

Communistiç Curating

With Communistiç Curating I (Kim Engelen) attempt to develop a tool or mechanism to both constructively bring a group of artists together working with an "All for One and One for All"-approach and/or a "Power to the Artists"-mentality. In general the idea of Communistiç Curating is: sharing, support, transparency, non-competitive and committal action. Additionally all income generated by (any of) the artists during the process, is to be shared among the artists in equal parts. Communistiç Curating is an idea to be experimented with, and explored through the process of collaboration, and depending on the experiment, to explore if it is possible for artists to support each other, share knowledge, skills and experience and be transparent about their in/output. Communistiç Curating aims to explore a subtle alternative mode for organizing a group show together as artists. Communistiç Curating is set up as several experiments, which means that it can both fail or be successful in its ideology and construed plan.

Summary #1

In Communitistic Curating - Experiment #1 Berlin, the design was to organize a group show in conjunction with the 25th anniversary of the fall of the Berlin wall, which took place on the 9th of November 2014. The initial proposal was to organize a well-visited group show together as artists, with an accompanying catalog, press attention and sales from the artworks. The participating artists were a small group of inter/national artists living and working, or having lived and worked in Berlin. The financial outcome would be shared in equal parts among the participating artists. In this exhibition-catalog you can find an extract of the reporting of the group dynamics and communications which took place during this process of Communitistic Curating, called Experiment #1 Berlin.

Experiment #1 Berlin

A ten-weekly roadmap (pages 28-37) was offered to the artists to follow in order to get all the organizational aspects of the show done. And additionally a contract (page 38) was presented in which the artists would agree in advance to share all the income that would be generated through or from the specified show amongst each other and in equal parts. The artists would meet each other on a weekly basis for two hours at location _garage Berlin, Holsteinische Strasse 39, 12161 Berlin. This with the notion that if you were not there, you could not voice your opinion about any decision/s or alteration/s that was/were made during that particular meeting (following the ten-weekly roadmap). An additional four extra hours per week were to be expected for organizational matters that had to be done outside of the group meetings. Most of these parameters changed during the process of the collaboration. The group formation changed, the meeting location changed, the regularity of the meetings changed, the initial blueprint changed into the presented ten-week roadmap, the following of this ten-week roadmap was altered and the exhibition on the planned date did not take place. The process Communitistic Curating - Experiment #1 Berlin ended somewhere in week 7.

/Report

The document tries to describe in a transparent and exposing manner the process, the pains, the anxiety, the failures and the successes of Communistic Curating - Experiment #1 Berlin.

Nevertheless I used abbreviations instead of the full names of the artists, in order to be able to write freely and straightforward about the actions that happened (or not). For this report I made use of the information from the meetings, emails, action plans, contracts, texts, polls and such that were visible and accessible for all participating artists. And I tried not to use information from the personal talks before and after the meetings, talks during our locations visits and phone-calls. Here and there I have used some elements of this in order to make certain group dynamics clear, but I tried to keep the report as factual as I could.

desire
dream
of a
complete
equality
between human
beings.
communistic quality
the core of
equality

Sharing
- support
- transparency
- non-competitive
- comittal

Pre-meeting No.3 of 21.08.2014, 2nd part

Present:

K.B.(m) (Joins the meetings via Skype since he lives in the U.S.); couple: J.T.L(m) and M.K.(f); Kim Engelen(f)

Description:

- This meeting took place after first P.S. and then R.T. left the group and the group went from 6 to 4 people. Which meant only 3 people from Berlin were present (K.B. is living in the US).
- This meeting occurred after Kim Engelen wrote a red alert-email.
- This meeting happened before the new group was formed re-started with an offered 10-week road map.

M.K.: Well, I've nothing relevant to say, maybe it came from me also a bit as a kind of irritation because I, it surprised me somehow maybe, and the points brought up, em, were also maybe for me not totally understandable or not understandable but I I thought from the beginning it was em some, several artists were invited by Kim, and you choose them yourself, somehow, and em there's just from the beginning always been a possibility that some would leave the crew or some not, so every constellation should have been thought through that it is possible that we end up with four or three and what would we do, not as surprise but as a possible reality, so ... that's ... what I like to say.

K.B.: Hm.

Kim Engelen: Ja, eh, of course, and ah ... ja, I don't, hm, yes, but I'm also still part of the group exhibition and it's, it's just, I don't want to work with just a couple ...

M.K.: Yes.

Kim Engelen: So that, so I'm bringing this in because I don't know if I'm ... well, the red alert thing, I, I don't eh, I just don't eh, it's not that I, it's not that.

J.T.L.: I understand.

/.../

M.K.: If you invite eight it's quite possible that four are left and then one have, maybe should have invited right from the beginning more or I don't know that not this situation would happened.

Kim Engelen: Yeah, maybe, eh, for me, as, as the art, for the artist part, this whole thing what is happening now, is fantastic because it's, it's food for a, for my project, but I'm also an artist who wants to do this group exhibition, ehem, and ja, there's, it's, it's the Communistic idea is that it's almost proletarian to have this, this power to the artist, to have an exhibition and not all artists are academically skilled, so I don't, that's another thing when I work with you it's just becoming too academic, which is okay if the group is bigger because

all input is good, but if the heavy weight is becoming on the too academic part then, then as an artist, so it's even if, if that the Communistic Curating is my process, but, but the artist thing is that that, that's also the humane part or the Menschlichkeit, which is also part of the ideal of the Communistic Curating, so that, that's very difficult for me but, that I have to tell you this, it's eh, eh, it's it's difficult for me if I see two people cuddle in my kitchen, it's, because I'm also, next to artist, I'm still a person eh eh trying to really get, I put in everything that I can with the little time I have to get this group exhibition going.

J.T.L.: Maybe, kann ich sagen auf Deutsch?

