and other technical details. We will deal with this semester with our students by creating virtual spaces and connecting microcontrollers. In this case I'm using Wi-Fi for the microcontroller. There's also no problem to change it to GPRS data in phones. So you can move it away from the wireless network in the forest, for example. Thank you. Here are the links from the students so you can see what they've done: Anete Eisaka, <https://telpa.glitch.me/> <https://scented-fabulous-toad.glitch.me/> Marta Kalēja, <https://martakaleja2021.glitch.me/> <https://dusty-battle-fascinator.glitch.me/> Oliveris Lapinskis, <https://attelposana-olivers.glitch.me/> <https://lang-syne.glitch.me/> Lūcija Miruškina, <https://graitenis.glitch.me/> <https://midl.glitch.me/> Alise Anna Sondore, <https://modern-strong-chips.glitch.me/> <https://night-salt-comet.glitch.me/> (use WASD buttons on the keyboard + mouse to move around the spaces)

Patrick: Thank you so much for this presentation and wide array of technical innovations and ideas. It's very inspiring. I wanted to go back to what Matiss mentioned. The influence of the entertainment industry and computer game environments and how you can remould them. Martins was talking about the educational aspect. What do you see as the direction for the students? How can they use this knowledge in their own artistic practice?

Alvins: You are creating an individual space. You create spaces working with html and it's a great bridge. It's not coding. It's market language and it's easy to jump in. It's not very sexy, though. It's sexier to do it with an interface. Usually the main thing is to motivate by showing the results so they can overcome this html development space. The students had two tasks. It was a little like game design. They had to take a photo, treat it and place it. The other task was to make a story that will happen, elements of using simple forms. It's a challenge for them to use simple shapes and to create. It's interesting to see how they go about it.

Patrick: So it's a discussion and discourse and they are hearing new voices as it changes. It was also interesting to hear that it works on a group basis, so group dynamics are very important. Is it groups of students or staff or

hybrid?

Alvis: Right now the large ones, for the first year there was a problem because there was a lot that we didn't know. Mostly we are three people who did most of the work. It was a crazy amount of work. But one platform that made them easier was an html website where students put their works inside. In the future, it's really important to make it a more collaborative space where you can place your own works. We don't know how to build that. For those exhibitions we use A-frame. To achieve some kind of interactivity we have to have more programming resources.

Patrick: Thank you so much for showing us all this material and how you reconstruct and transform them.

Bettina: I always feel like the digital means are fragile. If there's a power cut or the server crashes, everything would be lost. Do you print images in order to have some copy of the information? Do you do back-ups in a physical way?

Alvis: No, we don't think about this because we have other problems to deal with. From the Art Academy's side, the rooms are physical. We can take screen shots. If the exhibition is lost, it's like a house burned down. It's gone.

Alvis: You can make a copy and place the copies everywhere.

Martins: Reality is also very fragile.

Patrick: Thanks again for this talk.

The exhibition as an art practice, by: Haute école des arts du Rhin, Mulhouse, Strasbourg, University of the Arts Helsinki, Royal Academy of Fine Arts Antwerp

Andrea: I'm happy to welcome you in a smaller group. We are happy to welcome colleagues from other institutions, Ilana, Antoine and Jean-Francois from Strasbourg. We have invited these three colleagues to have more insight into institutional structures in general and how you document and create exhibitions. We know that this isn't so easy right now. Today we concentrated more on making exhibitions digitally. We know that the digital space is great to broaden, but it's also about resources. It's really a collegial exchange.

