

## ////////// SEMINAR WITH MANUEL 11-13/01/2016

11/01

### - GEORGIA

Tristan Garcia...publication. Book on his publication. A community according to a problematic. A club for producing a publication. Moment important for conversation. Paul Preciado (them decided to change their name just to win a politically administrative battle). Museums for her as a somatech. Silvia Federici.

- Ecofeminism.-----Paul Preciado. Hito Steyerl
- Conference of Foucault. Etherotopie-----a museum as etherotopie.
- Institution problem. Institutions and territory.
- Artists excluded from the mediation most of the time.
- DOCUMENTA 14
- Clare Butcher

### - CHLOE

Artist as a curator. Expo as a work of art.

The concept is the first thing. Documentation of the process and the exhibition is very important (making an archive)=part of the show (maybe the show itself?). Expo as a kind of loop.

Participation/Activation/Interaction. The final artwork is not the show but what it comes later. The show becomes something else. The role of a curator during solo show? Who is really creating the show? Mythology after the exhibition.

The context is always to be produced.

### - CHEN

statement----what happens in everyday life. Translation of the daily life into the exhibitional space. A new way to understand the space and redefining the experience of the relation with the piece of art. To create new platform. Creating the right patches. To be clear about totality. Way of seeing and manipulate the space.

Tactical vs strategical positions. How to be tactical inside a strategical frame. Just the strategical will be visible. "The museum is a public space with the commodity of a private space".

Public or private?

### - ARMANCE

Alternative place for the spaces where to exhibit. The memory of the space.thinking about contemporary art in the future. When it will be historical pieces.

The debate of art through reality itself.

### - LAURA

map thinking about our own position. Own appropriation of the situation. Deterritorialization process. To escape a sort of alienation. Visual culture, popular culture, social imaginary. Linee di fuga. Flee lines. Anchored practices. cartography=map of how we see curating and contemporary art existence. Reterritorialization here in the apparatus we are doing. Reclaiming the territory.

-----good compromise: when we're going to be very involved.

Tactical and strategy. Exhibition made with love.

Anticipation.

- GIULIA

Local. Action and reaction. Participative model. Take advantages of networks. Thinking a system based on mutual support. Resilience in the systemic art system.

Metaphor and affection are coming back.

How to insert life in everyday life ---- through repetition. Differenza e ripetizione.

- ELEONORA

Artist and curator should be in constant dialogue. Participation into the active process. Working within the space considering the context (historical, spatial, functional) of the building. Consider the urban space where the exhibition is going to happen. Creation of webs and communities during the process of making the exhibition. The exhibition should have been seen as an on going project with a constant research (this is why the map is represented by a trail with several binaries).

----- MANUEL

ritual gestures. We imitate gestures of artists and institutional gestures...when a concept is death when you can put entropy inside our system. The beginning of the art Ernst Gombrich art as an illusion. Not known representation pieces of visual art can represent a gesture that was not codified before. Choreography comes from codified gestures. First collage of the art "declaration of human rights of the French revolution". The crash of presentation. It's not a representation but a presentation. Collage was politically marked forever. Collage as breaking the reality.

Walter Benjamin is everything. Correspondency were erased. WB "anecdote: the history is written to discover the analyze. Everytime you write about something you're creating a methodology." we are work on that: the contemporaneity that appears right now. The 19<sup>th</sup> century is the longest ever.

To pick an anecdote and making a tale.

Representation of a piece already done. You're making a repetition. But there is a distance in between them. You're approximating the past to the present. Affection (fact, affect, effect) = effectivity = it's a recursive technique too. In a way affection in the language. Appropriationism to let the appropriationism death. We are in the posthumous moment of culture. Necropolitics. Living to get to the death. The post condition of everything. Everything it's archives=to protect a old moment. Everything it's original because it has been forgotten.

Flaubert "Bouvard et Pecuchet".

La condizione postmoderna, Lyotard.

