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Work with F. Armaly

The second meeting which is the session 19 with Fareed begins Monday 2 novembre. In previous emails, Fareed wished to know what the plan was for his visit.

Fareed, Veronica, Alissa, Sophie, Maija and Sara began the process of further defining the First Statement of the session. Fareed expressed the same concepts graphically. A comprehensive set embraces two smaller sets, close together but not touching. The first is "Tactics of fiction" that radiates from his actions, the second is the "Network of resources". We question whether a relationship exists between, for example.
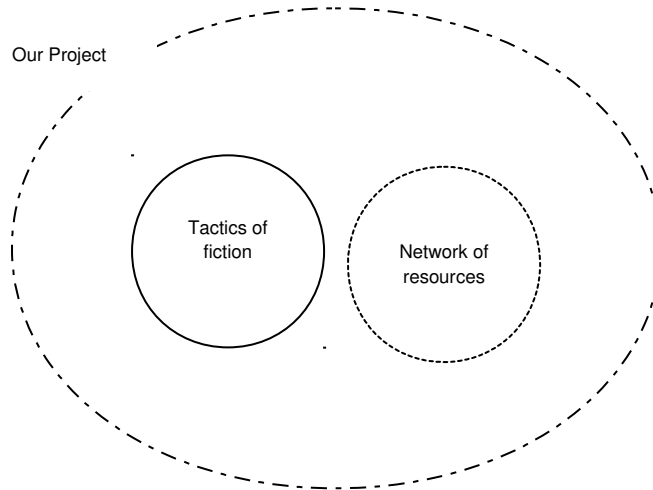
Each participant is invited to speak about the meaning of fiction for her.

Veronica explains that for she tactics of fiction is a way used by artists to emerge from the rules, "une autre façon de faire, une autre manière" ("working outside of rules, and between what already exists, what could be").
Sara noted that the distance proposed by the artist between reality and fiction, has an ironic sign, a kind of humor ("distance between reality and artistic proposition: "irony?").
Sophie emphasizes the importance for the artist to use the "document" to support the fiction. And she wants to know how it works (documents - fiction: creates new representation. Myth/story adds Fareed-).
Alissa emphasizes that through the fiction/reality, we work as curators in a wider area, ("outside of exhibitions, no longer restricted "), and we connect with an audience, a wider public.
Maija emphasizes that the project is linked to "space between realities" to which there is no single reality but many simultaneously. She mentions, for example, the thought of people with schizophrenia. "No borderline between reality and fiction".

The graph, then, changed:
Between work with the tactics of fiction and creating a network of resources, we defined a space of intersection, shared between them. And we agree that research will be critical in the first.
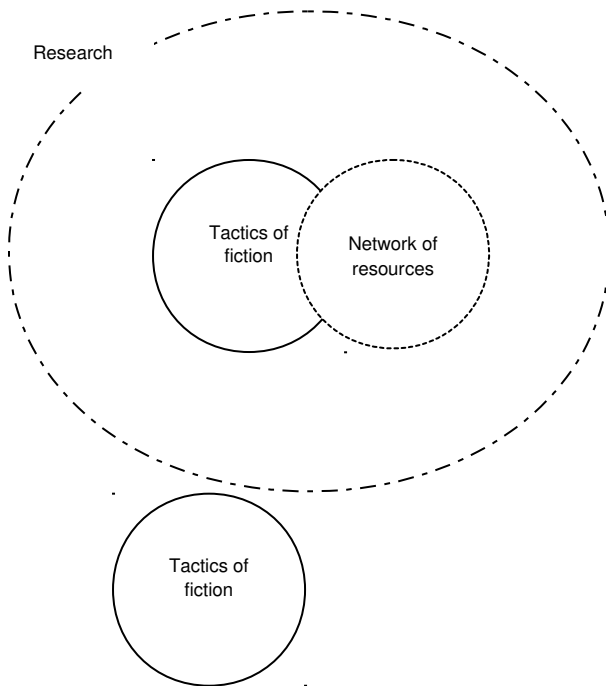
But Fareed asked how we filter network resources, and if the degree of knowledge of the language of each participant may present a problem. And how do we select works and artists working with fiction?

