



Photo by Domink Gigler

## An interview with Hans Ulrich Obrist

Contemporary Practices: Thank you for taking the time to meet with us. I would like to start out by asking about your background, how did you start before the practice of curating?

Hans Ulrich Obrist: I studied economics, political science and sociology in St Gallen and then, as a student, started to organize my first exhibition with Fischli/Weiss and Christian Boltanski in my kitchen – a show in my kitchen because I never really cooked, my kitchen was somehow a place to store books. And then Fischli/Weiss and Boltanski said - we should, as a project, make your kitchen into a ‘real’ kitchen. We will take the books out and put food in - that will be the exhibition. So, Fischli/Weiss did this beautiful kitchen altar,

Boltanski projected a candle in the kitchen, and Hans-Peter Feldmann used the fridge for a show within the show.

What I find interesting is that curating, when I first started to work in this field, was unexpanded. There were very few options for curating explored in the early 90s. One of my key experiences was when I was around 18 in 1986/87, I went to see Alighiero Boetti [the Italian conceptual artist]. I went to see him at a very early stage of my trajectory and Alighiero Boetti told me, ‘as an artist I am always asked: “Do you know what you want to do”’. At that time I didn’t know what I wanted to do. I knew I wanted to work with artists and that I was obsessed with artists. Boetti replied that as an artist he is always asked to do the same thing – he is asked to do exhibitions in museums, he is asked to do exhibitions in the gallery, he is asked to do exhibitions in the art fair, and he has to do things for auctions and sometimes even public commission. But Boetti also said that there are so many other things an artist has the desire to do, and so he said, “that could be an idea for me because one should not do what everybody does, but maybe it’s more important to actually explore all these other possibilities.”

That was a small epiphany or revelation because I suddenly felt, Wow! I could actually start to think what artists want to do and start from all these unrealized projects and topic projects and then make them happen. I asked Boetti what would be his dream and he said, “my dream would be to exhibit in all of the airplanes of one airline and have puzzles distributed in installation on all airplanes.” It sounded like a topic so I went back to Austria feeling that it was an important event to see in collaboration with the museum. Austrian Airlines surprisingly agreed to the project and we have been working with them from that time onwards. They said, “Let’s do it!” So we had, for one year, Alighiero Boetti on all the Austrian Airplanes. That was the beginning. From there it continued as an experience, expanding the boundaries of curating. I think it had a lot to do with the 60s in arts practice. There had been a lot of expansion going on – we had Andy Warhol and Joseph Beuys, two great examples of expanded art practice. Curating had rather narrow boundaries. Still, when I started there was a lot to play with - there were pioneering figures like Harald Szeemann from whom I also learned a lot in terms of expanding the notion of exhibitions. But, there was also a lot for you to push for, particularly not to be ‘just’ an art curator, but also to curate theater, architecture, design,

science, and so on. Little by little, in the 1990s, I started to do so – one year I focused on architecture, another year on science. Since the late 90s, with shows like *Cities on the Move* or *Laboratorium* or *Bridge the Gap*, all of these things have been brought together, so it really was what one could call ‘curating at large.’

CP: And then you published your first volume? Tell me, during this whole year of practice, which curated interviews were you looking for, what did you want to observe?

HUO: The interviews were a parallel reality. It was always something I did in my life - talking with artists, living with artists, always spending time with artists, being totally immersed in the world of art. It was also from their disciplines that I thought, ‘if one wanted to understand the forces which were affective in visual arts, it was important to understand what was happening in science, in architecture, in literature in political science and so on.’ But this was always in relation to art, it was not just about going into several fields, but always about relationships. Artists would tell me about scientists, artists would tell me about architects, and then I would investigate. So to some extent, I felt these conversations, and particularly my earlier conversation with Alighiero Boetti - who had passed away by the 90s and I didn’t really remember everything he told me – made me think that it was important to keep track of these conversations, like my diary. But it was never intended in the beginning.