In the 80ies anxiety of a narrative to talk about us. Providing fictions. "The world is justified by the fiction itself". Culture comes before than nature. Fictionality is where we are working around. Suspension of disbelief. Suspending judgments.

How to make meaningful again the collage. Provide a narrative to this center that this center can believe.

12/01

### GEORGIA MAP:

possible methodology for creating an exhibition in a special context. Problem of the institutions and public. Sort of died art space. When she arrived at the art center she had the idea it was dead. The idea of the actual situation of necro museum (Paul B.Preciado). The context of Grenoble can go after with some partnership then create local subject. The second idea: analyze the context of production. Be conscious about the space and the possibilities. Third idea: attention at the artist/s we are going to choose. The community as to be larger than the curator and the artist: big labour, big preparatory moment. Involving the public during the exhibition with a theoretic platform made by talks and conferences. Occupying a place and the memory of the space.

Anchorage: stuck you in a place in a moving. You can change direction but not make displacement. And at the same time it is not definitive.

Industrial city of Grenoble. Labor. Production=modality of production that are anchored in places. Also the logic with which le Magasin is using is following a productive pattern.

Vocabulary of metaphors.

### MANUEL

the object is over. It is possible to reproduce everything.

### SCIENCE FICTION

Things for provoking. History of science fiction is science fiction itself. When Deleuze and Guattari finished to write the anti-Edipo and Millepiani. Guattari became had a deception about philosophy that can change the mind of the people. He decided that the last 10 years of this life (79-89). he was one of the main emancipator of the crazy people. He wanted to make science movie: a propaganda. UIQ. A particle without links. Feeling of loves are change the whole universe. The aliens are going to be the revolutionary machine.

<http://www.frieze.com/issue/article/after-life/>

the ways of production of hollywood should be lifted. Change the path of production. They tried to do this in the 80s. The years of the decay of lie.

Science fiction are more interesting.

presentation----science fiction were born in the 26. Hugo Gernsback. An immigrant from Poland to the States. The guy was a seller of electric things of the years (vacuum...) you combines the enterprise with the communication. Magazine where he was talking about the future of the electrodomestic. Science fiction is born as a way of distribution. It's a pulp way of distributing the thing. The presento of objects and to facilitate the work of woman and made about an immigrant that is talking about the other in the moment the States begin to become The Place. Utopy of the electricity.

Magazine "Amazing stories": first magazine of science fiction. Post colonial/colonial: science fiction is a tale about the other. This is the place to structure what comes later the 19<sup>th</sup> century. Is hybrid. One of the first narrative. Science fiction slips as a gender into other gender. Something sticky that is permeating different kind of thing. A catalyst for other genre of fiction. "a fiction that is dissonant with everyday experience, something that established a distance from the reality." intersection into the real, interference=like art. Graduation of a polisemich discourse. Itself is difficult to define cause it is polisemic. Basic tales that we are telling us constantly.

V per Vendetta. Symbols are sticky. Political imaginations that stuck into reality. An now this mask merchindising things. From the tiny things---

the blob/ the bubble: the metaphore is the thing itself. Events as objects.

A main science fiction----the conquer of the outer space. It was real.

<https://www.youtube.com/watch?v=M9Do3dz9TR0>

Zambia space program. The the 60ies---he got money from the unseco, this professor to take the blacks into the space. 700.000.000 pounds. Rodicia----Ceci Road: one of the main guy of the colonialization. Supremacist blacks movements. The program was ended whan Mata Muobandant remain pregnant from one of the guys. For a horrible paternalism the program stopped. In the states not even the question at that moment. This black professor was trying to defend.

During the cold war the enemies, the aliens were the communists.

Malevich invented some planes: suprematis machine to go to the moon and put communism there. Aesthetics of ideology.

Tatlin first moving building. They go around from city to city with the structure to get money to finish it.

