

Curation and Artistic Development

some notes and one example

Tags

artistic development

#flexibility

#curator

#collaboration

As an artist, to work with artistic development for other artists. To recognize and value one's own needs, desires and knowledges to produce contexts for other artists.

To invite to and facilitate a structured, or scored, work residency for artists, choreographers, dancers (to take on the role of structuring someone else's work procedure in times of increasing acceleration and high demand on flexibility and never-ending-productivity could be helpful, playful and fun: a way to trick the system).

Artists are invited to follow unexpected ways of working in a way that goes beyond normative and exhaustive work procedures, for instance how to relate to, and work with collaborators.

As a curator one can shoulder the burden of choice-making and overall responsibility, as well as offering a space for the artist to work in a less result-oriented manner. This way of proceeding as "a curator" is less about promoting the curator's own artistic taste – the structure/score can be open enough for the invited artist to work with their own spectrum of ideas, issues, tools and methods, but firm enough to support and challenge the relevant work for the artist.

Example:

the double solo mirror residency, a curatorial framework and invitation - a series that took place between 2018-2020 at Köttinspektionen in Uppsala, Sweden.

Curated by the choreographers Kajsa Wadhia and Tove Salmgren.

the double solo mirror residency (2019-2020) was initiated as a way to facilitate new formats for artistic exchange and reflection in relation to choreographic solo practices.

The project happened through a series of double residencies where one invited solo artist was asked to invite another solo artist to join their residency. The residency was short – one week – and there was no expectation of any result or outcome of the work week. The artists were always invited from another country to stay in Uppsala during their visit (Uppsala is a rather small town 40 minutes north of Stockholm) and were offered a substantially higher fee than what is normally offered for a week's work. Specific for this project was that the curators invitation functioned as an alibi for the invited artist, so that she or he could get to know and work with someone they were curious about, but never had the chance to meet before. To support the work process, a list of scores designed to propose ways to work together was suggested, and the artists could choose to work from these, or to use them as a starting point for their time together.

Links:


Double solo mirror residency, Köttinspektionen dans, Uppsala, Sweden

<https://kottinspektionen-dans.se/en/program/double-solo-mirror-residency-2020-2/>

Other example of artists organizing and creating contexts for other artists are the Swedish feminist organisation Insister Space, located in Stockholm, Sweden.

<https://insisterspace.se>

Tove Salmgren, Stockholm 2021

curating
in  context



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