It’s almost like when you have a diary, you don’t really think in the beginning if you would like to publish it. I would write in my diary because there was an urge to write in my diary. Then maybe later somebody had an idea – we should publish the diary! And that’s basically what happened with the interviews – it is my diary. I always have this digital camera here so it’s always with me, so from that point of view it’s almost like my tool, an extension of my body. Whenever I am, in a conversation with an artist or an architect, I might just start shooting, and now I have an archive of ca. 1500-1600 hours of film. It was not intended for public sharing in the first place, but it later became my ongoing travelogue, travel diary, and it had a lot to do with this idea of *flâneurie*. To a certain extent chance has always played a large role in my practice. It is some form of controlled chance, but it is definitely always chance. At that moment, for example, there were publishers and magazines, so we started thinking that we could publish

some of the interviews, we got them transcribed and then we did the Venice Biennale book with Francesco Bonami, Pitti Imagine, and Charta. Then the idea was born to do a book of 1000 pages. It had a lot to do with content outside but also carried many things unpublished – most of my interview series are unpublished. An analogy, if I can make a reference, is with farming. If you have unused land and it continues to grow, at a certain moment you will re-activate it. Another analogy can be made with a garden; we have gardens in the summer, gardens for ourselves, and gardens more for nurturing. Conversation will always be a part of a whole, and that completion grows out of my practice. Like my book, a lot of ideas are there and a lot of things become activated later. Important things can go unpublished, but are there for the future to be remembered or activated.

My interviews grow slowly, layer by layer. One can also say that each time, each year, there are other dimensions to this project which are continuously developing. Two is company, three is a crowd and everything beyond is a multitude. Most of my conversations are very intimate. This morning at 6 o’clock we were recording a long interview with Ai Wei Wei here in Dubai so there was nobody in the hotel but us sitting in the breakfast room.

CP: Special environment.

HUO: Yes, totally quiet, total focus for two hours. Currently, with Rem Koolhaas, we just decided that it would be interesting to do the interviews together. So we went to visit some people, so it’s then three. Rem and I would interview architects. We went to see the pioneers like Christopher Alexander, Venturi Scott Brown, Oswald Mathias Ungers, or Philip Johnson - all those who were important to Rem in the sixties. Then we actually pushed it further and did a ‘conversation’ with the movement, followed by a project on Metabolism and interviewed all the protagonists from the Japanese movement of Metabolism, an important architecture movement in the sixties.

At a certain moment I was invited to do a theatre piece by the Theater World in Stuttgart, a big theater festival. I told them, ‘I am not a theater director and I can’t do this, but what we could do is a public interview to stage the interviews.’ In Stuttgart we invited 24 people to be interviewed for 24 hours - that was how the invention of the marathon began.

I moved to the Serpentine two years ago and Julia Peyton-Jones started to co-direct the exhibition programs and international projects. Julia and I discussed how we could continue the groundbreaking Pavilion project, founded and launched by Julia in 2000. We thought it could be interesting to invite the architects and think about the content of these buildings. First we invited Rem Koolhaas with Cecil Balmond. We had long conversations and I felt that, as we do these long interviews anyway, we could do an Interview Marathon in London.

We began by building from the Stuttgart experience and we interviewed 72 people for 24 hours, non-stop. From Doris Lessing to Zaha Hadid to Brian Eno to Richard Hamilton to Mary Midgley to Tarek Ali - political activists, artists and novelists - a very wide spectrum of people that lead to this idea. We learnt a lot about London through this experience, it actually became a tool or vehicle to know places and start a very public way of producing knowledge. Since then we have been doing these marathons and mini-marathons all over the world - we did one here in Dubai in the Design Forum and I did an interview project in Cairo over Christmas. I am always thinking, if I stop, I don't want to stop! I also have this problem that during Christmas I am expected to stop because everybody in Europe stops, and Cairo was a wonderful location not to stop by doing a marathon!

CP: And so you spent Christmas in Cairo.

HUO: In Cairo I interviewed a lot of people and it was a very interesting experience. It was an idea we developed with Susan Hefuna and the interview project is now out there and it continues to grow in a very organic way. So there is no master plan for ten years time - thinking it will still be there is far too linear. It is much more organic as it grows and grows each time through life and happenstance. This is a collective way of building knowledge - and hopefully intelligence - and there are a lot of people who contribute. With the more collective events, like the marathon, the aim is also to build communities and build bridges between different disciplines.

When talking with Susan Hefuna, we brainstormed about how we could develop this format by doing these Cairo interviews on December 24th, but what about the next day, the next two days? We went to meet a lot of novelists and

architects all over Cairo. By doing this very public statement on the 24th of December there were a lot of people who came and suggestions started flowing in.

