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WHEN ARTISTS CURATE: FROM THE STUDIO TO THE EXHIBITION SPACE

AN INVESTIGATION OF CURATORIAL STRATEGIES IMPLEMENTED BY ARTISTS WITH THE EXAMPLE OF THE ARTIST'S STUDIO SPACE AS EXHIBITION SPACE.

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ARE ARTISTS CURATORS?
ARE CURATORS ARTISTS?

In times in which artists and curators have overlapping fields of effect and educational paths assimilate and intermingle from both sides, I would like to develop a curatorial strategy based on the interchange of the location of production (studio) and presentation (exhibition space). This focus derives from my experiences with contemporary art exhibitions, in which I have taken the role of the artist, the curator and the artist-curator. As an artist and independent curator, I often encounter the following question: Which forms of action can be specifically interpreted as curatorial or artistic practice? And are these practices even negotiable as separate positions? And if so, can I develop a curatorial strategy that underlines the artistic approach by combining elements of the location of production of art with elements of the location of presentation?

In the exhibition space, an artwork can feel out of place. The location of presentation often differs drastically from the location of production of an artwork. In this text, I will outline a curatorial strategy that attempts to approach the places of an artwork through the implementation of play in the exhibition space, in order to discuss attribution of value, accessibility and identification. I will describe both, the studio as the artist's location of production and the exhibition space as the location of presentation in a brief historical outline. In the following chapters I will attempt a type of theoretical Matrjoschka: I will discuss curatorial strategies implemented by artists in their studio spaces by the example of Claes von Oldenbourg's "the Store". Further, "3 in 1 Curatorial Mutiny" by Per Hüttner, Gavin Wade and Goshka Macuga, "Mapping the Studio" by Bruce Nauman, and Mierle Laderman's "Maintenance Art" will serve as exploration of a location of production exhibited in a location of presentation. Finally, Judy Chicago, Miriam Schapiro, and the CalArts Feminist Art program: 'Womanhouse, 1972'; and "Section 138: The Atlas Group" by Walid Raad will be discussed as an exploration of the modes of presentation and contextualization implemented in the location of production as a location of presentation as a curatorial strategy in an exhibition space. If we talk about exhibitions as "Gesamtkunstwerk" we need to take into consideration, where artworks are made. What curatorial strategies can be implemented, when we view the exhibition space as a location of production, similar to the artist's studio?

In the course of this text, I take it as quite necessary to state my own entanglement. I would consider myself an artist-curator. I have studied painting and animation Film at the Universität für Angewandte Kunst and work as a full-time artist. This thesis is part of my Master Program /ecm which was my first contact with curating as theory. I am not a trained art historian and I am definitely nearer to art than to academia. I am an artist and I consider my curatorial practice as part of my artistic practice. I have never worked in an institutional context and have made most of my experiences in the areas which I would consider "off the grid" (Off Spaces, Kunstvereine, Public Spaces). As the definition of art is always subjective and not universally identifiable, some of the content of the following pages will be considerably subjective.

SIND KÜNSTLER*INNEN KURATOR*INNEN?
SIND KURATOR*INNEN KÜNSTLER*INNEN?

In Zeiten, in denen sich die Wirkungsbereiche von Künstler*innen und Kurator*innen überschneiden und sich die Bildungswege von beiden Seiten annähern, möchte ich eine kuratorische Strategie entwickeln, die auf dem Austausch von Produktionsort (Atelier) und Präsentationsort (Ausstellungsraum) basiert. Dieser Schwerpunkt ergibt sich aus meinen Erfahrungen mit Ausstellungen zeitgenössischer Kunst, bei denen ich beide Rollen, die der Künstlerin und die der Kuratorin, eingenommen habe. Als Künstlerin und unabhängige Kuratorin stoße ich oft auf die folgende Frage: Welche Handlungsformen können konkret als kuratorische oder künstlerische Praxis interpretiert werden? Und sind diese Praktiken überhaupt als eigenständige Positionen verhandelbar? Und wenn ja, kann ich eine kuratorische Strategie entwickeln, die den künstlerischen Ansatz hervorhebt, indem sie Elemente des Ortes der Kunstproduktion mit Elementen des Ortes der Präsentation verbindet?

Im Ausstellungsraum kann ein Kunstwerk fehl am Platz wirken. Der Ort der Präsentation unterscheidet sich oft drastisch vom Ort der Produktion eines Kunstwerks. In diesem Text werde ich eine kuratorische Strategie skizzieren, die versucht, sich den Orten eines Kunstwerks durch die Implementierung von Spielen im Ausstellungsraum zu nähern, um die Zuschreibung von Wert, Zugänglichkeit und Identifikation zu diskutieren. In einem kurzen historischen Abriss werde ich sowohl das Atelier als Ort der Produktion des Künstlers als auch den Ausstellungsraum als Ort der Präsentation beschreiben. In den folgenden Kapiteln werde ich eine Art theoretische Matrjoschka versuchen: Am Beispiel von Claes von Oldenbourgs „the Store“ werde ich kuratorische Strategien diskutieren, die von Künstler*inen in ihren Atelierräumen umgesetzt werden. „3 in 1 Curatorial Mutiny“ von Per Hüttner, Gavin Wade und Goshka Macuga, „Mapping the Studio“ von Bruce Nauman und Mierle Ladermans „Maintenance Art“ dienen der Erkundung eines Ortes der Produktion, der an einem Ort der Präsentation ausgestellt wird. Schließlich werden Judy Chicago, Miriam Schapiro und das CalArts-Programm für feministische Kunst vorgestellt: „Womanhouse, 1972“ und „Section 138: The Atlas Group“ von Walid Raad werden als Erkundung der Präsentations- und Kontextualisierungsmodi diskutiert, die am Ort der Produktion als Ort der Präsentation als kuratorische Strategie in einem Ausstellungsraum eingesetzt werden. Wenn wir über Ausstellungen als „Gesamtkunstwerk“ sprechen, müssen wir berücksichtigen, wo die Kunstwerke entstehen. Nun, welche kuratorischen Strategien lassen sich anwenden, wenn wir den Ausstellungsraum als einen Ort der Produktion betrachten, ähnlich wie das Atelier des Künstlers?

Ich halte es für notwendig, meine eigene Verstrickung offenzulegen. Ich würde mich als Künstler-Kuratorin bezeichnen. Ich habe Malerei und Animationsfilm an der Universität für Angewandte Kunst studiert und arbeite hauptberuflich als Künstlerin. Diese Masterarbeit ist Teil meines Masterstudiengangs /ecm, der mich zum ersten Mal mit dem Kuratieren als Theorie in Berührung brachte. Ich bin keine ausgebildete Kunsthistorikerin und stehe der Kunst (Praxis) definitiv näher als der Wissenschaft (Theorie). Ich bin Künstlerin, und ich betrachte meine kuratorische Praxis als Teil meiner künstlerischen Praxis. Ich habe nie in einem institutionellen Kontext gearbeitet und habe die meisten meiner Erfahrungen in den Bereichen gemacht, die ich als „off the grid“ bezeichnen würde (Off Spaces, Kunstvereine, Public Spaces). Da die Definition von Kunst immer subjektiv und nicht allgemeingültig ist, werden einige der Inhalte der folgenden Seiten sehr subjektiv sein.

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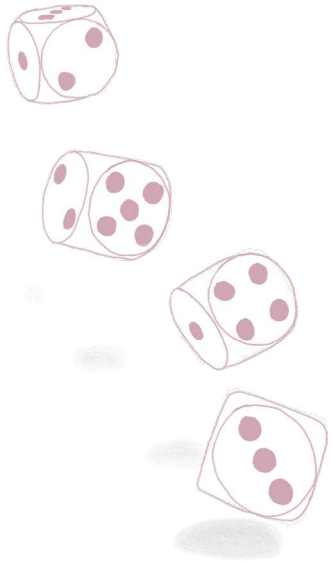


1/ INTRODUCTION WHEN ARTISTS CURATE: FROM THE STUDIO TO THE EXHIBITION SPACE

„The exhibitions we remember are the ones that invent new rules of the game." [1]
- Hans Ulrich Obrist

The ongoing exhibition project "Do It", which is curated by Hans Ulrich Obrist, was conceived as an experimental format by the curator and befriended artists Christian Boltanski and Bertrand Lavier. The open-ended series of exhibitions focuses on the collaboration of the artist and the curator. Every work that is part of the exhibition is a joint effort. It combines the work of the artist who writes the instruction, the artist who actually executes it, and finally the visitor who interacts with it. The generation of the artwork following written instructions for the duration of the exhibition change conceptions of the identity of the artwork, the artist and the curator. Creativity is a universal human trait and not owned by artists alone. Participating gets the audience closer to art than actually looking at it. Being realized across the world over fifty times in a course of over 20 years, this exhibition bears the mark of an institutional show, while reinventing new rules to the game through prompting non-artists to make art. Besides the obvious scrutiny of authorship, it highlights the site-specificity of art production and presentation: Does location, such as where the artwork is made and where it is exhibited, influence the perception of its value?

"While there are many historical precedents for artists curating experimental exhibitions, the coming together of artistic and curatorial work in the form of an exhibition - and the claiming of that space as a place of testing - is one of the stronger characteristics of contemporary art of the last few decades." [2] Hans Ulrich Obrist can be seen as one of the agents of exhibition-making as artistic and experimental practice. "[...] experimentation suggests the development of knowledge. For art, being experimental also signifies the exercise of imagination and free play." [3]

For many years, curators have been claiming many of the core activities and occupations of artists, such as experimenting, authoring, criticizing and performing. Creativity and critical thinking is brought together ("the curatorial" [4]) and further developed as an area of exploration for both artists and curators. "It is also more and more common to see an artist's working practice include, or even be predominated by, the making of exhibitions." [5] Similarly to these activities that are progressively merging the "artist" and the "curator", a spatial approach can be suggested. In this text, I want to take inspiration from artist-curators, curators who consider themselves artists and artists that consider their curatorial practice their artistic practice and situate this crossover of disciplines in two spaces: the studio and the exhibition space. Coming back to "Do it", the question arises: Does location, such as where the artwork is made and where it is exhibited, influence the perception of its value? Whereas the artist uses the studio as the location of production and the exhibition space as the location of presentation, the curator uses the exhibition space both as place of production and presentation. Some curators may work from an office that can be considered similar to a studio, however their practice centers around the exhibition space as the venue of their realized projects. When artists and curators collaborate, or even merge, their sites of production and presentation overlap.

In this thesis I will analyze these two locations of production and presentation of art and look for moments of transition. While the domains of artists and curators draw nearer and nearer, the locations of effect (places of work) seem to drift apart drastically. What happens when the actors (artists and curators), objects (artworks) and locations (studio and exhibition space) interchange? Can a curatorial strategy be developed that is inspired by this interchange?

In his essay "Function of the Studio" (1979) Daniel Buren was the first to write about what he called "der gefährliche Übergang" [6] of an artwork from the artist's studio to the gallery or museum, where he detected a certain incongruity, which isolates and commodifies the artwork. As long as the artwork is still in the artist's studio, the value of the work is not yet defined. As soon as it leaves the studio and

1 NATHAN, Emily. You Can 'Do It', www.artnews.com, 2 June 2013.

2 GREEN, Alison. When Artists Curate: Contemporary Art and the Exhibition as Medium. Art Since the '80s. London: Reaktion Books, 2018, p. 63.

3 Ibid.

4 LIND, Maria. Active cultures: Maria Lind on the curatorial. Artforum International, vol. 48, no. 2, Oct. 2009, p. 103.

5 GREEN, Alison. When Artists Curate, p. 8.

6 English translation: the dangerous transition O'DOHERTY, Brian. Atelier und Galerie = Studio and Cube. Translated by Dirk Setton. Internationaler Merve-Diskurs 338. Berlin: Merve Verlag, 2012, p. 39.

is socialized on the walls of the gallery, an assessment of value begins.[7] In his critical essays "Studio and Cube" (2007) and "Inside the White Cube" (1976), Brian O'Doherty explores the artist studio as places, where art gets thought, not made. Furthermore, curator and critic Alison Green explores the expanded definition of curating and exhibition making with a strong focus of the artist-curator in her recently published book "When Artists Curate!"

> What interests me is the opposition between an artist and an art historian or an artist and a museum, because it is not at all uncommon to find them set rhetorically at odds with each other. Freedberg's comments only echo what is expressed frequently: there is a divide in curatorial work, with artists on one side given exceptional freedom, and art historians and museum curators on the other, bound by their allegiances to history and to art's autonomy. The consequences of this scenario for public understanding is that art put on display is left mute and inaccessible, and disconnected from social contexts. The museum curator's task is to preserve and protect works of art, and this includes foreclosing contemporary (and unruly) interpretations in favour of historical ones. Freedberg's argument becomes pointed when he suggests that the artist can, by contrast, activate alternative meaning in those same objects and deliver it to present-day viewers. By letting them relate to contemporary issues and contemporary lives, the artist does even more: creating conditions for an audience to construct new meanings for themselves.[8]

This exceptional freedom given to artists in their curatorial practice led me to investigate the aspect of play in the curatorial field. The predominant occurrence of vocabulary hinting towards game-culture while doing research on the practice of "artist-curators" inclined me to explore the concepts of play by Roger Caillois.

1.1 THE CATEGORIES OF PLAY BY ROGER CAILLOIS

In his text 'Man, Play Games' [9] Roger Caillois, a French sociologist and philosopher, describes the fundamental characteristics of games. He defines games as free, as participation is not obligatory. Further, he states that games are separate from limits of space and time, carefully isolated from the rest of life. They are mostly uncertain in the course of their holding while being governed by rules. If results of the game are known before the start, Caillois negates the joyous quality that is a constituting characteristic of games. Finally, he also describes games to be unproductive, as neither goods nor wealth are created in the course of the game. Property might be exchanged among the players, however nothing has been manufactured or harvested, no capital has enlarged. Games are make-believe and enable a second reality for their duration. Aware of the diverse nature of games, Caillois attempts a meticulous categorisation. Caillois subdivides games into four categories: "agon" (competition), "alea" (chance), "mimicry" (simulation), and "ilinx" (vertigo).

> Furthermore, games in each of the four categories may be placed upon a continuum representing an evolution from "paidia", which is active, tumultuous, exuberant, and spontaneous, to "ludus", representing calculation, contrivance, and subordination to rules.[10]

In games that can be categorized as part of "agon" (competition), players are put in a condition of complete equality, which is mostly denied off the field. Seemingly on the other end of the spectrum, games that are categorized as part of "alea" (chance), obey the same law — they also create conditions of total equality of the participating players. Other than the equal starting position, these two categories stand at opposing ends of the spectrum. While a player in the "agon" category can earn an advantage with skill and dedication, a player in the "alea" category is left to face the course of fate, indifferent to acquired skill or knowledge. The category of "ilinx" describes games that aim at temporary loss of control, such as high speed races, adrenaline pumping roller coasters and horror houses at theme parks. The final category, "mimicry", is the one I am most interested in. Caillois describes games in the category of "mimicry" to be held in an imaginary universe, they play with concepts of illusion and creativity. Mimicry, a word describing an evolved resemblance between an organism and another object which often functions to protect a species from predators, is used to describe the playful nature of "role-playing". Considering the spectrum of "paidia" and "ludus", Caillois also describes artforms to be part of the category of "mimicry". "[...] it is the theatre which provides the basic connection between the two [ludus and mimicry], by disciplining mimicry until it becomes an art rich in a thousand diverse routines, refined techniques, and subtly complex resources. By means of this fortunate development, the cultural fecundity of play is amply demonstrated." [11] Caillois continues to describe "mimicry" as a category tightly connected to cultural events:

> For nonparticipants, every agon is a spectacle. Only it is a spectacle which, to be valid, excludes simulation. Great sports events are nevertheless special occasions for mimicry, but it must be recalled that the simulation is now transferred from the participants to the audience. It

7 O'DOHERTY, Brian. Atelier und Galerie, p. 41.

8 GREEN, Alison. When Artists Curate, p. 220.

9 Original French title: Les jeux et les hommes, 1958

10 CAILLOIS, Roger und Meyer Barash. Man, Play, and Games. Urbana: University of Illinois Press, 2001, Translators introduction p. x

11 CAILLOIS, Roger und Meyer Barash. Man, Play, and Games, p. 31

is not the athletes who mimic, but the spectators. Identification with the champion in itself constitutes mimicry related to that of the reader with the hero of the novel and that of the moviegoer with the film star.[12]

1.2 ART = GAME?

As Caillois writes, the "the simulation is now transferred from the participants to the audience." [13] For the course of this thesis, let us consider seeing, experiencing, and interacting with art as "play" as defined by Roger Caillois. Caillois defines the fundamental characteristics to be free, separate, limited in time and space, uncertain, unproductive, rule-bound and make-believe. Besides the entrance fees at many institutions, access to art can be considered as free and voluntary, there is no forced entry or mandatory interaction. It is often experienced in separate spheres, limited in time and space: it can be experienced in museums, galleries, artist's studios, art universities or the cinema, accessed for a certain period of time and left behind when satiety has set in. Art is uncertain as there is no one set way of experiencing an exhibition or a work of art, the back-and-forth of the artist and the viewer is always subjective and undeniably undefined. Visitors of museums or galleries don't have to be productive, they do not have to produce any goods or other commodities. The characteristic of regulation also adheres to audiences experiencing and especially interacting with art. Several rules, such as "Do not touch" or "please no photos" are evident when facing artworks in dedicated spaces such as museums or galleries. Sometimes, thick glass separates the viewer from an artwork, setting unspoken rules of etiquette. Finally, Caillois defines the characteristic of make-believe, which can also be found in any experience or interaction with an artwork. The viewer offers his own point of view and knowledge before coming into contact with the artwork. The viewer often interprets an artwork in their own way, mirroring the work in their own experiences. Sometimes, viewers switch into other roles when entering a museum or a gallery, dressing in a certain way or imitating the artists who created the artworks present in the exhibition space. In the past years, concepts of immersion have flooded the exhibition landscape. Immersive exhibition experiences have attracted millions of visitors around the globe.[14]

Artists, curators or other cultural workers are not considered to be part of the "game". They are stakeholders and do have an interest in being productive, creating wealth or goods. Similar to poker players or boxers themselves, even though one could categorize their field of work as games in either category "alea" or "agon", they must think in terms of prize, salary or title.

