

Techno-Plast corporation, Japan



“Exhibition – making”

Workshop with Benjamin Lignel*

What are exhibitions for?

What does this particular encounter format afford, that a book, a talk, a video, do not?

This workshop will focus on the implied notion that the exhibition space is a space of production (of knowledge, of creative positions), and look at the extent to which curation transforms our perception of what we see.

This workshop intends to help participants define or refine their use of the exhibition format and consider the encounter between object and visitors as something that can be manufactured. This workshop also hopes to help them articulate the relative importance of selection, mediation and experience design in their work, and to question their assumptions about display conventions.

Over the three days we spend together, we look at a selection of case studies drawn from contemporary craft and contemporary art, and investigate what curation does to the work, and how invasive it can be.

**10, 11, 12
september 2014
10h - 17h**

[Local]

Ar.Co
Centro de Arte e Comunicação Visual
Rua de Santiago, 18
Lisboa, Portugal

[Subscription Open]

by email to: pin@pin.pt

maximum: 12 participants
minimum: 10 participants

PIN Members > 120,00€
other participants > 150,00€

payment
50% till 10 August
50% till 1 September

If you pay the full fee until the 10th of August,
you are entitled to a discount of 5%.

* **Benjamin Lignel** is a designer, writer and exhibition-maker.

He is a co-founder of *la garantie*, association pour le bijou, a French association with a mission to study and promote jewelry. In this capacity, he co-curated “Also known as jewellery”, a exhibition of French contemporary jewelry, and helped program and organize the 44th Zimmerhof symposium (2012) in Germany as well as “Bijou(x). Les Pratiques contemporaine à l'épreuve de leur discours” (2014) a two-day symposium hosted by PCA, in Paris. He started contributing essays and op-eds to magazines and publications in 2006, and became a member of Think Tank. A European Initiative for the Applied Arts, in 2009. He is the editor of *Art Jewelry Forum* since January 2013. He works and lives in Montreuil (France).

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Conventions for presenting semi-autonomous craft objects to the public are as fluid as the definition of craft itself. In recent years, the challenge of occupying large galleries with small objects has seen jewelry makers-turned-curators forgo the simple horizontal showcase in favor of theatrical alternatives to the white cube: the blue cube, the taped-up cube, the cube-full-of-suspended-things etc. The result is neither a negation of context (as the showcase can be) nor quite a shift in creative practice (serious attempts to bill complex display strategies as ‘installation art’ are still rare.) These controlled environments, which consist in actual display equipment, but also incorporate flow control, photographic documentation, live models and the occasional foodstuff, are best compared to a walk-in theater: at once a meaningful backdrop and a silent companion to the art.

Despite the creative efforts that go into them, we tend to think of these exhibition protocols as temporary answers to primarily technical challenges, and dismiss them as exciting but supplemental semantic baggage that sometimes lift, sometimes trip, but mostly fail to engage with, the work.

Meanwhile, embedded institutional structures have a much more limited range of tools at their disposal and much stricter procedures to follow: unless egged on by outreach campaigns, and liberated by large budgets, they will usual default to the post-wunderkammer convention of treating their plinths, showcases or walls as means to organizing artifacts. They tend to focus on mediation rather than mise-en-scène to spin their selection into a meaningful story, and activate the work.

Finally, commercial spaces usually obey a more brutal logic of viability, and that logic tends to lavish explanation on the objects, at the expense of space, or fancy displays. In this space, encounter with jewelry is really a one-(wo)man show, whose success resides on the dealer’s capacity to massage specific information and interest in visitors, on the strength of the work at hand, within the ‘clutter’ of the collective exhibition space. Less respectable than the spectacular display or the institutional exhibition, the gallery still probably is the richest, and most hands-on of the three environments.

Requirements: Advance preparation of a 7-minutes report on two specific exhibitions will be required of the participants. You will need to research one (given) historical show, and one exhibition of your choice and present both to the group with a powerpoint presentation (or similar). It would be useful if you also jot down the questions you may have about curation: the workshop will be a good (and rare) opportunity to collectively discuss these. Apart from this, you will not need anything other than a notepad, and large quantities of caffeine.

On this occasion Benjamin Lignel will present the book "Contemporary Jewelry in Perspective" recently published by Art Jewellery Forum (AJF) and Lark Books.

The presentation of the book is scheduled for September 10th at 18:30 at the Sociedade Nacional de Belas Artes, in Lisbon.

Benjamin Lignel will give a lecture about his work on Friday 12th September at 6.30p.m at Ar.Co Centro de Arte e Comunicação Visual.

Note
Please take into account that this schedule may be canceled if the workshop does not open due to insufficient number of participants.

+ info

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