M.K.: Ja.

J.T.L.: Ehm, eh, ich denke, dass die Lehre begriffene Kommunist ist ... sollen wir uebersetzen?

Kim Engelen: Eh, eh, J.T.L is saying that ...

J.T.L.: Ich wollte nur sagen ich verstehe den Begriff Kommunismus ...

Kim Engelen: He wants to say that eh, that the word Communism ...

J.T.L.: ist hier nicht als politisch betrachtet ...

Kim Engelen: is according to J.T.L. here not political eh ...

J.T.L.: Intention, oder ...

Kim Engelen: as intention or ...

J.T.L.: sondern mehr formell ...

Kim Engelen: but more formal ...

J.T.L.: formal Communistic Curating ist ah, ein Ausdruck, das nicht richtig politisch ist, ich verstehe das in einem Parteifuehrer ...

Kim Engelen: He doesn't see it as ah, political, it's not that we are in a party, ...

J.T.L.: Sondern ich verstehe das wie, wie eh, das Betrachten von Kommunismus, ist ein bisschen zum Nachdenken zu ...

Kim Engelen: The idea is, I hope I can translate this correct, ehm ...

J.T.L.: Reflexion ... ist der Beginn zu zu denken aber ...

Kim Engelen: is to think about communistic curating, ja?

J.T.L.: Ja.

Kim Engelen: to think about it ...

J.T.L.: Ja, und so fertig.

Kim Engelen: And that's it.

/.../

a) so ich bin nicht pro Kommunist oder anti-kapitalist oder gegen capitalism aber wir leben in diesem System und in dem das politische System für die meisten.

FREITAG, 22. AUGUST 2014

25 Jahre Mauerfall

BERLIN AUF DEM WEG ZUR GEEINTEN STADT



Flüchtlinge nicht nur willkommen

Die Bevölkerung in der Bundesrepublik Deutschland ist laut einer Umfrage zum Politbarometer des ZDF in ihrer Einstellung zu den Übersiedlern und Flüchtlingen aus der DDR gespalten. Wie am 22. August 1989 in westlichen Medien berichtet wird, begrüßen demnach 49 Prozent der Bundesbürger, dass viele DDR-Bürger in den Westen kommen, 46 Prozent jedoch nicht. Die Ablehnung ist mit 66 Prozent besonders deutlich bei den Anhängern der Republikaner. Für die Umfrage waren 1003 repräsentativ ausgesuchte Bundesbürger zwischen dem 14. und 17. August befragt worden.

Außerdem wurde am 22. August mit Bezug auf die Wiener Tageszeitung „Kurier“ unter Berufung auf Geheimdienstkreise darüber informiert, dass die DDR-Behörden in den ersten zwei Augustwochen wegen befürchteter Fluchtgefahr 9000 bereits ausgestellte Visa nach Ungarn wieder annulliert haben.

DIENSTAG, 2. SEPTEMBER 2014

25 Jahre Mauerfall

BERLIN AUF DEM WEG ZUR GEEINTEN STADT



Quartiere für Flüchtlinge gesucht

Berlins Bürgermeisterin Ingrid Stahmer (SPD) hat angesichts der Welle von DDR-Flüchtlingen, die auf die Stadt zukommt, am 2. September 1989 an die Berliner appelliert, dem Senat Tipps zu geben, wo es noch freie Grundstücke, Fabriketagen und unbenutzte Wohnungen gibt. Nach ihrer Einschätzung sollte Berlin etwa 2000 DDR-Flüchtlinge aufnehmen. Deren Unterbringung werde Berlin große Probleme bereiten. Unterbringungsmöglichkeiten böten nach Ansicht Stahmers auch Schwimmbäder, da dort die notwendigen sanitären Einrichtungen zur Verfügung stünden. Auch die Alliierten haben dem Senat Hilfe zugesichert. Unterdessen hat die ungarische Regierung offiziell bestätigt, dass alle DDR-Flüchtlinge in den Westen ausreisen dürfen. Es wird damit gerechnet, dass etwa zehn Prozent der sich in Ungarn aufhaltenden 150.000 bis 200.000 DDR-Bürger ausreisen wollen.

Kim Engelen: Hm. Ehem. Because, ja, ehem, it, maybe first you have to define a word first and then to be able to compare it, so political I, I mean, it's 25 years that that the wall has fallen, so so it's difficult to not be political if we are doing this exhibition, eh, in my work, I'm not dealing so much with political, eh on itself not dealing so much with political issues, its more about communication and how people interact and eh, and development and growth, those to sum it up really quickly, ehm but it's, ehm as an artist I'm living here in Berlin and like I said maybe last time in the meeting that ehm I really want to learn and know much more about the history, what happened here, and, and, and I see it almost as my obligation if I I live here that I that I, ehm, so it, maybe eh, it is hm, maybe it's too early to define it, if it is or if it is not political, or if it is not political yet political ... Ja, and one of my questions was also what, what do the people want to bring in and what do the people want to get out of eh, out of it ehm and is, and is it eh, because at this moment I just don't know, does it, do you because I get the idea that you don't want a group exhibition in the end as a result, I don't know if you, do you think about, do you have in mind already ideas for work? I mean I'm not saying you should tell them or anything but do we have ideas or are you researching or I don't know how you work, or are you drawing or ehm ...

