

LADDER CAFÉ

A mediator's handb😊ok

microsillons

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The 'Ladder Café' is a proposal imagined by the artists collective *microsillons* to discuss the various ways the team of a museum can interact with publics, non-publics or society at large. Based on the 'ladder of participation' (a tool developed in the late 1960's by Sherry Arnstein), it is thought as a meeting place to retrace, invent or critic the possible roles of art and culture in our lives. More specifically, the project raise the question of how a contemporary art museums can serve as a platform to exercices citizenship. Meant to favor the conditions of a dialogue, the drinks and mugs are used following a certain protocol by the people engaged in a conversation.

The mugs are forming a series of pairs, articulating a question with an anecdote or a description of an art project, allowing visitors and mediators to start a conversation on participation in the museum. The mugs are also displaying visual elements, an assemblage of emoji representing participation as the simplified expression of feelings and opinions. The aesthetic of free parties is also convened, evoking the smiley as the ultimate sign of non-commercial, horizontal and radical practice of party.

HOW TO?

1. The mediator invites the visitor to have a drink.
2. To do so, the visitor picks up a mug of her/his choice in the shelf.
3. The mediator picks up the corresponding mug in the other series (the mugs are organized in couples sharing the same design, one with a question, the other with a short example, anecdote or art project description). Alternatively, the mediator can choose any other mug that she/he feels echoes the choice of the visitor.
4. The visitor and the mediator read the content of both mugs and begin a conversation.
5. The discussion might begin in trying to answer the question written on the mug.
6. The mediator might refer to this handbook to give more information on a specific topic.
7. After the discussion, if the mediator feels an interesting issue was raised, she/he can take some notes. The notes will be sorted out and used as material to produce new mugs.

GENERAL QUESTIONS TAKE CAN ALSO BE USED IN THE DISCUSSION

- How do you feel being invited to have a drink together and discuss? Did you expect that coming in Garage?
- Do you think we need more participation in art institutions? Why?
- What is this shelf?
- Share a participatory moment, in the context of the museum, that could be categorized in the highest rungs of the ladder?
- Share a participatory moment, in the context of the museum, that could be categorized in the lowest rungs of the ladder?
- Can you imagine a future participatory format for le Garage, that could be defined as 'citizen control'?



1969

Sherry Arnstein, employee of the urban development department of the USA government, wrote an article titled 'A ladder of citizen participation'. In her paper, Arnstein insisted on the importance of involving citizens in decision-making and demonstrated how less privileged communities had been excluded from such processes in the USA. She uses the image of a ladder to describe the different levels of participation, which she divided in a series of categories, from 'citizen control', to 'tokenism', to 'manipulation'. The Ladder Cafe refers to this article.



Why a Ladder Café?

A LADDER OF CITIZEN PARTICIPATION - SHERRY R ARNSTEIN

This article is about power structures in society and how they interact. Specifically it is a guide to seeing who has power when important decisions are being made. It is quite old, but never-the-less of great value to anyone interested in issues of citizen participation. [...]

1. Citizen participation is citizen power

[...] citizen participation is a categorical term for citizen power. It is the redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future. It is the strategy by which the have-nots join in determining how information is shared, goals and policies are set, tax resources are allocated, programs are operated, and benefits like contracts and patronage are parceled out. [...]

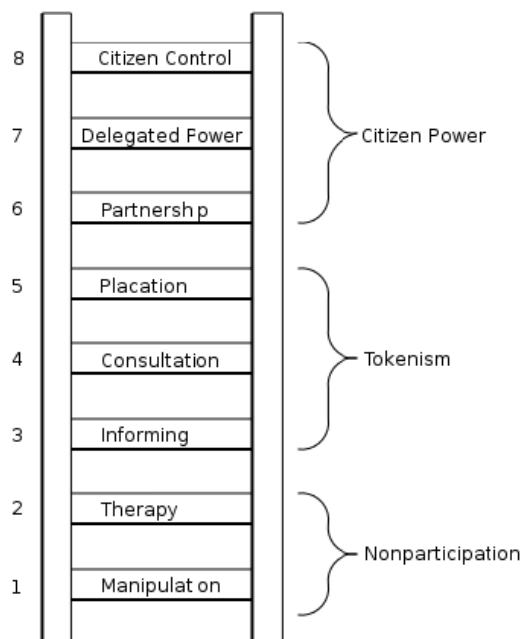
1.1. Empty Refusal Versus Benefit

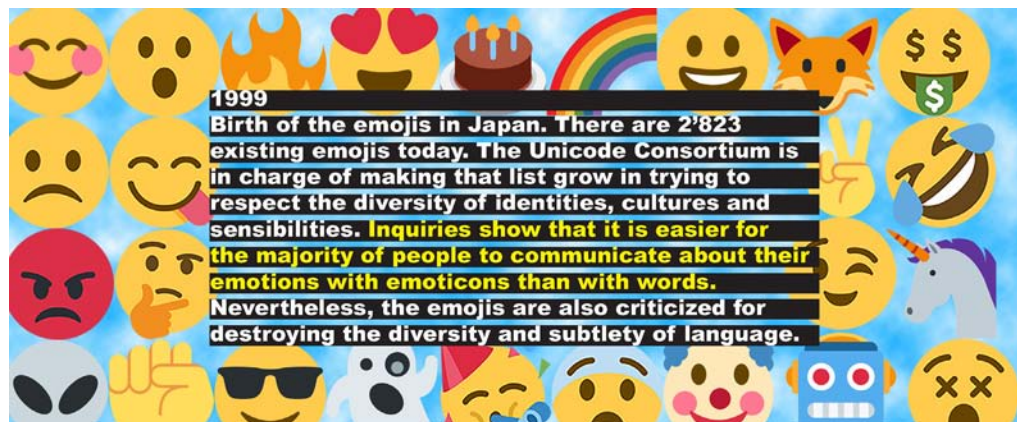
There is a critical difference between going through the empty ritual of participation and having the real power needed to affect the outcome of the process [...] participation without redistribution of power is an empty and frustrating process for the powerless. It allows the powerholders to claim that all sides were considered, but makes it possible for only some of those sides to benefit. It maintains the status quo. [...]

2. Types of participation and «nonparticipation»

A typology of eight levels of participation may help in analysis of this confused issue. For illustrative purposes the eight types are arranged in a ladder pattern with each rung corresponding to the extent of citizens' power in determining the end product. [...] Obviously, the eight-rung ladder is a simplification, but it helps to illustrate the point that so many have missed - that there are significant gradations of citizen participation.

SOURCE: Sherry R Arnstein, "A Ladder Of Citizen Participation", 1969.





EMOJI

Emojis are ideograms and smileys used in electronic messages and web pages. Emoji exist in various genres, including facial expressions, common objects, places and types of weather, and animals. They are much like emoticons, but emoji are actual pictures instead of typographics. Originally meaning pictograph, the word emoji comes from Japanese e («picture») + moji («character»); the resemblance to the English words emotion and emoticon is purely coincidental. Originating on Japanese mobile phones in 1997, emoji became increasingly popular worldwide in the 2010s after being added to several mobile operating systems. They are now considered to be a large part of popular culture in the west. In 2015, Oxford Dictionaries named the Face with Tears of Joy emoji the Word of the Year.

The development of emoji was predated by text-based emoticons, as well as graphical representations, inside and outside of Japan. In 1999 Shigetaka Kurita created the first widely-used set of emoji. He was part of the team working on NTT DoCoMo's i-mode mobile Internet platform.[18] Kurita took inspiration from weather forecasts that used symbols to show weather, Chinese characters and street signs, and from manga that used stock symbols to express emotions, such as lightbulbs signifying inspiration. Emoji were initially used (see Japanese mobile phone culture) by the Japanese mobile operators NTT DoCoMo and SoftBank Mobile (formerly Vodafone). These companies each defined their own variants of emoji using proprietary standards. The first set of emoji was created as part of i-mode's messaging features to help facilitate electronic communication, and to serve as a distinguishing feature from other services. Kurita created the first 180 emoji based on the expressions that he observed people making and other things in the city.

From 2010 onwards, some emoji character sets have been incorporated into Unicode, a standard system for indexing characters, which has allowed them to be used outside Japan and to be standardized across different operating systems.

SOURCE: <https://fr.wikipedia.org/wiki/Emoji>



2015

G.U.L.F. made a projection on the Guggenheim flagship Museum to protest the abuse and economic exploitation of migrant workers in Abu Dhabi who are starting to build the new Guggenheim designed by Frank Gehry. G.U.L.F is an affiliate offshoot of the Gulf Labor Coalition, a group of artists and activists who went on a fact-finding mission to Abu Dhabi where they visited several labor camps and talked with workers. They confirmed a gloomy reality: multiple violations of work, generated by a system based on human suffering and debt bondage.