Ilana Isehayek: We are very pleased to participate in the symposium. This morning was very interesting. The Haut école is located here. In 2011 we merged with two other higher education schools. The educational programmes consist of different departments. There is art, art object, illustration, scenography, graphic design and textile design. I'll just be talking about our school in Strasbourg and the Art-Object department. I'd like to share with you briefly several exhibition experiences that we have done over the past few years with art-object students. This has six different workshops. One is jewellery, glass, bookmaking, wood, metal and clay. The importance is material, which is the common denominator. Basically you'll see different types of exhibitions and my colleagues will talk about archiving. Every week on Thursday mornings we have an exhibition where four students are invited (amongst 64 students) from the different workshops between years 2-5 and they will present their work in a given space. They have to take the space into account and the other students' work. Then we split up into four groups. That gives us an opportunity to further deepen the discussion. Each group has one student who will continue to talk about their work. We have a wonderful exchange. There are performances, some have sound. It's very open an interesting to see how some of these works are new to all of us. We work with the staff from art-object as well as with the students. We have other art institutions and places where we were invited to work with permanent art institutions. We were invited by the Ministry of Culture in Paris to occupy all of their showcases. This was very challenging and a very different way of exposure. It was a mixture of the many studios. Each time it's a challenge for the students to find themselves in a different context and for a different public. The next example was when we were invited by the Lalique Museum to do an exhibition of glass works. We were given the opportunity to work with different people and in a different context. In 2019 was in the Grand Palais where we had a large stand. Here is a large exhibition where we invited food designer Marc Bretilot who came up with this event in one evening in our gallery. Everything here was made by the students. The students made the food, others doing performances. Others were serving. It came out to be a sensational evening. Even the boats were made by the students in clay and glass. They were all floating in a gutter with water moving. You picked up what you wanted to pick up and eat. I'll pass you over to my colleague.

Jean-Francois Gavoty: I would like to share another international exhibition with you. In this experience, we made workshops, an exhibition and a catalogue and everything was experimental with students. The first example is in

Korea. We made two big workshops, one in France and one in Korea with 15 students. We made little teams of 2-4 students. We did for example a glass workshop or clay. These kinds of experiments were with the limits of their mediums. Other students experimented out in the street. They wanted to question urban relationships and perceptible space. There were different performances. Afterward we used one week to realise a catalogue. It was interesting because we had teachers and students from the two universities. Everyone worked in their own language, and we didn't translate. The Koreans described their experiments in Korean and French described it in French and we printed both. If someone speaks both languages, they can see the differences. Another example of this activity was in 2019 with an African artist Hervé Youmbi in Cameroon. He did a workshop. His work has classical artworks in different situations. This object could travel between these two statues. For students it was a very interesting experiment. When we made the catalogue, we showed the works of Hervé Youmbi and we asked theorists to write on this work and post-colonial topics. Students later made their own works and they thought about these different sculptures. Antoine will speak about an example between archive and exhibitions. This is a mix

Antoine: First I want to show you this moment. It's an exhibition with an edition with Yann Serandour. He made a workshop with graphic communication and there is a protocol. To make a catalogue of the artists' work. Second, they make an example that plays with the space. At the beginning you can see a bigger sculpture to represent the book but when you go upstairs, you can see the real book in a model gallery. You can also take a free catalogue. This all happens at the same moment. Here you see another example, it's an exhibition, residency, lecture and workshop by former student Paul Jacques Yves Guilbert that took four years. In 2016 he was invited to make an exhibition. He decided to transform it into a residency. The second moment was a very technological machine. It's always an interactive process and structure. Here you can see the blue art on the white stand coming from the first sculpture. Two years later he made this work. I can send you the link after. It's a magical work. It's a way between reality and fiction in the third dimension. After he came back, in the same gallery, but this is a residency. He filmed this moment to make another film. There's a film that's like an archive of the exhibition. I will also send the link. It's one way to archive an exhibition. It's also a reflection with the student artists to make something experimental.

Beatrice: How many students are at the Strasbourg academy? In Rome we are the biggest academy in the alliance.

Sylvia: 800 students.

Andrea: This was very impressive. We have to visit you. I hope the colleagues from Antwerp and Helsinki are not shocked by this wonderful presentation. These colleagues jumped into the symposium on later notice. So I told them that they didn't have to make a presentation. This meeting today is just the start of a broader exchange. I would like to invite Hanna and Guy.