The first original version of The Thing. Human that are placing themselves into a round circle: human escapes.

Science fiction. Paul Virilio----story of miscommunication of a man that was living into the future a russian ahead on time.

Science fiction has sub marketing code. Fan spaces: it's a freak phenomenon that again science fiction gets into it.

<https://www.youtube.com/watch?v=jb7gspHxZiI>

Prometheus: theory of the god aliens.

Prometheus.

Ridley Scott advertising for Macintosh. 1984.

Touring: invention of singularity. He tried to committed suicide with a poisoned apple.

<http://moussmagazine.it/articolo.mm?id=75>

Alphaville, Godard. There is no past there is no future only the present.

Videodrome.

Unlimited accessible alternatives inventing for the present. In the 70ies the past is over. We have unlimited possibilities. The science fictions that are in the human beings.

But the future is becoming to disappear. We have incorporated the tomorrow with the today. The future is only a possibility. We live in a moment where we can be satisfied in every moment.

The fiction is already here what we need to invent is reality when we write.

Stereo----David Cronenberg. Parapsicology: la logica scientifica deve'essere dimenticata. To your ear the fiction is real.

Science fiction is an anticipation system. Structure of the science fiction.

Romero "La notte dei morti viventi". The hero is a black man and he is beating the white stupid woman. The relationship in between the black guy and the woman is incredible to see. The black became the image of succeed over the zombies. Duane Jones. Quite interesting guys. At the moment the fact that the hero is killed it is a facet.

Dawn of the dead 1978, second movie Romero made. They are refugees on a supermarket: lot of zombies outside the supermarket because their using the memory: we are zombies when we are in the society of consumerism.

Gender position in the science fiction.

Ebony Nichelle Nichols. Obama nation is the moment of rescue.

Children of men---another movie.

Sense8-----series by the Wachowsky brothers.

District Nine----movie about the extraterrestrial aliens----insects alien in Johannesburg.

Ripley valkyrian woman. There was a black man inside alien.

In the popular culture the blacks are becoming the wiser men of the situations.

The dreams of Guattari is becoming real. Brotherhood in between population of the world.

Something is there.

The flight...the plasmas spring. David Cronenberg. Are you afraid of swimming in a plasma pool. Are you afraid of being destroyed and recreated. I bet you have awakened me to the flash. You cannot penetrate through the fear and disgust the society of flash.

In the Capital of Marx there is the future man: communist man.

The eye is reflecting the reality...Blade Runner. Felix Guattari was obsessed with this movie. He started to look Blade Runner once a week. Lots of filters in the movie.

Guattari "Cinema is an invasive system. It is like tobacco or cocaine. One doesn't notice its effect till it is completely junked to it. In every screen there is an election put on the table in between a conservative and revolutionary moment."

religion as part of history in this science fiction.

Alien Nation-Birth Scene.

<http://www.e-flux.com/journal/zombies-of-immaterial-labor-the-modern-monster-and-the-death-of-death/>

We are now witnessing the death of death, of which its overrepresentation is the most prominent symptom. For the first time since the end of the Second World War there are no endgame narratives. Apocalyptic horizons are given amnesty. A planet jolted out of its ecological balance is a disaster, but not something important. In art, the mid twentieth century's "death of the Author" and "death of Man" are now highly operational, and the "death of Art," a big deal in the 1980s, is now eclipsed by the splendid victory of "contemporary art." This in spite of the obvious truth that art, considered as an autonomous entity, is dead and gone, replaced by a new art (a double?) that is directly inscribed on culture; a script for social and cultural agency. There is nothing left to die, as if we were caught in the ever-circling eye of the eternal return itself. As the blurb for George Romero's *Survival of the Dead* (2009) goes: "Death isn't what it used to be." This ought to be a cause for worry. Endgame narratives have always accompanied new paradigms, or have negated or problematized the reproduction of received ideas.-----the zombie era is the one of repetition and reproduction. To be a zombie is a virus that is there.