**Does everybody in the museum
have the same rights?**

CALL FOR BOYCOTT :

We, the undersigned, are writing to demand that the Guggenheim Foundation obtain contractual guarantees that will protect the rights of workers employed in the construction and maintenance of its new branch museum in Abu Dhabi. Human rights violations are currently occurring on Saadiyat Island, the location of the new museum. In two extensive reports on the UAE, Human Rights Watch has documented a cycle of abuse that leaves migrant workers deeply indebted, poorly paid, and unable to defend their rights or even quit their jobs. The UAE authorities responsible for developing the island have failed to tackle the root causes of abuse: unlawful recruiting fees, broken promises of wages, and a sponsorship system that gives employers virtually unlimited power over workers. These violations, which threaten to sully the Guggenheim's reputation, present a serious, moral challenge to those who may be asked to work with the museum. No one should be asked to exhibit or perform in a building that has been constructed and maintained on the backs of exploited employees. Human Rights Watch has expressed its concerns to the Foundation on several occasions, but so far, adequate steps have not been taken to ensure that workers' rights will be respected at the Abu Dhabi site. While the Guggenheim is franchising its name and is not a direct party to the subcontractors who employ the migrant labor, it can and should assert responsibility for the well-being of these workers. We urge the Foundation and its partners in Abu Dhabi to conform rigorously to the various commitments made in the TDIC's Employment Practices Policy (EPP), the TDIC/Guggenheim Statement of Shared Values and the recent EPP update. Moreover, we urge the Foundation and TDIC to address the current absence of independent monitoring of employers' compliance with international human rights and labor laws, and the lack of an effective enforcement mechanism. A monitor must be empowered to make random visits to work sites and maintain a relationship independent of employer influence. It must also determine if its findings conform to international laws and standards, and it must issue public reports on these findings. In the absence of these conditions, violations will persist and continue to be under-reported. Similarly, without explicit mechanisms for enforcing the terms of the contract or clearly enumerated remedies in the event of breaches, all efforts to protect workers will be in vain. TDIC has announced that it will appoint a "reputable independent monitor" in May. We demand that the appointment be made as soon as possible and that the conditions outlined above be observed as part of the monitor's mandate. Our cooperation with the Guggenheim in Abu Dhabi (and, for many of us, at other Guggenheim locations) will not be forthcoming if the Foundation fails to take steps to safeguard the rights of the workers who will be employed in the museum's operations. Human Rights Watch will determine if and when adequate monitoring measures have been established and effectively implemented.

SOURCE: <https://gulflabor.org>



500 BC

In the history of theatre, there is long tradition of performances addressing contemporary issues that are central to society itself. The political satire performed by the artists at the theaters had considerable influence on public opinion in the Athenian democracy. Those earlier Western dramas, arising out of the polis or democratic city-state of Greek society, were performed in amphitheaters, central arenas used for theatrical performances, religious ceremonies and political gatherings; these dramas had a ritualistic and social significance that enhanced the relevance of the political issues being examined.

Can art serve democracy?

GREEK THEATER

Ancient Greek art and literature were the conventional media for the representation of reality. They did not however remain unaltered through various historic phases but they changed due to the expansion of knowledge and the evolution of political and social systems. In primitive societies the conception and interpretation of the world are based both on the experience of individuals and on the theory expressed by a social group, the latter being always more persuasive and acceptable. However, as the importance of experience increases, art tends to more and more realistic forms; or, to put it otherwise, Greek history and civilization gain importance as opposed to the mythological – traditional interpretation of the world.

Drama can be considered as the art par excellence of the fifth century since its embryonic stage (Thespis's period), birth and growth coincide with the embryonic period (from Solon onwards), birth and full development of democracy. Democracy from its very nature is, according to Thucydides (2,37,1), the regime that has as a prerequisite the union and collaboration of all sociopolitical forces; drama is also a composite art that requires the creative participation of many artists and combines speech, motion, music, architecture and painting. The audience to which drama is addressed is the body of civilians. To accommodate this audience a new public edifice is created, the theatre, that is also frequently used for the public assembly. Beyond, however, this somehow superficial relation another more essential comparison can be made between democratic function and theatre. In the ecclesia (public assembly) the present and the future of the city were discussed. Tragedy in theatre represented the past. However, this representation was neither static nor was it based on the established common view. Founded on dialectics theatre treated myth in a way that exposed a new version and interpretation of the past. This kind of interpretation greatly diverges from the representation of past in the epos or religious art, and exactly there lies its significance. Divergence in interpretation was conditioned by the character of the regime ranging from the despotic to the democratic – a divergence obvious in the plays of Aeschylus and Euripides – and naturally by the range of human thought from the naïve to the rational.

SOURCE: <https://www.archaeology.wiki/blog/issue/the-social-function-of-theatre-in-ancient-athens/>



1964

The need for self-expression by artists opposed to the Soviet State gave rise to the emergence of apartment exhibitions, the first of which was opened in Leningrad in 1964. Artists held exhibitions in their own studios or apartments, because the state had forbidden showings of their artwork in public sectors. Apartment exhibitions were considered subversive but they also provided bases for exhibitions on larger scales and artists had formed closer relations with each other through the collective actions of creating and sharing a private space of freedom.

Can I open a museum in my own room?

THE EMERGENCE OF APARTMENT EXHIBITIONS

The pursuit of self-expression by the nonconformist artists gave rise to the emergence of apartment exhibitions in the 1960s, the first in Leningrad in 1964. Artists held exhibitions in their own studios or apartments, because the state had forbidden showings of their artwork in public sectors. But apartment exhibitions were also considered subversive and illegal. However, as mentioned above, the rule against exhibitions of nonconformist art works changed periodically as the state occasionally eased tension on artists due to both social pressure within the USSR and criticisms from the West. This reduced, at least temporarily, the need for these illegal exhibition spaces. As a type of exhibitional space, the private apartment had the special meaning of being the place where the art works were created. Showing the art in these spaces also created an intimate atmosphere between the artist and the audience. They were also especially suitable for small exhibitions. Artists could easily set up apartment exhibitions in rooms with simple settings and could also quickly remove them to avoid accusations from the authorities. As a result, apartment exhibitions soon became popular among nonconformist artists and facilitated a sense of unity among artists. Despite these advantages, apartments were not the most ideal space for all types of exhibitions, but it was often the only choice for most nonconformist artists who did not have access to any exhibition venue. Because apartment exhibitions had to steer clear of the KGB's inspections, security played a great role in ensuring the successful staging of the exhibitions.

Because of the limitation of the space and also the illegal status of apartment exhibitions, the audience and visitors usually belonged to specific social groups. Artists were undoubtedly the most common visitors [...] Others from the educated class, such as engineers, teachers, psychologists, also frequently visited these exhibitions. [...]

Advertisements for these exhibitions were very sporadic and inadequate. Some existed in a form reminiscent of a business card [...]

“Moscow-Odessa” Exhibition in the APTART gallery (from photo archive of Larissa Rezun-Zvezdochetova). The biggest apartment exhibition, “On Bronnitskaya Street,” occurred in Leningrad from November 14-17, 1981. It took place in an apartment vacated for major renovations. Today, artists frequently refer to this exhibition as the culmination of the apartment exhibition backgrounds.[...] Some artists, however, were more willing to fight for opportunities to exhibit in open spaces than organizing sporadic apartment exhibitions.

SOURCE: Shuhui Zhou, “From Bronnitskaya Street to Pushkinskaya-10: Non-conformist culture and Apartment exhibitions in Leningrad and St.Petersburg”.



2005

Podcasting is now enabling museumgoers not simply to enjoy audio guides on their personal devices but also to develop their own guides and tours. This is what David Gilbert, a professor of communication at Marymount Manhattan College, and a group of his students, did in producing a counter-audio guide podcast for the MoMA. They saw it as a way to 'hack the gallery experience', including a good deal of irony, pop music and heavy breathing. Gilbert said his main goal was to teach his students to stop being passive information consumers and to produce their own channels of knowledge exchange.

Can one speak inside the
museum without being a
specialist?

MOMA REMIXED. WITH IRREVERENCE AND AN IPOD, RECREATING THE MUSEUM TOUR

If you soak up the Jackson Pollocks at the Museum of Modern Art while listening to the museum's official rented \$5 audio guide, you will hear informative but slightly dry quotations from the artist and commentary from a renowned curator. («The grand scale and apparently reckless approach seem wholly American.») But the other day, a college student, Malena Negrao, stood in front of Pollock's «Echo Number 25,» and her audio guide featured something a little more lively. «Now, let's talk about this painting sexually,» a man's deep voice said. «What do you see in this painting?» A woman, giggling, responded on the audio track: «Oh my God! You're such a pervert. I can't even say what that -- am I allowed to say what that looks like?»

The exchange sounded a lot more like MTV than Modern Art 101, but for Ms. Negrao it had a few things to recommend it. It was free. It didn't involve the museum's audio device, which resembles a cellphone crossed with a nightstick. And best of all, it was slightly subversive: an unofficial, homemade and thoroughly irreverent audio guide to MoMA, downloaded onto her own iPod.

The creators of this guide, David Gilbert, a professor of communication at Marymount Manhattan College, and a group of his students, describe it on their Web site as a way to «hack the gallery experience» or «remix MoMa,» which they do with a distinctly collegiate blend of irony, pop music and heavy breathing. It is one of the newest adaptations in the world of podcasting -- downloading radio shows, music and kitchen-sink audio to an MP3 player [...]

But the rise of podcasting is now enabling museumgoers not simply to enjoy audio guides on a sleeker-looking device but also to concoct their own guides and tours.

SOURCE: Randy Kennedy, «Hacking the Museum Experience in Today's New York Times», 2005.

1968

On May 14, a general strike began throughout France. Students and supporters of the movement occupied the École Nationale Supérieure des Beaux-Arts in Paris, located in the heart of the Quartier Latin, central point of the events. **Through general assemblies, the protesters criticized the education system and the way in which it reproduces social inequalities and sought to redefine the role of artists within society.** This is the birth of the Atelier Populaire à l'École des Beaux-Arts, where a large number of posters that became symbols of May 68 will be produced.

Can art make political struggles visible while interrogating its own privileges?

«Atelier des Populaire, Ex-Ecole des Beaux-Arts» worked in the walls of the ENSBA between May 14 and June 27, 1968.