Hanna Johansson: Thank you again for inviting us. I promised to make a short presentation and some images to share. I work as a Dean at the Academy of Fine Arts in Helsinki and hopefully will work as a professor of contemporary art research. I'm now in the 5-year period as a dean. We are a part of the University of Art in Helsinki. From 2013 we were put together with music performance and fine arts. We have our own status even though we are working together. We are partly independent but not completely. We currently have 240 or 250 students at the Academy of Fine Arts, Bachelor, Masters' and doctoral students. We are relatively small. The theatre academy is very small. There are about 100 students more than we have. [Internet connection difficulties.]

Andrea: Guy, would you tell us more?

Guy Bouyn: I'm the head of the Fine Arts Department of the Royal Academy in Antwerp. We have the Academy of Applied Arts and Fine Arts. I will try to present it visually. We have three different exhibition spaces. The first is a very classical, old fashioned- cube, a long space about 10 meters long. We have the winter garden and the temple. Each of these spaces has its own characteristics. Our long space is a more ambitious space where we want to connect with the outside world. We use this space for our more ambitious exhibitions, at the beginning of the academic year to set the tone and to introduce the new students to a theme that will be important during the year. We made an exhibition of artist collectives and do-it-yourself. In our winter garden we have a more experimental space ideally used by students. It's a glass cube that used to be part of a monastery with glass walls. There we give students possibilities to exhibit. Then we have the temple that historically used to be the location of the National Museum of Fine Arts in Antwerp. It's a gloomy space with no windows but that's perfect for presenting video or sound sculpture. We have these three spaces with their own focus, each is open for candidates. We have a commission, and everyone (teachers, students or people from outside) can propose something, and we can see if it fits with our vision. The whole idea is to be open for the broader public, but it's part of the curriculum for the students. We also present collaborations with other institutions from other parts of Europe. We get presentations

from other cities, for example. We also have a fashion department and instead of making traditional exhibitions we have a catwalk at the end of the year. Normally there are thousands of people who attend the fashion show. This year we did it completely digitally by a sort of animation to show the work of our students. Often the exhibitions are the results of our artistic research. We have researchers working for one or two years and they can use the spaces to show their research. The doctoral candidates always do a show where they show the results of their research. We also collaborate with external partners. Our students can propose exhibition projects outside the academy. In the corridors there are also exhibitions. Students built a shop where students sell their jewellery. When students make an exhibition or for our doctoral research, most are advised by our teachers who are artists. That isn't as analytical as art historians would do. We also have a research group that is specifically aimed at working with archives. They don't disseminate but use artist books. Those are the most important points.

Hanna: Ok, I will try again. I will show you the images. We have a new space in our academy. We have just moved to this new premise in last August. We have also a brand-new exhibition space there, as you can see it's quite big. It's something like 450 square meters. It's our main gallery space. We used to have another space which was also very big but it was quite far from the school. It took 30 min to move from our school to the gallery space. Now we have a very different situation. All our practices and facilities are under the same roof. We have these four areas, sculpture, painting, time and space and printmaking. We are a traditional academy. We are experimental and so forth. This is the new space in our main exhibition space and it is divided by annual exhibitions. The main exhibition is our spring show and then we have every autumn the BFA exhibition and then every we have every second year an exhibition by curatorial students. In addition, we have other exhibition times. Now we are rethinking our exhibition system because we have these new spaces. We have four exhibitions that are directly connected. We also have open calls and students can apply to have their own shows. Then we have a white studio that is also included in thesis exhibitions and we have research days every December that are located in the white studio. Then we have a pocket gallery, located in our new building on the 5th floor. It's a smaller exhibition space where students can apply and run it for themselves. It's a kind of experimental space. It can be defined as a pop-up show. We have one more gallery space in downtown Helsinki. We are giving up this space in the summer. It's a traditional space for master's students. We have open lectures and lecture series. We have public art projects and we collaborate with different partners around Europe and even beyond. We also have Christmas markets and we organise portfolio days. We also have many ideas of how to collaborate with the theatre academy and our new district and people working around our new school. Exhibitions are more or less part of the studies. Exhibition space can also be a learning space. It doesn't mean that exhibitions have to be completed but we can work there as a process of working in the space. Two things about the documentation. We don't have a system; we have a photographer who documents our exhibitions and BFA show. But last year because of the Covid restrictions we decided that we wanted to try to make a virtual show (<https://kuvatila.uniarts.fi/exhibition/kuvan-kevaet-2021>) It helps to document the show.