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Fareed exposes the thinking developed by the historian and philosopher Michel De Certeau (Chambery, 1925, Paris 1986) in the 70´s and 80´s, and also developed Pierre Bourdieu (Denguin 1930, Paris 2002). I had mentioned this issue in a previous email. In fact, Alice also had mentioned De Certeau before, when discussing the text of the First Statement and reflect on the term "tactical" or "strategy" of fiction.
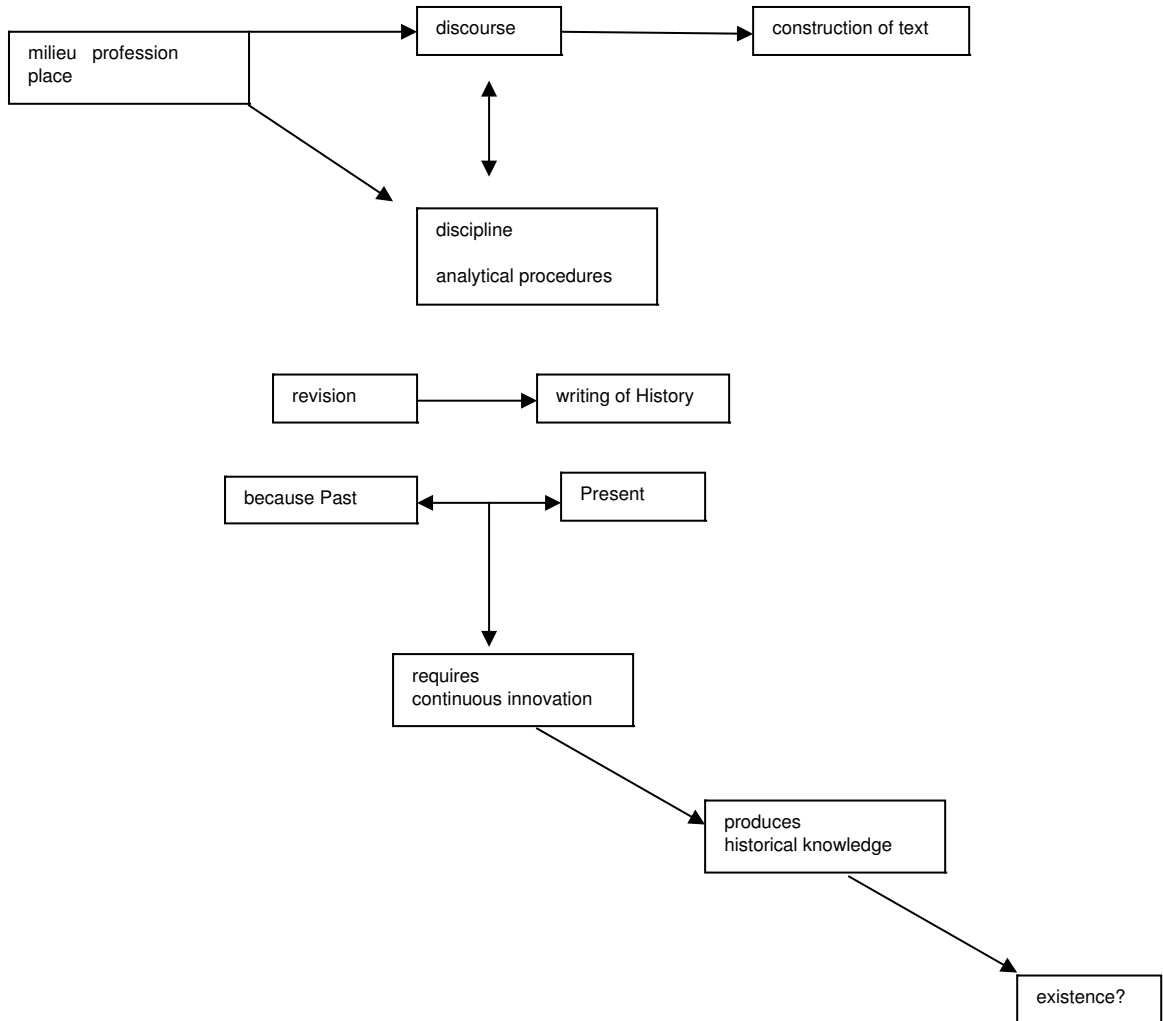
The final graph of Fareed, the concept *existence* with the question mark (?) means that eventually the whole approach comes to question the fact that the story is created by historians, and that *The History* really exists. So that there is, in fact, a story that would be created. The historians create texts, fictions, which are always revisions.

Following consideration of Fareed on De Certeau, he invites us to reflect on PRINCIPLES. "How are we going work together?" The participants began to share ideas that come to mind instinctively.

- It is very hard to work together.
- Difficult to define an area outside of personal interests.
- Need to rely on "individual research" and then "shared process", and make decisions, etc.