M.K.: Well, actually for me, I don't know what the other thing but ehm, for me this I see total

A. [redacted] 22 Aug. (29 live)
 location call or email them. ↓
 NL → voor de kunst.nl



[redacted]: photographs
 catalog
 press
 paperwork

historical ← money
 ← money
 ← money

check M.U.M
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medical knowledge is
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F. Press - Index
 H. sales ← Sammler Stefan Henbt.
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 ← conceptual
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relation GPR ↔ money Euro

differently. I thought last time we agreed that we, since ehm K.B. unfortunately is not with us here physically, that we would already look for a space and that we would look for fundings so that was also why I thought that we would meet on Wednesday, which we didn't, to eh, to, to try to get a place and looking for a place would also mean to make any kind of exhibition as I understand and I thought it was important that we really start doing this because of time issues, and ehm. I thought it was more easy to do it together because I thought three people, at least three people, everybody has kind of facilities, everybody has kind of ideas and if we sit down together and call places and run to places and whatever, we could maybe find a place and fix this issue. So this suggestion from my side, I think should be proof enou... or should be manifesting the idea that I agree with the exhibition. But since this didn't happen or I don't know if it will happen in the future I didn't look for, for exhibition space myself, because as I understood we agreed that we we are going to do this this week together.

/.../

Kim Engelen: Because in the beginning, ehm, I talked to J.T.L and M.K. a little bit when the idea was still in the process of, of, of existing or coming into existence, and it was this former GDR money of G.D. that we talked about, dirty money and all this things that I remember, do

you still remember? /.../ I, I, I really like deep intelligent projects, and I really like to go even deeper than we are doing now, but I am, I'm not so much interested in in eh, eh, ehem, I would like to have, to have it open for, also for the big public, so for the general public and also for the art public and even the art public is also just a percentage of course, which does the heavy academic eh, ahem, has the academic approach ...

J.T.L.: Kann ich was sagen?

M.K.: Ehm.

J.T.L.: Können wir uebersetzen dies Konversation? Ich versteh ganz klar, dass der Bedeutung von Kommunismus in Verbindung mit people ist, nicht mit academics, mit people. Prole- Proletarier.

M.K.: He says that for him it is clear that the idea of Communism is ehm related with the people, and not with the, not so much with, the intellectuals?

J.T.L.: Yeah. Aber ich denke das ist bald Vergangenheit.

M.K.: But he thinks this was in the past.

J.T.L.: Heutige Tage wir sind die neue Proletariat, ich glaube. Meine Vorstellung.

Kim Engelen: Ha. Yea-aha.

M.K.: He says today we are the new Proletarians.

/.../

J.T.L.: Ich glaube, die konzeptionelle Ende dieser Form, aber die Idee ist da.

M.K.: He believes that the conceptions are changing but the idea is still there.

J.T.L.: Wir sind die Proletariat. - laughing -

M.K.: We all are Proletariats, contemporary Proletarians.

- laughter -

J.T.L.: Ja. Geld haben wir nicht, denke ich. Nein, das verstehe ich so.

M.K.: Money, we don't have.

J.T.L.: Schau meine Schuh. Die sind schon kaputt.

Kim Engelen: Yes. But if you really compare it with the Russian time, I was just watching this documentary today about how the wall, what was before it, how the wall even came into existence, or why did it, why was the wall there, and ehem, if you compare it to the Russians who would go on the street to demonstrate because they wanted a high, a higher bread ration I think we are very wealthy and rich. I mean we have internet, we have, we have /.../ So if you compare it to really really poor, I mean people who really don't have food ... I do think we're really rich.

/.../

K.B.: I want, I wanted to, just to ask quick, ehem, you're talking about present or dated GDR?

M.K.: Yeah, we're talking about the present time.

K.E.: Present times.

Kim Engelen: Because J.T.L. says that now we are the Proletarian.

J.T.L.: Ja.

Kim Engelen: And, but then in this second thing I wanted to react, but this is interesting, I mean this, this is interesting, this is food for the Communistic Curating, so thank you for that.

- laughing - But there is the other part of course, the group exhibition, but okay, but the thing I wanted to react to as well that ahem, the final demonstration, the really big demonstration, eh, ehem, in Berlin, as I know it from the documentaries, as I wasn't there - laughing -, was the, the demo, the peace demonstration of the people and those really, because of that, that helped to really break down the wall, so there was a actually a demonstration before by, by the elite, so lets say the intellectuals, but it didn't cause the collapse of the wall, and, so if you say it's not political then maybe it is political, also this project, I wouldn't like it to have it just an intellectual idea because I really want to put it into work, into work, that artists are able ...

J.T.L.: Yes.

Kim Engelen: to organize a group exhibition together and if this idea in mind can exist and I can do it more frequent, often, then it actually could be a political thing, eh, and I don't expect that it destroys the art market but it is, there is an interesting tool that maybe there's something if we then share the profit, then the

Blog posting:

- Artist:
- Architect:
- Philosopher:
- Poet:
- Feminism:
- Fashion:
- Comedy: Harry David
- Muziek:
- Poetry's
- TED

Sociaal gezien:

nl: wams
de: casus of diplom
en: walter
en:

Verhuizing:

- Weekdoel: klappers op bureau weg

Communistic Curating:

- Sectoren - hoe zit dit? Frans, UK, US, Duits, Russisch
- De hoofdmannen: Willy Brandt, Hans Wobrich (wie de mauer), Kennedy, Stalij
- Locaties: Kreuzberg, Bernauerstraße
- Neuenbergstraße, plek van post? Stassi?
- Thuringia
- Status: Ostampelmaenchen
- Controversiële Ideeën over Die Mauer
- Bekende Kunstenaars Ost/West
- Bekende literatuur
- Eventueel bekenden interviewen, welke vragen?
- Hitler verband wel/niet koude oorlog, hoe zit dat precies?
- mensen: euntes left in j. isc persoon die doedgestoken is. This probeerde het te overwinnen

URL: peter fecher: versand omdat hij langsch fan einde twint

- Tekst aanpassen: Self-Portraits poliumm conrad schumann jump to freedom
- Tekst aanpassen: Omschrijf een kunstenaar
- MFA / Cultural Entrepreneur verdeling op website maken

Overig:

- Nakijken Beeldrecht: recht op als ik in Berlijn woon?
- Nakijken Beeldrecht: gegevens aanpassen
- Nakijken Beeldrecht: bestaat zoiets hier in Berlijn?

