

Dancing Museums... Rotterdam Curatorial Practices
tyroneisaacstuart 26 questions

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Alternative Approaches

Shifting Paradigms Inclusion, Exclusion & Change
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Inclusion, Exclusion & Change Shifting Paradigms
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The bridges which try to connect these worlds are still under construction. If we've already managed to build a bridge, they don't seem like enough, because once on that bridge, we don't seem to understand each other, literally or figuratively. In that sense, we as a society face an enormous challenge.

Proposition: Seek each other out as human beings at eye level.

Make it personal.

We all have a role to play, but sometimes who we are as a person is more important than the roles we think we play/the institutes we work for.

Know where your personal urgency comes from in order to do the work.

Put your hand in your own bosom.

Start with your story.

Samenleving = Living together

I saw museums filled with like-minded people wanting to understand the world... sharing their thoughts with each other...

I saw a gap between the complexities happening in daily life and the "art world" which has been creating reflections of the world for itself, often without the adversity.

"Something is art if it is seen in the context of art... within the art world"
Who determines what the art world is?

ARTIST AS FACILITATOR OF AN AESTHETIC SPACE

Not just a content creator, interpreting the world within their work and showing that to an audience member. '~~Who is my audience?~~' is not a popular question in art school. But still, the message of your work, what you want to communicate depends on who is listening to it. Perhaps it's wiser to articulate who our audience is, and perhaps it's wiser to get lost in translation. The proposal here however is to see the artist as a facilitator of an aesthetic space, to see artist not as a content provider, but a context provider. A space in which people can let go of fears and ideologies, trying to connect with others ON AN EYE LEVEL.

Artists have a unique quality for research that many would benefit from entering that kind of space... a space where aesthetic dialogue can happen. Art not as object, but as a form of communication with each other.

CURATOR AS ACTIVIST

We activate space and provide sensorial attention to highlight the thing we aim to communicate.

We seek hidden stories and move towards a more democratic culture.

Art can be a contribution to an activated space for democracy.

ART INSTITUTES AS A PLACE WHERE HIDDEN STORIES BECOME VISIBLE

A place where people come to celebrate democracy

A place to meet the other, the othered.

Art institutions as the bridges for society

Artists facilitating that dialogue, rather than arguing ideologies and clinging on to our comfort knowledge.

ARTISTS AS RESEARCHERS?

Research, whereby the artwork itself is not the 'sport' we're watching... but the report of the research. A report potentially less important than the research, in order to go beyond "just" showing what you've found out...

LEARN TO LISTEN: A CYCLICAL EXERCISE

AS A TEAM...

Aim: Create listening circles by telling your story, but then solely listening to another's story.

1. Choose a Facilitator
2. Give everybody a number
3. Choose an Order
4. Think about a story you could share into the space around the theme.
5. Agree on a good amount of time to share your story.
6. Create a gesture, word or sound to indicate someone's time is almost up.
7. Share your story!

Other Rules:

1. You can't comment on other stories, and can't reference another person story within your story
2. You're allowed to pass if need be. There will be another opportunity to tell the story when the circle comes back around.
3. Your primary role in the story is to listen.. Let that influence your decision-making.
4. Don't think too hard about what you're gonna say because you'll stop listening to what the other guys are saying. Only share a story if something comes up.
5. Should everybody share a story and there is still time, repeat the cycle.

BY YOURSELF

Aim: Create listening circuit by journaling about a sentimental story. Then draw from that journal to make another story, thus creating a circuit of stories.

1. Choose the number of stories you intend to make.
2. Choose a story theme (even if that theme is 'freeform')
3. Agree on a good amount of time to write.
4. Set a timer for that time.
5. Write your story
6. Once the time is up, take a short rest
7. Before starting the next story, read your story twice: Once in your head & once out loud. Pay attention to the tone of that voice.
8. Move on to the next story

Other Rules:

1. You're allowed to pass if need be. There will be another opportunity to tell the story when the circle comes back around.
2. Your primary role in the story is to listen to yourself. Let that influence your decision-making.
3. Don't think too hard about what you're gonna say because you'll stop listening to your immediate sensations. Only share what comes up.
4. If you're in a real flow, ignore all the rules and just write...it's important to finish your thought.

I personally don't like to think in terms of community groups...rather individuals that we all connect with. We all have our personal stories and everyone is different. This is the best way to connect with people

Do you have the capacity to undergo an 8 year reinvention?