However, I would like to call on the categories of play by Roger Caillois when making observations, analyzing exhibitions and conducting my literary research on the following pages. I want to highlight the importance of play in the context of curating as an artistic practice. With a focus on the category of "mimicry", I will attempt to compare and align the artist studio and the exhibition space and thus formulate a curatorial trategy based on my experiences as an artist that wishes to play with all participants (artists, curators, visitors) in an exhibition space.

"[...] the destinies of cultures can be read in their games. The preference for agon, alea, mimicry, or ilinx helps decide the future of a civilization. Also, the channelling of the free energy in paidia toward invention or contemplation manifests an implicit but fundamental and most significant choice."

- Roger Caillois

CAILLOIS, Roger und Meyer Barash. Man, Play, and Games, p. 35.

12 CAILLOIS, Roger und Meyer Barash. Man, Play, and Games, p. 19.
13 Ibid.
14 For example: Van Gogh Exhibit: The Immersive Experience with over 5 million visitors in over 15 countries. https://vangoghexpo.com/, accessed April 18, 2024.

2/ THE ARTIST STUDIO

2.1 WHAT IS AN ARTIST STUDIO?

In his essay “Studio and Cube” artist Brian O'Doherty reflects on the relationship between the artwork and the artist's workplace, the studio. Referencing his famous text “Inside the white cube: the ideology of the gallery space” O'Doherty further expands on the confrontation of the artwork and the exhibition space by examining the relationship between the artwork and the place of its production. “O'Doherty describes studios as places not where art gets made but where ‘art gets thought’.” [15]

The studio can be considered a heterotopia, an “Other Space” [16] as defined by Michel Foucault. Even though Foucault does not specifically cite artists’ studios as heterotopias, they are widely considered to fulfil his definition of a heterotopia:

> There are also, probably in every culture, in every civilization, real places — places that do exist and that are formed in the very founding of society — which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. [17]

The studio is not defined by its walls or its furnishing, but by the artist who inhabits it. „Das Atelier – als Gefüge aus Raum, Diskurs und Handlung verstanden – erfährt seine Bestimmung zunächst durch den Künstler, mit dem es identifiziert wird.“ [18] The studio is a location, where objects indeed are important and present, but it is defined by knowledge, which is without form. “When Daniel Buren commented, in the winter of 1970-1971, that, 'it is impossible... by definition, to see a work in its place', he was referring to the conventional appreciation of the studio as primary site of meaning, in isolation from the real world.” [19] However, the artists‘ studio is not an isolated place, it must be in constant contact to the outside world. [20] “[...]when the work is in the studio, and only at this moment, that it is in its place. This leads to a moral contradiction for the work of art, which it will never overcome, as its end implies a devitalising displacement as to its own reality, as to its origin. If on the other hand, the work remains in this reality - the studio- it is the artist who is at risk... of starvation!” [21]

The studio is filled with works of art, collections of artefacts, books, materials or other objects and tends to empty itself when works of art are transferred to an exhibition space. As long as the artworks inhabit the studio, they are at the mercy of their creator, the artist. Depending on the habits of the artist, the works of art can be stacked against a wall, spawn about on the floor or carefully wrapped and archived in shelves and drawers. The means of storage of artworks is part of the artistic signature, it evolves with practice. The artist has free reign over the works, going back to work on a previously finished piece, construing perception of time, of what is concluded. “All [artworks] are in close proximity to their authenticating source, the artist. As long as they are in his orbit, they are subject to change and revision. They are thus all potentially unfinished.” [22] A triad of the artwork, the artist and the studio form a field of tension and mutual dependency.

2.2 TRIAD: ARTIST – STUDIO – ARTWORK

We have previously defined the studio as a location of heterotopy, a place that obeys different rules. Rules of society, creation and time. The location of the studio, the room itself defined as the studio, only exists in combination with the artist, and the artist only exists through their artworks. So the studio can be defined as a triad of studio-artist-artwork. “Das Atelier steht für die Kunst, die Utensilien des Künstlers für den Künstler, der Künstler für den Schaffensprozess, das Produkt für den Künstler, der Künstler für das Atelier.“ [23] The artwork would not exist without the artist, the artist would not exist without a place of production.

15 GREEN, Alison. When Artists Curate, p. 125.
16 FOUCAULT, Michel. Des espaces autres, in: Architectures, Mouvement, Continué 5 (1984), Translated from French by Jay Miskowiec.
17 Ibid.
18 English Translation: The studio - understood as a construct of space, discourse and practice - is initially defined by the artist with whom it is associated. MONGI-VOLLMER, Eva. Das Atelier als »anderer Raum«. Über die diskursive Identität und Komplexität des Ateliers im 19. Jahrhundert. Kunstforum International Vol. 208 Zeichnen zur Zeit IV, pp. 92-107.
19 DOHERTY, Claire. Contemporary Art: From Studio to Situation. London: Black Dog publ, 2004, p. 9.
20 "Jedes Atelier muss in einem gewissen Austausch mit dem Außen stehen.“ O’DOHERTY, Brian. Atelier und Galerie, p. 45.
21 BUREN, Daniel. The Function of the Studio. Published by: The MIT Press, Nr. October, Vol. 10 (Autumn 1979): pp. 51–58.
22 O’DOHERTY, Brian. Atelier und Galerie, p. 40
23 English Translation: The studio stands for the art, the artist's utensils for the artist, the artist for the creative process, the product for the artist, the artist for the studio. O’DOHERTY, Brian. Atelier und Galerie, p. 11.

In most cases, the studio is more necessary (crucial) to the artist than the gallery or the museum. As a matter of fact, it precedes both. More importantly, we will see that the studio on one hand, and the gallery and the museum on the other, are completely linked. They form two foundations of the same building and the same system. Questioning one (such as the museum or gallery) without touching the other (the studio) inevitably implies questioning nothing at all. All questioning of the art system will therefore have to re-examine the studio as a unique place where the work originates, just as the museum needs to be re-examined as the unique place where the work is seen. Both need to be questioned again as habits, rigid habits, of art.[24]

Image 01 • "Box with the Sound of its making", Robert Morris, 1961.

In order to understand this triad, let us outline the history of the artist studio.

2.3 A SHORT HISTORICAL OUTLINE OF THE “ATELIER”

The artist’s studio had undergone a drastic change of image with the turn of the 19th century. Formally known as a workshop, the re-branding of the artists’ studio as a location of production of both objects and knowledge made artistic attitudes, styles, self-reflection and agendas visible. However, the early artists’ studio was still a very private and closed-off place. The artist studio of the 19th century is often described as a revolutionary cell, as incubator of new ideas, even as a church of new religion. With time, the artists’ studio became more and more accessible to visitors. The French term “Atelier” was coined to describe the place of production of artworks and knowledge inhabited by artists. The word atelier, stemming from the Middle French word “astelle” with the meaning “small piece of wood or splinter”, describes a place of work and craftmanship. [25] As mentioned in the triad of meaning, the place is named after the activities that take place in it and thus only exists when said activities are carried out. The place of the “atelier“ was bound to the artist persona from its very beginnings.

24 BUREN, Daniel. The Function of the Studio, Pp. 51–58.

25 https://www.dwds.de/wb/Atelier, accessed June 3, 2024.

Erst um die Mitte des 19. Jahrhunderts hielt der französische Terminus 'Atelier' Einzug in den deutschen Sprachgebrauch, breitete sich jedoch ab diesem Moment rasch aus. 1843 definierte das 'Conversationslexikon für Bildende Kunst' das Atelier als '(frz.) Werkstätte, vorzüglich das Arbeitslocal eines Künstlers, besonders des Malers oder Bildhauers'. Gemäß diesen Merkmalen war die Funktion des Raumes an die Person des Künstlers gebunden.[26]

The studio of the 19th century also reconfigured the notion of craftsmanship and knowledge, of practice and theory. Like never before, the materials and tools of the artists were associated with their genius. At the “Ausstellung für Maltechnik”, organized by the “Gesellschaft für rationelles Malverfahren“ in 1893 in the “Münchner Glaspalast”, the famous painter Franz von Lenbach demonstrated experiments in painting technique in a room that he himself had furnished as an artist's studio. This presentation was aimed to show not his artwork, but the process of his artistic practice. [27] The artist’s studio was a place of work and creativity, and as such it was free and had certain liberties, that were only reserved for the artist in the studio. In contrast to bourgeois standards, the disorder often found in the studio was seen as legitimate as it was coined as "painterly". As a place of heterotopy, other rules applied to the studio of the turn of the 20th century. Other rules seemed to apply to the studio in terms of hygiene, sexual freedom, fashion and lifestyle. Artists wore their own clothes and even spoke their own studio language - which could in part be equated with "artist jargon". “[...] eine eigene Atelliersprache – teils gleichzusetzen mit dem 'Künstlerjargon' – wurde gesprochen, ja sogar eigene, distinguierte Bezeichnungen wurden kreiert: 'atelierhaft', 'ateliermöglich' und sogar 'atelierfähig' konnte man sein; und damit in deutlich abgrenzender Relation zur 'Salonfähigkeit'.“ [28]

In the second half of the 19th century, the studio was a place for collecting art, pieces of literature and decorative objects. As a home to collections of colorful assortment of works of art, furniture, carpets and artisanal artifacts, it became a place of reference for questions of taste. The art of choosing gained importance as an artistic practice.

26 English Translation: It was not until the middle of the 19th century that the French term 'atelier' found its way into German usage, but from then on it spread rapidly. In 1843, the 'Conversationslexikon für Bildende Kunst' defined the atelier as a '(French) workshop, especially the working place of an artist, particularly a painter or sculptor'. According to these characteristics, the function of the room was linked to the person of the artist. MONGI-VOLLMER, Eva. Das Atelier als »anderer Raum, pp. 92-107.

27 cf. MONGI-VOLLMER, Eva. Das Atelier als »anderer Raum«, pp. 92-107.

28 English translation: [...] a distinctive studio language - which could in part be equated with "artist jargon" – was spoken and even some distinctive terms were created: one could be "atelier-like", "atelier-possible" and even "atelier-capable" , and thus in a clearly differentiated relationship to "salon capability". Ibid, pp. 92-107.

Jumping forward to the twentieth century, an examination of the case of artist Marcel Duchamp provides an interesting, pioneering example. Through his habits of collecting and reinstating found objects as artworks (ready-mades) Duchamp articulated a new paradigm of creativity. Dorothea von Hantelmann credits Duchamp with inaugurating what she calls “the curatorial paradigm”. In her view, it was his choice (which is what she considers curatorial) that allowed the readymade to mark “the transition of production-oriented society to a selection-oriented society.” [29] Surrealists turned to the collections in their studios and used them as basis for new works.

> Diejenige Bewegung, die einen Fetisch aus den Fetischen machte - der Surrealismus, betonte die magische Natur der Bestie im Inneren des Ateliers, indem sie aus der Versammlung der Objekte eine Sprache herauspresste, die so zuvor weder gesehen noch gehört wurde.[30]

As much as producing artworks, the act of selecting, collecting and choosing itself can be seen henceforth as an act of artistic production.

The studio itself as a place inhabited by the artist who, collects, selects, archives and produces the artwork, turns into the object of interest and conceptual source of artworks for many artists. Works such as “Box with the Sound of its own Making” (1961) by Robert Morris address the context in which they are made. “Box with the Sound of its Own Making” is a simple wooden cube containing a tape recording of its production that plays in an endless loop, allowing the viewer to acoustically experience the production of the art object at its exhibition site.

In his text “The function of the studio” Daniel Buren writes about two types of studios, whose differences he defines in architecture, the role of the artist and the visitors. Firstly, Buren mentions the European-type Studio as predominant in the 19th century. This type of the studio has high ceilings, northern facing glass windows, and is more secluded. Painters tend to inhabit studios on upper floors, sculptors on ground floors. Secondly, Buren mentions the American-Type Studio, which emerged in the 20th century. Buren describes this studio as more spacious, in warehouses or industrial buildings, with less natural and more artificial light. Buren draws attention to the rising similarity of this type of studio and the gallery space (the place of presentation). In his text, “Studio and Cube” O’Doherty discusses the significance of the studio for Pop Art, particularly for Andy Warhol and Robert Rauschenberg. The studio of the second half of the 20th century lacks the intimacy and austerity that have been characteristic features of the artist's studio since the early 20th century. These formerly characteristic features corresponded to the image of the artist as a lonely, elitist pioneer of the new, a genius creator living on the fringes of society. In New York of the second half of the 20th century, the studio is now called the "Factory" and is a public place frequented by cultural workers and the general public alike. Andy Warhol famously reframed the invitation to visit the studio, which had long been seen as a privilege and only reserved to connoisseurs, curators and collectors, into its opposite by stepping into the background as artist and owner of the studio, but staging the studio as a media-effective living space with a constantly changing cast and observing it from a distance. Since Buren’s text “The function of the studio” was first published in 1979, the working environments and circumstances have changed for artists and cultural workers alike. In addition to Buren’s two types of studios, I would like to briefly outline a third, contemporary type of studio: the nomadic studio.

2.3.1 The nomadic studio

Everchanging factors like the internet, travel and globalization have a consequential impact on the working environments of artists. Nowadays, many artists work from divers locations and do not have a permanent place of production. With the uprooting of the artist, the studio as a heterotopy, a place only existent when the artist is present, is a more contemporary matter than ever.

In a globalized world that facilitates travelling and enables collaborations across borders and continents, artists develop a nomadic practice. Artists are no longer bound to any particular place and are threatened with homelessness and uprooting, which can increase the importance of a secure place of production.

> It is not only the artwork that is not bound to the physical conditions of a place anymore; it is the artist-subject who is 'liberated' from any enduring ties to local circumstances. Qualities of permanence, continuity, certainty and groundedness (physical and otherwise) are thought to be artistically retrograde, thus politically suspect, in this context. By contrast, qualities of uncertainty, instability, ambiguity and impermanence are taken as desired attributes of a vanguard, politically progressive, artistic practice.[31]

Seen as a location that is not bound to walls, flooring, ceilings or quite generally a physical form, the studio accompanies the artist on their travels. In a sense, the studio can be seen as a intersection of three axes:

29 VON HANTELMANN, Dorothea. The Curatorial Paradigm, Exhibitionist 4, June 2011, p.11f.

30 English translation: Surrealism, the movement that made a fetish out of fetishes, emphasized the magical nature of the beast inside the studio by squeezing a language out of the collection of objects that had never been seen or heard before. O’DOHERTY, Brian. Atelier und Galerie, p. 20.