May 14, while a general strike took place in the country, the National School of Fine Arts in Paris, the heart of the Latin Quarter, the focal point of the demonstrations, the occupation of students and supporters movement, including artists. The first concern is related to the need to organize. Very quickly, this organization becomes the form of general assemblies and the publication of a Journal of the grande école des beaux-arts. 'On a social selection, we rethink the role that we will play intellectuals in society and in the attempt to redefine art. The GA passed a motion that I quote «deny the right to wear and the value of any work». This product is also available on the model pedagogics: we take a stand against exams and competitions, so it is essential that tools be used for social reproduction and copying of models as a teaching method. The artists who occupy the school of production of lithographs who want to be sold in a neighborhood gallery to support female workers. So, what are these lithographs in the gallery, other students question the artists and their productions that should be directly on the walls of the city?

This is the birth of the popular workshop-ex-school of Fine Arts which will then produce a large number of posters that have now become symbols of May 68. The workshop met at the service of requests that have flocked all over France: emissaries of itinerant groups one-of-a-kind-of-one-of-one-old-men graphics, often picking up ideas from workers in slogans or drawings.

The technique of screen printing, which was then very little used by artists in France, is introduced by a student who had tested in the United States, to expand production. It is used in a less experimental way and learned by the workshop participants over the course of the practice. Production is growing and up to 3,000 posters a day.

The Atelier Populaire is not a simple school occupation nor an act of vandalism, or a strike either, but really the development and experimentation of an alternative model within the school. We are not trying to destroy the institution but to transform it. This is, in a Marxist tradition, the recovery of a production tool by its users. It is a true student self-management experience, serious and well organized, which does not reject the participation of older artists or teachers but which emphasizes the importance of a grip by students of their own teaching. On June 27, the Fine Arts are taken over by the police.

SOURCE : *microsillons*

2018

For the exhibition 'Infinite Ear', presented at the Garage, the artist Myriam Lefkowitz developed silent walks performances where she guided one person with closed-eyes in the city for one hour.



Is it worth doing gallery education for an handful of people only?



MYRIAM LEFKOWITZ, *WALKS, HANDS, EYES (A CITY)*

In the exhibition Infinite Ear at Garage Museum of Contemporary Art, a (mis)reader's Guide to Listening gathers a series of sensing practices, amongst which:

Myriam Lefkowitz, *Walks, hands, Eyes (A City)*

Walks, Hands, Eyes (A City) is a silent walk that weaves a specific relation between walking, seeing and touching. This Myriam Lefkowitz's ongoing project examines the relationship formed between a city and its inhabitants. Over the course of an hour's silent walk through a city, a participant and a guide form an immersive relationship with their surroundings through the simple acts of walking, seeing, and touching.

Myriam Lefkowitz is a performance artist, based in Paris. Since 2010, her research has focused on questions of attention and perception, through different immersive devices involving one spectator and one performer.

SOURCE: <http://storyjuice.co.uk/walk-hands-eyes-a-city/>



The background of the entire slide is a repeating pattern of mangoes and bowls of arroz con mango. The mangoes are yellow with green leaves, and the bowls are red with white rice topped with mango. The pattern is arranged in a grid-like fashion.

1981

For 'The People's Choice (Arroz con Mango)', the collective Group Material invited the neighbours of their exhibition space to select and to lend the objects that will constitute the exhibition.

Could the public choose the content the exhibitions?

GROUP MATERIAL, *PEOPLE'S CHOICE*, 1981.

January 1981. With the help of neighborhood kids Hector and Celinda, Group Material goes door-to-door visiting residents on the block, inviting participation in the upcoming exhibition. Doors open readily to the kids, who speak Spanish. In some cases people offer something on the spot; one woman takes her wedding photo off the wall and hands it over. Others are skeptical about the use and care of their treasured objects. Momentum builds as people bring in their material and items are installed in the space. Friendly rivalry prevails and soon the walls are full. Lili, who is Cuban, suggests "Arroz con Mango" (which loosely translates as "what a mess") as a subtitle for the show. Invitations to the opening are mailed out using the notoriously slow bulk mailing system in order to keep costs down. The announcements do not get delivered in time for the reception, which is nonetheless a great party with only residents from the block and Group Material members in attendance. "Bingo Night," an event accompanying the show, attracts lots of neighbors and local artists.

February 1981. George Ault leaves the group, due to his studying responsibilities at NYU.

SOURCE: Julie Ault, *Show And Tell: A Chronicle Of Group Material*, 2010





2025

The Garage visitors are asked (on their entrance tickets) to

play an invigilator role in making sure other visitors are not touching the artworks.

They are asked to report any suspicious attitude to the museum officials!



Can participation be a surveillance tool?

[IS INTERACTIVE ART REINVENTING THE INVIGILATOR'S ROLE?]

I worked as a gallery assistant of one form or another for nearly three years through numerous exhibitions in contemporary arts institutions, and this gave me a perspective on the changing nature of this largely unsung role. In traditional museums and galleries, the role of the invigilator was very much one based around security, protecting precious works of art from the unknown whims of the public. [...] In today's new institutions though, the invigilator, while still fulfilling the role of keeping an eye on things and giving directions to the nearest guests, is also called upon to be interpreter, facilitator, demonstrator, guide and technician.

During my own tenure as an invigilator, my role varied from daily discussions with visitors about how a video projection could constitute art to more unusual tasks, including coordinating community takeovers of gallery spaces, making small animals out of pipe cleaners with children (a high point) and looking after shoes in an exhibition which required visitors to remove them – armed of course with a can of Odor Eaters.

A key task was demonstrating how to engage with various interactive pieces, ranging from huge wooden contraptions to talking sofas. In addition to having to apologise to people when 'interactives' failed – as they so often did – to stand up to the rigours of the public interacting with them. [...]

As certain branches of contemporary art become ever more based around the creation of installations, situations and ephemeral experiences, the function of the invigilator has increased and expanded. It has reached the point where this role frequently plays a crucial part in the creation of the artwork itself and certainly the gallery visitor's experience of it. Depending on how an individual invigilator interprets what is presented to them to deliver, the experience becomes even more subjective for the visitor.

This adds another layer beyond the artist's intention, audience preconception and curatorial interpretation. Speaking as a former invigilator, the experience of being literally 'on the ground' with any given exhibit for an extended period of time also sees you develop a unique relationship with an artwork. You are witness to every inch of detail, all its whims, the effects it has on an audience, its highs and lows. [...] This relationship can be more intense than that between the work and the artist who created it. [...] The role of the gallery invigilator is an area which deserves more thought and respect, yet is often forgotten by artists, critics and curators [...].

SOURCE: Kenn Taylor, "In praise of the gallery invigilator", 2012.



2009

In 'Utopia and the Everyday', a show held at the Geneva Contemporary Art Center, the collective of gallery educators trafo.K displayed the following question 'Can we impose feminism?' after a five days collaboration with a group of high school students. This question was expressing the doubts of the collective on its own role and more generally on the role of art to raise consciousness.



Can the museum be feminist?

CAN THE MUSEUM BE FEMINIST?

Utopia and the Everyday was an exhibition curated by the collective *microsillons* and which was presented between November 2009 and March 2010 in the Contemporary Art Center. The starting point was a will to exchange with other artists and art educators, share our resources and references, question and open a space for debate in Geneva and Switzerland. The idea was also to make an exhibition where art education would be the central concern of the show and not, as usual, a peripheric tool. The central question was: What can be the role of the artists in education, both within and outside art institutions. We are also trying, through that project, to rethink to possible role of art education : to see it as a discursive movement in which constructive criticism can take place, a laboratory on culture and society rather than as a means to reduce misunderstanding between works of art and the audience.

microsillons invited *trafo.K*, an art education collective from Vienna. to take part to the exhibition and to produce a specific project for this frame. They decided to work with a class of 13 years old students from the Deutsche Schule Genf. *trafo.K*, came up with a display full of questions, on the four central pillars of the space. For example, *trafo.K*, worked with pupils, and were as much interested in the pupils commentaries about the art works presented in the show that in raising questions from their own practice as art educators. Therefore, dialoguing with the students works shown on the table, they wrote they own questions on the pillars... Among the questions asked by the collective was this one: Can we impose feminism ?

The questions is expressing the doubts of the art educators about their practice, showing that being an artist or a committed art educator is not about reproducing models but rethinking each project according to the context and the position of the artist or educator towards the participants. With the last question presented here "who is manipulating whom ?", *trafo k* brings self-critic into the debate and share their concern about their role as art educator.

They continued to discussed publicly those question after the opening. Nora Sterfeld, one of the member of the collective, wrote an article called "Unglamorous Tasks: What Can Education Learn from its Political Traditions?" in which she is reflecting on an education which would not merely reproduce knowledge but lead to something unpredicable, In that article, Nora Sterfeld is coming back on the *trafo.K* experience in Geneva. She talks about how they had to adapt they initial project to the context, how they somehow misread the competences of the pupils and what good but unpredictable came out of the process.

SOURCE: *microsillons*



2016

For their exhibition 'Is it even worse in Europe?' at the Whitechapel Gallery in London, the Guerilla Girls sent a survey about diversity to 383 European Museums. Only a fourth of them answered, showing that it is still urgent to discuss who is allowed to produce a cultural discourse and who is not.

Are museum's workers reflecting the diversity of society?

GUERRILLA GIRLS: *IS IT EVEN WORSE IN EUROPE?* (WHITECHAPEL GALLERY, 1.10.16-5.3.17)

In 1986 the Guerrilla Girls launched a poster campaign on the streets of New York stating “It’s Even Worse In Europe”. This was an important moment after years of questioning the art world and campaigning in the USA, when they expanded their scope across the Atlantic to highlight sexism and racism happening in Europe, where different social and economic systems operate. They had looked into statistics and compared the figures of contemporary art institutions in the western world during the late eighties: They discovered that US privately funded institutions supported slightly more women and artists of colour than publicly funded European art institutions. Thirty years later, the Whitechapel Gallery invited the Guerrilla Girls to explore again diversity in art institutions in Europe by asking Is it even worse in Europe?

