

PROGRAMME

Hochschule für Bildende Künste



Dresden



HOW TO SHOW - HOW TO KEEP

An International Symposium on Exhibition Making and Documentation at Art Academies and Beyond

18/01/22 - 20/01/22

In cooperation with the EU4ART academies in Budapest, Dresden, Riga and Rome.

Moderation: Andrea Weippert, Dresden University of Fine Arts, Director of Public Affairs

TUESDAY, 18/01/22

6.30 pm Welcome by Matthias Flügge, Rector, Dresden University of Fine Arts

6.45 pm Keynote Lecture by Marcelo Rezende, Archive of the Avantgardes, Dresden State Art Collections (SKD)

Marcelo Rezende is a museum professional and exhibition maker currently based in Dresden and Berlin. He is the former director of the Museum of Modern Art of Bahia (2012–2015) and was the artistic director of the 3rd Bahia Biennale (2014) and editor for the 28th São Paulo Biennale (2008).

WEDNESDAY, 19/01/22 – Old and New Ways of Documenting Art

10 am Welcome by Prof. Christian Sery, Dean, Dresden University of Fine Arts

10.15 am Status quo & established approaches to exhibition documentation, by Gwendolin Kremer, Altana Galerie, Office for Academic Heritage, Technical University Dresden, Curator of the Schaufler Residency (Schaufler Lab@TU Dresden) & Adrian Sauer, artist and photographer, Leipzig

PART I – Good practice inputs and working sessions on documenting:

11 am – 12 pm Sound art, by Piero Mottola, Prof. of Sound Art at ABA Roma & Presentation of the Sound Archive, by Cecilia Casorati, Director, ABA Roma

12 – 1 pm Artpool – Central European Research Institute for Art History, Budapest, by Emese Kürti (PhD)

Emese Kürti is an art historian, researcher and art critic, the head of Artpool Art Research Center and deputy director for research at the Central European Research Institute for Art History Museum of Fine Arts, Budapest.

Lunch Break

PART II – Good practice inputs and working sessions on documenting :

- 2.00 – 3.00 pm** Public art, by Tamás Pál (founder and former Editor-in-Chief of kozterkep.hu, the Hungarian database of public art)
- 3.00 – 4.00 pm** Printed catalogues, digital data servers, microfiches and websites – How to make exhibition, documentation and art works accessible? by Dorothee Billard / Artistic Publication, Dresden University of Fine Arts
- 4 – 5.00 pm** The exhibition as an art practice, by:
- ◆ Royal Academy of Fine Arts Antwerp
 - ◆ Academy of Fine Arts Vienna

THURSDAY, 20/01/22 – How to Preserve Space and Aura

10 am Welcome & Short Summary

PART III – Good practice inputs and working sessions on documenting:

- 10.15 – 11.15 am** Exhibition and performance documentation as artistic approach - Alternative ways, modes and ideas, by artist Paul Barsch (workshop leader media lab, HfBK Dresden)
- 11.15 am – 12.15 pm** Virtual (exhibition) space – A way to eternal access?, by Matīss Zvaigzne, Alvis Misjuns and Martins Vizbulis, Art Academy of Latvia

Lunch Break

PART IV - Good practice inputs and working sessions on documenting:

- 2 – 3 pm** The exhibition as an art practice, by:
- ◆ Haute école des arts du Rhin, Mulhouse, Strasbourg
 - ◆ University of the Arts Helsinki
- 3 – 4 pm** Servers, shelves, and storage - What to do with all the documentation? Pros, cons and good practices of digital and analogue documentation with regards to storage, by Kitija Vasiljva, Art Academy of Latvia
- 4 – 4.30 pm** Closing & Outlook

The symposium is supported by funds from the ERASMUS+ and DAAD.

