

POOL symposium

*Restoring Depth:
Questions for Twenty-First Century
Curating and Collecting*

13:00 – 17:30
Sunday 9 June 2013

Conceived by Beatrix Ruf with Zoë Gray & Fionn Meade

LUMA/Westbau
Löwenbräukunst
Limmatstrasse 270
CH-8005 Zürich
www.poolproject.net

also presented at LUMA/Westbau:
some a little sooner, some a little later
POOL pilot exhibition
Curated by Gabi Ngcobo
9 June – 18 August 2013

Over the past twenty years, little in the art world has changed as dramatically as private collecting. Rapidly growing private collections around the world have garnered attention as tastemakers, while the reduced financial capacities of public collections have further pushed their private counterparts into the limelight. From politicians to artists, market players to the media, many are wondering what roles private collections will play in the future. POOL explores these questions, theoretically and practically, through discursive and curatorial experimentation.

POOL is an innovative new programme that combines an international group of private collections with a mentor-based training programme for curators. Giving curators the opportunity to position private collecting within the context of contemporary exhibition practice, POOL does not interpret private collections as merely the representation of individual preferences, but rather as a contemporary document. A platform for new approaches to how art is considered and mediated, POOL is not simply a place of education but also a public exhibition space.

POOL is housed in the LUMA/Westbau, part of the recently converted and expanded Löwenbräukunst. POOL is conceived by Beatrix Ruf in collaboration with the founding collectors Maja Hoffmann and Michael Ringier. This pilot project by the two private collections is hosted by the LUMA Foundation.

This symposium launches this new curatorial programme, while raising essential questions that will shape its future.

Symposium schedule
Sunday 9 June 2013

13:00 – 13:15

Introduction by Beatrix Ruf, Fionn Meade, Zoë Gray

13:15 – 14:15

Panel discussion

Shaping the Contemporary: Training Future Curators

- How are curatorial study programmes increasing awareness of incisive experiments in collecting and related exhibition histories?
- How is the impact of contemporary collections upon future curatorial practice being theorized or critically evaluated?
- What roles do you envision for curators as they move into working with private and/or public collections, and how is this transition addressed?

Featuring: Ann Demeester (De Appel, Amsterdam); Ruth Noack (Royal College of Art, London); Dorothee Richter (University of Fine Arts Zurich); Simon Sheikh (Goldsmiths College, London).

14:15 – 14:30

Like you, I dig, I dig in, I dig into, and I dig up, art too.

Paper by Mario Garcia Torres (artist, Mexico City)

14:30 – 15:30

Panel discussion

Building Future Collections

- What are the responsibilities of public institutions regarding the stewardship of private collections?
- What are possible formats or prototypes for more recursive dynamics between private and public collections within institutions?
- How should institutions mediate the transition of meaning from subjective to collective?

Featuring: Vasif Kortun (SALT, Istanbul); Chris Dercon (Tate Modern, London); Clémentine Deliss (Weltkulturen Museum, Frankfurt).

15:30 – 16:00

Coffee break

16:00 – 16:15

Margin Time Part 2 (preview)

Paper (delivered via video link-up) by

Liam Gillick (artist, New York)

16:15 – 17:15

Panel discussion

POOL: A New Model

- What are the ambitions of POOL in establishing a new model of curatorial practice?
- How does POOL seek to challenge both curators and collectors?
- What are potential challenges, blind spots, and alternative possibilities for POOL?

Featuring: Michael Ringier (Ringier collection, Zurich); Maja Hoffmann (LUMA Foundation, Zurich); Beatrix Ruf (Kunsthalle Zürich); Tom Eccles (Bard College, New York); Gabi Ngcobo (first POOL curatorial fellow).