Susan and I met, in the days following the marathon, Adam Henein the legendary sculptor, but also novelists like Alaa Al Aswany who wrote *The Yacoubian Building*, and other public intellectuals like Gamal al Ghitani. It's almost like a collective process where a lot of people are thinking with me - Who are the pioneers and protagonists, also of previous generations, whose practice should be remembered? As Eric Hobsbawm once told me, "We need an urgent protest against forgetting." The interview project is memory and to some extent, in the digital era, we are building a lot of archives but not necessarily in our own memory. For this reason I often ask this question when I see a younger artist, "Who are your influences, who are your artists from the past, who inspired you and your research?"

In India, this led to very interesting discoveries and re-discoveries. A lot of young artists for example said, "We really love Tyeb Mehta, you must meet him," so we went to Mumbai, to his studio, and we held a long interview with him. In Dubai last year I asked the same questions, "Who are your pioneers?" Susan Hefuna's pioneer, for example, is Monir Shahroudy Farmanfarmaian, from Ivan Ouzin, in the mid eighties. She would be a great protagonist, so then yesterday we interviewed Monir.

Something else interesting happened yesterday, which again shows how this project works to some extent in a very free way. I was also asked to interview Anish Kapoor for the Dubai Art fair. He has always been very inspired by India, spending his whole childhood there until the age of 18. He then he moved to the West. Anish is now doing large scale projects - which are actually collaborations with Cecil Balmond [structural engineer, teacher and author] - that consist of bridges, mostly projects of architecture, at this large scale.

New architectural projects are collaborative projects, and it interests me that these works can be seen here [Dubai]. Anish got the flu and could not travel, so I did what I always do - recorded the interview in the studio, filmed it, and yesterday, we screened my video. Something I have never done before - if you noticed - I never showed these videos. Still holding almost 1600 hours of footage, I have never been



Photo by Armin Linke

screened. Yesterday was a test with the possibility of using this material.

CP: What are your observations regarding artists from the Middle East and the art coming from the region right now? When did you start to focus on the region?

HUO: Yes, the beginning was, I think, about 2 years ago when I moved to London and we started with Julia Peyton-Jones at the Serpentine Gallery, thinking about what was urgent for a public institution in the 21st century in London. Since the early 90s, there was a big seismic shift in the world. I moved to France at the beginning of 1999 with a grant from the Cartier Foundation. I was the curator in this residency program with other artists. My neighbor was Huang Yong Ping, the pioneering artist from China who is now famous. So here I am, a Swiss art critic, I mean curator, in the early 90s, sitting in Paris, and no longer am I dealing with Western art. There was a big shift that obviously led to many exhibitions in the 90s. With Hou Hanru we did cities on the move - I went to China maybe 30 times. I discussed with Julia at the Serpentine, "what does it mean to be in London in the 21st century?" We decided that it could be really important to connect London art more to Eastern art centers and start to think about how the Serpentine could work with China, India, and the Middle East in a more sustained way - not just by doing one off shows but by doing longer-term projects. We realized that in London institutions there had rarely

been a focus on the Eastern. We felt, therefore, it was very urgent to produce something along those lines. Now, there are however a couple of things to consider - I do have a critique on geographically bound exhibitions. They are over simplified, and obviously the concepts on what is Indian art, what is Middle Eastern art are very problematic and we are aware of this. I also think it important to have conversations with the artists to be able to question these categories. However, what is interesting about it is that this is a focus in a certain time frame, a focus that we will go into more depth with and, to some extent, can research anywhere, in art galleries in 500 cities - everywhere! But I think it is more important to return many times to the same places and go into more depth. That

is why we decided to go with China - we've already done it many times and obviously will proceed with India and the Middle East.

When we went to India we realized it is a category that cannot be isolated. But when thinking about the region, the most important art school in that part of the world is in Lahore and not in India. You cannot look at India without looking at Bangladesh or Pakistan or Sri Lanka. This is something the artists pointed out, so when we started to research more into the Middle East, we were always questioning if it was the right category - there may be different categories and we might need to address them all. I always believe in listening to the artists and being very open. But what this early research has shown is that there are several unbelievably dynamic centers. I thought Cairo had a great art scene. Several visits to the Emirates have also shown a great curiosity for what is happening in the region and we're obviously planning to research into many other places - the next research is planned for Tehran and Beirut. Another problematic factor, I think, is that many of these projects are geographic projects - the China show, India show, Middle East show. But many institutions are now doing them in that kind of "one off" sense, and to some extent there could be some form of jumping on the 'band wagon' - like it is a fresh perspective so let us cross it off the list and then move on to the next hot thing. I do not think that it is interesting. It is more inter-



DAYANITA SINGH, Dream Villa 11 - 2007 2008  
 Courtesy of the artist and Frith Street Gallery, London  
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Photo by Armin Linke

esting to think about sustainability, the legacy, and its long-term effect. When we work on these projects, it is not based on one show but it is a much more sprawling experience. For example, (need to add this to make sense) these conversations are happening here [Dubai] at the Art Fair, at the same time the interview project is taking place in Cairo, and I am curating panels in Art Basel about the future of the museum in the Middle East.