31 KWON, Miwon. The Wrong Place. In: Doherty, Claire. Contemporary Art: From Studio to Situation, Black Dog publ, 2004, London, p.31.

the unconscious, the conscious and the earthly.[32] Is it even possible for an artist to leave their studio behind? Isn't the studio much more a place in their head, a "space of the imagination", an ideal refuge of creativity and therefore transportable and accessible everywhere? As Daniel Buren put it: "My studio has multiplied into the world." [33]

In her essay 'The wrong place' Miwon Kwon writes about artistic practices that exceed the physical confines of artistic spaces and generate alternative spatial and temporal relations between artist, site, work and audience.

> [...] as artists and cultural theorists have become informed by a broader range of disciplines (including anthropology, sociology, literary criticism, psychology, natural and cultural histories, architecture and urbanism, political theory and philosophy) so our understanding of site has shifted from a fixed, physical location to somewhere or something constituted through social, economic, cultural and political processes. [34]

So, if the contemporary artist studio does not really exist in reality and rather manifests itself as a fragment of the artist's imagination, why do I consider it an interesting field of curatorial research? Why am I looking for parallels to the exhibition space, a space firmly rooted in reality? The immaterial studio can take on any form, transform itself into any place, and thus holds great potential for questions of curating that can be transferred or answered in the exhibition space. As an artist working in a variety of nomadic studios, these questions follow me in every aspect of my curatorial practice. In order to compare these two areas of impact of both the artist and the curator, a further exploration of the "exhibition space" is necessary.

32 In the sense of a holistic approach, the workings of three world axes intertwine in the studio: the world of the unconscious, the world of consciousness and the world of the human (earthly). The studio is made up of this system of spatial relationships; for the artist it is the "navel of the world" [...]. BIANCHI, PAOLO. Das Atelier als Manifest. Kunstforum International Vol. 208, Zeichnen zur Zeit IV (2011), pp. 34-45.

33 HAUN-EFREMIDES, Anne. Körper, Raum, Leben, Kunst, Netz. Das Künstleratelier von den sechziger Jahren bis heute". Kunstforum International Vol. 208 Zeichnen zur Zeit IV (2011): pp. 78-91.

34 DOHERTY, Claire. Contemporary Art: From Studio to Situation, pp.30-41.

3/ THE EXHIBITION SPACE

Quite contrary to the artist studio that we discussed as "heterotopy", free of form and standardization, the exhibition space is prone to criticism like uniformity, prohibition and sterility.

3.1 WHAT IS AN EXHIBITION SPACE?

Technically, an exhibition space is quite simple to define: it is a place with walls, ceiling and floor, where art is displayed. However, its rich history, importance to the artworld and the undeniable entanglement with political and societal changes have made it a field of research. In this text, I will focus on exhibition spaces that are dedicated to showing art, specifically the emergence of the White Cube in Europe and the US. In his text "Inside the White Cube" artist Brian O'Doherty describes an exhibition space that has become the template of contemporary exhibition spaces around the world.

> A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically or carpeted so that you pad soundlessly, resting the feet while the eyes have at the wall.[35]

O'Doherty goes on to define the ideal gallery as a location that eliminates all cues that interfere with the fact that an object is a piece of art. He sees the artworks in "splendid isolation in the gallery space." [36] More than once he compares the "White Cube" exhibition space to a church. Besides the architectural parallels, he ascribes the exhibition space "a presence possessed by other spaces where conventions are preserved through the repetition of a closed system of values." [37] The gallery separates the artist from the artwork and makes the latter available for the market. Enclosed spaces such as the gallery are emblematic of the absent artist. Quite opposing to the studio, discussed

35 O'DOHERTY, Brian. Inside the white cube: the ideology of the gallery space. Berkeley, University of California Press, 1999.

36 O'DOHERTY, Brian. Atelier und Galerie, p. 54.

37 O'DOHERTY, Brian. Inside the white cube.

in the former chapter, the artist is indeed dependent on the exhibition space, but the latter rises to its full potential when the artwork is present without the artist.

3.2 TRIAD: VISITOR / CURATOR – EXHIBITION SPACE – ARTWORK

"Museums and other places that store objects of special value place them on pedestals, hang them in frames and place them in display cases." [38] Objects obtain a quasi-religious value and thus implement a hierarchy: object over the subject. The visitors must control themselves and follow rules of etiquette in the exhibition space, in order not to harm or pull attention from the presented objects. This area of tension between the artworks (objects) and the actors(subjects) can be seen as polar opposite to the relationship of subject and object in the previous chapter, in the studio. The triad of artist-artwork-studio demonstrates proximity and dependency. The triad in the exhibition space however is interestingly different. While the subject (visitor or curator), the object (artwork) and location (exhibition space) coexist, they do not depend on one another to exist. The exhibition space exists as a place of presentation if an artwork is on display, even if no visitors are present. As mentioned before, the artist is indeed dependent on the exhibition space, but it rises to its full potential when the artwork is present without the artist.

> Exhibitions are communicative situations that are produced in order to convey content. Exhibition is thus based on a didactic idea whose emphasis or retraction can, however, vary considerably depending on the type and the historical development. The visitors remain the unknown entities of an exhibition.[39]

However, certain assumptions are made about the "ideal visitor/viewer". "It is assumed in principle, for example, that the viewers have a store of images that has been influenced by Western culture. A certain frame of reference, certain conventions of perception, have to be brought with them in order to construct chains of associations and meaningful connections." [40] The ideal viewer is also distinguished by a certain ritual behavior, what Eva Sturm has called "the 'gesture of viewing': the viewers move about in expressive surroundings, observing intently, holding back, passive vis-à-vis what is shown." [41] Brian O'Doherty describes the visitor vividly:

> Who is this Spectator? Also called the Viewer. Sometimes the Observer, occasionally the Perceiver. It has no face, is mostly a back. It stoops and peers, is slightly clumsy. Its attitude is inquiring, its puzzlement discreet. He—I'm sure it is more male than female—arrived with modernism, with the disappearance of perspective. He seems born out of the picture and, like some perceptual Adam, is drawn back repeatedly to contemplate it.[42]

While the artwork is present, but isolated, the subjects such as the visitor, the artist or the curator fade into the background. One could go as far as O'Doherty and state that "[...] your own body, seems superfluous, an intrusion. The space offers the thought that while eyes and minds are welcome, space-occupying bodies are not[...]." [43]

3.3 A SHORT HISTORICAL OUTLINE OF THE "WHITE CUBE"

In order to give a short historical outline of the emergence of the "White Cube" exhibition space, a brief analysis of the beginnings of exhibitions In general is necessary.

> The history of the origins of the museum and the art space was central to the constitution of a notion of the bourgeois public sphere. The first public display of art was during the French Revolution, when the common people, the people of liberty, equality and fraternity were shown art taken as spoils. The paintings, furniture and art objects taken from the defeated class, the nobility, were presented publicly in the Louvre.[44]

"In Paris in the early nineteenth century, it became common to show 'refused works' in independent galleries at the same time as the official Salon. Gustave Courbet responded similarly [...] when in 1855, after being rejected by the French Salon, he had a pavilion built next door to the 'Exposition Universelle' in Paris and filled it with forty of his paintings." [45] Eventually exhibitions had turned into communicative events that were established to convey content and influence and educate the public and thus the making of exhibitions rose in popularity and importance. Through exhibitions organized by artists influenced by their studios, collectors demonstrating their abundance and commercial trade-fairs, a certain style of display and installation developed. These spheres of exhibition-making naturally overlapped, and the evolution was non-linear. Several fundamental

38 RICHTER, Dorothee. Exhibitions as cultural Practices of Showing – Pedagogics. In: Eigenheer, Marianne, und Institute for Curatorship and Education, Ed. Curating Critique. ICE-Reader 1. Frankfurt am Main: Revolver - Archiv für aktuelle Kunst, 2007, p. 184.

39 RICHTER, Dorothee. Exhibitions as cultural Practices of Showing – Pedagogics, p. 183.
40 RICHTER, Dorothee. Exhibitions as cultural Practices of Showing – Pedagogics, p. 184.

41 STURM, Eva. Konservierte Welt: Museum und Musealisierung, Berlin, Reimer 1991, p. 9
42 O'DOHERTY, Brian. Inside the white cube.
43 Ibid.

44 RICHTER, Dorothee. Exhibitions as cultural Practices of Showing – Pedagogics, p. 181.
45 GREEN, Alison. When Artists Curate, p. 31.

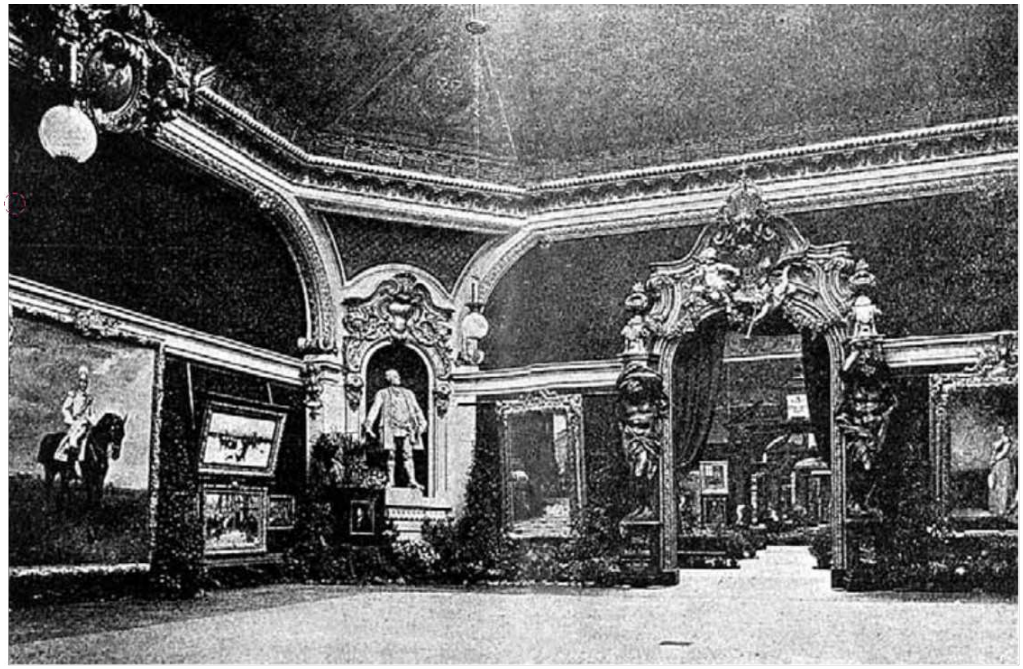


Image 02 • The Kaisersaal in the “International Art Exhibition of the Berlin Artist’s Association”, 1891.

elements such as the wall and its material composition, the floor and ceiling, the decoration and furnishing, lighting, both natural and artificial and finally the art works themselves as well as their frames and pedestals were about to undergo radical change. In the late 19th century however, galleries took inspiration from aristocratic or royal settings, covering their walls with colorful fabrics (often red) and decorating with sumptuous carpets and intricate furniture. Soon after, following fashion, galleries shifted “increasingly towards the upper middle-class interiors of the Gründerzeit. Donors and patrons were courted with 'domestic' collection arrangements, where the various media were reunited in exuberant period rooms.” [46] A striking example of the displays of the Gründerzeit is the ‘Kaisersaal of the Internationale Kunstausstellung des Vereins Berliner Künstler’ (International Art Exhibition of the Berlin Artists' Association) in 1891. While only documented in a black and white photograph, the ornate and luxuriant Kaisersaal is believed to have had walls covered in strikingly colorful fabrics and lively wallpaper. Thick, detailed frames mirrored the grandeur of heavy velvet curtains and ornate lighting fixtures. Lavish decorative practices could be seen in exhibition spaces from salons to grand museums such as the Louvre. First recordings of the single-row hanging date back to 1870.

> While commercial gallery owners clearly continued to take their cues from the homes of their clients until far into the twentieth century, artists themselves had abandoned the model of the overloaded collector's apartment for their sales exhibitions as early as 1870.[47]

The impressionists presented their works inspired by their studios, hung in a row side by side. “By 1940 the style of hanging in a row had become the norm, with the (male) viewer’s eye-level marking the standard height.” [48] Parallel to the change in paradigm of hanging, the walls of the exhibition spaces became bearer, lighter in color and faded into the background. Elaborate frames formerly used to separate the artwork from the ornate walls were disappearing. Although these phenomena are linked, they can be traced back to different origins. “The single-row hanging grew out of commercial and institutional display practices, the white wall, on the other hand, had its roots in interior design in general, not merely the design of exhibitions.” [49] The Vienna secession Building is believed to be the earliest example of pure white walls used in an exhibition space. In 1915, the Russian Constructivist and Futurist Movement rejected the newly instigated paradigm of white walls and single-row hanging. "The Last Futurist Exhibition, 0,10", held in St. Petersburg, presented works on grey wallpaper in a rhythmic, all-over manner. In 1920, the exhibitions of the “Dada-Messe” took place in rooms covered with dark wallpaper.

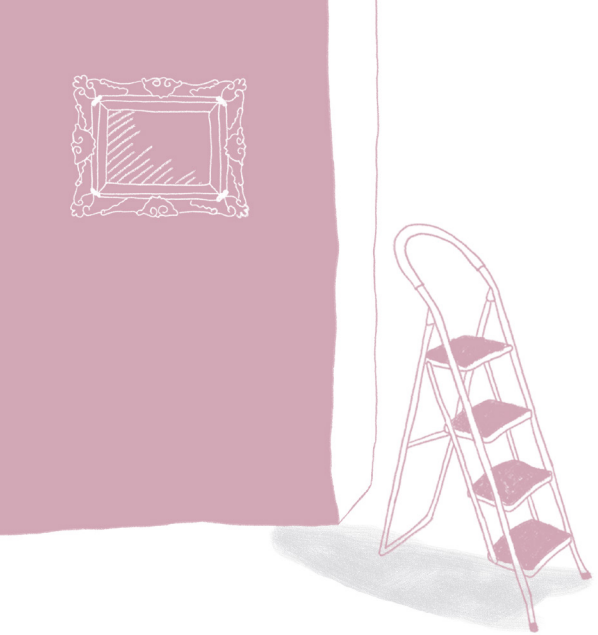
> [...] in both the Kaiser-Friedrich-Museum and the main building of the Nationalgalerie the new directors, appointed by the National Socialists in 1933 and 1935 respectively, introduced the colour white. Above all, however, it was the 1937 Entartete Kunst (Degenerate Art) exhibition and the Große deutsche Kunstausstellung (Great Exhibition of German Art), held in the newly-built Haus der deutschen Kunst (House of German Art), which in fact represent the final triumph of the white exhibition space.[50]

Internationally, the white wall/single-row hanging constellation triumphed in the 1930s. Particularly the Museum of Modern Art in New York established this curatorial paradigm as the “International Style” and it soon became the universally accepted language of the commercial exhibition space. Exhibitions like the Documenta I (1955), designed by Arnold Bode in Kassel carried this paradigm into the second half of the 20th century.

46 GRASSKAMP, Walter. Die weiße Ausstellungswand – Zur Vorgeschichte des ‘white cube’. In: Barnaby Drabble, Dorothee Richter (Ed.), Curating Critique, Frankfurt a. M., 2007, p. 318.

47 GRASSKAMP, Walter. Die weiße Ausstellungswand, p. 318.
48 Ibid.
49 GRASSKAMP, Walter. Die weiße Ausstellungswand, p. 320.

50 GRASSKAMP, Walter. Die weiße Ausstellungswand, p. 333.



Even though widely spread as curatorial paradigm, the white wall/ single-row hanging constellation had yet to be coined as “White Cube”. The term “White Cube” was conceived by artist and author Brian O’Doherty in his series of essays published in Artforum in 1976 and describes a specific aesthetic formula used in modern display practice. While first described in 1976, the origin of the White Cube as exhibition space is not easily determined. Black and white photographs are the most important sources and therefor have one detriment: they do not convey color and can therefore not offer any “certainty regarding the color of the walls, or the material composition of the surfaces.” [51] Similar to the debacle of defining the color of the walls of exhibitions as white, the characteristic hanging of the “White cube” which consisted of hanging artworks in a row next to each other rather than above, faced a similar challenge. While photos documented details of exhibitions they seldomly captured exhibitions in their entirety, which makes a definite statement of the date of origin of the “White Cube” impossible.

