

At least three sins of curating music (there are probably more)

The Self-Curating Musician: music education by design thinking
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“since meaning inheres in the social, theoretical, technological, and visual mediations of music as well as in the musical sound, and since these all play a part in the construction of the musical sound, we should consider the musical object as subsuming these mediations. From this perspective, **the social, theoretical, and so on are all constitutive of the object, and the ‘music itself’ no longer stands as the final or only arbiter of meaning**”
(Born 1996, 23)



Robert Smithson,
Spiral Jetty
(1970)

Interview transcript:

“The type of art that I’m involved with and concerned about has to do less with materiality than ideas and intangible considerations, you see. And so because I deal with that, [...] the needs for presentation of the work [...] are quite a bit different than just putting up walls and making them available to artists, which is what a gallery does. Because ideas don’t have any weight, whereas materials and the people who make sculpture and painting tend to be much concerned about spaces because that’s one condition of their work. [...] **So my [...] role] as an intermediary between essentially the artist and bringing it out to the community [...] is essentially my function**” (Siegelaub 2020, 49)



Cities on the Move
(1997-1999)



*Cities on the
Move
(1997-1999)*



Venice
Biennale
(Giardini)



Documenta (Kassel,
Fridericianum)



Manifesta the
European
Nomadic
Biennale
(Lake Zurich
Pavillion,
2016)



*The
Navidson
Records
(2016)*



Hundun
(2016)



Staring at the Bin (2016)



Bathtub Memory Project (2018)



Nachlassversteigerung (2018)



*Ein Porträt des
Künstlers als Toter
(2018)*



Tonhalle (2018)



Journal Rappé
(2020)

ssis à côté d'une marocaine dans un bus #RacismeArabe • SPORT: NBA – Gorgui



Broadcasts

Good Morning Deutschland is giving diversity a voice. It is radio for refugees that arrived in Germany with their cultural knowledge, interests and ideas of a prospective living in Germany. Good Morning Deutschland offers the opportunity to link with each other, to exchange, getting to know each other and to make music together. We broadcast in Arabic, Farsi, German, English

Monday	19:00 – 21:00	Okzident trifft Orient	Diako
Tuesday	9:00 – 11:00	My Favorite Songs	Maysoun
Tuesday	18:00 – 20:00	Germany in Arabic	Ruba & Yara
Thursday	16:00 – 18:00	radioaktiv	Yara & Kamal
Friday	17:00 – 20:00	Voice of Stuttgart	Silvia & Issam
Sunday	15:00 – 17:00	Elhawa Hawana	Baha

HOW TO PLAY

Different teams compete with each other to find a treasure just like a usual treasure hunt game but with specific challenges tailored to the story of the RWM in Sardinia and with each guardian of the clues telling the teams about a specific aspect of it.

INSTRUCTIONS FOR THE GUARDIANS OF THE CLUES

- You will preside over your spot, and the teams will come to visit you. Your spot will be marked by a symbol (see below). Each team will have a different color.
- upon arrival of a team, you will submit a specific challenge to them (see under).
- at the end of the challenge, you can give the team the *Spiegone** on the specific topic you were assigned. After you complete the explanation you will give the team the next instructions sheet, marked with the team color (to the blue team a sheet with the blue indications, to the yellow one a sheet with the yellow indications and so on)

*A Bucolic
Treasure Hunt
(2020)*

Artist Groups Engaged in Diversity Issues

- Konstmusiksysterar (SE)
- SKLASH+ (DK)
- FEM*_MUSIK*_ (DE)
- Gender Relations in New Music (DE)
- Musica femina München
- Female Pressure (intn'l)
- Yorkshire Sound Womens Network (UK)
- Loud'Her (FR)
- Paye ta Note (FR)
- Femmes en Musiques (CA)
- Women in Sound (CA)



Gender Relations in Darmstadt (GRiD) (2016)

Donaueschinger Musiktage

92.44%

of pieces made by men

since 1921

Gender Relations in New Music

GRINM.ORG

Gender Relations in New
Music action for
Donaueschingen festival
2017

1. Curating and Authorship

2. Curating music is about creating shared experiences, not repackaging elite knowledges

3. Creative Musicians and Precarious Working Conditions

“[Conservatories are] encouraging young artists to become flexible, adaptable, and self-managing individuals skilled at identifying and securing market opportunities; they insist that the performance of classical music must extend beyond the boundaries of its traditional institutional values and they celebrate styles of composition and performance perceived to make music easier for untrained listeners to consume” (Richley 2019, 4)

Discussion Questions

- Have you encountered any of these issues in your own work? How did you solve them?
- How have you addressed the context and mediations of music in your own practice?
- The pandemic has forced even greater experimentation with alternative formats, especially among younger musicians. How do you intend to adapt your own practice going forward, and what are the biggest challenges to doing this?
- Do you have any other examples that you think could fit into the presentation? What are they? Why?

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