17:15 – 17:30

Concluding words

Speakers' biographies

Dr. Clémentine Deliss is the director of the Weltkulturen Museum, Frankfurt. She studied contemporary art and social anthropology in Vienna, London, and Paris, and holds a PhD on 1920s French anthropology and dissident surrealism (University of London, 1988). Selected exhibitions include *Lotte or the Transformation of the Object* (Styrian Autumn, & Academy of Fine Arts, Vienna, 1990); *africa95* (Royal Academy of Arts, London, 1992-1995); *Seven Stories about Modern Art in Africa* (Whitechapel Gallery, Konsthalle Malmö, 1995/96); *Dragged down into Lower Case* (with Oscar Tuazon, Paul Klee Zentrum, 2007); and *Object Atlas – Fieldwork in the Museum* (with Thomas Bayrle, Marc Camille Chaimowicz, Otobong Nkanga, Weltkulturen Museum, 2010). Between 1996-2007, she published 11 issues of the artists' organ *Metronome*, produced on a roaming basis in Dakar, Berlin, Basel, London, Tokyo and Oregon in cooperation with the Dakar and Venice biennales; the Kunsthalle Basel; DAAD, Berlin; documenta X and documenta 12; Galerie Chantal Crousel, Paris; Kandada/CommandN gallery, Tokyo. She was Guest Professor at the Städelschule, Frankfurt (1999-2000) and in 2003 initiated the long-term educational project Future Academy with post-graduate research cells of artists in Senegal, India, Europe, Australia, USA, and Japan. She is on the advisory board of Theatrum Mundi/Global Street with Richard Sennett and Saskia Sassen. Deliss regularly lectures on the relationship between interdisciplinarity and trans-cultural contexts in contemporary art practice.

Ann Demeester has been the director of de Appel arts centre and de Appel Curatorial Programme since 2006. Since 2012 she heads the Gallerist Programme, which de Appel arts centre develops in collaboration with The Fair Gallery. She studied Germanic philology and worked as a cultural journalist for the Belgian newspaper *De Morgen* and as the literary editor and coordinator for the newspaper *De Financieel-Economische Tijd*. Demeester was the assistant curator of Jan Hoet in Ghent (Municipal Museum for Contemporary Art, SMAK) and Watou (Poetry summer 2000) and worked as his deputy director in MARta Herford. From 2003 to 2006, she was the director of W139, an exhibition and production centre for contemporary art in Amsterdam. She was a member of the editorial team of the literary journals *Yang*, *A Prior Magazine* and *F.R. David*, and wrote texts for catalogues on the work of, amongst others, Luc Tuymans, Michael Borremans, Jennifer Tee, Richard Hawkins, Mika Rottenberg and Bjarne Melgaard. Together with Kestutis Kuizinas, she was the curator of the X Baltic Triennial of International Art in Vilnius (Lithuania) in 2009. Demeester is a member of the international commission of OCA (Office for Contemporary Art Norway) and has co-presented the Dutch television programme "4Art" (AVRO) since 2009.

Chris Dercon is an art historian, documentary filmmaker and cultural producer. In April 2011, he was appointed Director of Tate Modern in London. Previously, he was Director of Haus der Kunst in Munich, the Museum Boijmans Van Beuningen in Rotterdam and Witte de With – Center for Contemporary Art in Rotterdam, as well as Program Director of PSI Museum in New York.

