

Wolves in Wolves' Clothing

On the development of the process-related project *Scénarios*
— a reconstruction



Geneva | Switzerland | Rue des Gares 21 | 15.4.2008 | 1.15 p.m.

I begin to consider the format exhibition as a medium to transform site-specific political tensions into tangible processes. The exhibition as a medium which has to be traversed physically in order to be experienced, opens up new perspectives. By accident I come across an advertisement in the periodical *Kunstbulletin*: The cultural department of the City of Bern is looking for a new artistic director for the *City Gallery (Loge)* for the upcoming year. I submit an application because I consider this particular exhibition space an ideal architecture to test curatorial intentions.

Vienna | Austria | Secession | 15.5.2008 | 3.44 p.m.

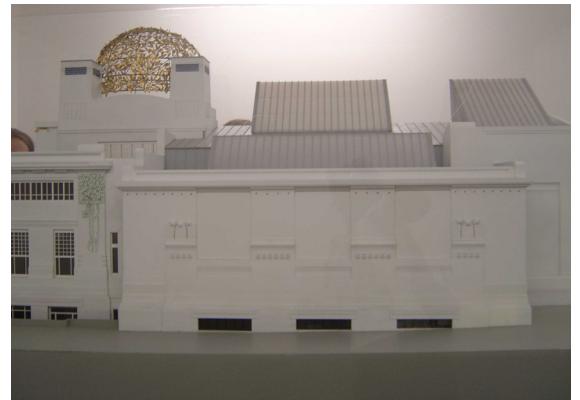
After visiting the exhibition *A Torment of Follies* by Frances Stark I get a phone call from the cultural department of the City of Bern confirming that I will get the job.

Vienna | Austria | Academy of Fine Arts | Basement | 15.5.2008 | 6.30 p.m.

First meeting with the Belgian artist Adrien Tirtiaux. He is about to plan a spatial structure together with other artists. Based on participative strategies, he is interested in using architecture as a starting point for alternative displays. His comprehension of architecture gives his work conceptual strength.

Bern | Switzerland | City Gallery (Loge) | 8.10.2008 | 11.10 a.m.

Adrien Tirtiaux follows my invitation and we spend a few days in Bern to discuss his upcoming exhibition. Martin Waldmeier – curatorial assistant at the *Progr* – informs us about the political situation of the *City Gallery (Loge)*: The *City Gallery* is an exhibition space situated in the courtyard of the artists' building *Progr*. There are about 60 artists' studios in *Progr*, but there are also institutions like the art department of the University of Bern



Vienna | Austria | Secession



Bern | Switzerland | City Gallery (Loge)

and other exhibition venues, creating a dynamic mixture between art production and institutional research. But the City of Bern is the owner of the *Progr* and they want to sell the building to a private investor for commercial purposes.

Bern | Switzerland | Bar *Turnhalle* | 9.10.2008 | 11.18 p.m.

I ask for more beer at the bar. Back at the table, Adrien and I admit that this changeable political moment demands that the idea of process be included into the curatorial concept. To look at the context as part of or even as a complete element of the exhibitions seems to be essential. This offers the option for process-related exhibitions and site-specific projects where artists should deal with these political contexts. The exhibits would be related to each other and would be able to address the political implications and architecture as a whole.



Bern | Switzerland | Bar *Turnhalle*

Kaufdorf | Switzerland | Car Cemetery Gürbetal | *Nationale Kunstausstellung* | 3.10.2008 | 3.10 p.m.

I invite Heinrich Gartentor to do the first exhibition together with Genevan artist Delphine Reist. He offers to do spatial interventions, related to the political and architectural context, using pinewood laths as the material to work with.

Bern | Switzerland | *City Gallery (Loge)* | *Eine Schwalbe macht noch keinen Frühling* by Adrien Tirtiaux | 13.3.2009 | 5.30 p.m.