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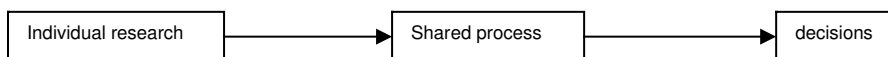
- Interests
- Language = how to deal. Bilingual is the best way, and after this, we improve our different second languages
- Schedule / structure versus anarchy
- Location / condition
- To divide into groups, not teams, with a random composition
- [shared process] > decisions
- Natural way of progress, optimism
- Trust, respect
- Natural division of tasks

Fareed notes on what participants have said:

You must create a medium, a tool, to recover information after the group work, to return to the unique perspective.
Too many arguments, too many meetings.
Note that the characteristics of each may facilitate the inclusion and specific training of some group.
Need to rely on our own terms, to position us in our languages to begin with curatorial work. Convenient to employ the tactics of fiction to make our curatorial work, to give a turn really creative, appropriating the techniques used by / as themselves / as artists.

Graphic redefinition of the project, in light of what we just saw: the resources, therefore, are outside.

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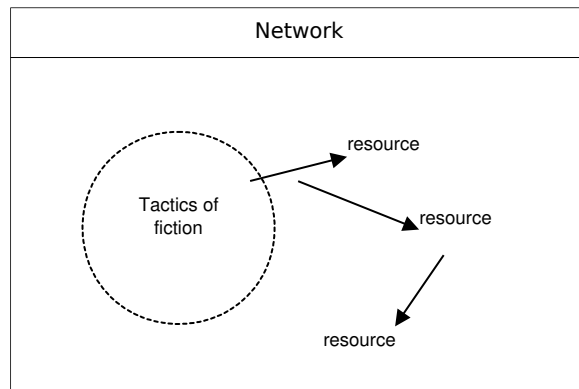
We split into groups to try to continue to define our position, but especially our methods. Fareed challenges us to consider how to transfer the information to another group if we choose the division in groups. Fareed and Lore attend the work of both groups trying to help.

The group formed by Alissa, Sara, Veronica and Maija concentrates on finding a method of organized labor in smaller cells, which facilitates communication of information, which is slightly faster than the current system, which can also be an archive , a group memory. The structure finally define would be:

The participants are divided into two groups, SUB A, SUB B, whose composition is random and not based on language or affinities. In the first, for example, will work 4 participants. In the second, 3. Both subgroups act as follows:

Each of the participants conducted individual research, and share the result thereof to the subset to which it belongs. That is, share it with 2 or 3 participants.
The subgroup will be required to summarize, synthesize, and translate into a single sheet of color, card type, the results of individual investigations of members of the subgroup.
This sheet is a KEYWORD FILE, and as the name suggests, uses keywords to set the concepts used by the subgroup.
Therefore, we will have the Keyword file Subgroup A and the Keyword file Subgroup B.
Then, both files will be worked by the session in its entirety. The whole group will be required to highlight the keywords that are most relevant to both files, which have the highest level of interest.
Both files will be archived at the Archive of the session 19.

The group of Isin, Sophie and Alice while working on methods, discussed mainly in regard to the methods used to *Firminy*, specifically in making the focus on the curatorial work.

In the afternoon, we again randomly divided into groups to try to refine or advance a little in the First Statement or in the Principles.

Alice, Alissa, Isin and Maija remain with Fareed

Veronica, Sophie and Sara, stay with Lore.

This group works to define the situation of why we care, as curators, about the strategies of fiction. Why have we chosen to work in this direction?

Veronica believes that the Statement lacks information, such as an introduction.
Sara talks about the crisis of the object, about the "liquid modernity" too.
Veronica points out that there are no references.
Lore adds that fiction, for scientists, is a word-limit. A semantic point of view.
There is also talk of creation in the mass media, which has contributed to further remove the art object in the classic sense.

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Fareed suggested if it would be interesting to read the projects submitted by the participants selected for the session 19. It seems a great idea because we need to talk about something *solid* that we can share. Proceed to read individually and silently other projects.

It was noted that the draft of Alice was perhaps the most *naive*, on the symbolism of the spider, but very interesting for his multi-media dimension from which it arises: contemporary art, fashion, cinema, comic, etc.
The of draft Maija to us is traditional in its approach but interesting since it presents the work of artists unknown to us, and takes a risk reflecting on the relationship art and politic.
The draft of Isin has a very creative dimension as it reflects their concerns as artist and relates them to the exhibit space.
The draft of Sophie also does not conform to a traditional model, as it approaches an artist residency plan.
Veronica presented a project, all agree, which is the mot risky, since it was a proposal to invite collectives of curators, and see what happened afterwards.
The draft of Alissa has a least traditional of all and is very connected to reality, with an approach to three Canadian cities and secret publicity.
The draft of Sara is based on practices of feminist art, and only includes works done by women. Sara was surprised to see how some of the projects submitted by their peers, the presence of women artists is zero or very low.