The project takes off from the 1986 poster campaign, and culminates in a body of major new research [...] The Guerrilla Girls sent a questionnaire to 383 European museums and art institutions, including the Whitechapel Gallery, with questions formulated to examine the pre-occupations of European institutions at present, and to critically look at the narratives they produce. Museum directors were invited to respond to questions about the inclusion of women and gender non-conforming artists, as well as artists from Africa, Asia and South America in their programmes and collections. The questionnaire also inquired about the funding of the institutions, drawing attention to the relationship between private economic interests, museums’ policies and programmes. Questions included for example: What percentage of the budget is from public resources? What percentage comes from private collectors or corporations? Financial queries about acquisitions also featured.[...] On the façade of the Gallery, a banner commissioned specially for the project, will hang for five months. It states that only 1/4 of museum directors answered the Guerrilla Girls’ questions.

SOURCE: Xabier Arakistain, “Is It Even Worse In Europe”, 2017.





2020

An annual open day gives anybody the opportunity to meet with the curatorial team of the museum and to share her/his idea of the ideal exhibition.

It is unclear why the museum team proposes that format and what is done with the participants' proposals.



Should the visitors be consulted before planning the exhibitions program?

VISITORS AS CURATORS

Museums are increasingly adopting new strategies to attract new and repeat visitors by engaging them in a personalized, interactive way. There is growing recognition that visitors create meaning for themselves in their museum experience. That is to say, audiences are becoming less interested in a passive experience of museum exhibits and collections; more and more, museums are trying to encourage more participation from their patrons. As a result, some museums have embraced the idea of visitors as curators. Some are even creating crowdsourced exhibitions and allowing visitor input into works featured in exhibitions. The Museum of Fine Arts in Boston's first crowdsourced exhibit, *Boston Loves Impressionism*, allowed the public to vote on works that would be featured in the exhibition. The Frye Art Museum in Seattle hosted an exhibition titled *#SocialMedium*, which was entirely crowd-curated: visitors voted on their favourite works from the museum's collection of 232 European paintings from the late 19th to early 20th century, and the most-liked paintings on various social media channels (Facebook, Pinterest, Instagram, Tumblr) were featured in the exhibit along with usernames and comments from the individuals that voted on the artworks.

The Brooklyn Museum has been hosting crowd-curated exhibits since 2008, beginning with the exhibition *Click!*, which allowed artists to submit photography electronically. The photographs were then evaluated and ranked by audiences on an online forum. Artworks were installed in the exhibition according to their popularity. Later, the Brooklyn Museum invited Instagram users to participate in exhibits. The trend of including visitors in the curatorial process has not been without debate: as reported by *The Wall Street Journal*, some professionals wonder if allowing amateurs to do the work of experts—in this case, selecting exhibit content—may compromise the museum's role in educating its visitors about art and history in a way that is thematic, relevant and meaningful. With visitors selecting the pieces that appear in an exhibit, the judgement required of curators and art historians to skillfully determine which artworks and objects make sense together according to their historical and artistic contexts is left to the whim of crowdsourced voting. In addition, some feel that the trend toward consumerism in museums detracts from the didactic role that is expected of cultural institutions. Nonetheless, asking for visitor input on museum content is a way to attract attention, engage the public and encourage visitation from those who want to see the works that they've helped to select on display in the museum. It presents an opportunity to get visitors involved, and by using social media or online forums to have visitors vote, it can be a promotional tool for museums as well.

SOURCE: <https://app.pch.gc.ca/sgc-cms/nouvelles-news/anglais-english/?p=10004>



2024

The Garage app users can
assemble their own virtual exhibitions
using digitalized versions of artworks they like.

What is cultural participation
worth if it remains at
a virtual level?

[MAKING OWN'S OWN EXHIBITION DIGITALY]

Moreover, the 'virtual world' has indeed questioned our relation to the material world and caused some irreversible rupture in the relations between Subject and Object, between Mind and Body [...] Museums of the future will invite the visitors to 'surf' into adventurous landscapes of knowledge. In its most developed form, ICT is here not only integrated but even inherent in the exhibition. A 'reflexive' exhibition is characterized by visual and material pluralism and multimodality, and by a surprising juxtaposition of things. There would be a multidisciplinary approach and explanation and a pluralistic form. These new influences in exhibition making has been named a 'reflexive typology'. Again, the exhibition structures reflect trends in science and philosophy: aren't these exhibitions reflections of phenomenology, (post)structuralism and information technologies as those of the 18th and 19th century were reflexions of taxonomy and positivism!? In the museum of Episteme III, the contemporary visitor could be re-sembled with 'path finder' sniffing and 'hunting' interesting quarries, or a modern collector gathering pieces of universal 'knowledge' according to their own interests and desires, afterwards to make their own decisions, conclusions and interpretations about the contents. Among resources, narratives and contexts provided, the visitor has but to choose. Visitor can also build their own exhibition – in their head, but also in making their own exhibition catalogue or their own exhibition on the web – by picking objects from the museum's digitized collections and putting them on display in an "empty room" where 'glass cases' are provided. For instance on the National Museum's of Denmark home page you can build your own exhibition, a contemporary *Kunstskammer*! This mode of organizing exhibitions fits well into the new pedagogy of self-formation. Classical Taxonomy will be shifted to, or paralleled with, "Folksonomy", the wonderful term used e.g. by the San Francisco Museums of Fine Arts. Folksonomy refers to a user generated taxonomy, a digital search engine created by the visitors themselves, according to the fancy questions they ask and key words they put into the search functions of the museum. Thus new narratives of history and social development can be created, even beyond the control of the Nation State, or the museum itself.

SOURCE: Kerstin Smeds, "On the Meaning of Exhibitions – Exhibition Epistèmes in a Historical Perspective", 2014.



2020

The public is invited to take the Garage over for one day every year.

A carnival-like atmosphere is experienced by everyone inside and outside the building.

How long does it take to transfer power from the elite to the people?

CARNIVAL

From an anthropological point of view, carnival is a reversal ritual, in which social roles are reversed and norms about desired behavior are suspended. Winter was thought of as the reign of the winter spirits; these needed to be driven out in order for the summer to return. Carnival can thus be regarded as a rite of passage from darkness to light, from winter to summer: a fertility celebration, the first spring festival of the new year. Interpretations of Carnival present it as a social institution that degrades or «uncrowns» the higher functions of thought, speech, and the soul by translating them into the grotesque body, which serves to renew society and the world, as a release for impulses that threaten the social order that ultimately reinforces social norms, as a social transformation,[39] or as a tool for different groups to focus attention on conflicts and incongruities by embodying them in «senseless» acts

SOURCE: <https://en.wikipedia.org/wiki/Carnival>

At the 7th Gwangju Biennale (2008), Annual Report: A Year in Exhibitions, directed by Okwui Enwezor, Tancons, one of the curators, organized the mobile exhibition Spring, which took the form of a procession, lasting ninety minutes and showcasing the work of Carnival designers and contemporary artists alike. A series of costumes, floats, and elaborate kinetic sculptures were activated by hordes of local students as the procession played out in the streets of Gwangju. Spring's rallying point was upon its arrival at the city's Democratic Plaza. This exhibition reverberated distantly but poignantly with the local history of Gwangju, which is probably best known as the site of a crucial popular uprising in May 1980. This uprising, which was spurred by a constellation of students, labour unions, and religious organizations, is largely seen as a key catalyst in the overthrow of South Korea's postwar military dictatorship. Spring was able to combine the language of Carnival, the apparatuses of contemporary art, and the history of Gwangju into a perfect synthesis of what theorist Irit Rogoff sees as the intensifying relationship between the circuits of art and cultural globalization. In this decentralized network, where biennials play a major role, research, exchange, and dialogue use specific local features to illuminate regional conditions in various parts of the world. As a result, new conversations take place between the political, social, and economic.

Rogoff states that conversations such as these are "located in the aftermath of colonialism, diffusionism, and post-colonial self-constitution on the one hand, and on the other hand within their concomitant, ever growing diasporas." Tancons successfully used her local and scholarly knowledge of Carnival to inform Spring's theoretical mapping. The platform of the biennial served as the exhibition's machinery, and the buoyant public sphere of South Korea served as its fuel.

SOURCE: <https://fillip.ca/content/on-carnival-and-contractual-curating>



2015

As a cultural worker involved in a process to engage citizens in a urban renewal plan in Moscow, I had the horrible feeling of cheating people when, after a politician cancelled the whole process, I had to announce to the participants their opinions wouldn't be taken into consideration.

How sustainable should a participatory project be?

Why Doesn't This Feel Empowering? Working Through the Repressive Myths of Critical Pedagogy

ELIZABETH ELLSWORTH

University of Wisconsin, Madison

Elizabeth Ellsworth finds that critical pedagogy, as represented in her review of the literature, has developed along a highly abstract and utopian line which does not necessarily sustain the daily workings of the education its supporters advocate. The author maintains that the discourse of critical pedagogy is based on rationalist assumptions that give rise to repressive myths. Ellsworth argues that if these assumptions, goals, implicit power dynamics, and issues of who produces valid knowledge remain untheorized and untouched, critical pedagogues will continue to perpetuate relations of domination in their classrooms.

The author paints a complex portrait of the practice of teaching for liberation. She reflects on her own role as a White middle-class woman and professor engaged with a diverse group of students developing an antiracist course. Grounded in a clearly articulated political agenda and her experience as a feminist teacher, Ellsworth provides a critique of "empowerment," "student voice," "dialogue," and "critical reflection" and raises provocative issues about the nature of action for social change and knowledge.