Beyond the cultural relevance of the “White Cube”, the curatorial paradigm, mode of displays and its architecture, the evolution of the “White Cube” as a neutral background that puts the artwork at the center of attention can be criticized. “With post-modernism, the gallery space is no longer ‘neutral.’ The wall becomes a membrane through which esthetic and commercial values osmotically exchange.” [52]

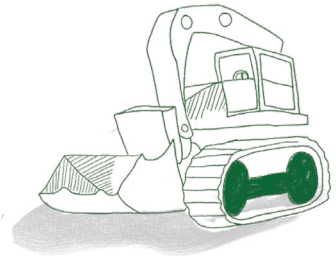
51 GRASSKAMP, Walter. Die weiße Ausstellungswand, p. 316.

52 O’DOHERTY, Brian. Inside the white cube: the ideology of the gallery space.

“The white wall’s apparent neutrality is an illusion. It stands for a community with common ideas and assumptions. [...] The development of the pristine, placeless white cube is one of modernism’s triumphs — a development commercial, esthetic and technological. In an extraordinary strip-tease, the art within bares itself more and more, until it presents formalist end-products and bits of reality from outside—”collaging” the gallery space. The walls’ content becomes richer and richer (maybe a collector should buy an ‘empty’ gallery space). The mark of provincial art is that it has to include too much—the context can’t replace what is left out; there is no system of mutually understood assumptions.”

- Brian O'Doherty

O’DOHERTY, Brian. Inside the white cube: the ideology of the gallery space.



4/ THE ARTIST STUDIO AS AN EXHIBITION SPACE

An (art) exhibition is a very serene event. Paused in time, it displays artworks, positioned calmly in a space, untouched for the duration of the exhibition. The chaos that might unfold around it, busy openings or heated negotiations, do not intervene with the serenity of the neatly positioned artworks. Up to the opening date, a bustle of people is present, all involved in hanging the artworks, organizing events, panicking over missing cables to technical equipment and speedily making last changes to the exhibition text. As soon as the last work of art has mounted the walls and the curator gives their "ok" after a last inspection round, the artworks fall into the peaceful slumber of the exhibition. The calm ambiance of the white cube gives the perfect environment for such a peaceful slumber. On the other hand, the artist's studio, the location of production of the artwork, the very workshop where it was made is anything but calm and serene. Messy shelves, dirty floors and smelly materials pull the attention from the artwork, constantly reminding it of its unfinished nature. "All [artworks] are in close proximity to their authenticating source, the artist. As long as they are in his orbit, they are subject to change and revision. They are thus all potentially unfinished." [53]

In his Text "The Function of the studio" artist Daniel Buren discussed the "places" artworks inhabit. As it is hardly probable that an artwork will remain in the studio, he states that "it will wind up in another place (museum, gallery, collection): it is necessary not only for the work to be made, but also to be seen in another place, and subsequently in any place." [54] Buren describes two conditions, which are needed in order for the transfer of artworks to various places to happen. Either "the definitive place of the work has to be the work itself" [55], which describes the artwork as both uprooted and self-contained, or "the creator 'imagines' the place where his work will end up, which leads him to try to imagine either all the situations possible for each work (which is simply impossible) or (which is the case) a possible average place." [56] He then goes on to describe the White Cube as the most banal neutralized space. Buren sees this as a restriction for the producer in the studio, as they have to "produce for a type of banalized space, and consequently to banalize his own work in order to conform. By producing for a stereotype, one evidently winds oneself up fabricating a stereotype [...]." [57]

At this point, let me try an analogy to Buren's "places" that artworks inhabit. Similar to a bulldozer not sticking out as "out of place" at a construction site, the artwork blends into its surroundings when it is presented at the place of its production. However, a bulldozer when seen out of place, reminds viewers of the missing construction site or construction worker. An artwork out of "place" is not consciously questioned. Noone asks: Where is the artist or the studio? But why is that? I believe that we adapt the surroundings to fit the artwork and vice versa. As soon as an artwork has been placed, the surroundings change. By the example of the bulldozer: If a bulldozer were placed in an empty room, it would seem out of place. If that room were missing a wall, covered in dirt and bustling with construction workers, the bulldozer would not seem out of place but perfectly adequate: every place where the presence of a bulldozer is not questioned is a construction site. Similar to this link between bulldozer and construction site, most locations change, as soon as an artwork enters the surroundings. The locations link to the artwork either through changed lighting, changed rules of conduct or demeanor of a passerby. However, there is a change in perception of an artwork, depending on the means of its presentation. Instead of following Buren's argument, that "the creator 'imagines' the place where his work will end up, which leads him to try to imagine [...] a possible average place" [58], let us highlight the alterations of the "places" (a gallery, a museum, or simply someone's living room) in order to be unquestionably inhabited by the artwork.

4.1 PRODUCTION & PRESENTATION

The 20th century saw a shift in attention from the artwork to the artist and their creative processes. The studio, described as a heterotopy, only exists when the artist is present. The artist exists, when they produce artworks. If the artwork

53 O'DOHERTY, Brian. Atelier und Galerie, p. 40.
54 BUREN, Daniel. The Function of the Studio, pp. 51–58.
55 Ibid.
56 Ibid.
57 Ibid.
58 Ibid.

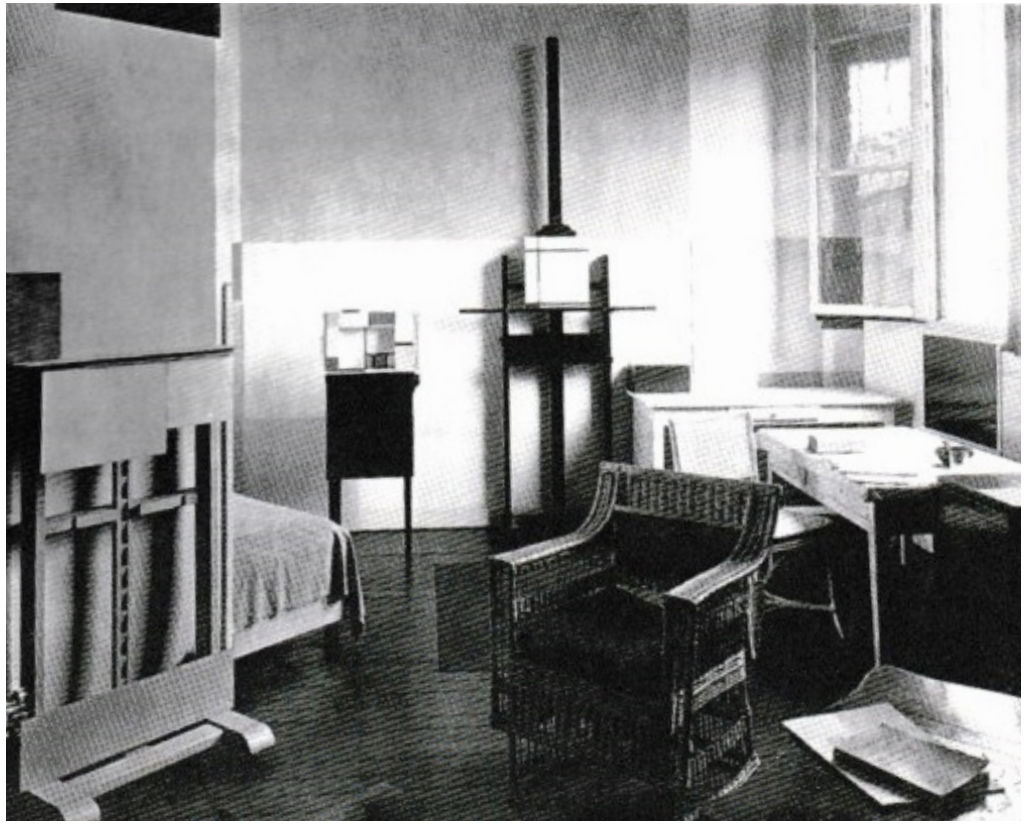


Image 03 • Piet Mondrian's Atelier, 26 Rue du Départ, Paris, 1926.

can stand in for the artist, one could argue, that the artist studio can take the place of the artist. In his text 'Studio and Cube' Brian O'Doherty sees the prototypes of the "white cube" in the studios meticulously decorated and curated both by Piet Mondrian and Constantin Brancusi, who were influential artists in the first half of the 20th century. In early examples of stylized artist studios which were trailblazers for the exhibition space we know today, the studio as agent of creation overlaps with the white cube as agent of transformation. [59] Mondrian's puritanism can be translated to the white cube, where any visitor and any distraction from the artwork itself embodies a transgression. O'Doherty describes Mondrian's Studio as a "Proto-Gallery". [60] Brancusi, while very different from Mondrian in style and medium, is just as influential.

59 cf. Das Atelier als Agent der Kreation trifft auf den White Cube als Agent der Transformation. / The studio as an agent of creation meets the white cube as an agent of transformation. BIANCHI, Paolo. Das Atelier als Manifest, Kunstforum International Vol. 208 Zeichnen zur Zeit IV (2011), pp. 34-45.
60 O'DOHERTY, Brian. Atelier und Galerie, p. 79.

By refusing museal pedestals and placing his sculptures (with pedestals of their own that are part of the artwork) directly onto the floor, Brancusi transformed the floor as functional base into an aesthetic zone of its own right. While Brancusi incorporated the floor into his installation, Mondrian's awareness of the wall helped to objectify the vertical surface. Brancusi repurposed his studio as a gallery, to such an extent that it was reconstructed in 1997 on the piazza opposite the Centre Pompidou in Paris and can be visited during the opening times of the museum. "Brancusi considered the relationship between sculptures and the space they occupied to be of crucial importance. [...] In the 1920ies the studio became an exhibition space for his work, and a work of art in its own right." [61] Brancusi was influential to the image of the artist studio as it is widely known. "At the end of his life, Brancusi stopped creating sculptures and focused solely on their relationship within the studio. This proximity became so fundamental that the artist no longer wanted to exhibit, and when he sold a work, he replaced it with plaster copy so as not to destroy the unity of the group." [62] In the examples of Mondrian and Brancusi, the presence of the artist is tightly interlinked with the conception of the artworks. One could draw the conclusion that exhibitions in studios of artists with a strong personal relationship to their artworks have the opposite impact of those in a white cube exhibition space: instead of bringing all the attention to the artwork, isolating it, the artwork spreads in its surroundings, fusing with the artist, the visitor and finally, the room itself.

> In an article for 'Art Monthly', Alex Farquharson, critic, curator and director of the 'Tate Britain' in London refers to the artistic practise of Rirkrit Tiravanija as "relational" by incorporating "viewers or groups of people in the form of the work itself". The artist even cites "lots of people" as material on his exhibition labels. Practices like Tiravanija's pre-empt and literalise the postmodern principle that an artwork only exists at the point of reception. At the same time, the transformation of spectators into participants, or consumers into producers, is a potentially political move harking back to the Situationists.[63]

By recognizing that an artwork only exists at the point of reception and thus transforming spectators into participants, the circumstances of its presentation are crucial. The artwork in a white cube exhibition space, while well acquainted to this environment, feels out of place. It

61 https://www.centrepompidou.fr/en/collection/brancusis-studio accessed June 3, 2024
62 Ibid.

63 FARQUHARSON, Alex. „Art Monthly : Article : Curator and Artist – Alex Farquharson on the new alliance between the performative curator and the relational artist in the postproduction of art". artmonthly,270, Oktober 2003. https://www.artmonthly.co.uk/magazine/site/article/curator-and-artist-by-alex-farquharson-october-2003. Accessed June 3, 2024.

Image 04 • “Atélier Brancusi”, 1929.

is deliberately isolated from its surroundings, a stranger both to the walls it mounts and the viewer that studies it. While the separation of the artist and the artwork is one of the primary tasks of the gallery, [64] the question arises: what happens to the point of reception when the artwork is presented in the context of the artist’s studio? How does it influence the reception of an artwork by the spectator turned participant when she views an artwork in the context of its production? And how can the artwork inhabit a space and not feel out of place?

In order to discuss the location of production as location of presentation, let us consider the furnishings of the artist’s studios as displays and curated décor. The artist might use paint cans as pedestals, cable systems as hanging systems, anvils as plinths and workbenches as display tables. Using the materials as displays has several advantages. Firstly, the artist can re-use material that is already present. Secondly, the artwork can rest on the material it is already familiar with and forms a symbiosis. To use the bulldozer-analogy: the bulldozer seems less “out of place” when tools and materials surround it. At this moment I would like to bring back the characteristics of play by Roger Caillois, in particular the characteristic of “mimicry” – the principle of imitation. If an exhibition space mimics the artwork, may it be the content itself or the condition of its production, will there be noticeable benefits for the viewer?

4.2 CLAES VON OLDENBURG

In his exhibition “The Store” the artist Claes Oldenburg plays with this concept of mimicry. Opened in 1961 in his studio, “The Store” “is a culmination of artworks representative of his practice that attempts an approach of art and life, or in his sense, object and human.” [65] In his store, he gathers produce, patisserie, clothes and other knick-knacks casted from plaster and painted in vibrant colors, which can be described as “Day-to-day banality in place of artistic genius“. [66] Oldenburg was less concerned with the individual object than with his role as a service provider. A large cash desk was perched in the middle of the room, highlighting the character of the gallery as a place of commerce. This can “be read as a reminder of children’s practice of playing shop with money and commodities often constructed from whatever objects

64 cf. In fact, one of the primary tasks of the gallery is to separate the artist from the artwork and make the latter available for commerce. O’DOHERTY, Brian. Atelier und Galerie, p. 8.

65 HAUN-EFREMIDES, Anne. Körper, Raum, Leben, Kunst, Netz. pp. 78-91.

66 Original German: „[...]Alltagsbanalität statt Kunstgenialität.“ HAUN-EFREMIDES, Anne. „Körper, Raum, Leben, Kunst, Netz, pp. 78-91.

were available." [67] "The store", set up in his studio, was imitating a shop and thus imitating a gallery, which the artist considered to be interchangeable. "A milestone of Pop art, The Store heralded Oldenburg's interest in the slippery line between art and commodity and the role of the artist in self-promotion." [68] In his other works, Oldenburg is best known for his gigantic sculptures of ice cream cones, hand-sewn giant burgers, and soggy electrical devices. "By exaggerating the size of his objects, Oldenburg simultaneously forced his audience to look at them from a different perspective and changed the environment around them into an imaginary scene." [69] In a sense he forced the audience to re-imagine the artist studio as a place of commodity: the gallery. Claes Oldenburg frequently worked with themes such as consumption, entertainment and institutional critique, the artworks themselves, as well as the presentation in his studio can be understood as an ironic anti-capitalist commentary on commerce and art-handling.

In this example, the aspect of mimicry is ever present. By choosing his own studio as the place of presentation of his artworks, and by titling it "the store", the artists makes the artworks conceptual nature perceivable. One piece of patisserie made of plaster, isolated on a white pedestal in a white cube gallery, would undoubtedly miss the strong conceptual commentary that it entails while presented in the artist's studio transformed into a place of commodity. Similar to the artist's practice of playing with oversizing, mixing materials and questioning high and low, the artist empowers the audience to recognize the spatial shift of places that artworks inhabit. The artist opening his private space to the public is a deliberate act hinting towards the commodification of not only the artwork, but the artist himself upon exiting the "walls" of the studio. In the sense of Oldenburg, one could see the studio as the place where the artist works, and the gallery as the place where the artwork works. At this point, it is interesting to highlight the aspect of work. Even though the artworks are quite literally in a "store", they do not seem to work in the same way as if they were positioned in a White Cube gallery space. Additionally, not only the artwork is working hard to reveal its conceptual nature, but also the viewer has to work in order to understand its presence in this very room. While the placement of the store in the artist's studio hints at the commodification of artistic work, a text that explains the artists conceptual approach is necessary in a White Cube gallery.

67 KIRPALOV, Anastasiia S. Was Claes Oldenburg's 'The Store' the Ultimate Modern Landscape? May 27, 2023 https://www.thecollector.com/claes-oldenburg-the-store/, accessed June 3, 2024.
68 https://www.moma.org/collection/works/61054, accessed June 3, 2024.
69 KIRPALOV, Anastasiia S. Was Claes Oldenburg's 'The Store' the Ultimate Modern Landscape?

