

Visit trip to Switzerland

01.10 – 04.10.2013

Session 23 Ecole du Magasin

Tuesday 1st October

9.30

departure from Grenoble

12.00

arrival to Genève:

- meeting with Andrea Bellini in Centre d'art contemporain de Genève – short presentation of his professional path, his idea on future of the Centre, perspectives for local and international cooperation, few words about his idea of curating – he'll come to Ecole during this session, than he promise to talk more about his ideas and give us his more detailed vision of his curating practice.
- guided exhibition tour in Centre held by communication assistant: Pablo Bronstein *A is Building B is Architecture*
- visiting permanent collection of MAMCO;
- walk in the area to visit small galleries;

19.00

visit in a studio of Ceel Mogami de Haas, artist and curator; meeting his fellow artists who are having studios in the same building. Discussion about their professional activity, Swiss art scene and possible financial help from a state.

Wednesday 2nd October

8.00

departure from Geneve

11.00

arrival to Zurich

- meeting with Beatrix Ruf and visiting Kunsthalle (exhibition of Wade Guyton) – she presented shortly history of Kunsthalle and whole Löwenbräukunst, relation between coexisting institutions there; she also told about KH's program and her idea of curatorial practice, position of KH's director (it limits and possibilities).
- visiting whole Löwenbräukunst – commercial galleries (Galerie Eva Presenhuber, Galerie Francesca Pia, Galerie Gregor Staiger, HAUSER & WIRTH, JRP|Ringier, Galerie Bob van Orsouw) and Migros Museum. Luma Westbau / Pool was during dismantling previous exhibition.

Thursday 3rd October

Free morning in Zurich – a walk in an Old Town

Visiting Gallery Anna Mosseri-Marlio: Meg Webster's exhibition

13.30

departure from Zurich

14.00

arrival to Kunsthaus in Bregenz, visiting Gabriel Orozco's exhibition

18.00

departure to Saint Gallen for a night

Friday 4th October

10.00

Meeting with Giovanni Carmine in KH St Gallen and visiting current exhibition of DAVID RENGGLI. Carmine told us about his professional carrier, also the position of KH's director, problems of KH in general, specific of St Gallen KH – program and structure. Discussion about his vision of curatorial practice and current exhibition.

12.00

Departure to Bern

14.00

Meeting with Fabrice Stroun and visiting the exhibiton of Virginia Overton – interesting discussion about curatorial practice – not only in the position of director of the institution; how the position in KH changed his practice; shortly about history of KH in Bern.

17.00

Departure to Grenoble.

One of this Session's student Paola Bonino submitted our journey in this short text, which express well our discussions, impressions and remarks about the format and idea of our trip in Switzerland:

First of all, despite we haven't got a complete overview of the Swiss art scenes, I consider Switzerland an interesting country for the contemporary art. In fact, there is enough money to support artists and art's initiative and, additionally, the centres dedicated to contemporary arts seem to be well accepted and even desired from the local population. All of this differentiates Switzerland from many other European countries, mostly characterized by a lack of funds and a general indifference to the contemporary art.

On one hand, I appreciated visiting the Kunsthalle and meeting the directors for clarifying the role of this institution and its differences in respect to the museums. As we learnt, the Kunsthalle originated as a space of experimentation and exhibition opened by the artists, a space that was missed in the art systems and that was mostly dedicated to the production of arts rather than to its conservation and presentation in permanent collections. Starting from these premises, a Kunsthalle seems to be an institution more flexible and less conservative then the museums. Some questions arise in my mind: Is it true? Is a Kunsthalle a space which allow and foster the artistic experimentation and which develop a dialogue between the art and the public?

What is artistic experimentation at the end? Is the original conception of the Kunsthalle - a space of experimentation and arts' production...- an utopian dream? The idea of art and institution are compatible with another or are clearly in contrast?

Additionally, I found interesting discover that a curator who is a director of a Kunsthalle works mostly as a manager than as a curator in strict sense (working close to the artists, about contents etc..) I think it is important to have this clear in mind for the development of our future profession.

Moreover, the dialogues with the directors made me reflect about the role of an art institution inside the society and the social and political responsibility carried out by its director.

On the other hands, it would be better to meet different professional figures – artists and free lance curators - instead than just the directors of Kunsthalle. I think it could be more useful for our development and for getting a wider overview of the swiss art scenes. In this regard, I really agree with Fabrice Stroun when he said that a curator should basically spent a lot of time with the artists and that this is the best training programme for him/her. I found a bit “dry” to meet continuously Kunsthalle’s directors. I think there is nobody who could say us “how to become a curator”, there is no the right receipt for it. We should work a lot and stay with artists and arts. For this reason, I think the trip to Switzerland should be re-thought with an approach more artists-oriented than directors-oriented.