Andrea: Thank you for this first insight. It was very interesting that the different profiles of the traditions in each academy is relevant for exhibition structures as well as concepts. It was very interesting that in Strasbourg there is the tradition of applied arts that is intensively involved in the exhibition process. This is interesting for the future because we know that the boundaries of the disciplines is much more flexible than many years ago. How you work with space was very interesting and how you work with layers. In comparison, in Antwerp we see the different spaces. We've debated about the concepts of the spaces. In Dresden it's similar. The specific atmosphere of the spaces influences the results of the exhibitions. Paul Barsch talked about this this morning. In Helsinki, the new building is challenging because you have to think about structures. A question to all of you, as far as you know, in our alliance it's a question of resources. You said that the exhibitions are realised by the staff, but it's always challenging. You can make photos, but doing more is a questions of resources. I mean human resources as well as funding for exhibitions. From the Dresden side, we had a very small budget before EU4ART for presentation, to have a professional surrounding and quality standards. This is something that is related to money on the one side and also to staff that are specialised and have the expertise.

Ilana: Antoine is the manager of exhibitions. Sylvia, do you have info regarding resources? I know we have a set budget every year, but how does it change according to specific exhibitions?

Andrea: We don't need exact numbers. What about Hanna and Guy?

Hanna: Of course, we are fighting to have this photographer. He's now a permanent employee, 50%. His hours are mostly used to document events. It's not focussed only on exhibition or artistic practice. The virtual show we had in the link was quite cheap in terms of money. We were surprised. I was expecting it to be very expensive. It turned out to be not as expensive as we expected. It was easy to get the person who did the filming. I actually don't know

how much the students document their work themselves. I would encourage students to be aware of this side of their practice.

Andrea: I think this is quite typical that students document themselves. This question of making a strategy is important for some academies. Guy, do you have a dedicated strategy and money and resources for developing exhibitions?

Guy: Sometimes for example, for our long room, the exhibition on punk was supported by the city of Antwerp because this was about what was happening in Antwerp in the 70s. This was broader than what happened at the academy at that time. We also have an organisation for friends of the Academy. They have their own budget and work quite autonomously. They create exhibitions with exhibition partners. We used to have one teacher who worked as a curator, but he was at the end of his career. When students wanted to organise something, he acted as the curator. But now we are evolving into a more do-it-yourself direction with students. The artists and researchers who want to present their works are supported by the technical staff. There are 2-3 people who help with the hanging and placing dividing walls. They are supported by our communication staff. When someone asks for a budget, they can present a project and we will look within the staff if there is a possibility but it's a small budget for each exhibition.

Andrea: Let's hear a bit from each of our colleagues in the alliance.

Antra: Exhibition-making has always been a very active part of our study process. Before we opened a gallery outside the academy one year ago, we had been hosting exhibitions in our great hall. But it's not a big enough budget so we always have to write applications for additional budgets. It's diverse processes that we are trying to have in our gallery. This experimental space we opened a year ago in Old Town is strongly connected to our alliance. There have been several joint exhibitions between all partner institutions. There was an interesting project in which our curatorial students were invited to submit proposals and then these student curators made a selection of works from all alliances. We are also thinking of how to provide these knowledges of exhibition and preservation of students. Kitija is doing a course of teaching exhibition production and helping young curators. There are multiple ways to do these things and get extra finances.

Beatrice: We have a small space for exhibitions in the Academy, so sometimes we try to have a public space. This is the hard part because you have to ask very far in advance and make a long negotiation to get a bigger space but in some way, we manage it. We have specific funds for exhibitions but each year professors present their projects. Each project has its own budget and must be approved. We have some funds for exhibitions but not everyone who applies can get the funds. It's a selection each year. Sometimes there are bigger exhibitions and we look for an external space. We have video-making teams that are not really part of the Academy, but they have a contract. They are very professional and they are former students. We also have a curatorial department which is a cooperation.

