

MAP – Journeys in Contemporary Art

#24 Winter 2010 £4.95 US\$10 €7

REVIEWS

29th São Paulo Biennial
Manifesta 8
Marc Camille Chaimowicz, Edinburgh
Alex Pollard, Glasgow
Exhibition Exhibition, Turin
Yves Netzhammer, Bern
Paul Thek, New York

Artist Text: Matt Keegan

Guy de Cointet

MAP Commission
Shahryar Nashat

MAP

EMERGING
Patrizio Di Massimo
Audrey Reynolds

Stuart Gurdin

Clément
Rodzielski

Alasdair Gray

The Serving Library



Tom Burr

19 Remarks

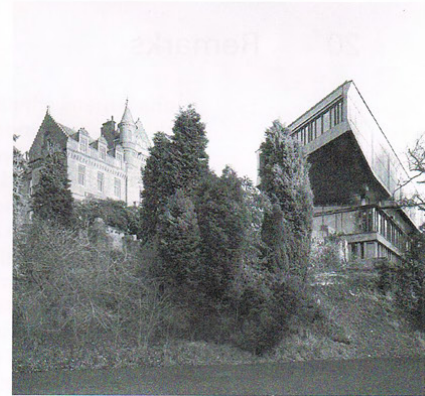
NVA

Angus Farquhar, creative director of Glasgow-based public art agency NVA, looks to secure the future of the abandoned, yet inspirational, St Peter's Seminary

I woke up in January 2008 with the realisation that NVA should take on the ruined St Peter's Seminary as a long-term project. We'd had many discussions about the "worth" of our work at NVA. After completing the Hidden Gardens at Tramway in 2003 and seeing its continued importance to the community and the public at large, we wanted to pursue something permanent again – instead of doing a temporary or durational work. There have been various campaigns to raise public awareness of the site and we wanted to act while the buildings were still standing. The process has

intentionally been slow. St Peter's Seminary has a marked history with so many plans to preserve and restore it having come and gone. So, we went through a long period of development outwith the public eye. Our methods aren't based on traditional regeneration models – we identify a way of working before we define final outcomes, as that seems to be most productive for us. To do this I have been working closely with Rolf Roscher, director of Erz (one of the best landscape architects in Scotland), and Gerrie van Noord, who worked on the first Scotland and Venice presentation in 2003.

Over the last year we have developed an approach to public art that will underpin our thinking. It is important to see the site within the wider landscape, which has a 500-year history within a geologically unique setting, which over time has reflected often conflicting ideologies. We are also working around ideas of radical rural arts practice with Adam Sutherland from Grizedale Arts and the practical site negotiations are gently progressing. Given the 25 years of failed attempts to resuscitate the building



Teaching block of St Peter's Seminary and Kilmahew House

you have to be careful about the steps you take. We want to develop a productive landscape with a strong educational remit that will consolidate the building in its current state before incrementally bringing it back into partial use. Each step has its own value, merging local aspirations with internationally relevant issues.

www.nva.org.uk

THE ARTIST'S INSTITUTE

Anthony Huberman discusses the opening of a new institution

The Artist's Institute is a research institute – in both senses of the word. In the academic context, an 'institute' is a place not for teaching, but for learning: for hypothetical and speculative research, for long-term and open research inquiries that happen in private. In the artworld context, an 'institute' is an ICA, a place for exhibitions, for dynamic public programming. The Artist's Institute involves both of these activities, and puts them on equal footing. It's a place where thinking about art matters just as much as showing art. It's a place that locates artists at the centre.

Museum exhibitions tend to indicate a result, or signal a point of arrival. For The Artist's Institute, the exhibition is a prologue: each season begins with

a curatorial hypothesis that states the significance of a single artist's work in the context of contemporary practice.

For the 2010 pilot season, The Artist's Institute proposed that Robert Filliou's work, questions, issues, priorities, ethics, techniques, etc resonate with how people think about art today. Guided by this initial proposal, the subsequent season is dedicated to testing this hypothesis. To animate this research, the Institute applies the 'lens' of Filliou to an examination of contemporary practice, which leads research to a wide range of other practitioners (artists, writers, musicians, filmmakers, etc). While Filliou's work is on view in the Institute's public exhibition space on Eldridge Street for the entirety of the season, contributions by these other relevant artists are displayed in the space, one at a time, for a few weeks or a few days, in a series of loosely associated juxtapositions. With each presentation, new detours are added to our knowledge, and we move farther from our starting point, expanding elsewhere.

The defining character of the Institute's curatorial method comes from its relationship to a school, in this case Hunter College. By considering exhibitions as moments when knowledge begins, not when it ends, the

Institute establishes an ethic of learning-by-doing that mimics the research-and-process-oriented nature of an educational institution. An 'exhibition institution' (like a museum) often has an education department responsible for the de-coding or de-complicating of what is taking place in the galleries. In the reverse sense, an 'education institution' (like a university) can have an exhibition department, which can be responsible for taking the knowledge taught in classrooms and re-coding it, re-complicating it, and making sure it stays on the run, always propelled elsewhere. This is the goal of The Artist's Institute, and is what ties it to the context of a university.'

2011 season: Jo Baer



The Artist's Institute, installation view, New York