

Learning and Unlearning #6 with Apparatus 22 – Positive Tension (on curating)

Workshop – May 28, 2017, starts at 3pm and lasts as long as it takes to answer all the 130 questions
By Apparatus 22, Diana Marincu and Sandra Demetrescu

Art Picnic with Apparatus 22 – June 1, 2017, 6pm

DOMINO

The Paintbrush Factory, ground floor

A new contemporary art space, supported and hosted by the Plan B Foundation

59–61 Henri Barbusse Cluj-Napoca

Can a party, a marathon and an alternative school be squeezed as one in a small paper bag?

Here comes Apparatus 22's **Positive Tension (curating kit)**: a brown bag with several hundreds of the probably biggest confetti ever produced plus a set of instructions both serious and hilarious.

All these lay the prerequisite for a party Apparatus 22 – Positive Tension (on curating) – a celebration with a twist since the confetti in eye candy colors are inscribed with over one hundred questions about curating.

More precisely there are 130 questions of various kinds – from fundamental to *not-good-for-school* irreverent, from analytical to intuitive, from abstract to very precise - on countless topics (including myths, taboos and rules) about curating and relations with audience, artists, institutions, legacies, ethics, new modes of working in arts, future etc. turning the work | party into a marathon of critical thinking.

Are you a curator, artist-curator, student at art history or student enrolled in a curatorial training?

Ready for party? For marathon? For school?

Positive Tension (curating kit) is an Apparatus 22 work featuring questions by Apparatus 22 with extra contributions from Geir Haraldseth, Levi Easterbrooks, Matt Hanson & Ludovica Parenti, Alen Ksoll, Tereza Jindrová and KILOBASE BUCHAREST.

The work was produced following the discussions and workshops that took place in the framework of “How many cures can a curator cure?” RKS Summer School organised by Geir Haraldseth between 5th -18th of August 2016 at Rogaland Kunstsenter, Stavanger, Norway. Positive Tension (curating kit) is distributed by Rogaland Kunstsenter and KILOBASE BUCHAREST with additional support of Temad.

Positive Tension (on curating) performances took place until now in collaboration with KILOBASE BUCHAREST in Turin at DuParc Residence and in Brussels at Loft, in Baku at Yarat Academy; in the next months a string of performances will be presented among others at Stedelijk Museum with De Appel CP, Amsterdam, Ujazdowski Castle – Centre for Contemporary Art, Warsaw, NABA Milan, École Nationale Supérieure d'Art (National School of Art/ENSA) Bourges etc.

The work is part of **Positive Tension** series in which Apparatus 22 uses questioning as a strategy in triggering critical thinking. It made its debut in 2012 with Positive Tension (In the air): five enormous explosions spreading over the large courtyard of MuseumsQuartier in Vienna hundreds of thousands of large colorful confetti bearing twelve questions which tackled issues related to fashion: consumerism, authentic vs. fake, value of newness, fashion designer's status, role of technology in distributing fashion etc.

Apparatus 22

Apparatus 22 is a transdisciplinary art collective founded in January 2011 by current members Erika Olea, Maria Farcas, Dragos Olea together with Ioana Nemes (1979 - 2011) in Bucharest, Romania. Beginning with 2015 they are working between Bucharest and Brussels.

They see themselves as a collective of dreamers, researchers, poetic activists and (failed) futurologists interested in exploring the intricate relationships between economy, politics, gender studies, social movements, religion and fashion in order to understand contemporary society. A recent topic of research and reflection in their practice is SUPRAINFINIT universe: a world-making attempt to use hope critically in navigating present and future.

In their very diverse works - installations, performances, text based-shapes, reality is mixed with fiction and storytelling and all merge with a critical approach drawing knowledge & experience from design, sociology, literature and economics.

Apparatus 22 work was presented in exhibitions and festivals at La Biennale di Venezia 2013, MUMOK, Vienna (AT), Brukenthal Museum Contemporary Art Gallery, Sibiu (RO), MAK, Vienna (AT), Steirischer Herbst, Graz (AT), Akademie Schloss Solitude, Stuttgart (DE), Salonul de Proiecte, Bucharest (RO), Museion, Bolzano (IT), TIME MACHINE BIENNIAL OF CONTEMPORARY ART, D-0 ARK UNDERGROUND, Konji (BIH), TRAF0 Gallery, Budapest (HU), Futura, Prague (CZ), Ujazdowski Castle – Centre for Contemporary Art, Warsaw (PL), Württembergischer Kunstverein Stuttgart (DE), Contemporary Art Museum (MNAC), Bucharest (RO), KunstMuseum Linz (AT), Osage Foundation (Hong Kong), Progetto Diogene, Turin (IT), Drodesea Festival, Dro (IT), Young Artists Biennial, Bucharest (RO), Oberwelt, Stuttgart (DE), Galeria Nicodim, Bucharest (RO), Nieuwe Vide, Haarlem (NL), Nest, Den Haag, (NL), Académie Royale des Beaux-Arts de Bruxelles (BE), CIAP, Hasselt (BE), Barriera, Turin (IT), De Appel (NL) etc.

The collective also works beyond institutions via performances in public spaces, interventions in private spaces and other hybrid forms.