Tom Eccles is Executive Director of the Center for Curatorial Studies. Since joining CCS Bard in 2005, he has overseen the construction of the Hessel Museum of Art that opened in November 2006, co-curated the inaugural exhibition of the Marieluise Hessel Collection, *Wrestle*, and has organized exhibitions with artists Martin Creed (2007), Keith Edmier (2008) and Rachel Harrison (2009), Josiah McElheny (2011) and Liam Gillick (2012). In 2005, he organized the U.S. version of *Uncertain States of America* at CCS Bard. He also commissioned the permanent installation of Olafur Eliasson's *Parliament of Reality* on the grounds of Bard (2009). From 2006-2010, he was the curatorial adviser to the Park Avenue Armory and curated Ernesto Neto's *anthropodino* in 2009 and Christian Boltanski's *No Man's Land* in 2010. Eccles was a "correspondent" for the 2009 Venice Biennale (curated by Daniel Birkbaum). He is a board member of the Keith Haring Foundation. Until 2011, he was an adviser to the software developer Adobe, for the Adobe Museum of Digital Media and curated the first online project with Tony Oursler in 2010. He was Director of the Public Art Fund in New York City from 1996-2005 where he curated more than 100 exhibitions and projects with artists including Louise Bourgeois, Janet Cardiff, Mark Dion, Dan Graham, Barbara Kruger, Pierre Huyghe, Ilya Kabakov, Jeff Koons, Takashi Murakami, Nam June Paik, Pipilotti Rist, Lawrence Weiner, Rachel Whiteread and Andrea Zittel. He organized a number of outdoor projects in collaboration with New York City institutions including the Museum of Modern Art, the Whitney Museum, and the New Museum. During his tenure at the Public Art Fund, he also initiated the *Tuesday Night Talks* series (Cooper Union 1995-2000) and the New School for Social Research 2001-2005) and the *In the Public Realm* program for emerging artists (1995-2005). Eccles is now a faculty and graduate committee member of the Center for Curatorial Studies at Bard College. He also works with the LUMA Foundation as a member of the "Core Group" of advisers for the development of a major cultural center in Arles, France (with Liam Gillick, Hans Ulrich Obrist, Philippe Parreno and Beatrix Ruf). He is a mentor for POOL.

Mario Garcia Torres is an artist currently living in Mexico City. He has presented solo exhibitions at the Stedelijk Museum, Amsterdam; Hirshhorn Museum, Washington; Museo Nacional Centro de Arte Reina Sofia, Madrid; UC Berkeley Museum of Art and Pacific Film Archive, Berkeley; the Wattis Institute, San Francisco; and Kunsthalle Zürich; to mention a few. His work has also been exhibited at the Centre Georges Pompidou and the Musée d'Art Moderne de la Ville de Paris; Tate Modern, London and the Kröller-Müller, Otterlo among many others. He has participated in numerous group exhibitions like the 29th Sao Paulo Biennial; the 2010 Taipei Biennial; the IX Baltic

Triennial, Vilnius; the 8th Panama Biennial; the 2008 Yokohama Triennial; the 52nd Biennale di Venezia; and Documenta 13, Kassel. Solo exhibitions can be seen this summer at Projects Arts Center, Dublin and Madre Museum in Naples.

Liam Gillick is an artist based in New York. Solo exhibitions include *The Wood Way*, Whitechapel Gallery, London, 2002; *A short text on the possibility of creating an economy of equivalence*, Palais de Tokyo, 2005 and the retrospective project *Three Perspectives and a short scenario*, Witte de With, Rotterdam, Kunsthalle Zürich, Kunstverein München and the MCA, Chicago, 2008-2010. He was nominated for the Turner Prize in 2002 and the Vincent Award at the Stedelijk Museum in Amsterdam in 2008. Many public commissions and projects include the *Home Office* in London (2005) and the *Dynamica Building* in Guadalupe, Mexico (2009). In 2006 he was a central figure in the free art school project *unitednationsplaza* in Berlin that travelled to Mexico City and New York. Gillick has published a number of texts that function in parallel to his artwork. *Proxemics (Selected writing 1988-2006)* JRP/Ringier was published in 2007 alongside the monograph *Factories in the Snow* by Lilian Haberer, JRP/Ringier. A critical reader titled *Meaning Liam Gillick*, was published by MIT Press (2009). An anthology of his artistic writing titled *Allbooks* was also published by Book Works, London (2009). In addition, he has contributed to many art magazines and journals including *Parkett*, *Frieze*, *Art Monthly*, *October* and *Artforum*. Gillick was selected to represent Germany for the 53rd Venice Biennale in 2009. The resulting work is in the permanent collection of the Guggenheim Bilbao. A major exhibition opened at the Kunst und Ausstellungshalle der Bundesrepublik Deutschland in April 2010. In 2012 a survey of work from the 1990s titled *Liam Gillick: From 199A to 199B* opened at the CCS Bard Hessel Museum. Gillick has taught at Columbia University in New York since 1997 and the Center for Curatorial Studies at Bard College since 2008. Public collections include: Government Art Collection, UK; Arts Council, UK; Tate, London; Museum of Modern Art, New York; Guggenheim Museum, New York; Hirshhorn Museum, Washington DC; Museum of Contemporary Art, Chicago. Gillick also works with the LUMA Foundation as a member of the "Core Group" of advisers for the development of a major cultural center in Arles, France (together with Hans Ulrich Obrist, Philippe Parreno, Beatrix Ruf and Tom Eccles).

