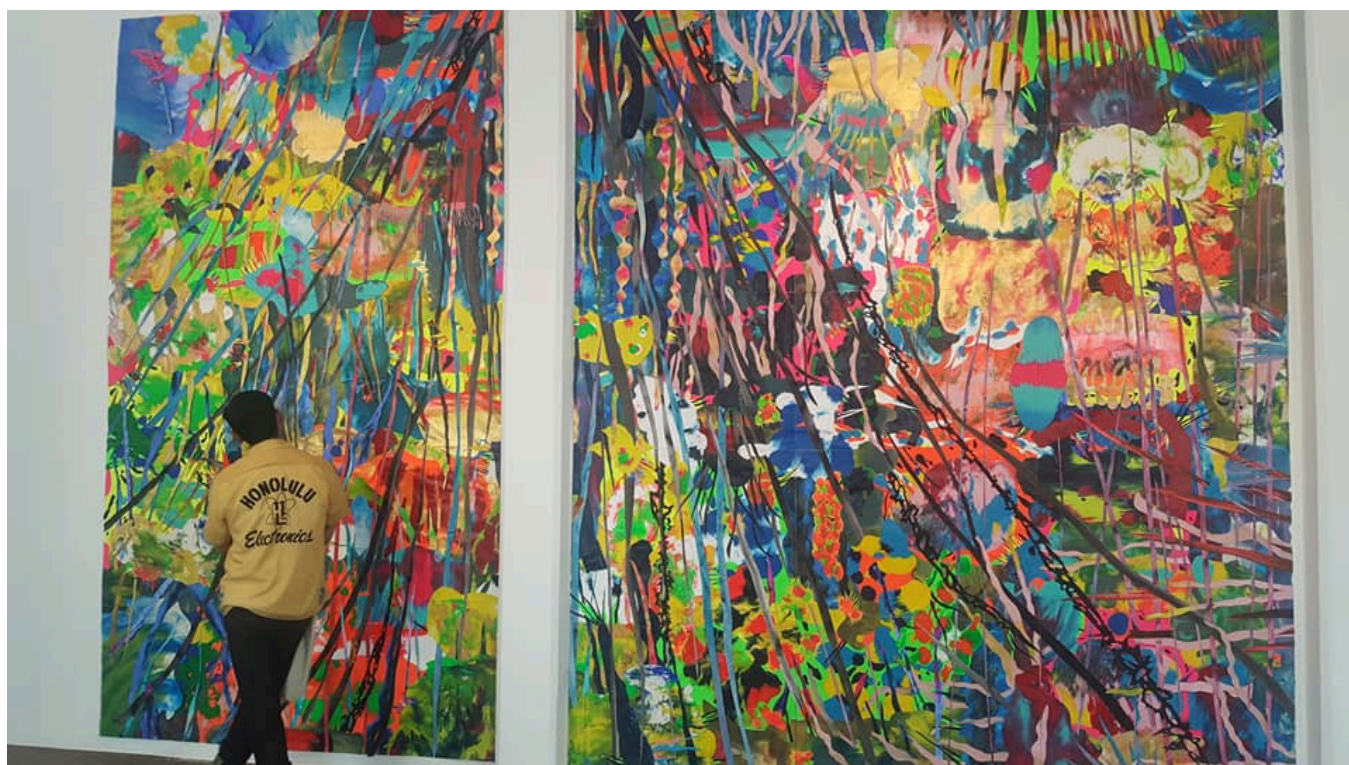


# Curatorial Directions

2017



Our second Curatorial Directions took place from 22 – 28 May 2017, providing an opportunity for 7 emerging curators to engage in an intensive week of lectures, discussions, workshops and excursions examining certain key issues and ideas regarding contemporary curatorial practice.

Set within the context of *Lost in Narration*, the exhibition occupying the MAC's galleries during this time, Curatorial Directions 2017 focused on the importance of text, narration, and story-telling in relation to exhibition making, considering new ways in which writing and publishing are contributing to curatorial discourse in the UK and Ireland, as well as in Italy, where the exhibiting artists in *Lost in Narration* all hail from.

This concentrated week of dialogue considered these topics in a participatory and collaborative manner, led by the MAC curatorial team and MAC guest curator Manuela Pacella and involved a dynamic roster of guest speakers and experts from various areas in the field of curating contemporary art. The faculty of speakers, facilitators and collaborators over the course of the programme included: Frederic Huska, Paper Visual Art Dublin, Response to a Request, Bookworks London, and Invernomuto, Gluck50, Humboldt Publishing, Careof and Marselleria Milan.

Curatorial Directions 2017 was delivered in partnership with British Council.