Fareed just before he left is positive because he believes that with these ingredients and the First Statement already have a beginning, an starting point.

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The participants, encouraged by work on feasible things, choose to speak more precisely the **nature of the project that each would perform.**

Veronica explains that she would like to work on a project of the dynamic nature of young art, contemporary and visual arts.
Sophie explains that she would like to work with film or video, using already existing spaces, introducing events.
Alice would like to expand the project to the living art: music, performance, video, circus, theatre, etc., inviting people from outside the sphere of art.
Maija would work primarily with the production, with living artists.
Alissa would connect the local with the global scene, with the work of curators. Her proposal is to work in publishing, the residence of artists and the event.
Sarah is particularly interested in working in the process of production. Not of much interest or the events or the traditional exhibition.

Then the participants discussed what exactly is a residency program and all the possibilities that exist. Among the positive points of this idea is the direct support to production (of artists or of curators).

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Participants held the weekly meeting to be called **"Agenda"** and intended **as an operational meeting** (fast, without space for discussion or distraction) **of decisions and actions**. It is thought proper to send the

abstract or record Lore Gablier, to facilitate communication with coordination. The first *agenda* is written in french and english.

NOTES et ACTIONS: Planning Meeting

Date: November 5, 2009
Agenda:　Alissa

Old Business

New Business

　　　1. Switzerland Meet Plan

ACTION: All research and prepare for our appointments individually and share Tuesday, November 10 to 10 h.

ACTION: We discussed specifics and set the agenda for our encounter with Catherine and Liliane.

　　　2. Principles - How do We Proceed?/

ACTION: We will discuss the principles Tuesday, November 10 in the afternoon. We will use the 3 level schema of the groups we developed (individual, group 2, Session 19).

　　　3. Space for Our Project - How do We Proceed?/

ACTION: We will discuss the spaces (in the largest sense) Monday, November 23 (if we are not in Lyon). We will use the 3 level schema of the groups we developed (individual, group 2, Session 19).

　　　4. Communication Planning - I*nternal and External*

ACTION: We will share our Planning Meeting Notes with Lore via email to share our scheduled programs and appointments.

ACTION: We will share with Travel Feedback Lore two weeks after travel.

　　　Translation

ACTION: Each appointment will be translated into French by one person (Alice, Sophie, Alissa, Maya) for Isin.

　　　Printing

Printing is very difficult because the only computer that works is very slow.
ACTION: Maya and Sara will speak with Fred about the printer.

　　　5. Invitations

We will wait to decide about any invitations to visitors until after we have discussed our Principes. Our Principes will serve as criteria for determining what we need and what is most beneficial.

ACTION : Invitations will be discussed Thursday November 26, 2009 at 10 :30 AM.

　　　6. Shared Space

　　　7. Travel Feedback - Paris

We realize we have not provided practical or conceptual feedback to Lore in regards to Paris.

ACTION : Each participant has the choice to present their feedback to the group. Then this will be passed on to Lore and published on the Session 19 Blog.

　　　8. *Holidays are November 16 - 18.*

ACTION : As they have done already, participants will continue to give advance notice about absences to other participants. A group action to communicate absences to École was not decided yet.

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The working session on how to approach the three-hour **meeting** we will have **with Liliane and Catherine**.

Veronica is responsible for contacting them by e-mail to confirm the conditions of the meeting, and notifying in writing the needs we have, so that the trip would be fruitful.
Among the issues are: their feedback on the First Statement, guidance on methodologies, bibliography in French/English of curatorial resources, specific literature French/English on the "tracks" that were offered in the first session, the potential of cybermedia in the artistic medium (economy of means, too).

Secondly, we had a working **meeting** on issues raised by **Yves** on how to continue working on the study of *Unité* project.

It was decided to dig deep into his experience of selecting artists for the curatorial project. These are the questions that were ultimately posed:

1. Comment vous avez choisi les artistes ? Est-ce qu´il y a un principe? Qu´est-ce que la Galerie Nagel a apporté ? Pourquoi le choix de différentes pratiques créatives ? Pourquoi certains ont ils refusé ?
2. *Unité* : création d´un monde artificiel. Avez vous réussi à fédérer des méthodes individuelles ?
3. Comment avez vous communiqué avec les artistes ? La Newsletter : c´était novateur et aujourd´hui c´est systématique
4. Vous avez dit que vous vous considériez comme un auteur : qu´est-ce que signifie pour vous être commissaire auteur ?
5. Le projet *poster* est une sorte de synthèse intéressante pour l´ensemble.