CP: Also the museum sites in Abu Dhabi.

HUO: Yes, it was about this explosion of new museums, so that was also a very interesting micro chapter in this research. So these micro chapters have accumulated over several years - at a certain moment there will be an exhibition, at a certain moment there will be research, and then there will be books, but it develops over several years. It is almost like a migrating laboratory which changes. It is a learning system that is not like a “one off” exhibition, but it is about learning, continuing to learn, and hopefully establishing these regions with a more profound relationship that lasts 10 or 15 years and is not just a one-year thing. From that point of view we can say

it has only just begun.

To answer your question about the Middle East, one thing which has been particularly fascinating is to look at this new generation and also to look at the pioneers. It is important to see if there is a big focus in the young artists from the region, but it is also important to look into the memory and use it as an opportunity to think about what has happened in the past. I think to some extent that is always the mechanism - otherwise it is just horizontal, you just look at the slice of what is happening now, but I think it is more profound if you also look at the whole, question what the pioneers had done before, what had the artists in previous generations nurtured and inspired. Particularly, at this time, there is a lot of hype, a strong focus on the young artists of the region. It is a very good moment to also protest against the forgetting of what comes from that. I think this is the movement that I am very happy to support and be a member of. I am not a member of a lot of movements because I think it is a tricky to support and be a part of ideological movements, but the movement of ‘protest against forgetting’ is a daily practice for me.

CP: Now a standard question about your preferred medium.

HUO: Medium? You mean if it is the exhibition, or the book, or...?

CP: An exhibition, books, a certain kind of practice, painting, sculpture, video art.

HUO: I have just been speaking this morning, before our conversation, to Ai Wei Wei and he is a great example of being in between. He does sculpture and installation, and he came from a painting background. He draws, has a daily practice of drawing, he writes, he does architecture, architecture as medium, at the same time he curates. Obviously, my medium as a curator is the exhibition. Exhibitions are temporary constellations. They are not usually permanent, they are not collected, because it is very rare that a whole exhibition gets collected, it happens sometimes but they are lucky circumstances, either a museum buys a whole show, but usually it disperses again and it is only for a very short time these things have cohesion. Books have always had the longest staying power. Books are out there, however an exhibition’s ‘temporary-ness’ is also a great chance to make a lot of experi-

ments possible. If they were permanent one would not dare to experiment, it is a temporary thing. So the exhibition is certainly my preferred medium, the exhibition has lot to experiment with. The exhibition is also an invention of display, a new way of seeing. For example, Marcel Duchamp's hanging coal bags in the Surrealist exhibition in Paris then 'rope' into the Surreal exhibit in New York where great inventions of display are featured. It is a constituent part of an exhibition - something I am very interested in. That's why I very often invite artists and architects to invent a display feature for my exhibitions.

Then there is always the book - I am obsessed by books. I buy a book every day, I am completely addicted to books. It probably has to do with my childhood because I grew up in St Gallen. In St Gallen there is this leading monastery library, a medieval monastery library, and it had a very clear impact on me because somehow I was always looking at these great handwritten medieval books and it created a profound relationship between me and books since my very early childhood. Then came the moment I started to make my own books, to edit them, to publish them.

I edited quite a lot of series of books, one of which is a series of my own writings called "Don't Stop" which is published by Sternberg. Then there is the conversations series designed by MM (what is MM?) which Walther Koenig publishes. It is a series of, so far, 20 books which bring together my recurrent interviews with artists as though we were in an infinite conversation. Then there are my own series of artists' books occurring with every exhibition catalogue - every show produces a catalogue. I always thought, "is it the exhibition that's my favorite medium or is it the book?" Last year it was the exhibition and this year I am doing more books than exhibitions, next year it might be the exhibition again - it kind of oscillates. There are also moments when it comes together and there are books that acts as exhibitions. These I am particularly fond of. Conceptual art exhibitions can actually be the book, can be the show, so that's how we should do it, with the instructions and recipes, the book is the show and then people can interpret it like a musical score.