I want to argue, on the basis of my interpretation of C&I 607, that key assumptions, goals, and pedagogical practices fundamental to the literature on critical pedagogy—namely, “empowerment,” “student voice,” “dialogue,” and even the term “critical”—are repressive myths that perpetuate relations of domination. By this I mean that when participants in our class attempted to put into practice prescriptions offered in the literature concerning empowerment, student voice, and dialogue, we produced results that were not only unhelpful, but actually exacerbated the very conditions we were trying to work against, including Eurocentrism, racism, sexism, classism, and “banking education.” To the extent that our efforts to put discourses of critical pedagogy into practice led us to reproduce relations of domination in our classroom, these discourses were “working through” us in repressive ways, and had themselves become vehicles of repression. To the extent that we disengaged ourselves from those aspects and moved in another direction,

SOURCE: Elizabeth Ellsworth, “Why Doesn't This Feel Empowering”, 1989.

1989

Organized by the artist Martha Rosler, the exhibition and discussion platform 'If You Lived Here . . .' responded to issues of urban housing, gentrification (in particular the role that artists and museums play in that process) and homelessness. The (in)visibility of the socially underprivileged and the property of the urban spaces they inhabit formed the starting point for the project.

Can the museum kick me out of my neighbourhood?

IF YOU LIVED HERE

The title “If You Lived Here...” is borrowed from an advertising slogan. It was part of a real estate agent’s poster text attempting to pitch downtown residences to middle-class suburban commuters with the message: “If you lived here, you’d be home now.”

In the context of the exhibitions, the slogan reads, on the one hand, as an appeal for the strategic conversion of the art institution into a living space; but it also points to the role of the Dia Art Foundation—and of galleries and art spaces in general—as driving forces in the gentrification of city districts that leads to the rising rents that force longtime residents to move away, or, in the worst cases leave them homeless.

In the context of the project, the slogan “Come on in we’re home” that adorned the entrance in red letters equated the art institution with home. The project had three parts involving over two hundred artists and activists invited by Rosler: “Home Front” focused on different forms of self-organized activism such as rent strikes or self-governing housing projects; “Homeless: The Street and Other Venues” addressed the visible and invisible homelessness of streets and metro stations, but also that of public housing and casual accommodation with friends and relatives; and, finally, “City: Visions and Revisions” aimed at developing, with the aid of architects and planning groups behind initiatives for the homeless, alternative urban planning strategies.

While, with occasional exceptions, the theoretical causes of homelessness were addressed by discursive events in this part of the project, the artists themselves tended to explore homeless life as such, concerned with means of both help and self-help. Krzysztof Wodiczko, in his “Homeless Vehicle Project” (1988), and the architect group Mad Housers from Atlanta, each developed models of provisional accommodation geared to minimal space requirements for sleeping and storage. Wodiczko emphasized the aspect of vagabondage and nomadic existence, while the Mad Housers’ provisional models projected a temporary stability for homeless life on the streets of the metropolis. After being dismantled in May of 1989, one of the huts that was part of the Mad Housers’ contribution to the show was re-erected in a vacant construction lot. Two further huts were put up in Brooklyn and Manhattan while the exhibition was running, and were used by homeless people.

SOURCE: <https://www.e-flux.com/journal/09/61370/under-privileged-spaces-on-martha-rosler-s-if-you-lived-here-8230/>

2017

The MAMCO, Museum of Modern and Contemporary Art of Geneva has collaborated with the online sales site QoQa to facilitate the collective acquisition of a Pablo Picasso' painting.

The 40'000 shares of 50 CHF each were bought in 48 hours, marking the first acquisition of an important work of modern art by a digital community. The painting is presented in the museum.

Should the public own the artworks?

PABLO PICASSO'S *BUSTE DE MOUSQUETAIRE*

Pablo Picasso's *Buste de mousquetaire* was painted in 1968 and acquired in 2017 by the Web community QoQa.ch. The 40,000 shares costing 50 CHF required for the acquisition of this painting, all found takers in ... 48 hours, thus marking the first acquisition of an important work of modern art by an online community.

While this acquisition process differs from those used in museums, it still brings to mind an historical Swiss precedent. 50 years ago, the City of Basel suggested to its inhabitants to increase, by referendum, the amount of their taxes, in order to acquire two canvases by the very same Picasso. When the "yes" won, the painter, quite moved by the attitude of the population, gifted of two others.

SOURCE: <https://www.mamco.ch/en/1525/PiQasso>

In the "musketeer" spirit of the painting, the owners have basically made a vow of "all for one, one for all" by pool decisions on where it will go on display. Geneva's modern art museum MAMCO was on Friday the first to receive that honour.

Director Lionel Bovier said he had been smitten by the project. For the reputedly high-brow museum, associating with the crowd sourcing scheme could serve to help broaden its appeal beyond the elitist crowd it usually attracts. "The main interest for us is to foster a broader group of visitors..., to reach out and address this group of people who have become owners of the painting," Bovier told AFP.

"We hope to draw the biggest crowd possible from this group of 25,000 people," he said, adding that most of the buyers were from the French-speaking part of Switzerland. Each owner has been issued his or her own card, bearing individual numbers and a picture of the painting, allowing them to come and admire it at will, for free.

SOURCE: <https://www.hindustantimes.com/art-and-culture/this-picasso-painting-has-25-000-owners-who-bought-it-off-the-internet/story-DydgW6W2XjF8Xjud4PcdYI.html>



2022

The Garage and its publics work together to imagine an ecological and sustainable future for the museum.

The rhythm of the exhibitions, the carbon footprint of the activities, artworks or restaurant menu and the recycling of everything that enters the museum is discussed.



Can the museum be composted?

GREEN MUSEUM

As new museums sprout up around the country, administrators and architects are incorporating sustainable features throughout the design process, from green roofs and “living walls” of plants to subterranean passageways filled with energy-saving technologies. To reduce energy needs, the new Berkeley museum has a monitoring system that senses temperature fluctuations, turning on and off to maintain constant heat and humidity.

Despite the challenges, museums around the country are forging ahead with new sustainable designs. Across the bay from Berkeley, the San Francisco Museum of Modern Art is preparing to open a large expansion in May. It is expected to use 15 percent less energy than the previous building and 30 percent less water, and generate 20 percent less wastewater.

At the Whitney, Mr. Stanley ensured that the museum would be certified gold by providing bicycle storage and locker rooms for employees, installing low-flow toilets and committing its janitorial staff to using eco-friendly cleaning products. There are honeybees on the green roof; the honey is sold in the gift shop.

Grant Kester has recently described contemporary art as a practice “displaced from the level of independent ideation on the part of the artist as an indeterminate, [a] collectively authored exchange among multiple interlocutors” (“Questionnaire on ‘The Contemporary,’” *October* no. 130, Fall 2009). According to this logic, what could be more contemporary than public art, whose discursive networks show art as mediated by not just an artist, but also the various non-profits, city governments, and sites of commercial enterprise? Due to public art’s necessary involvement with the political and social elements of urban infrastructure, it has revealed in a vibrant discourse on how art engages with issues of sustainability, the environment, and the treatment of artists as wage-laborers. The policies enacted by public art organizations offer frameworks for sustainable art practices and funding models that can be utilized beyond the sphere of public art.

SOURCE:<https://www.nytimes.com/2016/03/17/arts/design/art-museums-seek-a-green-palette.html>



2018

I enter a taxi and the driver decides where he is taking me to.

I end up in a brothel, discussing with prostitutes.

This took place in the frame of a performance by Helmut Köpping and Gabriela Hiti, 'Hier War Ich Noch Nie', in the Theater im Bahnhof in Graz during the Steirischer Herbst 2018.



How far am I ready to trust the art institutions with their proposals?

HIER WAR ICH NOCH NIE

A taxi choreography

If you want to know about a city, ask a taxi driver.

Relatively simple questions such as where the best weekly market can be found, where the most popular Tavern or the most beautiful park is - can provoke answers that go far beyond a good tip and give insights about the everyday life or the political life of a city. Depending on how the conversation is going, you can find out what people really think. Or you can not find anything out because the car radio blasphemous bawling. We mixed the artistic potential of these personal encounters in the form of a “taxi choreography”. For this purpose, six professional taxi drivers take the city visitors on special trips through Graz with them. The interior of the car becomes a performative place and the city a space of association.



SOURCE: <https://www.theater-im-bahnhof.com/de/production/hier-war-ich-noch-nie-1>



MUSEUM OF EVERYTHING, GARAGE, 2012

The last time The Moscow Times spoke to James Brett, founder of the unique Museum of Everything project, he was in Yekaterinburg, the first stop on an epic journey through Russia. Since then he has visited Kazan, Nizhny Novgorod and St. Petersburg, looking for unknown, self-taught artists and offering them the chance to have their work displayed in the Museum of Everything.

His eye-catching big red truck branded with the word «everything» has just arrived in Moscow and pulled in at its final destination, the Garage Center for Contemporary Culture in Gorky Park. Moscow is another city where he hopes to find more hidden gems to add to the already diverse collection that he has acquired. «Each city has had a different flavor,» said Brett. «In Yekaterinburg, the art came mostly from the street, in Kazan the Tartar element was much more obvious, in Nizhny Novgorod we had a lot more older artists and in Petersburg it was underground, urban and political.»