Handwritten notes:

- doc will do it
- opgave: 26
- doc will do it
- opgave: 26
- Handwritten map of Berlin with labels: UK, USA, m. 1000 = DDR
- Handwritten notes: "wie studeert door door wissel van (com) m. springen (west)"
- Handwritten notes: "n/r/bi walter wibrecht zei dat niemand was te meer op" and "nu pracs dat wite wij wet"
- Handwritten notes: "this personal is political"
- Handwritten notes: "direct/participate: www.mail.artists.wordpress.com"
- Handwritten notes: "call to artists to stand on their own feet to positive and incoherent influence on the art world"

art market can still exist, so it's not anti-capitalistic, it's also not anti-Communism, it tries to use both systems to get the best for the artists. So maybe that's my ideal eh ...

/.../

J.T.L.: Eh, ich soll es ist, ich verstene die Idee, was du sagst ich verstene ganz gut, aber was die Ueberlegung, du weisst schon, du weisst genug, was Kommunismus bedeutet, das freut mich sehr. Sehr interessant.

Kim Engelen: J.T.L. says that it enjoys him, or no, he likes it or it's good that I know what communism is and eh ...

J.T.L.: Ja es ist eh, weil es gibt verschiedene Kommunismus, different Kommunismus, die die, na ja, es ist jetzt sehr breit, sehr problematisch auch ehm (...) missverstehen.

/.../

Kim Engelen: He says, eh we don't know ... we don't know? ... what we are doing ...

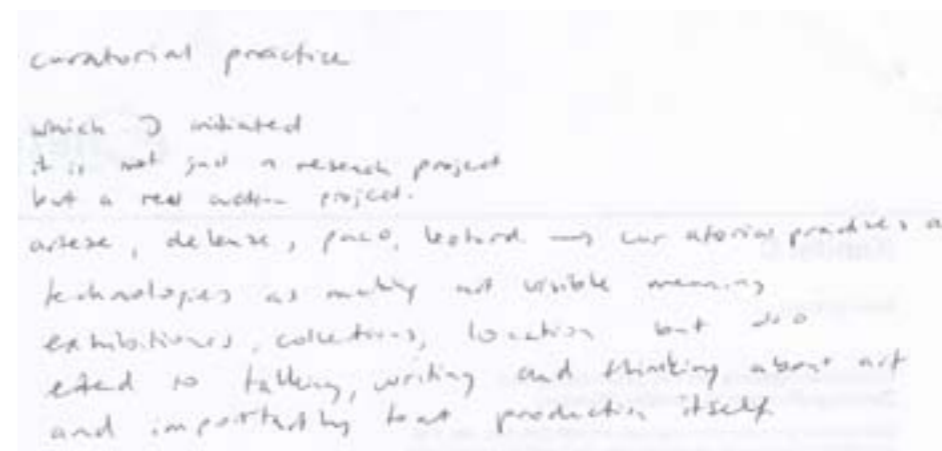
J.T.L.: K.B., was denken er damit, was wir gesagt haben und so.

Kim Engelen: What do you think about what has just been said by us?

K.B.: Well, something, something I've been thinking throughout our whole discussion this morning is what this relationship of the academic query is to the making of the artwork for the exhibition, and in some ways I think Communitistic Curating, when it is successful would be completely transparent, and if that's, if that's true, ehm, we're, we're kind of struggling with how to brings, bring the transparency of this theory down to earth into concrete action. /.../ I think it's good to be talking today about this because I've been uncertain where the center or the focus of our intention is, whether, are we independent artists making independent work and bringing it together as proletarians to engage in an exhibition process that is organized and, and

cohered by the artists themselves, by their own efforts or are we using this idea of Communist Curating as a theme in which we are bringing into art work that is commenting and investigating the history and the background of Communism and Art.

Kim Engelen: Hm, my reaction would be the first and the second part of the second.



curatorial practice
which I initiated
it is not just a research project
but a real action project.
archive, debate, photo, lecture -> curatorial practices as
techniques as making not visible meaning
exhibitions, collections, location but also
related to talking, writing and thinking about art
and importantly about production itself

J.T.L.: Ich, kann ich was sagen?

Kim Engelen: Ja klar.

J.T.L.: Ich denke das eine Kunstwerk, jede Kunstwerk ...

Kim Engelen: Every art piece ...

J.T.L.: ist ziemlich immer, inhaltlich haben etwas politisch inside ...

Kim Engelen: eh, are having something political inside. Also, von innen raus?

J.T.L.: Aber braucht nicht immer politisch sein, so, direkt.

Kim Engelen: But doesn't have to be political, directly. So direkt, ja?

J.T.L.: Ja. So das heisst was selbst was K.B. sagt, stimme ich auch gut. Die Reflexion, ueber die Geschichte und diese Story der deutschen Reflexion.

Kim Engelen: So the idea of the reflection on the historical events he agrees with.

J.T.L.: Sogar in diesem Moment.

Kim Engelen: Even in, even in this moment. Meinst du in Beziehung zu heute? Mit dieser Zeit?

J.T.L.: Mit der Welt, also in die aktuelle ...

Kim Engelen: So what's happening now actually, in in, in the world.

J.T.L.: Weil, es ist Reflexion, das sehr wichtig ist auch.

Kim Engelen: Because it's a reflection that also very important.

J.T.L.: Meine Meinung.

Kim Engelen: And that's his point.

J.T.L.: Aber vielleicht hat M.K. Notizen?

M.K.: I have some. I think that the idea of Communistic Curating is good as working title, not only as a working title but also as a title of the project.

/.../

K.B.: But one thing I think that's hard to eh, what makes it a little more difficult, Kim, is that your idea brings up these str... really

powerful concepts that are very closely associated with the wall.