*A look at the week...*



## Day 1

*AM: Our 7 curators arrive in Belfast. Welcome to the MAC & introduction to the Curatorial team. Group session with short, casual presentations from each of the Curatorial Directions participants introducing their practice to date and their research interests. A tour of our current exhibition *Lost in Narration* led by Manuela Pacella, the exhibition curator.*

*PM: Reflective writing workshop with Belfast based artist Frederic Huska, who introduced the group to his writing practice and delivered writing focused exercises in the gallery spaces, setting the scene for the week.*

## Day 2

*AM: Presentation from Dublin based Rebecca O'Dwyer about her experimental online platform 'Response to a Request' for which she commissions a series of short texts, each in response to an image that is of particular interest or value to a writer. These responses are only available online for a short period of time, and then disappear. There is deliberately no archive of this work. No hard copy. No back catalogue.*

*PM: Presentation from Paper Visual Art Co-editors Nathan O'Donnell and Marysia Wieckiewicz-Carroll. PVA publishes engaged, clear, accessible writing on art topics that aren't being addressed elsewhere in Ireland. It was established as an online journal of art criticism in 2009 as a response to a lack of clear and critical writing on visual arts in Ireland at the time. PVA have published continuously online since, and have produced seven hard-copy journals and two books to date. Their focus is on supporting the production of art writing that is forward-moving, and readable – without unnecessary jargon – through an active, critical, and at times lengthy editorial interaction with each writer.*



## Day 3



AM: 'Why Publish?' A Workshop led by Gavin Everall, Editor and Marketing Manager of Book Works, London. Book Works is one of the UK's leading contemporary arts organisation with a unique role as makers and publishers of books. Established in 1984, Book Works are dedicated to supporting new work by emerging artists, with projects initiated by invitation, open submission, and through guest-curated projects. Book Works consists of a publishing and commissioning department; and a studio specialising in binding, box-making and multiples.

The workshop covered the following:

- How and why to set up as a publisher? Vision for a creative platform and how to establish your own focus of activity.
- How do publishers survive? Different business and financial models (non-profit, commercial, sole trader, part of a larger organisation/project) and how to put these into practice.
- The commissioning process and how to shape your publishing vision. The pros and cons of self-publishing.
- The process of publishing, from commission to finished work, and the different models of sales and distribution.

PM: Meet & Greet with Juliet Jacques, who later delivered the programme's public keynote lecture.

Juliet Jacques is a writer, critic and filmmaker. Her *Transgender Journey* series for *The Guardian* documented her gender reassignment between 2010 -12 and was longlisted for the Orwell Prize in 2011. Her lecture and discussion with the group focused on her move from formalist-style film criticism - a form frequently gendered as masculine, with the author rarely referenced in the text - to 'confessional' writing, often seen as feminine, over a decade, tied in with my transition from male to female. She discussed Hollis Frampton's film (*nostalgia*) (1971), which describes his move from photography to experimental filmmaking, and how he found a position about the (usually abstract) Structuralist filmmaking and a more personal, diary-like style, and discuss how my own practice sought a similar middle ground, informed by conversations with friends, interactions with numerous types of art, and the political demands of transgender representation.

The second half of this year's Curatorial Directions programme took place in Milan, where over the course of the few days participants were given the chance to go behind the scenes of numerous exhibitions spaces, publishing houses and artist studios, including Gluck50, Humboldt Publishing, Careof, Marselleria and the studio of *Lost in Narration* artist duo, Invernomuto, whose work is influenced by literature and text, and has included published output.

## Day 4



AM: Visit to Gluck50. Gluck50 was created with the intention of promoting contemporary art through an international residency programme for artists. The programme's objective is to give selected artists the opportunity to spend a period of time in Milan concentrating on research and work, culminating in an exhibition project.



PM: Studio Visit with Lost in Narration artist duo Invernomuto (Simone Bertuzzi and Simone Trabucchi)



## Day 5



AM: Humboldt Books meeting with Editorial Director, Giovanna Silva. Humboldt is an Italian publishing house specialising in travel literature inspired by scientific explorations of the eighteenth and nineteenth centuries. Humboldt collects multidisciplinary experiences, combining knowledge, practices and techniques to recount trips and tales of countries with a watchful and unconventional eye.



PM: Visit to Marsèlleria Permanent Exhibition, a multi-disciplinary platform for art in Milan. Marsèlleria is a laboratory where limits, possibilities and crossovers of artistic languages are tested.





PM; Visit to Careof Milan, with a talk and tour by Artistic Director, Martina Angelotti. Careof is a non-profit organisation for contemporary art, hosting an exhibition space, archive and international residencies. Its intention is to transform the. It is a place of inspiration and exchange for young artists and is dedicated, in particular, to video art.

## Day 6



AM: Visit to Fondazione Prada to see the exhibition 'TV 70: Francesco Vezzoli guarda la Rai'. This project was developed by the artist in collaboration with Rai, Italy's national broadcasting company. In between individual experiences and collective narratives, the exhibition translates the artist's gaze into a visual experience that explores 1970s TV production. Italian public

*TV is interpreted by the artist as a driving force for social and political change in a country in transition from the radicalness of the 1960s to the hedonism of the 1980s, as well as a powerful machine for cultural and identity creation.*



*PM; Visit to Pirelli HangarBicocca to see the exhibitions 'Miroslaw Balka: CROSSOVER/S' and 'Rosa Barba: From Source to Poem to Rhythm to Reader', as well as HangarBicocca's permanent installation of work by Anslem Kiefer.*