Zoë Gray is the Core Group coordinator of the LUMA Foundation since 2012, and is currently the coordinator of POOL. She is also a freelance curator based in Brussels, and is Vice-President of IKT, the international association of curators of contemporary art. Her recent curatorial projects include *Wilfrid Almendra: Matériologique*, Fondation Ricard, Paris; *Six Possibilities for a Sculpture*, La Loge, Brussels (both 2013). Previously, she was curator at Witte de With, Center for Contemporary Art in Rotterdam (2006-2011), where she co-curated the symposium series *Rotterdam Dialogues: Critics, Curators, Artists*, and a sequence of solo exhibitions including *Cosima* von Bonin, Saädane Afif, Brian Jungen, Geoffrey Farmer and Liam Gillick. In 2011 she curated there the group exhibition *Making is Thinking*, followed by an international touring group show called *Manufacture* (2011-2012).

Maja Hoffmann is a Swiss-born contemporary art collector engaged in the support of innovative projects, which include art production, publications, film, and social and environmental responsibilities. She was inspired in her mission through a long-standing family tradition of active philanthropy. In 2004, Maja Hoffmann founded the LUMA Foundation (Zurich) as a vehicle to express her ongoing commitments. LUMA is involved in planning a groundbreaking cultural site in Europe, the Parc des Ateliers in Arles (France) – an experimental site dedicated to the production of exhibitions, art and ideas and is actively supporting several institutions and initiatives around the world. She is one of the founding collectors of POOL.

Vasif Kortun is director of research and programs of SALT (Ankara & Istanbul), an institution committed to experimental thought, interdisciplinary research, and studies of social change from diverse perspectives. Kortun was founding director of Platform Garanti Contemporary Art Center, Istanbul, which he initiated in 2001. He was also founding Director of Project 4L, Istanbul Museum of Contemporary Art (2001-2003). Between 1994 and 1997, he worked as the founding Director of the Museum of the Center for Curatorial Studies, Bard College and received the 9th annual award for Curatorial Excellence from the Center for Curatorial Studies, Bard College in 2006. He has worked on a number of biennial projects such as: curator of the UAE Pavilion for the Venice Biennale, 2011; co-curator of the Taipei Biennial along with Manray Hsu in 2008; Chief Curator and Director of the 3rd International Istanbul Biennial (1992) and Co-Director with Charles Esche of the 9th International Istanbul Biennial (2005).

Fionn Meade is a writer and curator based in New York. He is currently a faculty member at the Center for Curatorial Studies, Bard College, and in the MFA program for Visual Arts, Columbia University. Recent and upcoming exhibitions include *The Assistants* at David Kordansky Gallery, and *Plaisance*, at Midway Contemporary Art. He has previously been a curator at the Henry Art Gallery, Seattle, and SculptureCenter, NY, where exhibitions included *Scene, Hold, Ballast*, with David Maljkovic and Lucy Skaer, and the exhibitions *Time Again* and *Knight's Move*, a survey of new sculpture in New York. Additional recent exhibitions include *Leopards in the Temple* and *Nachleben*, co-organized with Lucy Raven at Goethe Institut, NY, and *After Images* at the Jewish Museum of Belgium. He has worked with Tom Eccles on *Rachel Harrison: Consider the Lobster* and *Liam Gillick: From 199A to 199B*, and with Maria Lind on *The Greenroom* at the Hessel Museum of Art and CCS Bard Galleries. His writing appears in *Artforum*, *Bomb*, *Bidoun*, *The Phillip Review*,

Mousse, *Modern Painters*, *Parkett*, and *Spike Quarterly*, among other publications. He was the recipient of an Arts Writer Grant from Creative Capital and the Andy Warhol Foundation. Recent and forthcoming catalog writing includes essays on Nina Canell and Laure Prouvost, as well as Uri Aran and Elad Lassry for the Kunsthalle Zürich (JRP/Ringier), and Mark Morrisroe for the Fotomuseum Winterthur (JRP/Ringier).