Kim Engelen: Yes, that, that's of course where it's coming from ...

K.B.: So ...

Kim Engelen: But that's perfect.

K.B.: So how, how ...

Kim Engelen: But that's not academic ... That's history, that's normal eh people have really went through that, even people from the street, the poor people, rich people, all people, history eh, that's perfect. That's exactly where it's coming from ...

K.B.: Yeah, but, but what I don't think we understand is why that is if, if thinking about all of those things together, why is that threatening to you or making you feel paranoid?

Kim Engelen: Because there not enough different voices. And eh, I, I'm am, here, I was in my own kitchen, and two people are cuddling and, and are talking and, yeah, I, I, I hear, - to M.K. - even now I don't see you but I hear you talking that you're ... that's my feeling. It's difficult, maybe for you to understand ...

M.K.: We're really, sorry I think we're really not in I don't know about you K.B. what you can hear but I think I'm really not behaving eh, respectless against the group, I think we, we are all autonom people and we all have our personal opinion and I think this is really ...

Kim Engelen: Okay, then, then you feel attacked which is a real shame because I'm trying to ...

M.K.: No, you, you are kind of aggressive.

Kim Engelen: No, I'm, that's that's just my enthusiasm, doesn't mean I'm aggressive, ehm, I said it in my email, I can repeat it, I just don't, it's not, I don't like it, how much more can I say, I just don't like it, I, if I really want to put a lot of effort in the project, but I have to do it, if I do it locally because you said ahem bla bla, and then now I have to do it with only two people, a couple, academics ...

/.../

Kim Engelen: I think the ideal was to have an equal hierarchy and also that is now splitting. It's not eh, it's not a discussion during the meeting, the discussions take place elsewhere, so K.B. you are in the US, so you're missing already a part, then here is also a sort of subdivision because yeah, a couple of course also continues to talk, that's normal, I'm not against it, but so there is already a split of, maybe because the group is too small.

J.T.L.: Kann ich was sagen?

Kim Engelen: Klar.

J.T.L.: Also ich möchte dir sagen, das sollte nicht, sollte nicht so denken, weil in meiner Vorstellung, wir respektieren uns allen fuer einander und wir respektieren dich auch (...)

und wollen nicht ueber dich schlecht reden, sogar reden ueber dich nicht, jede respektiert die Privatsphäre, also so denken bei mir. Ehrlichkeit zu sagen, wir sind ehrlich mit dir und alles und es gibt kein Problem zu dir oder persönliches oder etwas. Vielleicht fuer M.K., sie ist so, aber wir versuchen immer alles respektvoll.

Kim Engelen: So J.T.L. is saying that he has completely respect, he thinks that everybody respects each other and that there is no problem - I'm just translating now - and there is no problem with me and they are not talking about me. Ehm but I have to say it's not on that level, because I'm a professional and I just want to have this group exhibition. /.../ also ich frage mich, at this moment I'm really wondering if this group exhibition is coming and if we, we if nobody thinks about works, ehm, I mean there has to be some sort of common theme or else it will be a chaos show, I mean, the show also has to look good, I mean all the works have to fit with each other somehow, I would say.

M.K.: I have the feeling that maybe now things are getting mixed up, I don't know in the conversation ...

Kim Engelen: Sie sagt dass Dinge durcheinander kommen ...

M.K.: Because we are talking now about group exhibition and if it will be realized and at the same time about this, like you say, is a professional thing and this things which are happening and but as I understand I'm very sorry

I can also apologize. I think as we meet in this group we all respect each other a lot, but ...

Kim Engelen: Sorry if I interrupt, but for what are you apologizing? There is nothing to apologize for ...

M.K.: Ja, ok, no I'm saying that I don't know what K.B. says about it but I think we are here, everybody respects each other, everybody has its personal opinion, which everybody articulates, I say what I think, J.T.L. says what he thinks, K.B. says what he thinks and you, it is not, there is not any (...) about this.

Kim Engelen: That is how you feel, but I'm saying that, that's in fact not, not true. It's in fact not true.

M.K.: Ok, then it's better maybe if this is irritating, as I said, if it's irritating you so much, maybe for another project it is better not to invite a couple who is working together also.

Kim Engelen: That's true ...

M.K.: Because it's not our fault, we are working together and at the same time you both invited us.

Kim Engelen: That's true, that's what I learned ... but I think it is about the size of the group.

/.../

M.K.: So would you be more comfortable if one of us would leave? I'm just asking, don't, don't take it as a problem ...

Kim Engelen: I asked for in this red alert email ... ich habe fuer diese E-Mail gefragt, also, there is this little thing if everybody could talk about a solution. I don't want anyone to leave, I'm just trying to be transparent about emotions, which is difficult. I was really nervous. Ich probier nur transparent zu sein, ueber Emotionen, und es ist auch schwierig. Ich war nervös. I don't, ich möchte nicht dass jemand weggeht, I don't want anyone to leave, it's absurd. And it's also that I, just exactly out of respect I share this, or else I, I could just eh ... you know? Gerade aus Respekt sage ich es.

J.T.L.: Ok.

Kim Engelen: But yes I, I think it's even in the Netherlands, I think it's even in English, the third leg, everybody knows the concept of the third leg, it's ...

- AUDIO ENDS -

This should

a

group

have been

exhibition

COMMUNISTIC CURATING
EXPERIMENT #1 BERLIN
ROADMAP

A group of artists who are willing to work under the idea: "All for one, and one for all", in order to have a joint group-exhibition on the 9th of November 2014. This is the day of the 25th anniversary of the fall of the Berlin Wall.

"Communitistic Curating" means that this will be a valuable show for all the artists who participate. If one artist sells work, this will be divided under all the participants. So everybody will gain from the sale/s, also the ones who don't sell any work. This with the underlying idealistic idea "All for one and one for all."