How an exhibition that looks about a science fiction.  
Contemporary art is continuously.

We need to build the frame where we need to work for the final project.-----

[https://en.wikipedia.org/wiki/Childhood%27s\\_End](https://en.wikipedia.org/wiki/Childhood%27s_End)

13/01

////PROGRAM////

the teaching and the seminars of the rest of the year:

- before the 22 of January we should have a project for the main exhibition
- importance of the COMMUNICATION
- the project should be seductive ( -----> stays in frames and play inside them)
- before the 12 of february: proposal for the project if the school----4<sup>th</sup> of march feedback from Manuel
- invitation from the 22<sup>nd</sup> of february what to do Arles or Madrid art fair????
- trip to Madrid maybe / Madrid Art Fair---

people to invite:

THEORICIANS:

- Markus Miessen
- Pierre Bal-Blanc---can really talk about a curatorial project
- Paul Preciado---important to mention that we are a group pf women  
“to save the museum we have to choose the public ruin. Occupy collectively the museum. To established barricades of sense. The museum can work as a parliament.”-----the istitutional crisis, the school crisis.
- Clare Butcher
- Franco Berardi Bifo
- Franco La Cecla
- Celine Condorelli
- Leire Vergara - Bulegoa
- Suely Rolnik – Subjectivity
- Tiziana Villani – Lexicon
- Stephen Wright – lexicon for ideas
- Anne Sauvagnargues – Deleuzian
- Isabelle Stengers – ecological of the practices, realismo speculativo
- Quentin Meillassoux – After finitude – speculative realism
- Federico Martelli – Oma – Display
- L'Ecole d'Architecture
- Gregory Castéra – Council
- Nana Adusei – Poku – postcolonialism + afrofuturism

ARTISTS

- Francesc Ruiz
- Dora Garcia
- Eric Baudelaire
- Marcos Auila Forero
- Bik Van Der Pol
- Wendeline Van Oldenborgh
- Jordi Colomer
- Pauline Curnier Jardin
- Renate Lorenz – Pauline Boudry

GALLERIES

- Marcelle Alix
  - Monitor
-

## FRAMES WE HAVE TO CONSIDER FOR THE MAIN PROJECT

### 1) BUDGET

80.000 + 10.000

3.000 euros for a new production

### 2) BUILDING

### 3) PROTOCOLS

decision about the guidelines all together and then everyone had going to be a specific role.

### 4) HISTORY

historical conditions. To make something that is useful for the new direction of the building. Everything you made in an institution has an institutional effect.

### 5) SUBJECT/TONE

which kind of tonality we need for the show.

Enigmatic and experience.

Social and reality issues.

How reality is translated into culture.

Chronotope: utopy of the time. Topos of the cronos.

Display: talk about an exhibition eithin an exhibition.

Interaction.

Everyday life.

### 6) GRENOBLE as LANDSCAPE

activities that have to follow the context.

-----direct interaction.

Anectode of the place to be developed that sometimes it is not necessary.

### 7) EXPECTATIONS

Emotional space where we're in.

----- > **perspectivism / availabilism**

**decolonialization of the thinking. Eduardo Viveiros De Castro.**

-----> thesis: communicated through the selection of the pieces. The reading of the artist/s we are reading. Pedagogical and generous for the people? Or different lecture.

## FIRST LIST OF ARTISTS:

-Elmgreen&Dragset

-Eric Baudelaire

-Vincent Meessen

-Laure Provost

-Renate Lorenz /Pauline Boudry

-Ana Jotta



- Christian Falsnaes
- Marta Minujin
- Laura Gozlan
- Trisha Donnelly
- Tacita Dean
- Lara Almarcegui
- Susan Philipps
- Hassan Khan
- freres Chapuisat
- Rosemarie Trockel
- Jessica Stockholder
- Cabello/Carceller
- Jeremy Deller
- Paul Chan