

11/11/04, Amsterdam



**MJ Manifesta Journal**  
journal of contemporary curatorship

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**MJ Manifesta Journal** is an international journal on contemporary art production and curatorial practice, based on the ideas and aims developed in the course of the Manifesta Biennials and its related activities.

The main scope of MJ is the issues of curatorial work, its strategies, conditions, dilemmas, and contexts. MJ aims for curatorial self-reflection and examination.

MJ Manifesta Journal is organising a series of discussions related to topics from the journal. These discussions will take place in Sofia, Vilnius, Ljubljana, Moscow and Kiev in the course of 2004, 2005.

## **OUT SOON :**

### **Fourth Issue : Teaching Curatorship**

Although the figure of the contemporary art curator is a relatively new feature in the world of contemporary art, it has developed and established itself very quickly. An important part of this process has been the development of an educational system for curators. There have been a growing number of curatorial schools and courses, from short workshops to full programs of graduate studies. Just as it is the case with art education, however, curatorial education seems to be a complicated issue. What can be taught and learned in such a process? Can curatorial schools transmit merely technological skills and general information or can they shape and develop one's fundamental positions and understanding of art? Are such schools merely a system of self-reproduction of the system, or do they enable their students positions that oppose conventions and routines? A number of people involved in the process of

curatorial education are invited to reflect upon these and other issues.

With contributions by: Zoran Eric, Stevan Vukovic, Paul Brewer, Mercedes Vicente, Rainer Ganahl, Dominic Willsdon, Kate Fowle, Angela Vettese, Sasa Nabergoj, Catherine Hemelryk, Robert Fleck, Pier Liugi Tazzi, Cloe Piccoli, Teresa Gleadowe, Pip Day, Richard Flood a.o.

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Design: Natasa Vuga (Arnold + Vuga) Ljubljana  
Published by International Foundation Manifesta (Amsterdam)  
and Moderne Galerija Ljubljana (Slovenia)  
Single copy price: Euro 10,- / Subscriptions: 2 issues per year.  
ISSN 1572-5154

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### **First Issue : The Revenge of the White Cube**

It seems that the idea of the "white cube" is already overcome. Cultural strategies in the 1980s and 1990s were turned against the white cube, trying to relate the works, projects and exhibitions to actual time and space and to the social and political realities. The "white cube" was considered to be out of time and space, an ideal, a sterile, utopian place for no less sterile autonomous art. Several recent exhibitions and other events, including the last Documenta XI, indicate a different understanding of the "white cube" and a new importance of white cube strategies for curatorial work today. With contributions by: Beti Zerovic, Boris Groys, Hedwig Fijen, Art & Language, Bart de Baere, Lara Boubnova, Branislav Dimitrijevic, Charles Esche, WHW, Viktor Misiano and Igor Zabel.

### **Second Issue : Biennials**

The theme of the 2nd issue is the complex role of biennials of contemporary art and other big art events in a globalising society. There has been a lot of discussions of importance and role of these events. The extraordinary, global expansion of the number of such events, not only in big centres, but also in smaller cities and sometimes in transitional situations has been both criticized as hypertrophied and praised as a way of decentralizing art system and connecting it to a wider global audience. The aims of the issue are both a reflection upon the role and possibilities that such art events in different social and cultural contexts and a reflection upon the background of these developments. With contributions by: Okwui Enwezor, Pablo Helguera, Thomas Wulffen, Slavoj Zizek, Rosa Martinez, Francesco Bonami, Carlos Basualdo, Luchezar Boyadjiev, Vasif Kortun & Serkan Ozkaya, Lev Evzovich, Michele Robecchi, Isabel Carlos, and Edi Muka.

### **Third Issue : Exhibition as a Dream**

There have been a lot of exhibitions and other events dealing with the issue of dreams recently. Dreams have been connected to art for a very long time. What is important, however, that they have become one of the major cultural paradigms of the last century. They are a key concept in the Freudian understanding of the unconscious, a crossing point of the personal and social, and a compromise between desires and cultural repression. Moreover, the concept of dreams has an even more obvious social dimension as "social dreams", utopian way of thinking. In both contexts, dreams are tightly connected to curatorial work. The issue discusses the concept of dreams as it appears in the recent curatorial work, and point at the issue of the role of curator's unconscious. With contributions by: Viktor Mazin, Valery Podoroga, Udo Kittelman, Robert Fleck, Nicolas Bourriaud, Luca Cerizza, Raimundas Malasauskas, Giacinto di Pietrantonio, D.A.E., Alia Rayyan, Maria Hlavajova, Kathrin Rhomberg, Gregor Jansen, Victor Palacios, Hans Ulrich Obrist, Jochen Volz, Pavel Pepperstein, Una Szeemann, Alicia Framis.

**International Foundation Manifesta** based in Amsterdam, the Netherlands is initiator and co producer of the Manifesta Biennial and is supported by the Culture 2000 Programme of the European Commission, the Allianz Kulturstiftung, Prins Bernhard Cultuurfonds and Mondriaan Foundation.