Image 05 • "Installation View of "The Store", 107 East Second Street, New York, 1961.

Image 06 • Installation View of "Sturtevant: Dialectic of Distance", Thaddaeus Ropac London Gallery, 2022.

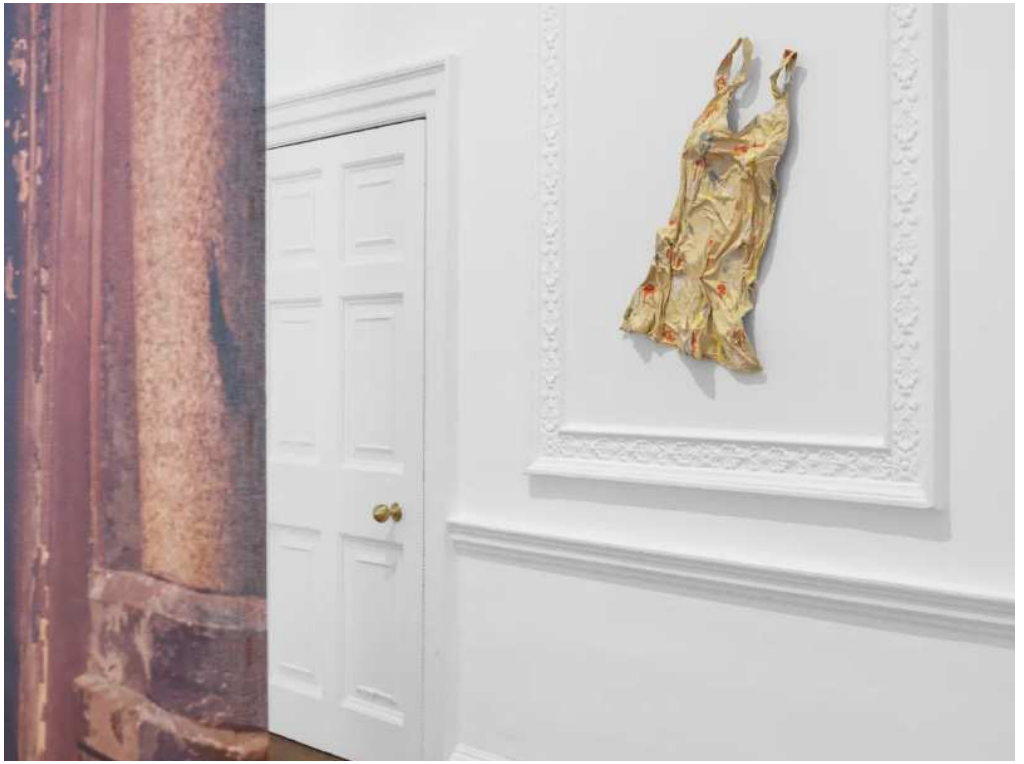


Image 07 • Installation View of "Sturtevant: Dialectic of Distance", Thaddaeus Ropac London Gallery, 2022.

A contemporary example of a rendition of "The Store" by Claes Oldenburg (1961) in a White Cube gallery is the exhibition "Sturtevant: Dialectic of Distance" at the Thaddaeus Ropac London gallery in 2022. The exhibition presented works by the artist Sturtevant, who reenacted "The Store" by Claes Oldenburg in 1967, only a few blocks away from Oldenburg's location. Sturtevant, known for creating replicas of artworks that she considered as "iconic" was heavily criticized for her practice. As described in the press release of the exhibition, the artist questioned the notion of originality and explores the tensions that inevitably arise through subjectivity. For the exhibition "Sturtevant: Dialectic of Distance", fourteen of the objects Sturtevant made in the 1960s were presented on pedestals and mounted on the crisp white walls of the gallery. "The Dark Threat of Absence" (2002), a video work in which Sturtevant re-enacts Paul McCarthy's film "Painter" (1995) is projected onto the wall behind the pedestals. In the press release, the gallery mentions the artists rebellious character and radicality.[70] A screen print of the original reenactment of 1967 accompanies the selected artworks and turns the exhibition into a retrospective. This example shows, how the conceptual power and radicality vanishes (however described differently in the press release), as soon as the artworks enter an institutional context and are placed on a generic white pedestal. The screen print hints at the conditions of the artwork's production and the historical relevance of the artworks present in the room, however only highlights the tenseness of the white cube gallery space. The artworks lose any connection to their context and seem cold and isolated.

So in the following chapter, let us dive deeper into examples of gallery spaces that exhibit not the artwork (the product of production), but an artist's working environment: the studio.

70 https://ropac.net/exhibitions/630-sturtevant-dialectic-of-distancesturtevant-oldenburg-store/, accessed June3, 2024.

Image 08 • Installation view of a period room "Un Salon français vers 1750-1760", Samuel European Galleries, Royal Ontario Museum, Toronto, 2018.

5/ THE ARTIST STUDIO IN AN EXHIBITION SPACE

5.1 PRESENTATION OF PRODUCTION

The creative process itself can be transferred to the gallery. If the artist - and consequently the studio - stands for the creative process, then it is possible for this process to be temporarily relocated to the gallery. In this first stage of relocation, we will discuss examples of literal translation of the studio space into the gallery space with the goal of making the artistic process visible. The "period room" is a well-studied and often-critiqued mode of display that comes to mind quite quickly when discussing the potential of transferring one room to another. In the following paragraph we will briefly discuss and critique the "period room".

5.2 CRITIQUE ON THE LITERAL: THE STAGED ARTIST'S STUDIO AS PERIOD ROOM

The period room is a means of (re)constructing, interpreting, and mediating historical narratives. Museums often use period rooms as powerful tools of storytelling. In the text "La period room mise en scène : Rencontre entre fiction et histoire au musée" Marie Merchand analyses "the ambiguity of the relationship between history and fiction in the context of the construction of knowledge[...]." [71]

A museum is a place, where many stories are told. Period rooms are particularly well-suited to building narratives. They are planned and constructed by the museal institution and often consist of fragments of architecture, design elements or décor. "These components, sometimes of diverse origins, are pooled to create a unified setting, whose cohesion blurs - or even renders invisible - the traces of the institutional interventions necessary for its realization." [72] Another characteristic of the period room is it's seemingly lived-in character. Even though no one is present, the period room is staged as a dining room with a set table or a bedroom with some embroidered slippers waiting at the foot of the bed. This eerie atmosphere achieves a certain standstill.

Even though perceived as the materialization of history, a period room has to be seen in the context of the institution that houses it. The medium of the period room highlights the value of storytelling as a tool for dissemination of knowledge and "articulates the tensions between the scientific legitimacy of the institution and visitor experience." [73] This ambivalent attitude, between the desire to be charmed by fiction and the distrust that arises when its spell is broken, is at the root of a critique of mimicry inherited from the Platonic tradition, which is still prevalent today. [74] Period rooms can be considered vehicles for the deployment of "historical fiction in the museum." [75] As a combination of several elements, period rooms require a certain amount of interpretation and even invention.

In this tradition, a reconstructed studio in a museum or a gallery space will never accurately represent the artist studio. It is an imitation, an institutionalized and appropriated rendition of the artist's working environment. It commodifies the artist's (often precarious)

71 MARCHAND, Marie-Eve. La Period Room Mise En Scène: Rencontre Entre Fiction et Histoire Au Musée. Material Culture Review, vol. 86, no. 86, 2017, https://doi.org/10.7202/1062473ar. p. 35.

72 Original French: Ces composantes, de provenances parfois fort diverses, sont mises en commun de manière à créer un ensemble unifié dont la cohésion estompe – voire rend invisible – les traces des interventions institutionnelles nécessaires à sa réalisation. MARCHAND, Marie-Eve. La Period Room Mise En Scène, p. 35.

73 Original French: Elle révèle comment la period room articule les tensions entre la légitimité scientifique de l'institution et la valorisation de l'expérience des visiteurs. MARCHAND, Marie-Eve. La Period Room Mise En Scène, p. 36.

74 JUAN-NAVARRO, Santiago. The Power of Mimesis and the Mimesis of Power: Plato's concept of imitation and his judgement on the value of poetry and the arts. In: STUDIUM. Revista de Humaninaded, Vol. 13. Florida International University, Miami, 2007.

75 Original French: La fiction historique au musée. MARCHAND, Marie-Eve. La Period Room Mise En Scène, p. 37.

creative process and adapts the artist's reality to the needs of the gallery space. The period room is conceptualized and realized by a third party that has mostly gained knowledge by research or studying photographs, however has never experienced working in such an environment before. Only presenting the furnishing and material of the artist, the studio seems empty and hollow. While presenting a wide surface for projection, the artist studio lost what originally defined it: the artist. As a heterotopy it is only defined as an artist studio if the artist is present. Neither the tools nor the materials transform a room into a studio, it is the presence of the artist. One could argue that the presence of the artwork would suffice, as the artwork would not exist without the artist. However, most "period room"-renditions of artist studios do not include original artworks.

What if we consult the categories of play by roger Caillois? His definition of "mimicry" has a playful undertone, it sets free. What if we discuss the layers of "mimicry" in the situation of the artist studio in an exhibition space? What happens if we do not exhibit exact replicas of the artist studios by third parties but turn to examples of more abstract renditions? When neither the artwork, nor the artist in the form of their studio are exhibited, but the creative working process? While the reconstruction of the exact studio does not facilitate mimicry (if you do not work as an artist, a room full with tools, artworks and materials might not seem very appealing or familiar to you), the imitation of the artist's working process might.

5.3 LUCAS SAMARAS

An installation that could be considered close to the tradition of a period room, is "Room # 1", by Lucas Samaras. In 1964, Lucas Samaras transported the contents of his home studio from New Jersey to the Green Gallery in New York and set it up as an exhibition. The environment in which the artist lives and works had been redefined as place where art is exhibited and sold. With this gesture, Samaras overlapped the two spaces - the studio and the gallery - in which art acquires its meaning. The studio had become an artwork like any other in the gallery, however it was not for sale. Samaras stated, that this was the most personal artwork an artist can ever do. The artist revealed not only his artistic process, but the clothes he was wearing, the notes he took and the books he read. This comprehensive portrayal substituted the physical presence of the artist. "Indem er das Atelier in die Galerie versetzte, zwang er die beiden Räume in eine Kongruenz und untergrub damit ihren traditionellen Dialog." [76]

76 English Translation: By moving the studio into the gallery, he forced the two spaces into congruence, undermining their traditional dialog. O'DOHERTY, Brian. Atelier und Galerie, p. 5f.

By exhibiting both his life-style and his artistic process without considering the etiquette of the usual actors in the gallery (gallerists or collectors), but, however, trusting the power of transformation within the White Cube gallery space, the artist created an installation which could be considered in the tradition of the "period room". However, the fact that the artist himself realized this installation puts the artistic working process at the very center of this installation, which differs from the stale tradition of the period room.

5.4 MARTIN KIPPENBERGER

An artist, who famously thematized and re-built his studio in a gallery in Nice is Martin Kippenberger. Even though it might not have been a direct replica, the artist chose the environment of his studio as basis of his installation of "Spiderman Atelier" (1996). Martin Kippenberger, whose reputation as a macho self-promoter [77] follows him to this day, chose the comic figure "Spiderman" as his alter ego. In the mask of the virile superhero, the artist uses art as a potential field of transgression and reanimates the location of production – the studio – as a fetish and surface of projection of collective fantasies and lionization. With his 'Spiderman Atelier', Kippenberger not only created a twis-

77 HAUN-EFREMIDES, Anne. „Körper, Raum, Leben, Kunst, Netz. pp. 78-91.

Image 09 • IInstallation view of Martin Kippenberger "Spiderman Atelier", 1996.

ted monument to the romanticized artist, but also to the art-historical genre of the studio painting itself. The accompanying poster of the Soardi Gallery, which formerly was the studio of artist Matisse, reads: "L'Atelier Matisse sous-loué à Spiderman." [78] Matisse and Spiderman (aka Kippenberger) appear as equal heroes of art. "Last but not least, there is also a reference here to Kippenberger's oeuvre in general, which operates like a tightly woven web with complex allusions and references, making Kippenberger the prototype of the artist entangled in context." [79] In this case, the spatial installation and concep-

78 Translation from French: Studio of Matisse rented out to Spiderman.
79 Translation from German: Nicht zuletzt findet sich hier auch ein Verweis auf Kippenbergers Œuvre im Allgemeinen, das wie ein engmaschig geknüpftes Netz mit komplexen Anspielungen und Bezügen operiert und Kippenberger zum Prototypen des in den Kontext „verstrickten Künstlers" werden lässt. HAUN-EFREMIDES, Anne. Körper, Raum, Leben, Kunst, Netz, pp. 78-91.

Image 10 • Bruce Nauman, "Mapping the Studio I (Fat Chance John Cage), 2001" Dia Art Foundation, 2013.

tual manifestation of his studio made not only the artist's creative process, but also the artist's self-assessment and the positioning of his artwork within art history visible. Within the categories of play of Roger Caillois, this installation by Kippenberger can be aligned with the category of "mimicry" (imitation of the studio, and the artist posing as comic-character).

5.5 BRUCE NAUMAN: MAPPING THE STUDIO

In his video installation "Mapping the Studio (Fat Chance John Cage), 2001" Bruce Nauman depicts the absence of the artist in his studio. "Simultaneously projected onto seven screens, this footage makes up Mapping the Studio I (Fat Chance John Cage), which lasts for nearly six hours (a single viewing day) and contains long periods in which nothing happens." [80] The videos reveal his empty studio crawling with mice, moths and other bugs which Nauman recorded during forty-two nights with a night-vision camera. "Nauman poses the question of what remains once the artist has left his studio." [81] Is it even possible for an artist to leave his studio behind?

80 https://www.tate.org.uk/art/artworks/nauman-mapping-the-studio-ii-with-color-shift-flip-flop-flip-flop-fat-chance-john-cage-t11893 accessed June 3, 2024.
81 Translation from German: Ganz konkret stellt Nauman hier die Frage nach dem, was bleibt, sobald der Künstler sein Atelier verlassen hat. HAUN-EFREMIDES, Anne. Körper, Raum, Leben, Kunst, Netz, pp. 78-91.

Or is it the mere depiction of an empty room with no purpose? The installation inspires the idea of the studio as a space of memory, an archive and, in the truest sense of the word, an objectified starting point for self-historization, in the artists presence and absence.

In his works it is clear that he defines the artist's studio as a location of production and his creative process as an act of artistic performance. "Mapping the Studio" recalls Nauman's work of the late 1960's, in which he used his studio as a stage for a series of repeated, simple actions, which he recorded on 16mm film. In deliberately simple ritualized actions, such as in the video "Walk in an Exaggerated Manner Around the Perimeter of a Square (1968)", Nauman performs art as the execution of self-imposed tasks in the studio in interaction with the architectural framework and the passing of time." [82]

Mapping the studio is an intriguing installation that bridges the gap between the studio and the gallery space not only through the artwork itself but by utilizing the dark sinister atmosphere of the White Cube Gallery when all lights are turned off. The atmosphere serves the voyeurism, the act of intruding on the personal and the private. By making clear, that the artist himself is not present and watching the video footage with just as much curiosity as the viewer, maximum potential for imitation ("mimicry") is achieved. The interplay between showing and hiding is a game both the viewer and the artist are invested in.

5.6 MIERLE LADERMAN UKELES: MAINTENANCE ART

Similar to Bruce Nauman, Mierle Laderman Ukeles' performance series "Maintenance Art" (1973-1974) can be seen as a translation of her practice in her studio to an exhibition space. Ukeles, inspired by her creative process as labor, suggested to live in a museum and go about ordinary tasks. "For an exhibition at the Wadsworth Atheneum she scrubbed the floors, dusted the museum's artworks and cooked food for visitors. She exhibited work." [83] Ukeles states: "I do a hell of a lot of washing, cleaning, cooking, renewing, supporting, preserving, etc. Also, (up to now separately) I "do" Art." [84] "This was most clearly a project

82 Translation from German: In bewusst einfach ritualisierten Handlungen, wie etwa in dem Video Walk in an Exaggerated Manner Around the Perimeter of a Square (1968; Abb. 5a), exerziert Nauman Kunst als Ausführung selbstgestellter Aufgaben im Atelier in der Interaktion mit dem architektonischen Rahmen und dem Vergehen von Zeit. HAUN-EFREMIDES, Anne. Körper, Raum, Leben, Kunst, Netz. Pp. 78-91.