A couple of years ago, I decided as a personal decision to cut my job in half. I continued my work in the museum and at the same time with my other leg, worked outside the museum to develop different projects with different people. Hopefully, they'd feed into each other.

Medieval paintings aren't just for a small group of elite museum visitors. This is a dynamic part of everyone's history and thus a shared history...

Objects which come into existence because of cross-cultural encounters...well that's the nice way of putting it. Objects which are collected, by a collector who crossed (and arguably 'double crossed') cultures is also within the trauma of curatorial practices.

Changes ... surprise...awe...confusion...curiosity... boredom...indifference...acceptance.

Sometimes you have to go beyond boredom.

Real Person to person contact

We want to give the audience autonomy over how/if they join us?

Sometimes you just have to do it

They practiced saying yes to everything... in order to see where it took them.

Difficulties and distances occur when the project doesn't match with your values. This creates the struggle. When values are not shared, distance occurs.

Come with a proposition, stay in it, commit to it in order to see where it takes you.
Of course not every aspect feels great... but that's the process, and sometimes there's no escaping that.

Be present in a specific area of public space, for a long amount of time, with repetition, persistence & physicality.
Set rules that you will follow, and propose optional rules for others

Focus on dwelling in the environment, dialoguing with the environment is more important than intervening and just placing your territory in it

sometimes we'd sit there for 4-5 hours where nothing was happening....though it feels like that was nothing... actually much was going on... our moods, etc. Just report everything and then look but on the material later to see what's there.

HAVE WALKS

Think of it as a routine/choreography that reveals stories and moments of your local neighborhood
Do it at 6 in the morning to see how they wake up
Take different routes
Take pictures
Collect what attracts your eyes in specific hours
Collect sounds

Rewilding of urban spaces
Accessible and affordable housing... living in quality
Solar panels
Getting rid of cars in city centres... bikes only
Shared accessible and affordable working spaces
Affordable businesses and business spaces.
Shared allotments

I'm more of an art worker than an artist
I get elements:
The City
The museum
The communities
The communication
I see a city as a collection of places
A museum as a collection of artifacts
Communication a collection of ideas
To come to communication you need to get to communities ... and I see communities as a collection of cultures... and culture as a big idea...not just a difference of countries.
How do you connect people who have different interests? This is the main question.
A museum must be a living institution in which dialogue and challenging conversations can happen.

3 Questions:

What do I see?
What do I think?
What do I wonder?

A utopian state for everyone... as a practice?

A place which holds and hosts intimacy
Something which is related to open... spaciousness
Places without shops ... streets without shops
A visible Sky
We walk, we notice, we see... and the more we do this... the more we get from it....
City name: The picture house...

To build a new babylon

Close your eyes

Imagine walking through your city

What determines how you walk in this city?

Find a way to do this

Reduce the lowest common denominator

Perhaps the name babylon isn't appropriate for what we intend to build?

City Name: Markemona?

Playfulness... hidden corners to be discovered

Safe to imagine and create

A sure future with cadstones

Small tables to drink asperol spritz with friends

If you wanna change society you need to change your behaviour

It's important to have all voices so that we can practice the space to discuss that which we don't agree with

He had a practice of collecting words... from different cities... in order to go back to a practice of communication.

City: Unamed

Means of transport which aren't on time

Sqaures...

Lots of flowers and parks

Water (river/sea)

You can see the city from the top

You can be in the city but outside very easily

Babylon = a place you want to go far from...

Articulate your limits

Horizontal exchange values in relation to people that work as generators of cultural offers in a broad sense. Horizontal directions are perceived, reconceive & owned in different ways.

If you're talking to someone who doesn't want to communicate with you... Start from a different place. Talk to the guards, cleaners, and everybody working in the museum. Bottom-up gives a totally different engagement... Start to get a different engagement... then shift priorities... which shift hierarchies.

How great it is when we experience moments in which quantity is not the aim
A valuing of the few.

Breaking the grass ceiling... falling from glass ceilings

Elephants in rooms

If we are to use more machines to be connected. Then we can't be stubborn about the fluidity of things occurring... but sometimes it's wise for one to be stubborn to work against the systems that we might unconsciously or consciously be worked in.

Unconscious and conscious Sabotage

Sometimes that was performative (people would watch)
Sometimes it was participatory
Sometimes there were direct interactions between dancers and members of the public
Dancing museums the archive

#Frankthemapspecialist
He's a paper restorer who repairs maps
Symbolic if not magical
The territorial nature of documents...
The politics of seeing a name
Frank showed atlases and maps
Care for the craft
Handling extremely fragile tasks with extreme precision...
repairing every little rupture without being hesitant or apologetic..