Gabi Ngcobo is an independent curator, creative researcher and educator based in Johannesburg, South Africa. Her curatorial projects include collaborative and individual projects. Projects include *Second to None* at Iziko South African National Gallery, (with Virginia MacKenny), *Olvida quien soy/ Erase me from who I am* at CAAM, Canary Islands, Las Palmas (with Elvira Dyangani Ose, Khwezi Gule and Tracy Murnik), *Titled/Untitled*, a curatorial collaboration with Cape Town based collective Gugulective, and *Scratching the Surface Vol.1*, a 'manje-manje projects' initiative at the AVA Gallery, Cape Town. In 2010 Ngcobo co-curated *Rope-a-dope: to win a losing war* at Cabinet, New York (with Sohrab Mohebbi), *Second Coming*, a curatorial collaboration at the Center for Curatorial Studies, Bard College, and *Just How Cold Was It?* at '6-8 Months' project space, New York City. She co-founded the Center for Historical Reenactments (CHR) an independent project based in Johannesburg and under the CHR framework curated *PASS-AGES: references & footnotes* at the old Pass Office, Johannesburg and contributes to an ongoing project titled *Xenoglossia*, a research project, *Rechewed* and *Na Ku Randza*. Recently, Ngcobo curated *DON'T/PANIC*, a curatorial project that coincided with the 17th UN Global Summit on Climate Change that took place in Durban in November 2011. Ngcobo is a graduate of the Center for Curatorial Studies, Bard College, New York. She is faculty member at the Wits University School of Arts, Fine Arts Division in Johannesburg. Ngcobo's writings have been published in a number of publications, catalogues and art journals. She is the first guest curator of POOL.

Ruth Noack is Head of Programme, Curating Contemporary Art at the Royal College of Art in London. Trained as a visual artist and art historian, she has acted as art critic, university lecturer and exhibition maker since the 1990s. Noack was curator of documenta 12 (Kassel, 2007) with Roger M. Buegel. Other exhibitions that she has curated with Buegel include *Scenes of a Theory* (Depot, Vienna, 1995), *Things We Don't Understand* (Generali Foundation, Vienna, 2000), *Organisational Forms* (Kunstraum Universität Lüneburg; Škuc, Ljubljana; Hochschule für Graphik, Leipzig; 2002-3) and *The Government* (Witte de With, Rotterdam; MAC, Miami; Secession, Vienna; 2005). She provided *Garden of Learning* (Busan Biennale, 2012) with its exhibition layout. *Not Dressed for Conquering – Ines Doujak's Loomshuttles/Warpaths* is a 2013 exhibition curated by Noack with Royal College of Art Curating Contemporary Art MA students, part of the College's participation in *MeLa – European Museums in an age of migrations* project, funded by the European Commission under the Socio-economic Sciences and Humanities Programme (Seventh Framework Programme). Noack's reviews and monographic essays have appeared in numerous journals and catalogues. Her last book on Sanja Ivekovic was published by Afterall in February of 2013.