Adrien Tirtiaux's exhibition raised questions about the public sphere and uses the open architecture of the *City Gallery* as a starting point. This led him to open up the space, which had been closed by Heinrich Gartentor and transform it back into what we think of as a public space, a space with nature, social attitude and political control. The exhibition becomes „public“. He includes the material pinewood laths in his production, which the artist Gartentor also used in his exhibition landscape. He allows the wall



Bern | Switzerland | *City Gallery (Loge)*

made with the pinewood laths, which was built by Gartentor, to "survive". Adrien even re-uses whole units, which are kept in their original form, but changed completely due to their reallocation.

Rom | Italy | Ristorante *Da Giovanni* | 15.2.2010 | 1.21 p.m.

Talking about the series of exhibitions I curated in Bern during 2009 and the process-related transformation which took place between the exhibitions: Materials, including entire exhibition elements, like the wall and the wooden boards, were re-used by the artists that followed, who created both new works and new environments with these. Beyond the identity of the individual exhibitions, a process can be observed which seems to develop a dynamic of its own. During the discussion, the idea comes up to make this hidden dynamic continue, to make this process visible by re-using the pinewood laths as the materials for the continuation or this process related project.

Kassel | Germany | *Kunsthalle Fridericanum Kassel* | Symposium: *Institution as Medium. Curating as Institutional Critique?* | 26.3.2010 | 1.50 p.m.

The concept of the process-related project *Scénarios* is presented for the first time to a larger public. *Scénarios* is a process series. Basically it begins as a curated exhibition series and is continuing as an open process.

Zurich | Switzerland | *Shedhalle* | 18.9.2010 | 7.00 p.m.

With continued consistency, I use the pinewood in new projects. These are independent, but merge seamlessly with the process series. I decided to call the whole process series *Scénarios* and each new project inside this series I call *Scénario N°1*, *Scénario N°2*, *Scénario N°3*, and so on. Following the invitation of Anke Hoffmann and Yvonne Volkart to do a project which can also function as a display I realize the *Scénario N°2*. The question how (architectural) space develops is central to this. But I pay equal attention to the reshaping as well as the dissolution of the architectural space. Reuse of



Kassel | Germany | *Kunsthalle Fridericanum Kassel*



Zurich | Switzerland | *Shedhalle*

the same (artistic) material in different contexts is also a central aspect of process-related work and continuously requires new forms of appropriation and reinterpretation. The starting point of this project is the idea to create an installation which works as a process and a display at the same time. Responding to the architecture of the exhibition space, the idea is to create a fragmented exhibition space as an installation. The structure itself is something between a plan, a drawing, an installation and space. It is rather an idea of space than a real space. Nevertheless the artist Georg Keller used that display as a space to show his work.

Frankfurt | Germany | Airport | 2.5.2011 | 7.50 p.m.

On the way to Symposium *Inter-Format* to present the project *Scénarios* I meet, by chance, the artist collective *Haus am Gern*. While Hans Rudolf is looking for vegetarian food I talk with Barbara about how a common material changes its "value" when it is used for specific facilities and in which sense common material can be further manipulated to convey more directly the content of a work, above and beyond the formal level.

Vilnius | Lithuania | Hotel *Amberton* | 2.5.2011 | 11.00 a.m.

Meeting with Vytautas Michelkevicius and the other participants of the symposium. Before I came to Lithuania I transformed a part of the wood into dust.

Nida | Lithuania | *Nida Art Colony: Inter-Format Symposium* | 5.5.2011 | 10.00 a.m.

Talking to Krišs Salmanis about the project. I leave him some pine dust.

Basel | Switzerland | Academy of Art and Design | Art Institute | 4.6.2011 | 9. a.m.

I receive an email from Krišs Salmanis: "Hi Damian, We finally used up the sawdust you gave us in Nida. Since much of my work has something to do with loops, it seemed an appropriate idea to somehow return the used and destroyed pinewood to its original setting. So we found a young pine tree here in Nida that had its bark eaten away by a moose and used the sawdust to cover the wound. It is, of course, a romantic city-folk approach, but who knows, maybe your Swiss pine will reincarnate as part of a Lithuanian tree. It was nice meeting you, and say hello to Ronny Hardliz if you meet him :) Krišs"



Nida | Lithuania | *Nida Art Colony*

Damian Jurt | Geneva | 10.7.2011
