

# Institutional Healing



LIVE PERFORMANCE -  
DESCRIBE  
EXCLUSIVE / INCLUSIVE  
COVID IS HELPING WITH  
CHANGING THE IDEA  
THAT ART IS SYNONYMOUS  
WITH EXHIBITION.

APRIL - MEETING  
DEDICATED TO MARION  
V. OSPEN

# Institutional Healing

Marysia Lewandowska

Staatliche Kunsthalle Baden-Baden 2025



Çağla İlk (ed.)



Exhibition Hall Inauguration [01.04.1909]

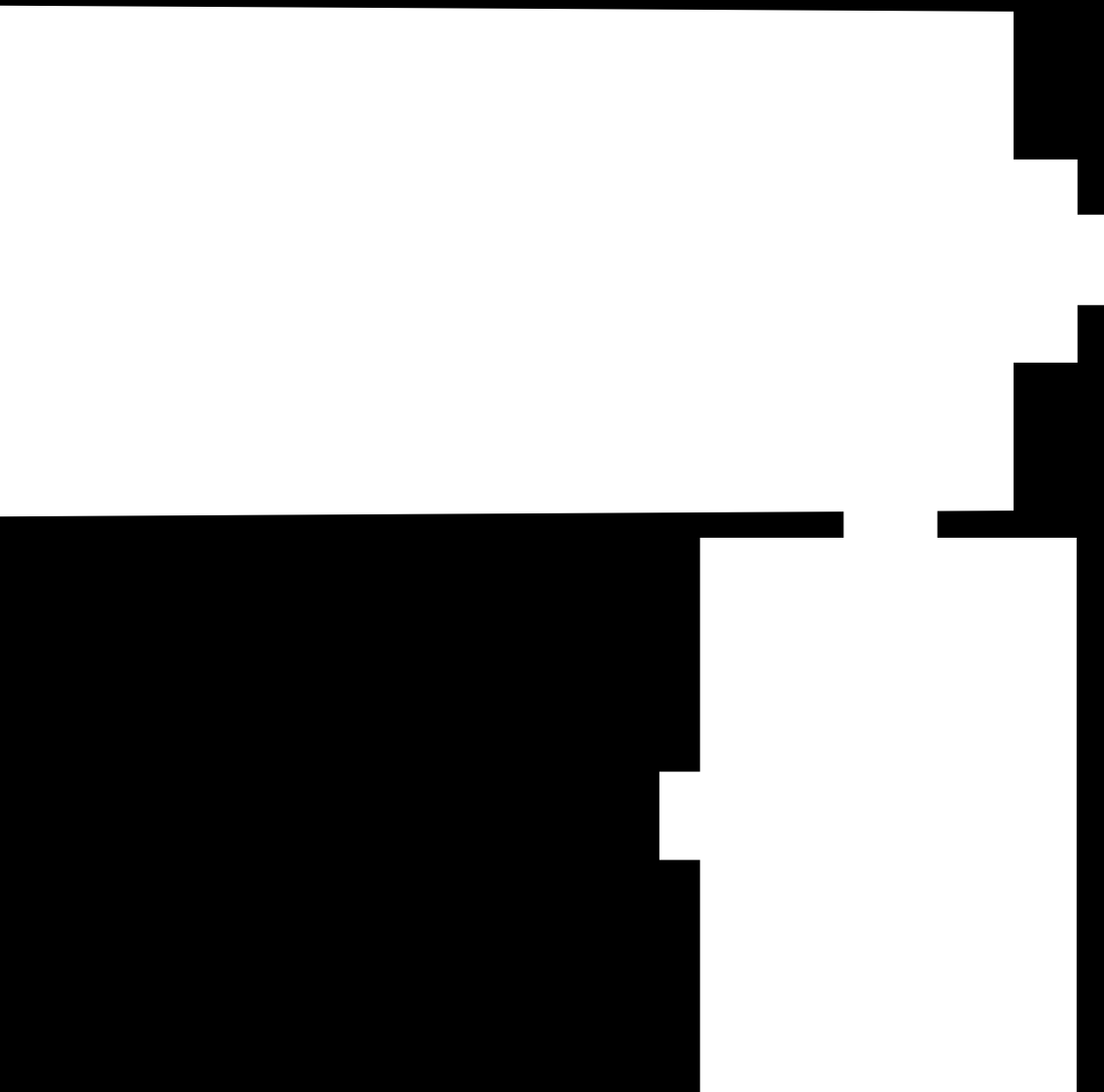


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## *Voicing the Unheard*

Çağla İlk

The year 2020 was extraordinary – not only personally, but for everyone across the globe. In March, we found ourselves confronting a virus that dramatically transformed life as we had known it in the 21st century. Societal structures nearly collapsed, and suddenly humanity shared a common adversary. On a personal level, this remarkable year also marked a significant new beginning: in the spring of 2020, Misal Adnan Yıldız and I were appointed directors of the Kunsthalle Baden-Baden.