83 GREEN, Alison. When Artists Curate, p. 75.
84 LADERMAN UKELES, Mierle. Maintenance Art Manifesto : Proposal for an Exhibition "Care" (1969), published in part in Artforum (January 1971), here quoted in Lucy Steeds, ed., Exhibition (Cambridge MA, and London, 2014), p.125.

about low-paid and gendered labor, but Ukeles went further than that to suggest there is a dialectic between the traits associated with cultural value - such as change, individuality and progress and the invisibility of the activities needed to sustain them." [85]

5.7 3 IN 1 CURATORIAL MUTINY: PER HÜTTNER, GAVIN WADE, GOSHKA MACUGA

As final example of production presented in an exhibition space, I would like to discuss the exhibition "3 in 1 Curatorial Mutiny (2001)", created by Per Hüttner, Gavin Wade and the artist Goshka Macuga.

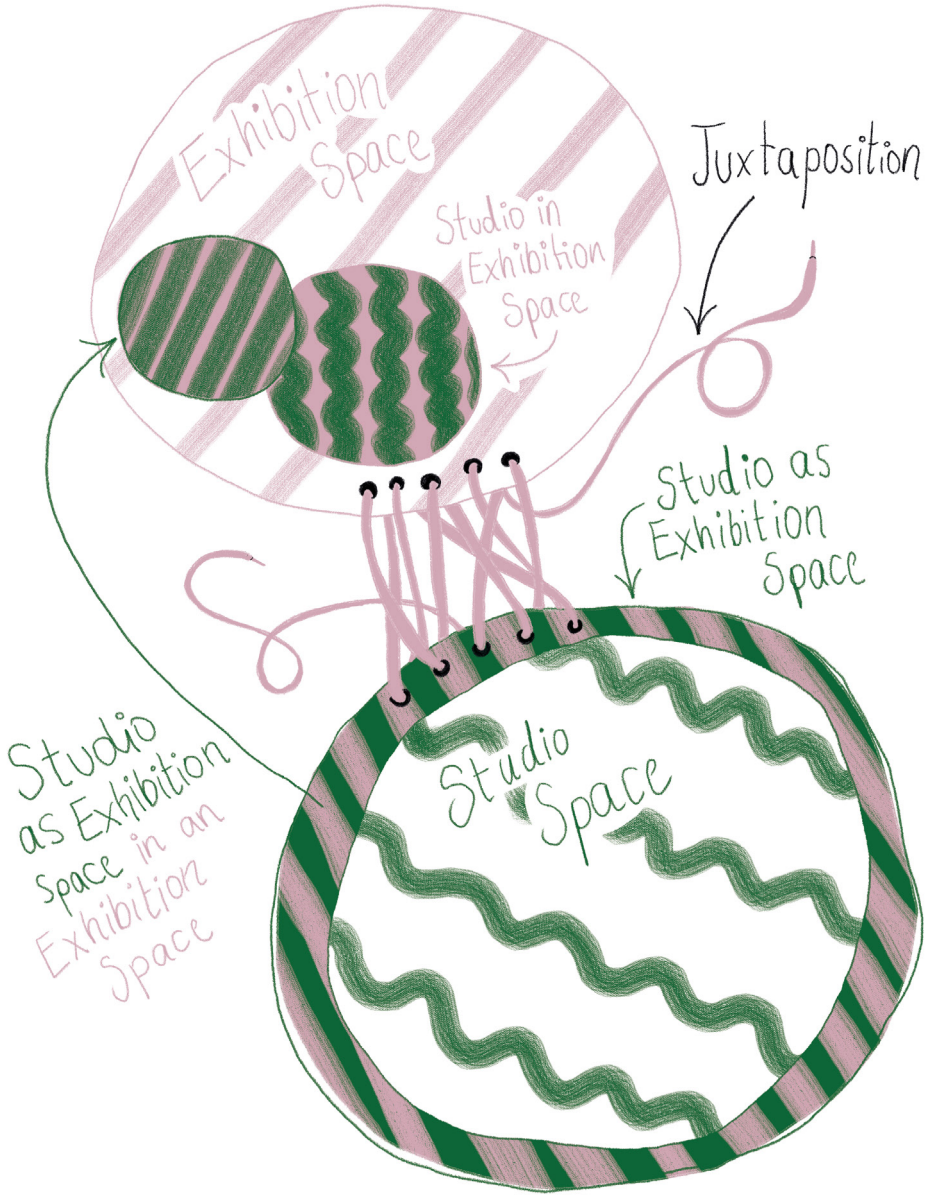
> As exhibitions were being transformed from displays of objects in galleries to locations where art, and its connection to politics and/or social life, could be shared, new formats were explored especially those that conspicuously broke the conventions of the group or individual artist's show.[86]

The exhibition combined Hüttner's, Wade's and Macuga's shared interest in artist-led curatorial practice. For the course of the exhibition, the artists "[...] devised a process where each would propose an artwork and all three artists would make it, and this would be followed by showing the resulting artworks together." [87]

> The exhibition '3 in 1 Curatorial Mutiny, Part 4' (2001) took place at Nylon Gallery in London and incorporated several key modes of artists working curatorially: artwork made by instruction, coproduction, and using an exhibition as a hybrid studio-gallery to show the results of experimental work.[88]

Macuga proposed an 'iceberg', which she described as a large pile of crumpled white paper onto which she hung Inuit drawings she borrowed from a private collector. Hüttner made a video and Wade invited other artists to donate artworks, which he laid down horizontally in a specific pattern. This exhibition is an example of what Paul O'Neill has written about as "processual" and "spatiotemporal" curating in his book "The Culture of Curating and the Curating of Culture(s)". "The purpose is to break down the separation between objects, between artists and within space, and for this the exhibition is an ideal vehicle." [89]

In this example, the studio can only be seen as a distant reference. In this case, the playful nature of the exhibition concept, as well as the processual nature of the generation of the artworks, creates associations to the studio space as the location of production and the creative process as an act of artistic performance, similar to Bruce Nauman and Mierle Laderman Ukeles.



85 GREEN, Alison. When Artists Curate, p. 75.
86 Ibid.
87 Ibid.
88 GREEN, Alison. When Artists Curate, p. 76.
89 O'NEILL, Paul. The culture of curating and the curating of culture(s). Cambridge, Massachusetts ; London, England: The MIT Press, 2012, pp.190-195.

6/ DISCUSSION: JUXTAPOSITION OF STUDIO AND EXHIBITION SPACE

What does it mean to shift attention from the objects to the exhibition? What are the limits of the artwork? Where does an artwork end and its context begin? Can we "turn to what motivates artists to make art as an indicator of what could motivate them to show it?" [90]

6.1 ATTRIBUTION OF VALUE: THE READY-MADE IN THE EXHIBITION SPACE

In 1966, artist Mel Bochner exhibited four binders full of copies of sketches, studio notes, drawings, diagrams, bills and lists on pedestals in a white cube gallery space. "Working Drawings And Other Visible Things On Paper Not Necessarily Meant To Be Viewed As Art" was an exhibition that "deployed some of the most recognizable convention of the exhibition of the time – a white cube space, pristine display conditions, pedestals – but used them to undermine some of the very pillars of the exhibition by operating according to minimal and conceptual paradigms instead of presenting anything that would have looked like bona fine art at the time." [91] By displaying the copies of documents in lieu of the artworks or even the original documents themselves, Bochner prioritized "secondary" over "primary", "Low" over "High" and destabilized the hierarchy between exhibition and artwork and opened a conversation about attribution of value.

Marcel Duchamp's invention of the ready-made and the associated separation of the physical execution of the artwork from its idea posed the question of the institutional parameters that identify an object as art. "The way pictures are hung make assumptions about what is offered. Hanging editorializes on matters of interpretation and value, and is unconsciously influenced by taste and fashion." [92] When Courbet hung his artworks in his one-man "Salon des refuses" outside of the "Exposition" of 1855, he was the first to construct the context of his work and therefore define its value. So we can see a strong correlation of the perception of an artwork, not just through the means of production, but also in which context an artwork is shown and how it is presented.

So generally spoken, a playful strategy can discuss and critically destabilize the concept of value. By bringing the studio and the gallery closer together, both conceptually and in terms of accessibility, exciting discussions about the attribution of value to and through art arise. As the professions of artist and curator increasingly converge, there is enormous potential for reclassifying the accessibility of art. Who is art made for and who is allowed to consume it? The increased employment of mimicry in moments of transition between the studio and the gallery opens new pathways to experience art.

6.2 THE CURATORIAL SHIFT TOWARDS PLAY IN THE EXHIBITION SPACE

> What interests me is the opposition between an artist and an art historian or an artist and a museum, because it is not at all uncommon to find them set rhetorically at odds with each other. Freedberg's comments only echo what is expressed frequently: there is a divide in curatorial work, with artists on one side given exceptional freedom, and art historians and museum curators on the other, bound by their allegiances to history and to art's autonomy. The consequences of this scenario for public understanding is that art put on display is left mute and inaccessible, and disconnected from social contexts. The museum curator's task is to preserve and protect works of art, and this includes foreclosing contemporary (and unruly) interpretations in favour of historical ones. Freedberg's argument becomes pointed when he suggests that the artist can, by contrast, activate alternative meaning in those same objects and deliver it to present-day viewers.[93]

This paragraph by Alison Green describes an unspoken rule of exhibition making. While artists have freedom of content and form, curators seem restrained by the corset of seriousness. In the technical terms of the categories of play by Roger Caillois, in her work, an artist is free, not obliged to any productivity, separate from limits of space and time and open to undefined outcome. Of course, rules are followed and a certain framework has to be kept. Finally, art is always make-believe and enables a second reality. This can be translated to artists, who consider a curatorial practice as their artistic practice. Playful, immersive concepts plentifully discussed in this thesis enable new experiences with art, and

90 GREEN, Alison. When Artists Curate, p. 171.

91 FILIPOVIC, Elena, Ed. The Artist as Curator: An Anthology. Milan: Mousse Publishing, 2017, Introduction.

92 O'DOHERTY, Brian. Inside the white cube: the ideology of the gallery space.

93 GREEN, Alison. When Artists Curate, p. 220.

heightened identification. Alison Green describes the viewer's experience as such: "By letting them relate to contemporary issues and contemporary lives, the artist does even more: creating conditions for an audience to construct new meanings for themselves." [94]

A curatorial shift towards play would mean the following: Curatorial decisions would be made with heightened attention to freedom, unpredictability and a certain removal from reality (on some level). This curatorial shift employs "mimicry" (imitation) as a key method for decision-making. The goal would be maximum convergence of the moments of transition between the studio and the exhibition space:

- Process ↔ Standstill
- Production ↔ Presentation
- Collecting ↔ Exhibiting
- Private ↔ Public
- Subject ↔ Object

6.3 MOMENTS OF TRANSITION BETWEEN THE STUDIO AND THE EXHIBITION SPACE

6.3.1 Production ↔ Presentation

While the studio is the location of production for the artist, the exhibition space is mostly the location of presentation. For the curator, the exhibition can be considered both the location of production and presentation. However, the exhibition space as location of production is often veiled from the eyes of the visitor. Exhibition spaces (no matter if museums, White Cube Galleries or art fairs) set certain standards of what an exhibition space must fulfill in order to be considered as such. Both the exhibition space and the artwork itself, only appear as such under certain conditions. (See Marcel Duchamp's ready-mades) In my analogy with the bulldozer linking to the construction site in the same way as the artwork links to its "places", I stated that the surroundings adapt to fit the artwork and vice versa. The change in perception of an artwork, depending on the means of its presentation led us to possibly modify the "places" in order to be unquestionably inhabited by the artwork. So, what happens when we present art in rooms that have other functions than presenting art? Mark Rothko famously had his issues with the White Cube exhibition space as a space solely dedicated to showing art, as he critiqued the normed conditions to dumb down the perception of the variety of art. For example, Rothko scolded the light in the White Cube exhibition space. The piercing light illuminated his paintings at all times, which robbed moody elements of his work, that the artist detected in his own studio. In this context, in the transition of production to presentation, "we can turn to what motivates artists to make art as an indicator of what could motivate them to show it." [95]

94 GREEN, Alison. When Artists Curate, p. 220.

6.3.2 Collecting ↔ Exhibiting

Artists are collectors. They accumulate a plethora of objects, texts, books, material, and much more. Collecting is a central activity within artistic practice. As described further in chapter 2, Surrealists turned to the collections in their studios and used them as basis for new works. While curators have similar habits of collecting – may it be less material – the exhibition space itself is not a location of accumulation and archive. It is a place of presentation of those objects, which have previously been chosen from the collection especially for it. Artists Mike Kelly developed a curatorial practice based on his habit of collecting. Mike Kelley's exhibition "The Uncanny" included objects from personal collections, alongside artworks by him and other artists. In 1993, the exhibition about the power of objects stood in contrast to other arguments, that saw objects as interchangeable. Kelley called his collections "Harems", which included objects from his early childhood to his current professional occupation. The artist's strong urge to collect and hereinafter exhibiting can be seen as a claim of existence, an autobiographical attempt to locate the artist in the exhibition space. Kelley joins the tradition of "[...]artists treating the exhibition as an artistic medium in its own right, an articulation of form." [96] "The Uncanny" can be seen as a certain replica of his studio, however it is more accurate to see the show as an artwork itself, as an extension of his studio. "The proximity of the exhibition to the artist's studio is what gives it a sense of something 'private'" [97]

95 GREEN, Alison. When Artists Curate, p. 171.

6.3.3 Private ↔ Public

While a studio may be open to a certain group of people for studio visits, it is a private, closed off space. As a heterotopy, the studio as stand-in for the artist herself, it has limits and works according to the rules and guidelines set by the artist. As a public space, the exhibition space obeys the rules of society. "An exhibition is a 'real' place perhaps even more real than the studio, as it is open for public consideration. Many exhibitions curated by artists are temporary and therefore positioned as a form of translation from one place to another." [98] In the example of Claes Oldenburgs "The Store" from 1961, the artist opening his private space to the public is a deliberate act hinting towards the commodification of not only the artwork, but the artist himself upon exiting the "walls" of the studio.

96 FILIPOVIC, Elena, Ed. The Artist as Curator: An Anthology, Introduction.
97 GREEN, Alison. When Artists Curate, p. 176.
98 GREEN, Alison. When Artists Curate, p. 177.