Dr. Dorothee Richter is head of the Postgraduate Programme in Curating (MAS/CAS) www.curating.org at the University of Art and Design Zurich (ZHdK). She co-founded with Susanne Clausen the "Research Platform for Curatorial and Cross-disciplinary Cultural Studies, Practice-Based Doctoral Programme," a cooperation of the Postgraduate Programme in Curating and the Department of Fine Arts, University of Reading. She initiated the Curating Degree Zero Archive together with Barnaby Drabble, which will be included in the library of the ZHdK. Richter curated a series of projects based on a feminist approach in Bremen, called "female coalities" and organized the symposium *Curating Degree Zero* in 1998 together with Barnaby Drabble. This was followed in 1999 by a symposium on feminist positions in contemporary art for the Stipendienstätte die Höge: *Dialoge und Debatten* and an archive on the theme of feminist practice was presented in Künstlerhaus Bremen. From 1999 to 2003, Richter was artistic director of the Künstlerhaus Bremen where she curated a discursive programme based on feminist issues, urban situations, power relation issues, and institutional critique. Since 1998, she has held lecturing posts at the University of Bremen, the Merzakademie Stuttgart, the École des Beaux Arts in Geneva, and the Universität Lüneburg. In 2005/2006 she was a member of the research group "Ausstellungsdisplays" at the ICS, Zurich. In 2005 she initiated (in collaboration with Barnaby Drabble) the Postgraduate Studies Programme in Curating. She has curated the following symposia: *Re-Visions of the Display*, with Jennifer Johns & Sigrid Schade, at the Migros Museum in Zurich (2007); *Institution as Medium. Curating as Institutional Critique?* with Rein Wolfs (2010); *Who is afraid of the public?* at the ICA London with Elke Krasny, Silvia Simoncelli and the University of Reading (2013). Her most recent publication is *Fluxus. Kunst gleich Leben? Mythen um Autorschaft, Produktion, Geschlecht und Gemeinschaft* and the new Internet platform www.on-curating.org which presents current approaches to critical curatorial practice. In 2013 she published a film together with Ronald Kolb: *Flux Us Now! Fluxus explored with a camera*, which premiered at Staatsgalerie Stuttgart in April 2013.

Michael Ringier worked as a journalist for 10 years, predominantly in Germany, before he joined Ringier's management in 1983. Two years later he was appointed CEO and has been serving as Chairman of the Board of Directors since 2003. Michael Ringier is joint co-proprietor of Ringier AG with his sisters Annette Ringier and Evelyn Lingg-Ringier. JRP/Ringier, a publishing house specialized in contemporary art, and the magazine *Monopol* belong to Ringier AG. Michael Ringier is a passionate and renowned collector and supporter of contemporary art. He is the president of the board of trustees

of Fotomuseum Winterthur Foundation. He holds one of the most important private collections in Europe, part of which is on display at the Ringier Pressehaus in Zurich. For the past 16 years, internationally acclaimed artists like Sylvie Fleury, Richard Prince, Josh Smith, Fischli&Weiss, John Baldessari and Maurizio Cattelan have been designing the Ringier Annual Report. The 2012 edition was created by Phillip Parreno.

Beatrix Ruf is the Director and Chief curator of the Kunsthalle Zürich since September 2001. In 2008, she co-curated the Yokohama Triennial; in 2006, she curated the Tate Triennial for Tate Britain, London. Previously, Ruf had been Director/Curator of the Kunsthaus Glarus from 1998 to 2001, and between 1994 and 1998, curator at the Kunstmuseum of the Canton of Thurgau. Since 1995 she is the curator of the Ringier collection. Since 1999, she is a board member of the Schweizerische Graphische Gesellschaft (SGG), and since 1998, a member of the Art commission of Swiss Re. She is an Associate Editor of the publishing house JRP/Ringier, a mentor at University of St.Gallen and a board member of the Cultural Advisory board of CERN, Geneva. For the development of a major cultural center in Arles, France, Ruf works with the LUMA Foundation as a member of the "Core Group" of artistic advisors (with Tom Eccles, Liam Gillick, Hans Ulrich Obrist and Philippe Parreno). She is also the co-founder of POOL.

Dr. Simon Sheikh is a curator and theorist who lives in Berlin and London. He is Senior Lecturer in Curating and Programme Director, Goldsmiths, University of London, a correspondent for *Springerlin*, Vienna, and a columnist for *e-flux Journal*, New York. He is currently a researcher for the ongoing *Former West* project, initiated by BAK in Utrecht. His curatorial work includes exhibitions such as *Capital (It Fails Us Now)*, UKS, Oslo (2005) and *Kunstihoone*, Tallinn (2006); *Vectors of the Possible*, BAK, Utrecht (2010); *All That Fits: The Aesthetics of Journalism*, QUAD, Derby (2011); *Do You Remember the Future?*, Etagi, St. Petersburg (2011); and *Unauthorized*, Inter Arts Center, Malmö (2012).