Patrick: At HUFA, the basic situation is that the main building was built in 1877 to be a Kunsthalle building, which is very big. We use these for external projects, such as larger historical overviews of genres. Currently we have a large exhibition with the last 30 years of intermedia art. Another smaller space is for student works which rotates on a monthly basis. We also have two smaller spaces for sculpture students and we have an external space that will be run by the curatorial students. This is our situation in a nutshell.

Jean-Francois: In Strasbourg, the budget of our gallery is more or less 60,000 euros for the year, for about 10 exhibitions, with the help of teachers, students, technical workshops. These are quite moderate budgets.

Andrea: We hope to stay in touch and intensify the exchange.

Anna Zvaigzne: I had a small comment to the colleague in Antwerp, I know that we are participating in the print-making workshop at ABA Roma. We already have some connections.

Guy: Yes, I think five or six collaborate each year.

Ilana: Just concerning the resources, we have 10 shows per year, there's about 6,000 euro per show which isn't that much. We have to put everyone in the hotel, etc. But for larger exhibitions in Korea, there's a partnership with Africa. These are financed by both countries. Otherwise, there's a lot of volunteer work by students making it happen together.

Andrea: I think finding funding is always a hard job. This is the start.

Servers, shelves, and storage - What to do with all the documentation? Pros, cons and good practices of digital and analogue documentation with regards to storage, by Kitija Vasiljva, Art Academy of Latvia

Patrick: Kitija will present on servers, shelves and storage, the afterlife of all the storage of what we've heard about in the next few days.

Kitija: Thank you for the invitation and opportunity. I'm working as an exhibition producer every day, making exhibitions on different scales. Biennials and smaller initiatives, both locally and internationally. I've been teaching the curators for the past three years. I can look at my practice in the academy and talk with students to explain it. The days are hectic to get a good overview of the exhibition process. But it gives me the opportunity to explain the structure and change something. We also integrate the students into the local scene so I give them opportunities, we can create links. That is my role and what I do every day. When thinking about the documentation, it's something that I don't think about. It's not on my everyday list. Making exhibitions has such a quick pace that the documentation stays in the background. But I remember this beautiful work that we exhibited. There is this huge fascination with the material. I like these libraries and things being stored. What I realised is that it would be interesting to think about documentation. When you imagine an exhibition, it finishes with the dismantling. Any process throughout this process, anything is worth documenting. We don't know what will be valuable. The documentation is of the pictures or in the catalogues. I will try to show examples from my practice with examples of documentation from different moments in the timeline. I wanted to start with this new example: the pandemic has changed everything in exhibition-making. Last summer we had one group and one space in the countryside. This was the perfect time to work outdoors and do exhibitions in nature. In 2021 in the summer, we continued working in this space. This is the base where people meet and events happen. It is an exhibition space and residence. There are visual artists, poets, etc. It's 37 hectares of land, it's huge and possible to have an experience and cultural events. People can arrive and leave whenever. It's open 24 hr day/7 days a week. It's deep in the countryside. It's two hours from Riga and down a mud road. You make an intention of going. We spent quite a lot of time in the summer here. Here the documentation doesn't capture what happened there. It's a bodily experience when you are there and there are so many impressions. We invited poets to write poems. We have a book "Savage Notebook" where people (writers and photographers) are asked to contribute. They write down notes and these diaries are made into a separate notebook. We invited a filmmaker to document his experiences there. We invited the filmmaker to document the event that happened from May to end of October, and then to make whatever he wanted. I think it's a miracle and a nice film. We have a thirty-minute documentary. The film was released today, so it will be available on the Latvian digital televisions. When talking to the filmmaker, he said he was interested because he didn't have guidelines. He was able to give his own view of this event. This is a way to approach the documentation of an artwork. It's a certain form of looking. That's a quite classical example. Another example that I want to give is a Riboca2 that started in 2019 and was supposed to open in May of 2020 but the pandemic stopped everything. But the Biennale had to open and the idea was how to do it. We wanted to try to give it a physical presence. We thought of turning the Biennale into a film set and made into a film and we would build everything. If the limitations are lifted, the visitors could be allowed. The Biennale was open for one month. The artist couldn't come so we did everything via Zoom. The artworks then shifted; all were reproduced for the space. From the descriptions of the artworks you can see how they changed. You can see how the artwork looked. I think this is a solution for the pandemic, here you can see how the exhibition changes through the process and it's interesting to see how the artwork arrived to the end result. That's a very interesting practice. Another example here is an artwork from Riboca2. This is from an artist who was very active in the 70s. The art was envisioned in 70s but there was not the technical possibility to build the work at that time. There was a sketch of something that was never realised but this sketch was now done 46 years later. On the right side you can see this round object that is turning. You have the artists, technicians, and a conservator. We involved the conservators from the beginning because new materials have been found. New types of plastics or metals. The conservator was involved in documenting the end result but also how we arrived at these solutions. It's important to have a documentation for the future to know where to exhibit it, how to store it for the future. When I'm working in new themes I always look at the tools that everyone is using in order to plan an exhibition. I share these tools with the students. The timeline for example, how to structure the different stages of the exhibition-making and how to arrive at the end result by the deadline and how to have the process well-done. The exhibition budget and the fundraising are another tool, how to finance, where to be creative. An exhibition design, what is used in practice. What kind of plans work? These simple examples work when you come to the building. This is only how the artists are located. Implementation planning has to be done in an intensive timeline. How to gather the information from so many people. I've come across these tools. Learning about the exhibition production and doing it in a systematic way is not happening very much yet. Another thing that is maybe place-specific to Latvia, we use many empty buildings. In the past it was out of necessity. The documentation of empty