Aren't you scared that they're too fragile?
Why would I be because i revise every deciison twice, I trust my competence and preceed with precision

Is this not the underpinning of choreographic practice.

His job was to take care of the support and not the information which they carried...(on telling hard stories/handling history) ... nice.

Wherever there is information that can be read there is also support (RL)
Curatorial practices as positioning/positionality

#On mapping practice.

A writing practice which draws or writes.. which causes and implies you to build a point of view... the second part of the practice involves sharing that with others... it's a process of unpacking ways of seeing.

If we think of a map as a document that contains movement then it can manifest as a drawing text script score... many things.

Makes aware the multiple perspectives that others find
Maps which have been made in different places.
To show a variety of approaches, to find ways to show you what I see.

Mapping also speaks to us about reading in relation to mapping ...
The difference between seeing or looking
Not just passively conceiving visual data
I see I understand
I make sense of ...that aspect of sense relating to sensitivity/sensations

#IngridsWritingpractice

Start with a word..
Describe that word with one sentence
Do it for 5 mins... observe thoughts...
movement on the page ... as much as observing the content

A chance to explore language as a site/dynamic space where movement can happen. Language takes place a lot in work. Understanding how a site works operates and hosts choreography. This is key for museums... so there was a parallel.

The process of reading

Seeing as an actual process of engagement.

A core resistance to this project was actually in participation. The incentive to work in participation in a way of activating participation physically was a challenge...

I'm not a teacher...

Sequencing a way of movement and understanding

Ways of seeing had to be an approach to thinking about choreographic material...

Firstly, I was sure of what I didn't want to do.

Map and understand the space that we're in architecturally and work out what that means in movement ... and to... (re-listen)

What does this space ask of us and what does it bring to our attention.

"Museum hopping... surrogate places of work..."

Bringing the idea of the collection into a collaborative act

"I was interested in the movement of the gaze"... the priority given to the optic was high... a network of looking

Artworks --Customer -- Security guard

Technically we're not a museum

Of course.. this story is my personal view from my story.

Authentic Art education

Holding space in a way that provides
A space of clarity in order to welcome or decline... autonomy for them to accept the transaction

Curiosity is a core element.

Opportunity to discover without obligation to do so.
How many languages were too much... how much was enough... for the sake of spending energy.
Verbal introductions which explain duration and principles... before being sent off

Trying to activate an attitude of curiosity which is cared for... These are the kind of practices we've done...

We knew where our intention was ... but we didn't know where we were going...

Let's imagine each of these faces in each of these squares is softly replaced by a cashew nut. a screen full of cashews neatly lined up in a zoom grid.
This formation ever gently starts to dance ... a zoom like cashewography.

1. What roots do you have in your city?
2. What does your knowledge of a city say about how you navigate it?
3. What are you not moving towards and why?
4. How does the wind blow in your environment?
5. What knowledge are your locals aware of?
6. What unspoken agreements do we have in our immediate communities?
7. How is your city shifting?
8. How does my situated gaze condition the way I regard things?
9. Which codes make my reading (of art) possible?
10. What are the politics of my seeing?
11. Every collection is a reduction, when something is chosen ... something is not. How can I choose better?
12. How does my positioning reflect my priorities?
13. What are the ethics of my priorities?
14. Who decides what is sufficiently worthy to be seen in the museum?
15. What place do the stories around us have in these institutions and how do we ensure that they have an impact outside of the building?
16. Look at yourself, and your positionality within an institution and ask what you wanna give attention to... and how?
17. Can we bring hidden stories to the mainstream?
18. Are we the mainstream?
19. How can we contribute to our democracy by showing stories that are hidden?
20. How do we approach negative colonial history in present times?
21. Do we need to teach all to read into that history?
22. I'm curious about the word "public" in public storage. How do you imagine the role of the public and what kind of interface or relationship to the public storage do you imagine for them to have?
23. Do you plan to have the "traditional" separation between stored and exhibited artworks and decimated spaces?
24. I would be curious to know how you collect or build alternative and diverse narratives around topics like ' How do we remember cultures?'
25. How do you communicate with someone who doesn't want to communicate?
26. How do you communicate with someone who doesn't want to communicate?

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