Timetable: (10 meetings, 2 hours per week 15:00-17:00)

Expected time consumption for the organizational aspect: an average of 6 hours per week. Total 60 hours. For the artists own work: xx

Divided tasks involve:

- A. Location.
- B. Money
- C. Texts
- D. Photography
- E. Catalog
- F. Press
- G. Paperwork
- H. Sales

Overview Meetings (organization)

Week 1: Concept and Research (September 4, 2014)

Meeting Location: Garage berlin GmbH, Holsteinische Straße 39, 12161 Berlin

Introduction/ sharing your general idea/ gathering information

Hello and quick round what everybody thinks what kind of art-work (more or less) s/he wants to do or show for the exhibition. You could show some visuals, sketches or online material, this so the others have (more or less) an idea what sort of work they can expect from you for the exhibition.

G. Paperwork

Everybody agrees to put in € 5 as a symbolic gesture into the bank account: "Communitistic Curating".

Signing of the contract (See appendix) in which everybody agrees to split up the earnings.

Every week someone is going to take notes and writes down who does what, including the timeframe or deadline for this action.

Every week **someone is** the moderator (who makes **sure** the group meeting **is** focusing on the organizational points and **does** not drift elsewhere).

Everybody has **access** to Dropbox
"Communitistic Curating" to keep documents at a central and **accessible** location.

E. Catalog

How many pages per person? A combination of **visuals** and **texts**? Do we want an introduction text written by **someone**? An external person? And **is** this external person going to get paid? If **yes** how much? How many catalogs in total? Size/paper standard or **something else**?

Individual research/work outside of the meeting:

Start working on your catalog contribution and put it in Dropbox in the folder "Catalog".

Week 2: Design (September 11, 2014)

A. Location

Do we want an independent **space**, an unknown **space**, an established **space**? **Inside** or perhaps even **outside**? After this choice **is** made, what knowledge **is** already in the group about **possible** locations? The one with the most **direct** contact **possibility** could take the **task** upon him/her. And have an additional person **as** support in any way or just because it **is** more enjoyable.

Title of the exhibition

This **so** that everyone can work with his/her own work around this title. Even if the works are not ready yet, we need to have a title that **binds** our works together. To have a more or **less** form of the exhibition, which function **as** the coat holder or umbrella for everybody's work. Will this also be the title of the catalog?

Design thinking

Which of the participating artists have made books before? Who has experience with Adobe InDesign? Or **is** an external person going to do this? If **yes**, will s/he be part of the **sharing** of all the incomings? Or will the "externals" be paid **separately**? What will be our **design** concept? This should be connected with the title, the works and **glues** all this together. What will be the **Design** elements that everybody can agree to? Black and white/two color/full color, typography or graphics? Do we want to have a more experimental or laboratory appearance or a commercial look? Or a nineties look (the year that the wall fell? Or a communitistic feel? Or **something else** material wise? Who **is** going to **design** the book?

D. Photography

We are fortunate to have a photographer in our **midst** who has offered his expertise when it comes to art reproduction for the catalog and media. He has experience in that field and has suitable equipment for high quality reproductions.

Research/work outside of the meeting:

Continue to work on your catalog contribution and for those who can, start making sketches, models or put your idea/work into the agreed to overall design idea and put it in Dropbox in the folder "Catalog".

Week 3: Planning/Texts (Different date: September 17, 2014)

changed

Checking outcome location

In case of inside space, we need to talk about floor plans (guiding visitors), making of a wall layout, think about lighting, human factors (insurance).

Checking first drafts of the catalog

Do we want an ISBN-number, so people can always find our catalog? Registering a ISBN costs: € 9,16. How much in Germany? Who is going to take care of this?

Funding

Stipends and such, sponsoring, crowdfunding. What do we as a group want to do? Everybody will put 3 possible stipends on the joint list. So every participant will try 3 options.

C. Text

Working on a general text that everybody can use for their 3 possibilities to raise money for the general exhibition costs (insurance, lighting, extra walls etc.) and catalog. Money for the artists' individual use is not part of the 3 possibilities.

Research/work outside of the meeting:

Preparation of the applications/funding requests.

Week 4: Funding/sponsoring (September 25, 2014)

B. Money

The meeting starts with a quick round in which everybody is going to state which funding, sponsors or crowd funding platform they are going to apply to.

changed
The rest of the meeting will be used to work on the applications. We help each other with additional texts, budget planning, imagery, specific questions, etc. etc. At the meeting-locations "Garage GmbH" we can make use of free telephone, fax, copy machine etc.

Research/work outside of the meeting:

Continue to work on the catalog and applications.

Week 5: Funding/sponsoring (October 2, 2014)

Second round of working on the funding/sponsoring/crowdfunding applications. Again the meeting starts with a quick round in where everybody is going to state which funding, sponsors or crowdfunding platform they are going to or already are applying to. And again we get together also to help each other with additional texts, budget planning, imagery, specific questions, etc. etc.

Research/work outside of the meeting:

Continue to work on the catalog and applications.

Week 6: Last week Funding/Sponsoring (October 9, 2014)

Viewing of each other's funding/sponsoring/crowdfunding requests and applications. And the fine-tuning of these.

changed We help each other to improve if needed/wished for. All the funding/sponsoring applications and other money requests will be send off and possible crowdfunding will be put online.)

Research/work outside of the meeting:

In case not all your 3 applications are ready you finish them this week.

Week 7 (Oktober 16, 2014)

Time management

changed

How are we doing? Location fixed? Funding applications etc. send? Does anyone need help with something specific? This is the time for it. Do we make flyers and/or a Facebook page? Other new media options? Do we get insurance for the exhibition? Which one?