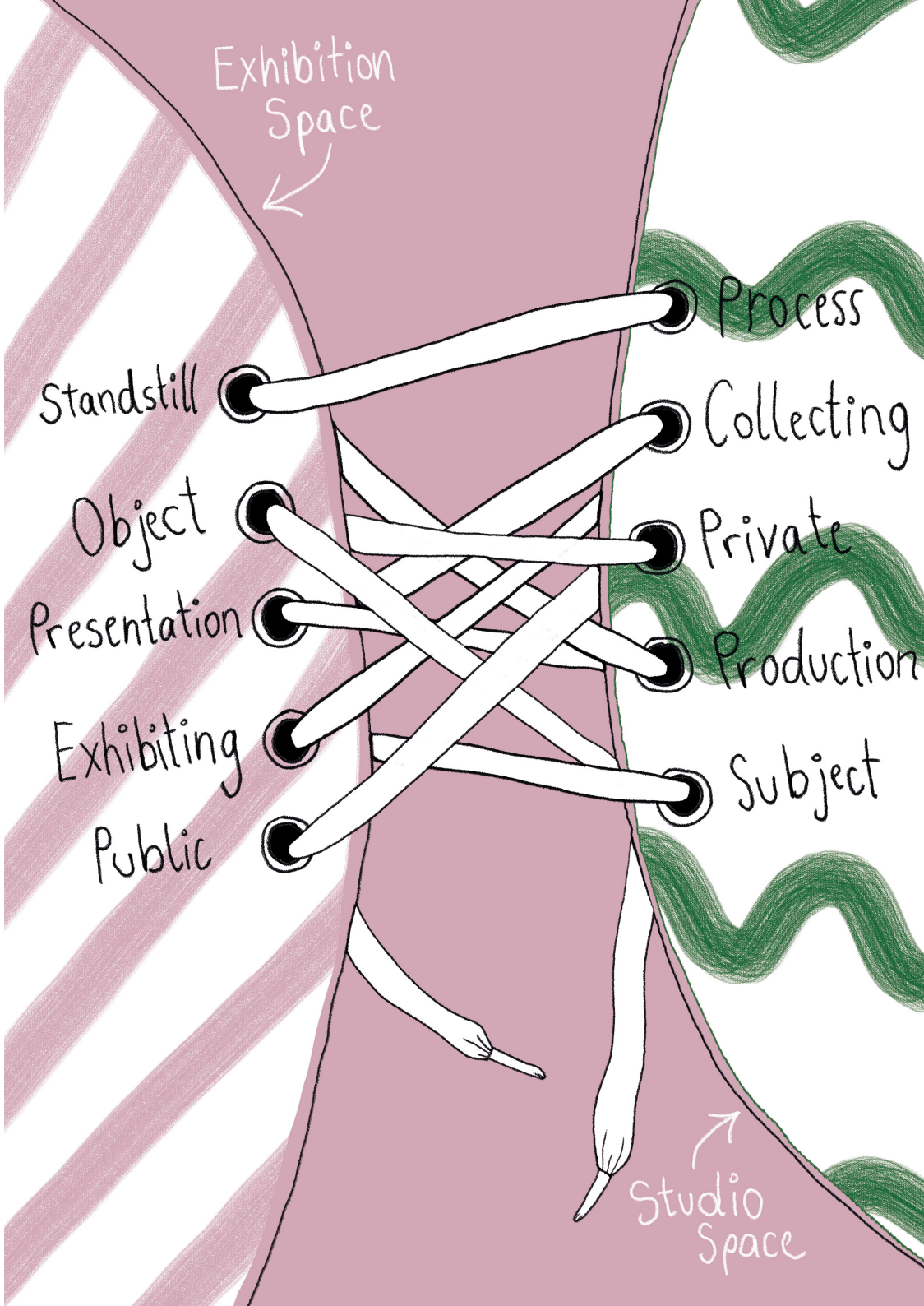
6.3.4 Process ↔ Standstill

From the viewpoint of the artwork, the studio is a location of constant transformation, whereas the exhibition space is a place of standstill. As long as the artwork is in the artists' orbit, it is subject to change and revision. This revision shows that time is not linear in the studio, which differs from the exhibition space, that follows a linear timeline. In the examples of the "period room" and further the installation "Room 1" by Lucas Samaras, the change of pace in the moment of spatial shift was undoubtedly apparent. While Samaras' studio was filled with life and constant change while still inhabited by the artist, the replica only hinted towards the former activation of the space. A sort of self-portrait without the artist freezes in stand-still in the gallery space.

6.3.5 Subject ↔ Object

The triad "artist – studio – artwork" can be paralleled by the triad "visitor / curator – exhibition space – artwork" in the exhibition space. While the artist is always present in the studio space, the gallery separates the artist from the artwork and makes the latter available for the market. While the artwork is present, but isolated, the subjects such as the visitor, the artist or the curator fade into the background. One could go as far as O'Doherty and state that "[...] your own body, seems superfluous, an intrusion. The space offers the thought that while eyes and minds are welcome, space-occupying bodies are not[...]." [99] As discussed in former chapters, the artist is dependent on the exhibition space, but the space itself rises to its full potential when the artwork is present without the artist. But, with a shift towards play in the exhibition space, a certain presence of the artist in the exhibition space can enhance identification of the viewer (mimicry) with the artwork itself. By making the artist perceivable, the hierarchy of the object above the subject is contested. There are several examples of artists making themselves present in ways other than by showing their work, like Martin Kippenberger installing a mannequin in his place for his installation "Spiderman Atelier", or Bruce Nauman asserting his presence by discussing his very absence in "Mapping the Studio (Fat Chance John Cage), 2001".

99 O'DOHERTY, Brian. Inside the white cube.



7/ CURATORIAL STRATEGIES USED IN THE ARTIST'S STUDIO SPACE AS AN EXHIBITION SPACE IN AN EXHIBITION SPACE

As discussed in this thesis, a reconstructed studio in a museum or a gallery space will never accurately represent the artist studio. It is an imitation, an institutionalized and appropriated rendition of the artist's working environment. It commodifies the artist's (often precarious) creative process and adapts the artist's reality to the needs of the gallery space. Only presenting the furnishing and material of the artist, the studio seems empty and hollow. While presenting a wide surface for projection, the artist studio lost what originally defined it: the artist. As a heterotopy it is only defined as an artist studio if the artist is present. Neither the tools nor the materials transform a room into a studio, it is the presence of the artist.

However, the very attempt to exhibit the location of production creates an intriguing tension. The sole reconstruction of the location of production, however, is missing the artist to be valid. So the next step was the presentation of production. In the following final step, the step that employs mimicry, we will discuss the presentation of exhibitions in the studio in an exhibition space. What curatorial strategy for a White Cube exhibition space can we deduce from artists who use their places of production as place of presentation? Let me attempt to develop a set of guidelines for a curatorial strategy that retraces what motivates artists to make art as an indicator of what could motivate them to show it. So to put it in complicated terms: let us talk about the modes of presentation and contextualization implemented in the location of production as a location of presentation as a curatorial strategy in an exhibition space.

7.1 JUDY CHICAGO, MIRIAM SCHAPIRO, AND THE CALARTS FEMINIST ART PROGRAM: "WOMANHOUSE, 1972"

We talked about the artistic working process being portrayed in a gallery space in the examples of Bruce Nauman, Mierle Haberman or Goshka Macuga. However, I would like to highlight the exhibition "Womanhouse, 1972" as an exhibition that did not take place in a white cube gallery. It very deliberately chose a house as exhibition space, as it is the manifestation of the "female working environment". A group of women organized this exhibition that should become a historical milestone in feminist exhibition making. The exhibition itself was a critique not just on the work of women but on the work of artists who are considered unwelcome as they are women who should rather be working in different fields. Instead of re-constructing their studio spaces in a gallery space, which would have shown their working process, which is infiltrated by sexism and disadvantage, they occupied a villa and used it both as studio and exhibition space to exhibit artworks about their reality: working as a woman-artist. They made the working process as well as the working conditions (a feminist group in a villa) visible.

> Between November 1971 and February 1972, twenty-seven women collaborated to create fantastical, dreamlike exhibition in a run-down, seventeen-room mansion in Hollywood, California. Aptly titled "Womanhouse" and open to the public from January 30 to February 27, 1972, it drew on their experiences as women and critiqued the domestic roles to which their sex had often been confined: daughter, wife, mother. In order to expose the "feminine" as culturally determined and counter the predominantly male art establishment, they deviated from the standards of exhibition display and dominant postwar modes of artmaking: they claimed the home as a setting for art; encouraged a non-hierarchical, collaborative approach to production; championed unconventional materials, tools and methods; and prized personal content over formalist concerns.[100]

"Womanhouse" was the inaugural project of the Feminist Art Program (FAP) founded by artists Judy Chicago and Miriam Schapiro at the Institute of the Arts (CalArts) near Los Angeles, that aimed to "help women restructure their personalities to be

100 MUSTEATA, Natalie. Judy Chicago, Miriam Schapiro, and the CalArts feminist Art Program, Womanhouse, 1972. In FILIPOVIC, Elena, Ed. The Artist as Curator: An Anthology. Milan: Mousse Publishing, 2017, pp. 109-120.

consistent with their desires to be artists and to help them build their art making out of their experiences as women." [101] The idea to site the FAP's first class project outside the framework of an institution and inside a home – a domain that was once the province of women, a key site of their oppression and the location of "women's work" – came from feminist art historian Paula Harper. "The women broke up into teams to look for a house that would be suitable to the dreams and fantasies they envisioned for what would be an exclusively female environment." [102] The house itself, a run-down villa was a wreck and had to be restored before it could be used as a studio and finally an exhibition space. "On November 8, 1971, 23 women arrived at 533 Mariposa Street armed with mops, brooms, paint, buckets, rollers, sanding equipment and wallpaper." [103] In the two months of restoration, the women learned how to wield power tools and carry out work that up until that point had not been "suitable" for their gender. In that time, Chicago and Schapiro encouraged the students to partake in "consciousness-raising" sessions, a technique popularized by second wave feminists in the United States. A single topic was discussed in a circle of women, giving each participant the floor and thus providing a

101 CHICAGO, Judy and Miriam SCHAPIRO, Womanhouse. Valencia: Feminist Art Program, California Institute of the Arts, 1972, n.p.
102 CHICAGO, Judy and Miriam SCHAPIRO, Womanhouse. Valencia: Feminist Art Program, California Institute of the Arts, 1972, n.p.
103 Ibid.

Image 11 • "The Nurturant Kitchen" by Vicki Hodgetts, Susan Frazier and Robin Weltsch in the "Womanhouse" catalog (publication), by Judy Chicago, 1972.

common denominator of patriarchal experience. "The age-old female activity of home-making was taken to fantasy proportions. 'Womanhouse' became the repository of the daydreams women have as they wash, bake, cook, sew, clean and iron their lives away." [104]

One of the rooms, "Nurturant Kitchen", an installation by Vicki Hodgetts, Susan Frazier and Robin Weltsch, featured bubble-gum-pink colored walls, cooking utensils and furnishing; latex molds of fried eggs and breasts and a readily set table. The drawers contained collages of inspiring women and blissful faraway places. "The prevalence of domestic imagery throughout "Womanhouse" was an act of defiance; it was a repudiation of the pervasive

104 Ibid.

condition in which men who took up such distinctively "feminine" imagery in their art practices were rewarded, while women who did the same heard the sounding of the death knell." [105]

The collaborative nature of "Womanhouse" opposed the modernist ethos of the artist as a singular, heroic (male) genius, who works alone and often favors form over content. This collective model of authorship opened the way for new techniques. In a time when "materials and techniques were gendered" [106], the group of women of "Womanhouse" explored materials and techniques that did not belong to the realm of fine arts, but rather to the lower-level decorative arts. "This was part of a determined strategy to explode the hierarchy of materials and high/low practices, and to recover positive values for denigrated or marginalized practices." [107]

Camille Gray's "Lipstick Bathroom" is an example of the use of unusual materials. The walls, ceiling, vanity, bathtub, lightbulb and any object of décor was colored in deep blood red, reminiscent of a gory scene from a horror movie. A wall full of lipsticks in varying shades of red resembled bullets arranged in neat rows. The installation "Lipstick Bathroom", resembling a movie-set, highlights the role of the housewife as a performer, both hiding behind a role while carrying out instructions, and exceeding at consumer excess. Most of the rooms remained in their former meaning, as the installations were modelled on the rooms they occupied. However, through exaggeration and caricature, the artists heightened the room's physical attributes and emotional charge.

Similar to the installation "Spiderman Atelier" by Kippenberger, mannequins were utilized as stand-ins for the artists. The mannequin, the quintessential modern icon of consumerism and "femininity" could be seen as a replacement not just for the artist, but also for the ideal housewife herself. In Sandra Orgel's powerful installation "Linen Closet" a nude female mannequin's body merges with the house itself, seemingly torn apart by her chores. The installation shows a mannequin's body is bisected horizontally by shelves holding pressed linens and towels. In her text accompanying the artwork in the exhibition catalogue, Orgel writes: "This is exactly where women have always been – in between the sheets and on the shelf." [108]

105 MUSTEATA, Natalie. Judy Chicago, Miriam Schpiro, and the CalArts feminist Art Program, Womanhouse, 1972, p. 111.
106 Judy Chicago on "Womanhouse". Filmed in Washington D.C. in April, 2017. This video is part of the Judy Chicago Visual Archive at the The Betty Boyd Dettre Library & Research Center at the National Museum of Women in the Arts. Accessed June 3, 2024. https://www.youtube.com/watch?v=Z9muNnozFGY&ab_channel=NationalMuseumofWomenintheArts
107 MUSTEATA, Natalie. Judy Chicago, Miriam Schapiro, and the CalArts feminist Art Program, Womanhouse, 1972, p. 114.
108 ORGEL, Sandra. Linen Closet, in: Judy Chicago and Miriam Schapiro, Womanhouse. Valencia: Feminist Art Program, California Institute of the Arts, 1972, n.p.

Image 12 • "Linen Closet" by Sandra Orgel in the "Womanhouse" catalog (publication), by Judy Chicago, 1972.

A series of performances was carried out throughout the visiting hours of "Womanhouse". One of the most successful performances, the skit "Cock and Cunt", tackled the absurdity of biological determinism and gender roles through role-play. The prevalence of domestic imagery that depicted personal experiences as women in a patriarchal society, was met with role-playing and comedic impersonation of the male sex.

The group project and group exhibition "Womanhouse" can be seen in the tradition of feminist exhibition making commenting on the status quo of female art making in conjunction with systems of work and care. One example also discussed in this text is Mierle Laderman Ukeles' "Maintenance Art Manifesto: Proposal for an Exhibition "CARE" in 1969. However, "Womanhouse" is unlike many postwar examples of artist-curated exhibitions. By locating the project in the very environment of its context and further combining the artist's location of production and presentation, the immersive nature of the installations turned "Womanhouse" into a "Gesamtkunstwerk".

The studio is the location where artists work, as is – according to the cynical commentary by Judy Chicago, Miriam Schapiro and their students – the domestic environment the place where women work. As female artists, the group of women created a parallel between their studio as usual working space and the house on Mariposa Street. The group of women exhibited their production (work) in the location of production (house) which turned into a place of presentation (exhibit).

"Womanhouse" blurred the usual borders of artistic production and presentation in several ways. The house itself, as the manifestation of female work, is in constant transition. Both as a working space and in a political sense. **(Process ↔ Standstill)** Furthermore, presenting artworks in an environment dedicated to housewifery is a powerful shift towards reclaiming the sexist narrative forced on women artists. **(Production ↔ Presentation)** By collecting each other's experiences in Chicago's "consciousness-raising" sessions, the women conceptualize artworks and installations. Collective authorship is at the very core of this project. **(Collecting ↔ Exhibiting)** "Womanhouse" blends the Private and the Public in many ways. Foremost, the domestic environment - here as a stand-in for the artist's studio – is repurposed as a public exhibition space. Furthermore, the very personal content of the artworks allows for a connection to personal experiences and thus involves the audience. **(Private ↔ Public)** On several occasions, the artists employ various techniques to make themselves perceptible in the exhibition. This can be understood as a deliberate strategy, as the women want to take control of their own narrative. Several Mannequins are part of artworks, standing in for the artists themselves. Tools and Materials hint at the previous period of production and work and thus make the artists present. **(Subject ↔ Object)**

7.2 WALID RAAD: "SECTION 139: THE ATLAS GROUP (1989-2004), 2008"

Walid Raad is an artist who combines fact and fiction through the ploy of imitation and offers institutional critique through a conversation about the relationship between making and showing art. Translating the location of production to the location of presentation of art is one of the core elements of Raad's artistic practice. With unparalleled ease, the artist conceives exhibitions as a "Gesamtkunstwerk", blurring the lines of production and presentation.

> For some time, the artist Walid Raad produced work under the name "The Atlas Group", a fictional collective dedicated to documenting and archiving the effects of ongoing wars and conflict in the Middle East. As The Atlas Group, Raad's impulses as an archivist and/or political commentator were nonetheless anti-institutional. He parodied institutional practices by, among other things, exaggerating their protocols.[109]

In a multipart project titled "Scratching on Things I Could Disavow: A History of Art in the Arab World", started in 2007, the artist deploys tropes and idioms of museum practices as a response to the ongoing establishment of major international

109 GREEN, Alison. When Artists Curate, p. 232.

Image 13 • Installation View Walid Raad "Section 139: The Atlas Group (1989–2004)" in Sfeir-Semler Gallery in Beirut, 2008.