It interests me how art can travel differently, not just through objects but also through other forms such as through scores, through partitions, through instructions, through recipes, and the most recent project in this realm, or in this sector,

is the more formal approach - asking 120 artists what is their formula for the 21st century, what is their creation of the 21st century formula?

CP: What recent book had an impact on you?

HUO: I am reading David Deutsch's Fabric of Reality, a book on parallel realities as well as Ian Stewart's book on symmetry. I am reading a lot of science books all the time. At the same time, another book that inspired me a lot is a memoir. Because of the concept of memory, a memoir that is in an interesting way very dynamic and not nostalgic, is the book by J.G. Ballard. His autobiography, about the miracle of life, just came out last week. J.G. Ballard has always been so important for artists...

CP: How do you select the artists for the big marathon, for example the 24 and 72 hours? What is your process, other than by chance, through extensive research, through reading?

HUO: There is always the curating aspect of things. It is true for exhibitions, and it is also true for marathons, true for all approaches - a mix between continuous interest and openness. And I think to some extent if a curator always changes, changes direction like a flag in the wind, it is rather flaky, this is not interesting to me. But if a curator is the opposite - unchanging - it's too closed, too hermetic, then it is like a family curating. It becomes very predictable and exhaustible. So for me it's always a negotiation. (suggestion: cut the rest of this paragraph because - if you are talking about a negotiation 'between' something it has to be in relation to something else - it can't just trail off like this without making reference to 'between being open, because I have a driven insatiable curiosity, and being closed so as not to run the risk of being unopen - suggesting the sentence could go like this instead - for example,) [between being open, because I have a driven insatiable curiosity that I want to know everything, at any time anything, I can't help it. My curiosity is always there.]

CP: You always ask questions.

HUO: Exactly, and that is a permanent thing. At the same time I have very strong relationships with artists over many years and these are continuous relationships, so during the

London marathon I obviously drew from a lot of artists and architects with whom I have worked for 20 years like Zaha Hadid or Gustav Metzger or Gilbert and George, and Richard Hamilton or Cerith Wyn Evans.

CP: I have a quote here from Fumio Nanjo - he used the term "networking curators." It helped him to research distant art practices. So what kind of networking is involved with the Cairo Marathon Intervention? Who makes your lists in general, who proposes practices of interest to you and who helped you in the Middle East interventions?

HUO: In Cairo?

CP: In Cairo – was it a long process of research, following the art scene?

HUO: It was very layered, multilayered. It started with William Wells, director of The Townhouse Gallery. He invited me to do this in his gallery.

CP: It was your first time in the Townhouse?

HUO: First time. William invited me. With Susan Hefuna they both had the idea. It was with Susan Hefuna because we did this book, *Pars Pro Toto*. It always starts with the artists in my research. Susan would say, "You should come to Cairo," and then William invited me. Then I spoke to several other friends and when we did the marathon it was my first time in Cairo, the first day, I had just arrived in the airport and started the marathon.

During the marathon, and mainly after the marathon, there were a lot of people involved. Many new suggestions popped up - to meet this person, you should really admit this person, why isn't this person here and so on. I had a lot of reactions and this was after a lot of people came to me and said, "You should really meet this artist." Then, the day after the marathon, we also went to see Gamal al Ghitani whose name was given to me by the great writer Tayeb Salih whom I knew from London, a great pioneer whose *Pars Pro Toto* interview was published in Susan Hefuna's book.

One of the main things I observed when I started curating was that curating as a profession is often to do with the master plan. A curator would say, "Ok I will do an exhibition

on the color blue and then I will get an artist on the color red, and then the color yellow, and then I will get artists from all over the world and I will do the catalogues in the exhibitions that fit into these boxes." So this is an example of that curatorial master plan - you pick a topic and draw a list of artists that illustrate your ideas, from top to bottom, a very authoritarian act. It is the same with urbanism, there is a whole idea that we can bring self-organization to. Starting from the bottom up and not only top down, there are many different sorts of ways of learning. There was a big discussion at CIAM in the mid fifties. Basically, Corbusier's master plan was attacked and you had an open forum by Oskar Hansen. Also part of this critique of the master plan was by the legendary Yona Friedman who emphasized self-organization, as well as by the legendary Cedric Price and his 'non-plan'. You must begin by self-organized energy. That is something I try to do with curating and I think to some extent that it is not that I draw a list in the beginning, it is that I want to meet these people, I am going to work with these people, and then I meet them, and I discover along the way. To some extent that is why repeated visits are important. I don't leave an idea that I have somewhere for 2 weeks or for a month. I am done with it because I am getting too stuck. It is much more important to go to a city for 3 days, and then come back after another 3 days, and then another 3 days because each time you contemplate you add a new layer.