The museum will collect art at Garage until Sept. 9. After that, Brett will announce the dates for his Exhibition No. 5, where the best of this unknown art will be displayed alongside other recognized self-taught Russian artists who have already achieved some fame, such as Alexander Lobanov. One example that he gives of artists he has unearthed on his journey is a caricature painter from Yekaterinburg who mixes images of the cosmos and the chromosomes of his subject. Another, from Kazan, uses pop singer Sofia Rotaru as his muse, and even his paintings of his wife bare a close resemblance to the veteran chanteuse. «The number one criteria is that the work they bring is truthful, that it isn't a copy, that it's personal and about them,» Brett said. One expectation that he did have before embarking on this journey was that, given Moscow's current political climate, the works he found would be more politically charged. «I am extremely interested to see if anyone in Moscow comes with protest art as, particularly now, there is a mood to be heard.

SOURCE: <https://www.themoscowtimes.com/2012/08/27/museum-of-everything-ready-for-art-in-gorky-park-a17317>



2018

The workshop I was organizing with more than 40 international participants became physically difficult to handle all by myself after the partner institution left the project. How could I find a comfortable (not heroic, not radical, just normal) position in facilitating participatory processes?

Can participation be too exhausting for the organizers?

LABORATORY OF THE (NON-)INDUSTRIAL, IN THE FRAME OF 24/7 SECRET LABARATORY, MURMANSK (RU)

«Polar sun, yellow light at 3am, insomnia, another sense of time. Day and night become one or shift in such a way, that the hours of sunshine without darkness can be characterized as many nights in fine distinction. At midnight we gather the rhythms of breathing on the long wooden staircase behind the library in Murmansk.

The length of the stair determines the work to be done, the landing and the platforms in between rhythm the stair climbing, which is accompanied by a performative breathing practice. In Murmansk you cannot get around climbing stairs: The stairs are always demanding work from the body, if starting from the port, where nuclear-powered icebreakers in geopolitical race leave to the Stockman Field in the Barents Sea, in order to extract the oil reserves of the earth, you climb up to the grey prefab buildings on the hill. During midnight climbing stairs, I wonder, who built these stairs? Who built this city? A city built in 1916 for strategic military reasons and filled with work-damned people?»

SOURCE: <http://sk-ein.ch/educational.html>

«Teaching can be a stressful job — and so can being a principal. Practicing mindfulness can serve as a valuable antidote to the stress many educators experience in juggling the competing demands common during the school day. Patricia A. Jennings's study on the CARE for Teachers program, published this year, suggests that mindfulness-based interventions can "increase teacher social and emotional competence and the quality of classroom interactions." Mindfulness practice has also been shown to alter the brain structure of practitioners in positive ways, improve concentration and emotional self-regulation, and decrease burnout symptoms, among many other benefits.

In addition, this study, published in *Social Psychological and Personality Science*, suggests that practicing mindfulness can result in a decrease in implicit biases and the negative behaviors they can lead to. This Times video shows how implicit biases are thought processes that happen without us even knowing it — little mental shortcuts that hold judgments we might not agree with. Sometimes those shortcuts are based on race, ethnicity or gender. These biases can cause educators to engage with students, colleagues and other school community members in destructive ways that are misaligned with their conscious values. Mindfulness can help us act more thoughtfully in the moment and rely less on those automatic shortcuts.»

SOURCE: <https://www.nytimes.com/2017/09/07/learning/lesson-plans/cultivating-mindfulness-for-educators-using-resources-from-the-new-york-times.html>



2015

Pupils are allowed to change something of their choice in their schools.

This happened during 'Weeks of Change' (later 'Artlab') in St-Petersburg. A guest artist works with a group of teenagers during five days to define a change proposal. Then, they decide whether the change should be implemented or not.



Can artists trigger participation in top-down contexts?

WOCHENKLAUSUR, *SCHOOL CLASSROOM DESIGN*, (VIENNA, 1996)

Together with pupils, the group turned its attention to the spatial problems posed by their two classrooms. During the 1996 project new furniture was designed and built, the walls were decorated and the lighting was improved. Not only the atmosphere in the class could be improved but first of all the motivation of the pupils. Pupils do not have a lobby, and they have almost no say in designing the spaces in which they spend many years of their lives. They sit on chairs that conform to government standards but are not ergonomic, and at desks that were built for frontal instruction. In close cooperation with the pupils of a Viennese secondary school, WochenKlausur fully redesigned the classrooms of a sixth-grade class (ages 11-12) and an eleventh-grade class (ages 16-17). Providing tailor-made solutions was one of the project's primary aims. While the professional architects usually commissioned by schools work according to a booklet of standardized specifications, the group consciously sought to ignore these guidelines. Instead the pupils were asked to describe their needs and make suggestions.

With the twelve-year-olds in the sixth-grade class, it took quite a bit of patience to sort out realistic suggestions from fantastic ideas such as classroom pets, retractable TV sets and jungle plants. In the end WochenKlausur was able to establish that the seating arrangement was very uncomfortable and posed a hindrance to group work. Thus the group built rounded desks arranged in four concentric rows of increasing radius. The radial seating arrangement promoted communication and improved the pupils' view of the blackboard. Additionally, the coat racks were moved out into the hall, and the space thus freed up was converted into a cushioned sitting corner for use during breaks. The lighting system was then improved in accordance with the new furnishings.[...] All of the pupils' proposals were presented for discussion, and then the ideas were eliminated one after the other until a single variant remained that everyone could agree upon.

SOURCE: <http://www.wochenklausur.at/projekt.php?lang=en&id=7>





2000

At the New York Natural History Museum, the Willamette Meteorite is labeled both as 'an iron-nickel meteorite' and as a 'Tomanovos', a holy object used in cultural ceremonies by the Clackamas people. Once a year, the Clackamas are allowed to hold a private ceremony in the museum, around this object.

Is it possible to provide access to art without imposing one's own culture?

THE WILLAMETTE METEORITE

In June of 2000, The American Museum of Natural History and The Confederated Tribes of Grand Ronde entered into agreement ensuring access to the Willamette meteorite (Tamanowas) by the Grand Ronde people for religious, historical, and cultural purposes.

Each year in collaboration with the American Museum of Natural History, the Confederated Tribes of Grand Ronde selects two tribal youth to participate in the Tamanowas Ceremony

and a three week Internship at the American Museum of Natural History in New York City. This Internship provides students with an amazing experience, and unique opportunity to represent their tribe and families.

This summer, the Internship will be open to male tribal members who are currently in their sophomore, junior, senior year of High School.

Enclosed is the application, with instructions. Completed applications need to be received and/or turned into the Cultural Resources Department by 5:00pm on March 30th, 2018 (late or incomplete applications will not be accepted, no exceptions) Please read through the entire application and make sure that all sections are completed. Students may submit multiple reference forms. Applications will be read by a selection panel including museum and tribal staff, past student participants, and tribal council members. Qualified Finalists will then interview in-person, and final selections will be made and notified. For those living outside of the Grand Ronde area, we will do our best to work with student and family schedules; however, attendance at any scheduled interviews and meetings will be mandatory.

If you have any questions regarding the process or selection criteria for this opportunity please feel free to contact Travis Stewart at 503-879-2143 or email travis.stewart@grandronde.org

SOURCE: <https://www.grandronde.org/departments/cultural-resources/cultural-education/amnh-internship/>

1971

The critical pedagogue Paulo Freire used the term 'banking education' to describe the dominant educational model in which pupils are considered as empty bottles being filled in by pre-existing immutable and non-contested knowledge. As an alternative, he proposed a dialogical approach in which the pedagogical content is generated by the exchange between the educators and the learners. This approach inspired numerous socially engaged artists and art educators.

**Can art spaces
favour horizontal
knowledge
exchange?**

PAULO FREIRE, *PEDAGOGY OF THE OPPRESSED*

The banking concept (with its tendency to dichotomize everything) distinguishes two stages in the action of the educator. During the first, he cognizes a cognizable object while he prepares his lessons in his study or his laboratory; during the second, he expounds to his students about that object. The students are not called upon to know, but to memorize the contents narrated by the teacher. Nor do the students practice any act of cognition, since the object towards which that act should be directed is the property of the teacher rather than a medium evoking the critical reflection of both teacher and students. Hence in the name of the «preservation of culture and knowledge» we have a system which achieves neither true knowledge nor true culture.

The problem-posing method does not dichotomize the activity of the teacher-student: she is not «cognitive» at one point and «narrative» at another. She is always «cognitive,» whether preparing a project or engaging in dialogue with the students. He does not regard cognizable objects as his private property, but as the object of reflection by himself and the students. In this way, the problem-posing educator constantly re-forms his reflections in the reflection of the students. The students—no longer docile listeners—are now critical co-investigators in dialogue with the teacher. The teacher presents the material to the students for their consideration, and re-considers her earlier considerations as the students express their own. The role of the problem-posing educator is to create; together with the students, the conditions under which knowledge at the level of the doxa is superseded by true knowledge, at the level of the logos,

Whereas banking education anesthetizes and inhibits creative power, problem-posing education involves a constant unveiling of reality. The former attempts to maintain the submersion of consciousness; the latter strives for the emergence of consciousness and critical intervention in reality.

Students, as they are increasingly posed with problems relating to themselves in the world and with the world, will feel increasingly challenged and obliged to respond to that challenge. Because they apprehend the challenge as interrelated to other problems within a total context, not as a theoretical question, the resulting comprehension tends to be increasingly critical and thus constantly less alienated. Their response to the challenge evokes new challenges, followed by new understandings; and gradually the students come to regard themselves as committed without people, but people in their relations with the world.

SOURCE: Paulo Freire, *Pedagogy of the Oppressed*, 1974.

The background of the entire image is a repeating pattern of stylized houses. Each house is white with a black outline, a red roof, and small blue and red windows. They are arranged in a grid-like fashion on a yellow background.