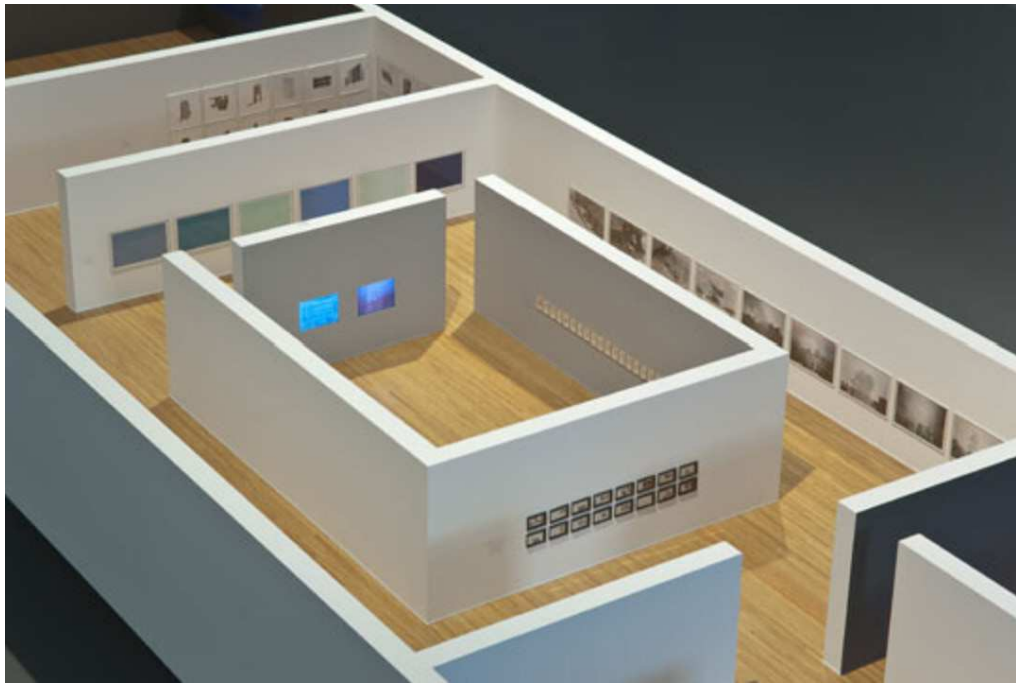
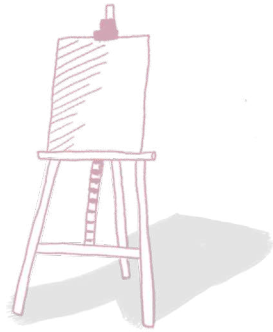


Image 14 • Installation View Walid Raad "Section 139: The Atlas Group (1989–2004)" in Sfeir-Semler Gallery in Beirut, 2008.

museums in the Middle East. In "Section 139: The Atlas Group (1989-2004), 2008" the artist created a model of a white cube gallery installed with miniaturized photographs and other media by The Atlas Group. In a text accompanying the model, the artist stated, that the works had shrunken down to 1/100th of their size after refusing to exhibit them in a newly established White Cube gallery in Beirut for three consecutive years. Due to the resizing of his artworks, the artist decided to display them in a space appropriate for their new dimensions. With this object the artist dissolves temporality in both the aspect of production and presentation. **(Process ↔ Standstill)** By telling a story of the "shrinking" of the artworks upon arriving at the gallery in Beirut Raad distances himself from the production of his artworks and awards the artworks with a certain independence in the moment of separation from the artist's power. **(Production ↔ Presentation) (Subject ↔ Object)**. In this moment, the artist questions his own authorship. His alleged extensive research as well as collection of evidence are scrutinized in the moment of presentation, elliptically addressing the function and existence. **(Collecting ↔ Exhibiting)** By hovering between credibility and make-believe, Raad involves his audience as a critical part in his installation. The audience becomes complicit by deciding at which point to call a lie, is it at the point of production or presentation? **(Private ↔ Public)**

In his installations, Raad employs "mimicry" in a traditional sense as defined by Roger Caillois. By inserting aspects of mimicry in every aspect of both his conceptual as curatorial work, the artist attains an exciting mix of production and presentation that brings the location of production close to the location of presentation. Raad uses documentation fictionally (and artistically), he explores the realm of storytelling and exhausts the limits of factuality. "As a viewer of his work, [...], we are taught that evidence proves nothing; but we are also compelled to scrutinize strong arguments and distrust powerful words." [110]

110 GREEN, Alison. When Artists Curate, p. 232.



8/ DEVELOPMENT OF A CURATORIAL STRATEGY

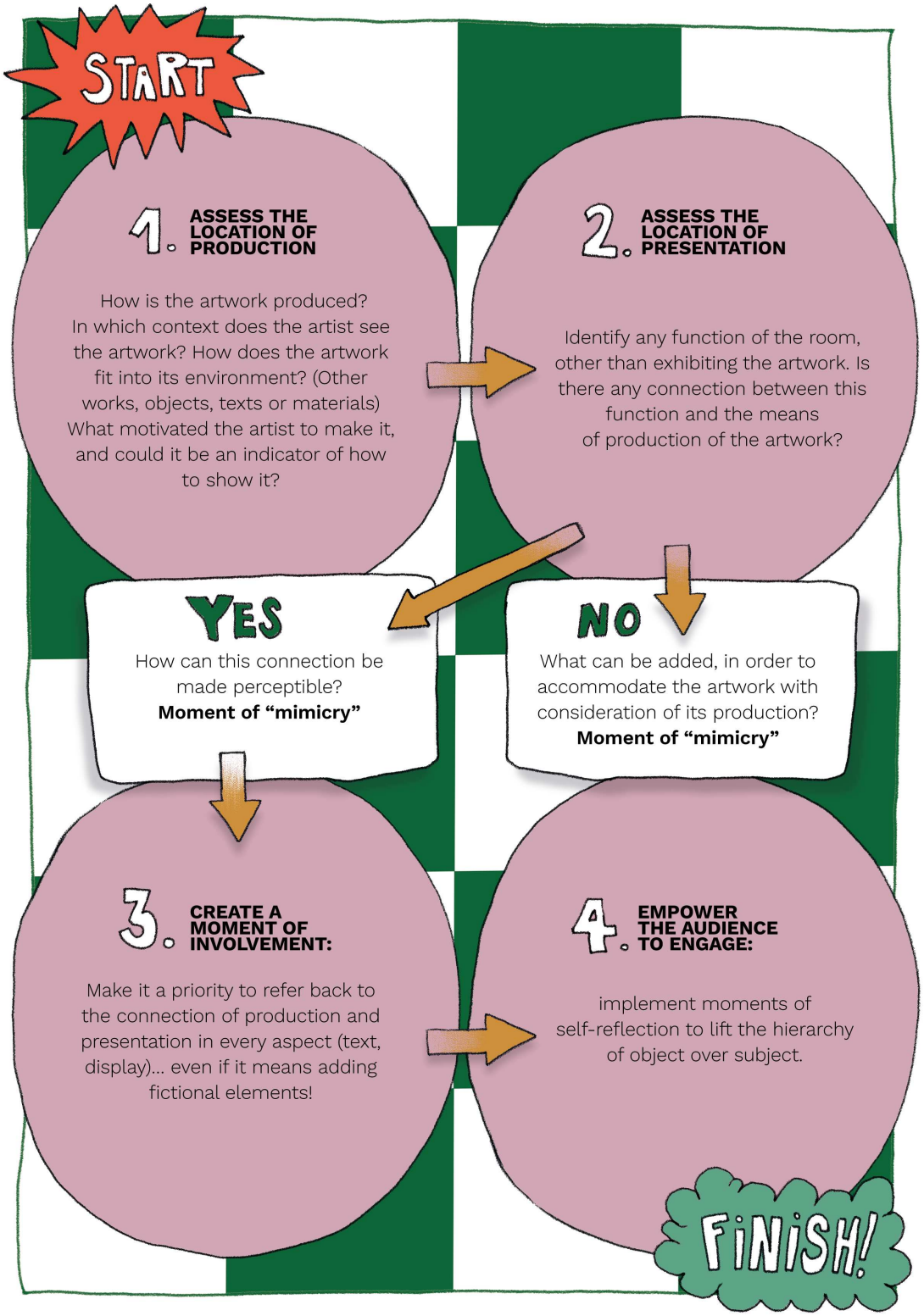
This 4-step curatorial strategy is drawn up like a game-plan and has the objective of implementing what motivated the artist to make the artwork as indicator of how to present it. The curatorial strategy is an attempt to further a curatorial shift towards play in the exhibition space. Caillois' definition of "mimicry" has a playful undertone, it sets free. The goal is not to exhibit exact replicas of the artists working environments, but turn to examples of more abstract renditions.

Step 1: Assess the location of production: How is the artwork produced? In which context does the artist see the artwork? How does the artwork fit into its environment? (Other works, objects, texts or materials) What motivated the artist to make it, and could it be an indicator of how to show it?

Step 2: Assess the location of presentation: Identify any function of the room, other than exhibiting the artwork. Is there any connection between this function and the means of production of the artwork?
→ **NO:** What can be added, in order to accommodate the artwork with consideration of its production? (Moment of "mimicry")
→ **YES:** How can this connection be made perceptible? (Moment of "mimicry")

Step 3: Create a moment of involvement: Make it a priority to refer back to the connection of production and presentation in every aspect (text, display)... even if it means adding fictional elements!

Step 4: Empower the audience to engage: implement moments of self-reflection to lift the hierarchy of object over subject.



8.1 CONCLUSIO

To summarize, I conclude that the exhibition space and the studio space are not too different. At the end of this thesis I would like to contextualize the discursive field between artists and curators on the basis of my own biography in order to illustrate that the exhibition space and the artist's studio are areas that can be approached within the framework of a curatorial practice. The power to define "exhibition-making" should not trigger competition between artistic and curatorial practice, but rather lead to a common practice that is bonded by the convergence of the areas of effect and production and their context. Paul O'Neill states, that "the curator-artist [...] should not be dismissed as overreaching or violating art's autonomy. He sees it as the only way of creating different kinds of institutions for art that would align curatorial practice with art's major critique of museums. The exhibition should be a 'medium' for both artists and curators." [111]

As examples like "Womanhouse" or "Section 139: The Atlas Group" show, exciting dialogues arise between the actors, the artworks and the viewer in the context of an exhibition when new strategies of collaboration are applied with regard to the convergence of the spaces of impact. My own practice has shown that revealing a mutual interest in the work process enriches the exhibition, especially for the viewer. I also believe, that the implementation of elements of mimicry, might it be roleplay, make-believe or imitation are powerful tools for blurring the boundaries between curatorial and artistic work in the exhibition space.

In the introduction of this thesis, I asked whether curatorial and artistic practice can and should be separated and whether a curatorial strategy can be developed, that enforces awareness of attribution of value, accessibility, engagement and identification in an exhibition space. Throughout this text, several examples have shown, that the artist-curator is not to be separated as either-or. The examples show that boundaries are blurred and artistic and curatorial practice correlate to each other.

"I don't believe in the creativity of the curator. I don't think that the exhibition-maker has brilliant ideas around which the works of artists must fit. Instead, the process always starts with a conversation, in which I ask the artists what their unrealized projects are, and then the task is to find the means to realize them." [112] As I interpret Hans Ulrich Obrist, he reveals an interest in the artist's working process and their existing conditions. What can be seen as a key activity that marks the profession of the curator, is at the center of the curatorial strategy developed on the basis of this thesis. By combining elements of the location of production of art with elements of the location of presentation, the aspect of work and intention is put at the forefront, accurately representing all the actors in an exhibition space: the artist as the creator, the curator as the connector, and finally, the audience, that has an active role in defining, what the world of art looks like. Because: "an artwork only exists at the point of reception." [113]

111 GREEN, Alison. When Artists Curate, p. 17

112 OBRIST, Hans Ulrich. „Ways of Curating". Critique d'art 08 (2015).

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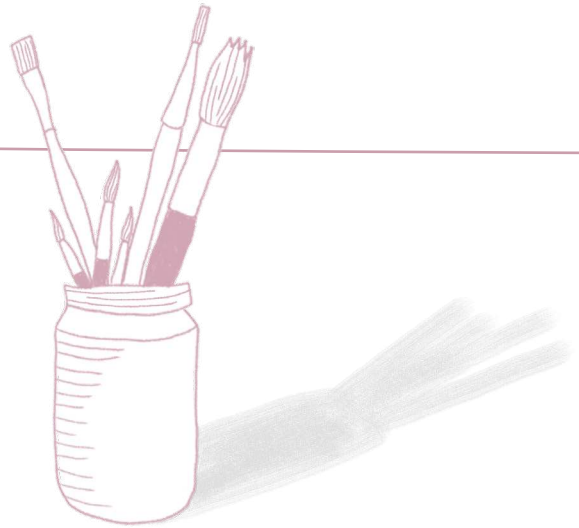

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Marlene Heidinger is a painter and curator based in Vienna, Austria. She studied painting and experimental animation at the University of Applied Arts Vienna and at the ECV in Paris. From 2022 until 2024 she enrolled in the postgraduate program for curatorial studies (/ecm) at the University of Applied Arts in Vienna.

Amongst other topics, Marlene Heidinger's work focuses on relationships, sociodynamics, scripted reality formats and the lack of privacy in modern media. In her artistic practice, she strives to find new ways to present complex themes through mostly whimsical concepts. Her work combines elements of moving and still images, which enables her to discover new approaches to multidimensional narratives.

Marlene Heidinger, Vienna, 2022.
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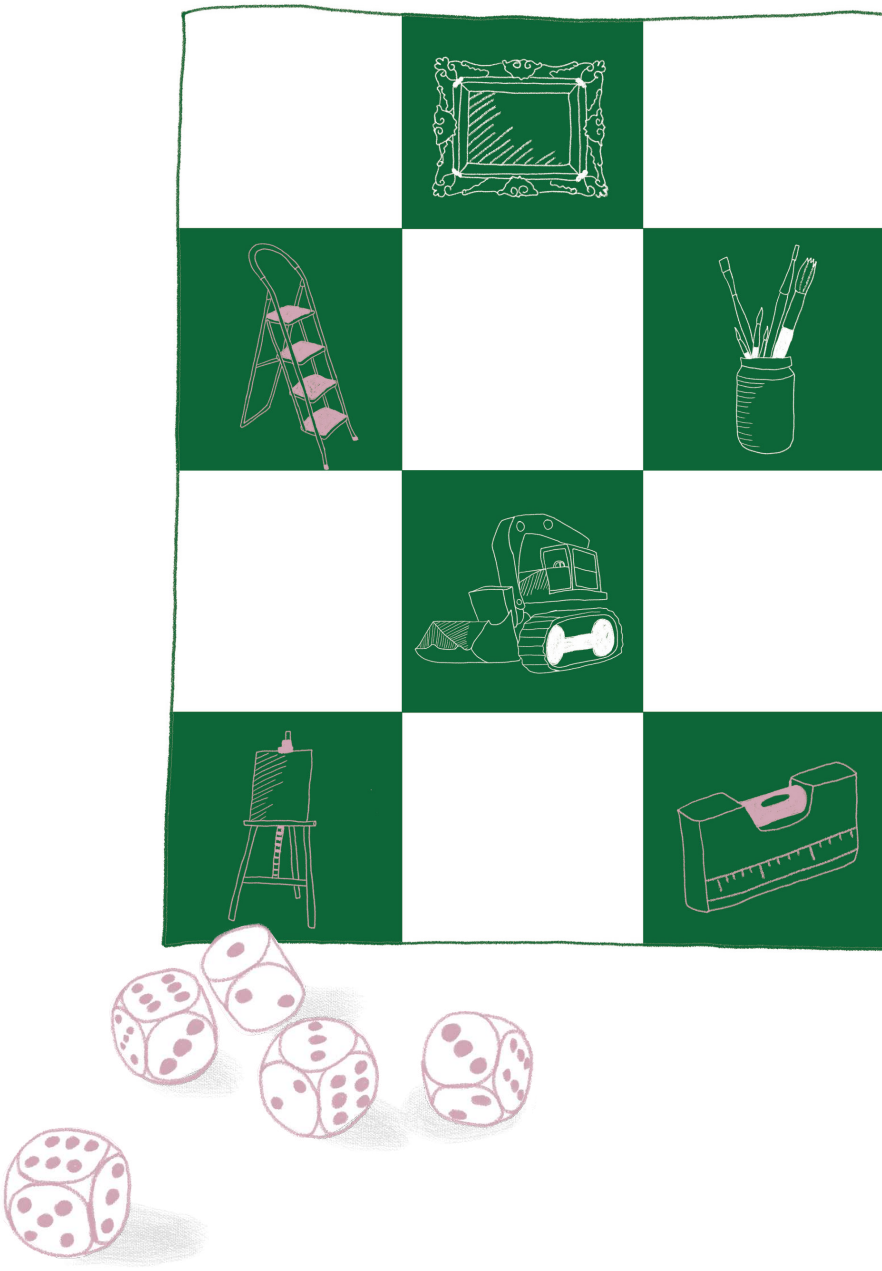

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