CP: You discover.

HUO: It is a layering in the land more so than the crossing of discipline. It was very fascinating at a certain moment in Cairo when we realized that we couldn't do everything in one visit, so there must be a second visit.

CP: It also has a lot to do with branding.

Dear Hans, we completely edited the below as it did not make much sense. Please let us know your thoughts, so we may take into consideration or either remove it all together if unsatisfactory. We are no longer in touch with the interviewer, so are unable to reach out to the source of this part of the conversation.

HUO: The homogenizing forces of globalization are also at stake in art and in curating and that can obviously lead to things starting to look the same everywhere. Edouard

Glissant, the great writer from Martinique, pioneered 'creolization', lives in France and New York, and is one of the greatest poets, philosophers, and public intellectuals of our time. Glissant also emphasized the importance of archipelago, more than continental things, which was so important for me and for my shows, so it was more of an archipelago condition and not an empowering continental force. And what Glissant really taught me was to find ways to resist the homogenizing forces of globalization. It is not the first time that we have had globalization, we've had earlier moments of globalization, but the current moment of globalization is more virulent, it's more aggressive maybe or what would be the word - more extreme. Glissant is a toolbox because he showed me that to reject globalization completely, or global dialogue, leads - obviously - to the reclusion in local manner, which I think is not interesting. To embrace it wholeheartedly is even worse because it leads to the disappearance of difference - objects and exhibitions look everywhere the same, local differences disappear. For me it is a negotiation, I try to negotiate between the local and the global in the sense that I engage with global dialogue but at the same time try to be aware that if I make something it has to produce difference, so it is a difference in producing global dialogue. Glissant calls that mondialité. So for me this is important as right now two of my shows are happening in dozens of different countries. In that case, you have a very good point, it does have to do with branding, but for me it has a lot to do with developing 'laboratories' which are all different and take into account local research. If this happens a project - with instructions - will make local research, get and local artists involved, and turn changes the project fundamentally.

CP: Right now, regarding interest in the Middle East, the Art Fair this year [2008], the new museum building in Abu Dhabi. From your perspective is this virtual construction of peripheral June or an alternative not like the Middle East, it blocks the situation in the art market economy, is it conceived as such. What do you think? THIS QUESTION MAKES NO SENSE - if alright with you we can have it removed, and continue with your discussion on the concept of the institution.

HUO: There is an extraordinary energy, there is also an extraordinary appetite for new institutions. I think what is so important is that it is not just replicating Western models, it

is not just going to be institutions which look the same everywhere. But it is a great opportunity to develop truly different institutions. To rethink what museums in Dubai, Cairo, London or in any other part of the world actually are - it is a very different situation. It is a great opportunity to actually reinvent the museum and start to think that there shouldn't just be museums of objects, maybe there could also be a museum of processes, maybe there could be a more time based museum, maybe there could be all of these things. There is an issue at stake, however, a lot of hardware is being built right now. We see museums going up everywhere. When I travel I see new museums, new wings, new hardware. And the question is - what could be the software to fill it?

The main question is what will be the content? The content is the artists and the curators who are essential for these art scenes to function and to start to become as dynamic as they can be. It will also be very important that there are more schools, there aren't enough strong art schools and curator schools in the region. And I think it is incredibly important - it is not just an import-export thing - that in the future, curators from the region run these museums and engage with the software part of those gigantic hardware constructions. [TOTALLY EDITED]

When the Black Mountain College happened in New York in the 50s it was the kind of... Aufbruchstimmung [is this German? Can we give us its underlying meaning or translation?], it was a kind of awakening atmosphere at the beginning of an exciting era with Cage and Rauschenberg and Chamberlain and many others. I feel we urgently need a new Black Mountain College for the 21st century which builds new bridges between art and architecture and literature and music to go beyond the fear of pooling knowledge and create something new.