Address Lists

Who do we want to have at our exhibition? Creation of an invitations list: collectors, art-buyers and spenders, the sponsors, art-lovers, artists, curators, art-critics, selected journalists, general Press (Berlin newspapers/TV/Radio/Magazines)...

We put our personal contacts and contacts that are "good for everybody" in an excel (or other convenient address label program?)

changed

Everybody puts on the list a minimum of 3 of each. It can be collectors that are not necessarily people who would buy your work but could buy someone else's work from the participating artists. Which would in the end be in everybody's interest. This document goes into the folder "Papers".

Research/work outside of the meeting:

! Finalize your work for the catalog.
Deadline 23 October for **addresses** for invitations.

Week 8*: Catalog/Flyers (October 23, 2014)

Catalog (and flyers) go off to the printers!!

Presentation of the catalog: Everybody presents his or her own work (for the catalog). No lengthy speech, just a visual representation and we watch together for possible typos or other peculiar things that need to be discussed.

*Production and installation of the works on location

The last 3 weeks are for this.
Planning how do we help each other?

Week 9*: Press Release (October 30, 2014)

F. Press release

Adjusting or rewriting of the general text into a press release.

Sending of the press release (using the **addresses** that we have collected together).

*Production and installation objects on location

The last 3 weeks are for this.

Planning how do we help each other?

Are we going to offer refreshments? Are those for free or do people have to pay for this?

Who is going to take care of this?

H. Sales

What will be our common price-range?

Creation of a list with prices of the artworks.

Making appointments with the collectors and buyers for showing the work during the exhibition (using the **addresses** that we have collected together).

Week 10*: Exhibition (November 6, 2014)

Last week for Production and installation objects on location

Sunday is the Exhibition-opening!!
Have a great show!!

Participating artists:

K.B.
K.E.
M.K.
F.L.
J.T.L.
C.S.

exhibition did
not take place

APPENDIX

DRAFT-version Contract "COMMUNISTIC CURATING"

Berlin,, 2014

I (name) hereby declare that the work that I am making/have made/have shown for the exhibition "Communitistic Curating" can be sold. If the work gets sold during this period (September, October, November, December) the money will go into a project specific account, this capital will be divided in equal parts with all the participating members of "Communitistic Curating" after the exhibition has taken place and/or when the project has finished.

The 9th of January 2015 all the money from this account will be split up equally under the participating members.

This is my bank-account where the money afterwards can be transferred to:

Name account holder:

Address account holder:

Name Bank:

In case of German bank Bank Code Number (BLZ Bankleitzahl):

IBAN:

BIC:

Name

Signature

.....

.....

In quantum physics nothing can be predicted for sure until the ~~become~~ the observer is taken into consideration. Because it is the observer-creator who dictates the outcome ^{5 OKT 2014} _{to me}

By observer effect
"tragedy of the commons"
2 NOV 2014
KC

check:
① game theory: more together will rise more the one person alone.
② kibsets
17 NOV 2014
rajmesh