spaces in Riga, I do it regularly and we spread the information about the empty spaces that exist in the city. It's not regulated but there's a lot of exchange. Another topic I really like is reuse of the materials. The sustainability of exhibition materials. You have to think about what happens after an exhibition to avoid waste and give the materials a new life. Here for example are two sculptures that were part of an installation. It was an artwork and then after the exhibition it turned into a garden sculpture. Someone in Riga has it in their garden. These objects change depending on the context or how you look at them. I think it's something to think about, what is the afterlife of what you are doing. In Riboca2 the walls were made out of paper cardboard. After the exhibition it was sent to the art schools for the students to use as sketch paper. This material exchange would be great to have a database or established network of how materials move around and how it can be done. It's very difficult to do internationally. It works in a small geographic location. Another topic is documentation of the storage. In Latvia there's a storage, but it's a big mess and no one can find anything. This is something that in order for things to be used, there has to be a clear overview of what is there. That is something that is hard to do. It's trivial but in order to reuse it, someone has to take care of it and know what is there. This is small glimpse into different types of what is important to document from the exhibition-making process. I try to show that the exhibition could be viewed as not the final result, but to look at it as a whole long process of making. The longer process could be valuable for different reasons. It's a new topic for me but I was very interested to think about it and look at it in a different way. Thank you. (Instagram: <https://www.instagram.com/savvala.savage/>)

Patrick: Thank you very much. It was interesting to see these spaces and think about all these presentations as connecting to each other. The off-grid and getting outside the normal zone of exhibiting and reinvestigating was very exciting. It's exciting to see how you build exhibitions and that this documentation is not something that preserves the end result but helps and aids the exhibition coming together.