Since its founding in 1909, the Staatliche Kunsthalle Baden-Baden (re-named 'Staatliche' in 2008 to highlight its affiliation with the State of Baden-Württemberg) has embodied a radical and forward-thinking approach to contemporary art. Housed in a striking Art Nouveau building designed by Hermann Billing, the Kunsthalle stood out as the only state museum in Baden-Württemberg without a permanent collection. Rather than accumulating artworks, it functioned purely as an experimental exhibition space. Over the decades, the Kunsthalle has hosted pioneering shows that shaped international art conversations. Under visionary directors such as Dietrich Mahlow, Klaus Gallwitz, Katharina Schmidt, and Jochen Poetter, it became known for groundbreaking formats such as the *14 mal 14* series [1968–1973], in which artists like Georg Baselitz and Gerhard Richter transformed the institution into a temporary studio,

[03.04.–End of October 1909] I. Deutsche Kunstausstellung [20.03.–End  
Lyonel Feininger. Gemälde, Aquarelle, Grafik [02.07. – 04.09.1961  
Pablo Picasso: Das Spätwerk Malerei und Zeichnung s  
1977 [08.10. – 06.11.1977] 17. Jahresausste  
Zeichnungen und Drucken [27.  
Schwarzwaldhochs  
Neda Sa

as well as site-specific sculptural interventions by Richard Serra and Dan Flavin.

Remarkably, our appointment, its official announcement, and the start of our roles coincided with – on the very same day as – the peak of a pandemic that confined us all to our homes. Due to movement restrictions, it was only on 5 June 2020 that we were able to travel from Berlin to Baden-Baden for our first official visit to the Kunsthalle as co-directors. We received a warm reception from the staff, yet our initial experience included a profoundly unsettling discovery. As we entered the foyer, arranged like a welcoming bookstore showcasing publications from various periods, we encountered something alarming: among these thoughtfully displayed books was a small publication titled *Oberrheinische Kunstausstellung Baden-Baden April–Juli 1941*, bearing a swastika clearly visible on its cover. It was placed there silently among the other publications, unaccompanied by any critical framing or commentary.

As newly appointed directors, both with migrant backgrounds, this shocking image within a state-run institution has deeply disturbed us. Our instinctive reaction was to immediately remove the book from display. At the same time, we pledged to each other to investigate and critically understand why and how such a publication had appeared in this context, remaining on public display

of October 1910] II. Deutsche Kunstausstellung [07.04.– 15.07.1911] Deutsche und  
[ Das Naive Bild der Welt [05.09.– 22.09.1961] Jahresausstellung der Gesellschaft D  
seit 1944 [11.10.– 10.11.1968] Bazaine, Estève, Lapique [18.11.1968 – 12.01.1969] Henr  
llung der Gesellschaft der Freunde junger Kunst: Das große Format [15.10.– 13.11.1977]  
03.– 22.05.19989] Das Aquarell. Von Dürer bis Nay – Meisterwerke aus sechs Jahr  
traße: Aktuelle Kunst in und aus Baden-Württemberg [14.09.– 10.11.2002] Die Wohltat  
eedi, Cengiz Tekin, Anton Vidokle.) [04.12.2021 – 16.01.2022] Conditions of a Necess

– unquestioned and uncontextualised – within a state institution.  
This unexpected confrontation with unaddressed historical material  
underscored the urgency of rethinking the institution's relationship  
with its own archives.

That encounter with institutional memory became the catalyst  
for a new curatorial and conceptual departure: the *Institutional  
Healing* project, by London-based artist Marysia Lewandowska.

Her artistic practice, with its deeply rooted questioning of  
publicness, ownership, and institutional critique, offered a timely and  
urgent perspective on the role of cultural institutions in confronting  
their own histories and responsibilities.

We saw the need not only to rethink how art is presented, but  
also to radically consider the very structure of the institution itself.  
We aimed to reshape the Kunsthalle and challenge conventional  
museum models, reaffirming its role as a laboratory for ideas –  
a space for critical reflection, for collective authorship, and, above  
all, for artistic practice in all its phases, including the often-invisible  
processes of research and experimentation. We envisioned the  
Kunsthalle as a home for artists. And we meant this literally.