1993

The American artist Rick Lowe began the 'Row House' project in Third Ward in Houston, a historical black community neighbourhood. There, a community center has identified 22 abandoned houses. Lowe will use money from the National Endowment for the Arts and private foundations to buy the 22 homes that will be transformed to meet different desires and needs: transitional housing for single mothers, artist-centered residency for children, catering service of barbecue or lavomatic.

Can art transform our everyday?

RICK LOWE PROJECT ROW HOUSES

1993–

In 1993, artist Rick Lowe purchased a row of abandoned shotgun-style houses in Houston, Texas', Northern Third Ward district, a low-income African-American neighborhood that was slated for demolition. He galvanized hundreds of volunteers to help preserve the buildings, first by sweeping streets, rebuilding facades, and renovating the old housing's interiors. Then, with funding from the National Endowment for the Arts and private foundations, the growing group of activists transformed the blight-ridden strip into a vibrant campus that hosts visiting artists, galleries, a park, commercial spaces, gardens, and as well as subsidized housing for young mothers, ages 18-26, looking to get back on their feet. Called *Project Row Houses*, the effort has restored the architecture and history of the community, while

providing essential social services to residents. Now functioning as a non-profit organization, the project continues to be emblematic of long-term, community-engaged programs, and has been exhibited around in world in museums, and other art venues.

Since Project Row Houses' inception, Lowe—the 2010 recipient of The Leonore Annenberg Prize for Art and Social Change—has privileged art as a catalyst for change, a word that he has considered carefully. "It used to be that you could assume a progressive agenda when you heard the word 'change,'" he says. "But language is shifting. Clarity is missing." The project first took root after a conversation he had with a high school student who questioned the efficacy of making art objects in the quest for social justice. Inspired, Lowe looked to the work of artist John Biggers, who believed that art holds the capacity to uplift tangible social conditions, before intervening in the Northern Third Ward.

Project Row Houses has grown from 22 houses to 40, and includes exhibition spaces, a literary center, a multimedia performance art space, offices, low-income housing, and other amenities. In 2003, the organization established the Row House Community Development Corporation, a low-income rental-housing agency.



SOURCE: Nato Thompson, *Living as Form – Socially Engaged Art from 1991–2011*, 2012.

2012

For the art historian Claire Bishop, there is a risk, when placing participation as the most important dimension in the experience of art, to prioritize a form of social effect over aesthetic or symbolical qualities. To her, the work of Santiago Sierra – an artist who was often criticised for his performances in which he would hire people to endure physical pain or humiliations for a ridiculously low wage – is an interesting art practice and a way to denounce the inequities of capitalism and to draw 'attention to the economic systems through which his works re realised, and the way these impact upon the work's reception.'

Can a manipulative art project open an interesting debate on society?

SANTIAGO SIERRA

Prior to 1999, Sierra's work comprised a forceful combination of minimalism and urban intervention; over the course of that year his work shifted from installations produced by lowpaid workers to displays of the workers themselves, foregrounding the economic transactions on which the installations depend. There is a clear path of development from *24 Blocks of Concrete Constantly Moved During a Day's Work by Paid Workers* (Los Angeles, July), in which the workers are not seen but their presence and payment is made known to us, to *People Paid to Remain inside Cardboard Boxes* (G&T Building, Guatemala City, August), in which the low-paid workers are concealed within cardboard boxes, a metaphor for their social invisibility. The first piece in which the participants were rendered visible is *450 Paid People* (Museo Rufino Tamayo, Mexico City, October), which led to a work that continues to be inflammatory: *250cm Line Tattooed on 6 Paid People* (Espacio Aglutinador, Havana, December). Many of these early performances involve finding people who were willing to undertake banal or humiliating tasks for the minimum wage. Sierra's works are stripped of the light humour that accompanies many of the projects mentioned above, since they frequently take place in countries already at the disadvantaged end of globalisation, most notably in Central and South America. Consequently, he has been heavily criticised for merely repeating the inequities of capitalism, and more specifically of globalisation, in which rich countries 'outsource' or 'offshore' labour to low- paid workers in developing countries. Yet Sierra always draws attention to the economic systems through which his works are realised, and the way these impact upon the work's reception.

SOURCE: Claire Bishop, *Artificial Hells*, 2012.



Santiago Sierra, *250cm Line Tattooed on 6 Paid People*, 1999.



2021

Since the 2010's, the everyday use of smartphones has led to an increase of the use of built-in cameras by the visitors to document and share their museum experiences. In 2021, the Garage has a team dedicated to the organisation and facilitation of snapshot sessions in the exhibition spaces, specifically curated for this purpose.



**Is Instagram
transforming
the exhibitions?**

INSTAGRAM

Art critics have increasingly wondered if Instagram-friendly aesthetics are good for the art world. In the Guardian, cultural critic Kyle Chayka wrote about his dismay at widely shared interior design he said looks pretty homogenous: “reclaimed wood, industrial lighting, cortados and fast internet.” As these looks increase in popularity on our social feeds, Chayka argued, algorithms begin to shape our tastes and push us to find the same kinds of aesthetics desirable. And in his review of Renwick’s “Wonder,” Washington Post art critic Philip Kennicott argued that the exhibit’s seemingly made-for-social-media presentation invited “the visitor to treat it superficially.”

A study by psychologist Linda Henkel of Fairfield University in Connecticut found that participants remembered less about museum objects if they were taking photographs versus simply observing. She dubbed this phenomenon the “photo-taking impairment effect.” The Hirshhorn Museum is another popular draw for the Instagram generation, especially its recent exhibit of Yayoi Kusama’s “Infinity Mirrors” (now in Los Angeles at The Broad). Kusama’s shows attract large crowds, and her work’s transfixing repetition seems to promote selfie-taking among visitors. But allowing visitors to craft the perfect selfie has risks, as the Hirshhorn discovered when one such selfie photographer lost his footing in one of Kusama’s infinity rooms, damaging one of her iconic polka-dot gourds and requiring the room be closed for repairs. Rian Kochel, premier membership manager at the Seattle Art Museum, said he loved seeing the lines around the block for the Kusama exhibit when it came to Seattle.

Kochel called it a “blockbuster of a show,” with social media fueling engagement with new audiences. “It wasn’t a Black Friday, it wasn’t a sporting event. People were this excited and engaged in art in their community,” he said. But he also felt social media usage hindered the experience, for some users, of an exhibit designed for quiet reflection on the idea of infinity. “Instead, people went in there and were like, ‘I only have 30 seconds to take the best picture, the coolest picture,’” he said.

Kereselidze of Artechouse has a different take. He believes that viewers don’t want to be passive, they want to be part of what they’re seeing, add to it and share it with others. While he said social media was “zero percent present” on his mind when developing the Artechouse idea, the gallery now has more than 9,000 posts with more than 1,300 tags devoted to Kingdom of Colors since its opening day.

SOURCE: <https://www.pbs.org/newshour/arts/is-instagram-killing-our-museum-culture-or-reinventing-it>

2011

After the uprisings in Egypt, Tunisia, Libya and in connexion to the demonstrations in Spain, 16 Beaver, a New York cultural space, organized a discussion about new forms of political struggles. Artists, activists, writers of different countries were invited. People from Spain presented the model of the General Assembly, a political structure that was used by the Indignados, in which there is no hierarchy. After the presentation, the attendees decided to use the same kind of Assembly in public space, to protest about the tyranny of Wall Street. This was the beginning of the Occupy Wall Street Movement.

Can political action be initiated from the cultural sphere?


OWS and 16 BEAVER

Months before the first occupiers descended on Zuccotti Park in lower Manhattan, before the news trucks arrived and the unions endorsed, before Michael Bloomberg and Michael Moore and Kanye West made appearances, a group of artists, activists, writers, students, and organizers gathered on the fourth floor of 16 Beaver Street, an artists' space near Wall Street, to talk about changing the world. There were New Yorkers in the room, but also Egyptians, Spaniards, Japanese, Greeks. Some had played a part in the Arab Spring uprising; others had been involved in the protests catching fire across Europe. But no one at 16 Beaver knew they were about light the fuse on a protest movement that would sweep the United States and fuel similar uprisings around the world.

The group often credited with sparking Occupy Wall Street is Adbusters, the Canadian anti-capitalist magazine that, in July, issued a call to flood lower Manhattan with 90,000 protesters. "Are you ready for a Tahrir moment?" the magazine asked. But that's not how Occupy Wall Street sprang to life. Without that worldly group that met at 16 Beaver and later created the New York City General Assembly, there might not have been an Occupy Wall Street as we know it today.

The group included local organizers, including some from New Yorkers Against Budget Cuts, but also people who'd taken part in uprisings all over the world. That international spirit would galvanize Occupy Wall Street, connecting it with the protests in Cairo's Tahrir Square and Madrid's Puerta del Sol, the heart of Spain's populist uprising. Just as a comic book about Martin Luther King Jr. and civil disobedience, translated into Arabic, taught Egyptians about the power of peaceful resistance, the lessons of Egypt, Greece, and Spain fused together in downtown Manhattan. "When you have all these people talking about what they did, it opens a world of possibility we might not have been able to imagine before," says Marina Sitrin, a writer and activist who helped organize Occupy Wall Street.

SOURCE: <https://www.motherjones.com/politics/2011/10/occupy-wall-street-international-origins/>

A stylized illustration of a diverse group of people walking across a green field. The figures are simplified, with some wearing green shirts and blue pants, others in purple shirts and blue pants, and some with blonde hair. They are scattered across the frame, moving in various directions. Overlaid on this background is a large, semi-transparent pink rectangular box containing white text.

A new entrance, linking Gorky Park to Leninsky Prospekt makes the Garage better accessible by foot, connecting the museum more directly to the life of the city and its communities. During the conception phase, the city residents could express their opinion about this development via a mobile app.