Andrea: What I really appreciated was to be a role model for students. Teaching through being a role model. Susanne Greinke is our curator and you take over a lot of responsibility. My colleague does everything and if we ask her to do such a plan she would say it doesn't work because it has to be so flexible, everything changes. I really appreciate structures and it's helpful for students to see have these professional structures. But on the other hand, it's about amendments and changing schedules. For me, it was the perfect summary of the last few days. The aspect of documentation of the storage was really the question I tried to start with. Of course we live in a world that is dominated or influenced by scientific approaches. We try to document everything, as Marcelo Rezende mentioned. I wonder, we are doing a lot to document everything but where are the people who are reading everything? What about the public who appreciates the whole work inside? Sometimes I'm disbalanced, on the one side I enjoy it as an expert audience. It was wonderful to see the documentation of the Biennale and the projects in the countryside. The freedom that the filmmaker had. I wonder if we shouldn't debate on documentation for a broader public or for experts. Patrick and I would like to repeat a little bit. We are documenting this conference, thanks to Kendike and Katrina Pennington. From the beginning with Marcelo, who told about his experiences in making exhibitions on another continent in South America and this idea of power in archiving in documenting. The day after we started with Gewedolin Kremer and Adrian Sauer and those interdisciplinary approaches and how science and art can collaborate. This was very interesting to see the way they present. It was followed by Piero Mottola and Cecilia Cassoratti. I loved this presentation because it was related to our senses, analogue experiences using very technological methods. Using the body and using a big system based on emotions and collaboration and integrating students in a very broad sense. How he defined his own role as an artist and seeing how Cecilia told about the archive that is now part of the academy in Rome. It was so interesting so see about documenting sounds. I wonder how in the framework for future conferences we could do more to broaden the audience. Having a documentation of this conference is good and there will be people who will find the documentation and they will be interested. We will contact the partners once more. I was inspired to make an online presentation of the presentations. I think of Dorthée Billard who talked about the artist book. It was so interesting. Sometimes I'm not sure if the time we invest in making documentation and preparations we miss for other things. It's an aspect I want to give to everyone. I hope that for future projects we can always debate very openly and be very critical of deficits. I'm very grateful for the contributors. We had so much input the last few days. I learned a lot, which is why I love to be part of this alliance. I'm wondering how we can broaden it. We can think about combining these will credits, if these efforts will have a broader audience and make more sense. Kitija talked about sustainability and talked about reusing material. The sustainability of energy in the Alliance is an important topic We should think about this. A big final thanks to the colleagues in Dresden and all the partner universities.

Patrick: I want to say thank you for being able to take part. I think personally that it's difficult to find and activate audiences. It's always a challenge. Thinking back to my student days, even if information is there, it takes a lot of minor changes to decide on what you do to shift your activities. To put a point to the end, we can work on the communication to make it more direct. All of these conferences and symposiums have been extremely productive

and to shape our beliefs which we thought were final and to show a way that we haven't considered. This is an inspiring thing. So to round up today's talk, we started with Paul Barsch's presentation on the frontiers of presenting and that exhibiting art is never as simple as we think. Paul shows that there are always new directions. We were very lucky to have the discourse opened by the Latvian colleagues who talked about the virtual exhibition spaces that students can exhibit in. It might not be documented and archived for the long term, but all the information is there. There's a lot of innovation that we can learn from. Then we had the chance to listen to colleagues from three different institutions, from Strasbourg, Helsinki and Antwerp. We listened to their presentations and had a good insight into how these universities present the students work and how students think in an inclusive, global scale. These are all questions that we are all dealing with. This discussion could continue into the future. It was very informative. For our alliance it was informative, and we have to communicate with other institutions. This is a direction we have to pursue. Last we had Kitija's presentation, which was very exciting and I want to get on an airplane and see these situations and immediately see how we can document empty spaces. Thank you for showing this. When someone does something well, it sometimes stays a secret. It's a privilege to see. This whole idea of the archive is very future-oriented. It's not about the past, it's about putting the past into the future. It's exciting to think about how we are working with things that are worth preserving and looking after. Thank you all for being here.

Andrea: It was very productive. In Dresden we will now finish the symposium with the opening of the regional exhibition. I hope we will all join events like this. Documentation is wonderful when it is digital, but openings are much more interesting when we meet in person. This is the difference between documenting and exhibiting in a real space. I hope in the future we will meet in real spaces. I'm hopeful that the broadening of the alliance will be an interesting new development, even if it's not clear if these three partners will be new partners. Thanks to Magnus Quaife, who was a great connector to Helsinki. Thank you for joining. We will see one another as soon as possible in person.