The exhibition space at
Charlottenstrasse - inside

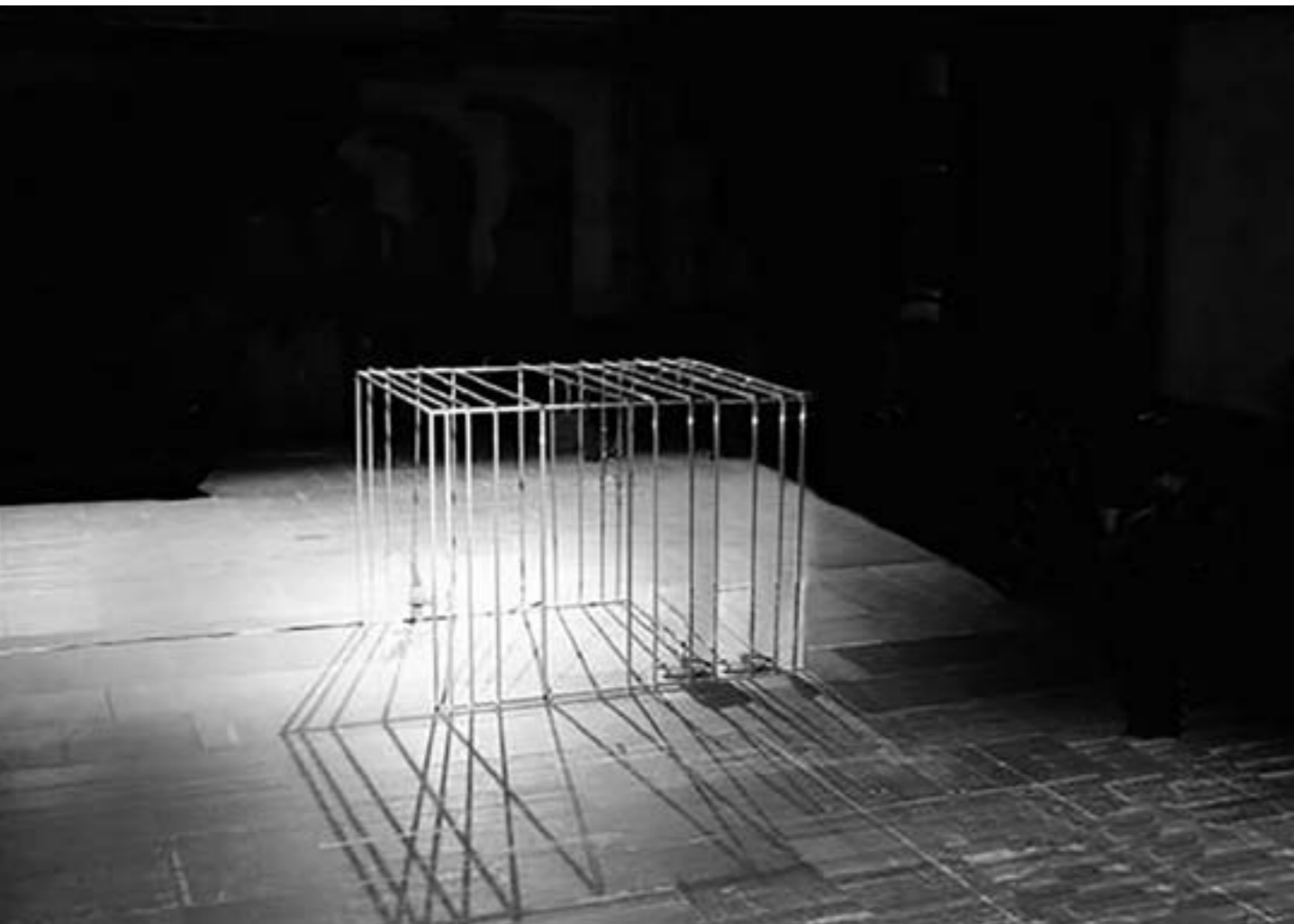


A group exhibition that
did not take place ...

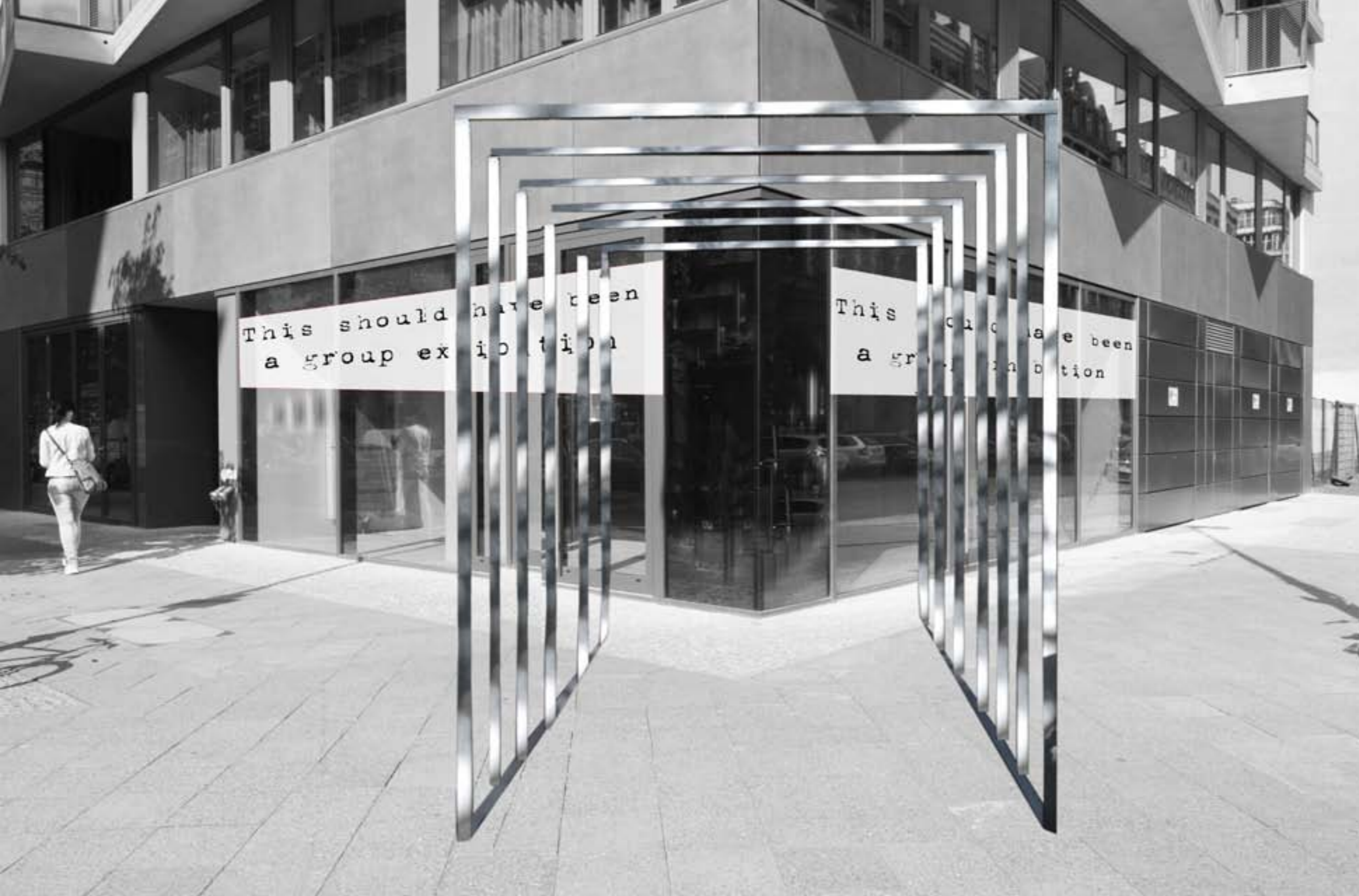


Space
- outside

Transparent inner/outer experience room
of Experiment #1 for a performative
action in the public space



Sketches of the
experience room



Sketch of the demountable frame of the inner/outer experience room for the solo-exhibition: "This should have been a group exhibition". The building's empty space will not be accessible. The inner/outer experience room will be transparent from all sides and is standing in the public space, on the sidewalk in front of the building and for everybody to access.

This catalogue has been published on the occasion
of the exhibition:

"Communitistic Curating - Experiment #1 Berlin:

This should have been a group exhibition",

17/06/2015, at or near Charlottenstrasse 19,

Berlin. The exact location will be announced

since we have not asked for a permit to install

our temporal inner/outer experience room. Nor

have we asked permission to put our banners

"This should have been a group exhibition" on the

windows.

Curator: Evgenia Giannopoulou

Concept/artist: Kim Engelen

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