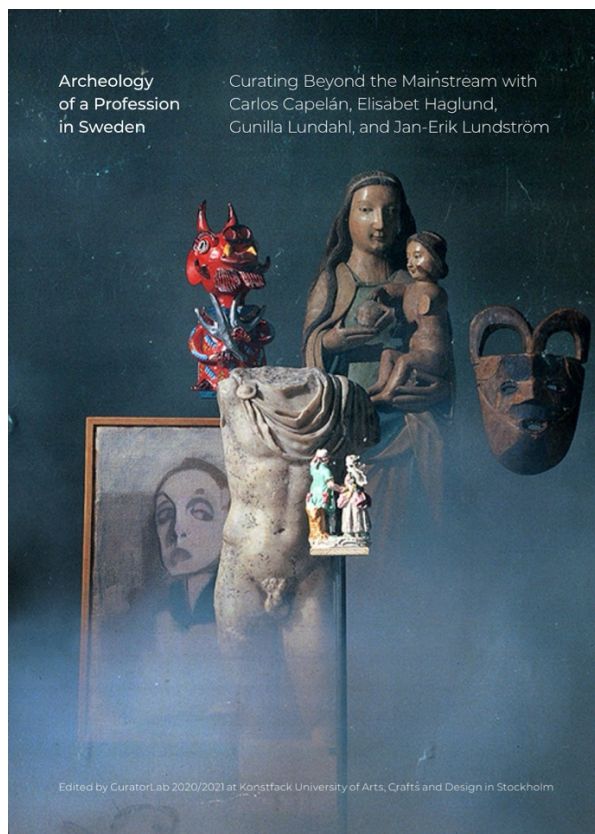


## A report from extra research time at work in the academic year 2020-21

**Joanna Warsza**, senior lecturer, Program Director of CuratorLab at Konstfack University of Arts, Crafts and Design

During the corona year at CuratorLab we conducted many Zoom conversations with the forerunners of our profession, who due to circumstances, were more available and open for an in-depth interviews. This complex group process led by myself and our guest lecturer Maria Lind, to two sister books, co-published by Sternberg Press and Konstfack Collection (winter 2022), and distributed by MIT Press:

### 1. *Archeology of a Profession in Sweden. Curating Beyond the Mainstream with Carlos Capelán, Elisabet Haglund, Gunilla Lundahl, and Jan-Erik Lundström*



**Book Cover: Gunilla Lundahl, *Himla skönt*. Photo: Olof Wallgren/Riksställningar. Design by Józefina Chętko.**

The book is a portrait of four forerunners of curating in Sweden, whose work brought to the fore decolonial and other non-hegemonic approaches to the profession in Scandinavia from the 1960s to the early 2000s. Carlos Capelán, Elisabet Haglund, Gunilla Lundahl, and Jan-Erik Lundström made their mark on art and curating of their time, at institutions such as Kulturhuset and Arkitekturmuseet in Stockholm, Borås Konstmuseum and Bildmuseet in Umeå, but also through exhibitions on trains and in parks. They pioneered what today is called “social practice” and embraced art and artists from all parts of the world. This book highlights their underresearched work in presentations, essays, and interviews, accompanied by rare photographic documentation.

## 2. Assuming Asymmetries. Conversations on Curating Public Art Projects of the 1980s and 1990s



Book cover: Christian Boltanski, *The Missing House*, Große Hamburger Straße 15/16, Berlin, 1990, Photo: © Werner Zellien / *Endlichkeit der Freiheit*. Design by Józefina Chętko.

*Assuming Asymmetries* is based on the conversations between the curators and participants from some of the most complex and yet underresearched European and US public art exhibitions of the 1980s and 1990s. The discussions include and unpack such influential projects as “Culture in Action” curated by Mary Jane Jacob in 1993; “Sonsbeek 93” curated by Valerie Smith; “Endlichkeit der Freiheit,” an exhibition initiated by Heiner Müller and Rebecca Horn, on both sides of the former Berlin wall in 1990; “Construction in Process,” an artist-initiated site-specific exhibition in early 1980s Łódź, Poland; “Five Gardens” curated by Carlos Capelán in 1996 in Simrishamn and Ystad, Sweden, and “U-media” in 1987 Umeå, Sweden. The dialogues focus on such questions as: How does one ethically and culturally deal with asymmetries? How have the notions of situated or embedded knowledge changed over the last decades? How can artworks actually create meaning from the place where they're produced? What were the early attempts of de-monumentalizing art outside of the museums; and, finally, what actually is non-extractive curating.

**Both books are edited by** CuratorLab at Konstfack University of Arts 2020/2021: Anna Mikaela Ekstrand, Giulia Floris, Vasco Forconi, Edy Fung, Julius Lehmann, Maria Lind, Marc Navarro, Simina Neagu, Hanna Nordell, Tomek Pawłowski Jarmołajew, Marja Rautaharju, Erik Sandberg, Joanna Warsza

We have also organised an online public program in collaboration with Public Art Agency and the Italian Institute in Stockholm:

*An Archaeology of a Profession. Conversations with ground-breaking senior curators.* with Valerie Smith, Mary Jane Jacob, Elisabet Haglund, Carlos Capelán, Jan-Erik Lundström.

It was a precious time, thank you for the opportunity. More info about us: [www.curatorlab.se](http://www.curatorlab.se)