Building upon this critical reflection, we developed a newly  
defined concept of *Hauskünstler\*innen* – or simply, Kunsthalle Artist  
– as Artist at Work: not merely a guest exhibitor, but a long-term

Schweizer Kunst [30.04. – End of October 1911] Münchner Kunst [March – October  
deutscher Lichtbildner [24.09. – 22.10.1961] Bernard Schultze in Verbindung mit der Au  
y Moore. Plastik, Zeichnungen, Maquette, Objekte [24.01. – 09.03.1969] Martin Engel  
Klaus Heider: Zeichnungen [12.11.1977 – 08.01.1978] Antoni Tàpies: Handzeichnungen  
hunderten aus Kunsthalle Bremen [05.05. – 30.07.1989] Jean Cocteau: Gemälde, Zei  
t der Kunst: Post\Feministische Positionen der neunziger Jahre aus der Sammlung Goe  
ity. The Exhibition [2022] Raststätte [19.02. – 19.06.2022] Cosmos Ottinger [09.07. –

collaborator working within the institution. This model was inspired by structures commonly present in the German theatre landscape, where directors are given multi-year terms to evolve narratives and produce site-specific stagings. We wanted to adapt this dramaturgical logic to the visual arts, imagining a framework in which the artist becomes embedded in the institution's rhythm.

Between 2020 and 2022, during the Covid-19 pandemic, institutions around the world not only closed their doors to visitors, but also drastically reduced their artistic production – limiting exhibitions, events, and new commissions. Recognising the gravity of this moment, we sought to actively support artists and their processes. This meant going beyond standard obligations and financial arrangements, consciously prioritising the critical phases of research, content development, and collaborative experimentation.

Our collaboration with Marysia Lewandowska, which began at different times – for Misal Adnan Yıldız, during her *Re-Negotiation* exhibition at Artspace Aotearoa in Auckland in 2015, and for me, in the summer of 2020 – came to perfectly articulate this vision. Her unique ability to move between archives and institutions, memory and critique, helped us understand the Kunsthalle as a living organism – one with a complex past and evolving identity. That earlier encounter at Artspace Aotearoa had already opened up new perspectives on art

1912–1922] Deutsche Kunstausstellung, auch: „Ständige Kunstausstellung Baden-Baden“  
Kunstausstellung „Phantastische Architektur“ Beate Hulbeck – Karl Schrag – Louise Nevelson  
man, Paris – Bilder und Pastelle Richard Lindner. Gemälde und Zeichnungen [13.03. –  
en, Aquarelle, Gouachen, Collagen 1944–76 [19.11.1977 – 08.01.1978] Rolf-Gunter Dier  
chnungen, Keramik, Tapisserien, Literatur, Theater, Film, Ballett [27.08. – 15.10.1989]  
tz [27.09. – 10.11.2002] Der Neubau von Richard Meier: Richard Meier-Museumsarchi  
– 16.10.2022] Nature and State (with Michael Akstaller, Olga Chernysheva, Ipek Duben

history and its material traces, setting the tone for a sustained conversation around access, authorship, and institutional memory.

Lewandowska's arrival at the Kunsthalle came with an invitation to reflect on the institution itself. Through her attentiveness, she tuned into the hidden resonances between the building and its archives, and between people and their histories, shaping a dialogue that continues to inform our understanding of what an art institution could be.

Over the five years of collaboration, she gained an insider-outsider perspective on the Kunsthalle's past and present practices, critically examining how the voices of artists and the circulation of contemporary art are mediated – and at times constrained – by dealers, agents, and institutional representatives.

Working through intensive dialogues with us as directors and with the entire team, she addressed structural transformations, public engagement, and possibilities of collective authorship. Her process-oriented practice articulated a vision for an institutional model that embraces new forms of public interaction, nurtures meaningful relationships, and redefines institutional roles as well as contradictions for a post-pandemic era.