A stylized illustration of a diverse group of people walking across a green field. The figures are simplified, with some wearing green shirts and blue pants, others in purple shirts and blue pants, and some with blonde hair. They are scattered across the frame, moving in various directions. Overlaid on this background is a large, semi-transparent pink rectangular box containing white text.

How is the museum transforming its surroundings?

LENINSKY PROSPEKT AND GORKY PARK'S ARTS SQUARE PASSAGE

An additional passage will make it easier to enter one of Moscow's most popular parks. A new pedestrian area will be created between Leninsky Prospekt and Gorky Park's Arts Square. It will stretch from the National University of Science and Technology MISIS and the Pirogov First City Clinical Hospital.

The area is currently the site of technical and auxiliary facilities of the hospital and university as well as some unauthorised structures. External heating pipelines also separate Gorky Park from Leninsky Prospekt. Back in 1928-1930s, Soviet architects Alexei Shchusev and Alexander Vlasov suggested making an entrance to the park here.

The new pedestrian area will stretch for over 200 metres, covering an area of 1.25 hectares (there is a 12 metre elevation gap between Leninsky Prospekt and Gorky Park). It will form a linear landscape park whose main site will be the square with art installations. Other attractions will include a recreation zone and an observation platform overlooking Gorky Park and the Moskva River. One of the main elements will be a pergola – a light timber shade structure over the main route.

A wide staircase with a ramp will lead to the park. The main entrance element from the side of Leninsky Prospekt will be a lit up arch. Behind it there will be a walkway with large evergreen and blooming shrubs, perennial flowers and grass. The landscape design concept takes into account seasonal specifics – the plants will be in bloom all summer and will fit in with the contrasting winter landscape. The new entrance will make Gorky Park and the Garage Museum of Contemporary Art better accessible by foot. Muscovites will be able to reach Oktyabrskaya metro station and the Garden Ring quicker and easier. The campus of the National University of Science and Technology MISIS will be closer to one of the most popular recreation areas of Moscow.

City residents can express their opinion about the development project by voting on the Active Citizen mobile app. Gorky Park opened in 1928. Konstantin Melnikov, an avant-garde architect, was the main designer of the area from the park's main entrance to Neskuchny Garden. In 2013, the park expanded, taking in part of the Vorobyovy Gory Nature Reserve and Lomonosov Moscow State University and in 2015 – Muzeon Park of Arts, Russia's largest open-door sculpture museum. This year, one of the park's historical features, a latticed pavilion that was built in the 1950s, has opened after renovation.

SOURCE: <https://www.mos.ru/en/news/item/38575073/>



2018

I often observed

non-payroll employees being misinformed
about their future prospects within the
institution.



**Is the symbolical
value of culture favoring
workers' exploitation?**

FREE LABOUR SYNDROME

Volunteer Work and Unpaid Overtime in the Creative and Cultural Sector
Precarious Workers Brigade and Carrot Workers Collective

“Free labour has been finally confirmed as a widespread syndrome in the cultural sector. Its negative symptoms include, but are not limited to: the drive or compulsion to undertake unpaid internships and voluntary work placements; the tendency to work beyond ones’ physical and mental limits; the incapacity to resist unpaid overtime, as well as a generalised sense of frustration, isolation, worthlessness and insecurity. Early diagnosis is often made difficult by the positive sensations that accompany the desire to work for free: aspirations, hopes, promises, an ephemeral sense of belonging to a world of glamour and disinterested intellectual and artistic beauty. Subjects experiencing early symptoms of the free labour syndrome are often unable to identify the source of their anxiety due to their education and their rejection of empathic identification with workers in similar situations across other sectors. Some specialists have called this denial of subjects’ own material and immaterial needs, such as food, shelter and emotional support, the ‘labour of love’ – with reference, presumably, to the proverbial blindness that is associated with this feeling. Environmental factors determine the development of the syndrome in those who are culturally predisposed. Due to the withdrawal of public funds from both the education and the cultural system, unpaid internships are perceived and promoted as the only way into paid employment and/or meaningful occupations.

1. Views from the Floor

The collective voice that authors this piece emerges from a constellation of groups that we are a part of. Hence we are variously implicated in the many histories of different groups that have been reinventing themselves at different points and with varying speeds. The ‘we’ (our group subject) began about five years ago, and it very much started as a space to think about changes going on within the cultural sector. We felt the need to link that with a critique of the creative industries in a way that would enable us to articulate in a self-reflective manner, an understanding of what cultural labour meant and what our political positions were. The collective process started by sharing testimonies of what our different practices were and meant, and we invited more people into the process that slowly coalesced around various activities, processes and occasions. Based in London, the first moves of our collective practices have been very much inspired by those who have worked on similar campaigns – e.g. Intermittents du spectacle and the White Masks in France; Serpica Naro in Italy, etc. “

SOURCE: https://repozytorium.amu.edu.pl/bitstream/10593/14154/1/Joy_Forever._The_Political_Economy_of_So.pdf#page=217

2000

Alfredo Jaar was invited to Skoghall where he constructed a paper museum, organized a one-day exhibition, and then had the structure set on fire. The timing and temporariness of this project – as well as its denouncement – had a theatrical character. Jaar wrote: 'I was shocked to discover that a community could exist for thirty years without any visible cultural or exhibition space. How do you represent the absence of this space for culture in an entire community?'

**Can a community decide to
construct a museum?**

ALFREDO JAAR, SKOGHALL KONSTHALL, 2000

Alfredo Jaar is a Chilean artist who integrates a collaborative dimension in many of his works. Today, we will present to you only one of his projects as we think it raises issues of representation on a different level maybe than the other example we selected.

This project is called the Skoghall Konsthall, the Skoghall Kunsthalle. Jaar was invited by the city of Skoghall, a small city in Sweden. The life of the city is organized around a paper factory and its identity is strongly connected to that. Most of the town was built because of the factory and it is known as "Paper Mill Town". Because the city struggles to get an identity and to be a modern place for cultural production, they invite Alfredo Jaar to help them think about those issues.

He begins to refuse the city money to realize his project, saying that – because the town's identity is so linked to the factory – the factory should pay for it. And he obtains from the Factory that it pays for his project. He involves local architects and builders to construct a Kunsthalle in paper, made out only of paper produced in the factory.

Then – and this is where we connect to the theme of representation – he asks local artists to produce works for this institution, representing the local identity. He also organizes workshops for children to produce origamis. Then, a big inauguration party, to make everybody in the city conscious of their creative potential and proud of their identity. Then, the Kunsthalle is burnt, to remind to everybody in a rather spectacular way that the project was temporary and that – in order to continue to represent the city identity – there was a need to work toward the creation of a more sustainable cultural institution. The idea of the artist is really to build an ambitious project and, all of a sudden to focus on the hole that is left once it disappears.

SOURCE: *microsillons*



1970

Hans Haacke proposed, for an exhibition at the MoMA, a work through which the visitors were asked to vote on a current socio-political issue. Haacke prepared his installation, entitled MoMA Poll, but did not hand in the question – 'Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina Policy be a reason for your not voting for him in November?' – until right before the opening. Visitors were asked to deposit their answers in the appropriate one of two transparent ballot boxes. Haacke's question commented on the involvements of Nelson Rockefeller as a major donor and board member at MoMA.

Can we vote in the museum?

HANS HAACKE, *MOMA POLL*, 1970

In 1970 Hans Haacke proposed a work for the exhibition entitled 'Information' at the Museum of Modern Art in New York (an exhibition meant to be an overview of current younger artists), according to which the visitors would be asked to vote on a current socio-political issue. The proposal was accepted, and Haacke prepared his installation, entitled *MoMA Poll*, but did not hand in the specific question until right before the opening of the show.

His query asked, «Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina Policy be a reason for your not voting for him in November?» Visitors were asked to deposit their answers in the appropriate one of two transparent Plexiglas ballot boxes. At the end of the exhibition, there were approximately twice as many Yes ballots as No ballots.

Haacke's question commented directly on the involvements of a major donor and board member at MOMA, Nelson Rockefeller. This installation is an early example of what in the art world came to be known as institutional critique.

SOURCE: *microsilions*





1969

The Art Workers Coalition was a group of artists and cultural workers. If their first actions are directed towards the use of the art world as a platform to ask for political change, rapidly, transformations of the art world itself are among the objectives of the Coalition, including the demand for a 50% representation of women artists in museums and biennials as well as the inclusion of artists of color. The AWC will achieve results, including greater artistic diversity at the Whitney Museum Biennial, later openings at MoMA so that workers can visit exhibits after work or free admission on certain days.



Can citizens change the rules of the museum?

ART WORKERS COALITION

For the artists, during the 1970's, the criticism on the institution was also going together with an involment in the political struggles of that time ... New-york was an important place for that, with, at that time, huge empty spaces that were attracting a lot of artists. A group of artists called «Art worker's coalition» formed, fighting for the rights of artists, for the democratization of the art and against the Vietnam War. They start their movement by protesting against the total absence of dialogue between living artists and art museum and adressed 13 demands to the MoMA. They succeed in some ways and obtained, for example, the museum to be open on some evenings so that workers can visit it after work.

SOURCE: *microsilions /MoMA*

13 DEMANDS

submitted to Mr. Bates Lowry, Director of the Museum of Modern Art,
by a group of artists and critics
on January 28, 1969.

1. The Museum should hold a public hearing during February on the topic "The Museum's Relationship to Artists and to Society", which should conform to the recognized rules of procedure for public hearings.
2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
5. The Museum should be open on two evenings until midnight and admission should be free at all times.
6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentation of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.
10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