One of the central aspects of this collaboration was our shared vision to establish a dedicated space within the institution for long-term artistic positions. This approach gained even greater relevance



en“ [29.03.– 31.10.1924] Kunstaussstellung Baden-Baden Der Holzschnitt [March – C  
n [18.11.– 30.12.1961] Adolf Strübe Jahresausstellung der Gesellschaft der Freunde ju  
13.04.1969] 13. Jahresausstellung der Gesellschaft der Freunde junger Kunst [18.04.–  
st: 72 Epitaphe für Ad Reinhardt 1974–77 Peter Dreher: Gläser, Himmelsbilder, Landsc  
Donald Judd [27.10.– 03.12.1989] Artur Stoll Stephan Balkenhol [16.12.1989 – 14.01.1  
tektur [15.03.– 11.05.2003] (In Search of) The Perfect Lover: Werke von Louise Bourgeo  
Alia Farid, Denise Ferreira da Silva, Will Fredo, Vibha Galhotra, Malina Heinemann, Jos

during the Covid-19 pandemic, which disrupted nearly all exhibition schedules, public programming, and forms of cultural labour. Artists were among the most severely affected – suddenly left without access to spaces, audiences, or income. And yet, artistic research never stopped.

In fact, this pause in visible institutional activity opened a rare and vital opportunity: to slow down, to reflect, and to listen. Together with Marysia Lewandowska, we began to reimagine the Kunsthalle not simply as an exhibition platform, but as an organism – a living structure shaped by its history, absences, and latent narratives. She treated the institution as a body with memory – one that needed to be heard and to be healed before it could be reimaged. This sustained inquiry became a foundational act of what she came to call *Institutional Healing*.

Marysia Lewandowska's artistic practice is deeply committed to recovering suppressed voices and reimagining institutional histories through a combination of feminist, archival, and dialogical strategies. Across numerous projects, she challenges dominant narratives by centring listening, co-authorship, and generosity – not merely as aesthetic choices, but as political tools for cultural transformation.

The *Women's Audio Archive*, which began in 1983 and was digitised in 2009 in collaboration with Bard College, serves as a



usstellung 1909–1934 [March – July 1935] Kunstaussstellung Baden-Baden Frühjahr  
r Bildenden Künste Stuttgart [03.02. – 25.02.1962] Schwarz-weiß 61, Deutsche Grafik  
69] Neue Figuration USA: The New Vein. Malerei, Plastik, Film 1963–1968 [02.06. – 2  
te, Zeichnungen, Projektionen, Fotos [11.03. – 09.04.1978] Walter Schelenz: Bildwerke  
derborg [11.02. – 25.03.1990] Sigmar Polke: Fotografien [07.04. – 04.06.1990] Annem  
Virth [24.05. – 29.06.2003] TOP MeisterschülerInnen [05.07. – 07.09.2003] Durchge  
Nicholas Mangan, Mateja Meded, Silvina Der Meguerditchian, Hani Mojtahedy, Ersan

1987 lecture given by Maggie Keswick – highlighting the voice as a unique and irreplaceable medium of cultural memory and presence.

This concern with voicing the historically overlooked female figures again underpins *Welcome* (2023), a performative installation at the Kestner Gesellschaft in Hannover. There, Lewandowska constructs a fictional scenario in which art historian Sophie Küppers has been appointed as the institution's first female director in 1923. Through live performance, archival film, and immersive audio, the work proposes a different institutional history – one shaped by women's leadership and collective ideals.

During her archival research at the Kunsthalle Baden-Baden, Lewandowska came across an audio tape containing an interview with Donald Judd, conducted by then-director Jochen Poetter. This unheard recording became the catalyst for the *Recording\_1989* installation, curated by Misal Adnan Yıldız and Dominik Busch. Together, they shaped both material and conceptual frameworks to bring new significance to the archival document.

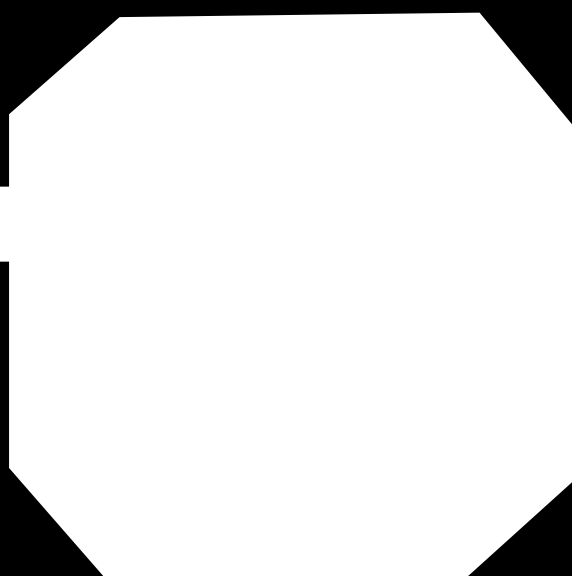
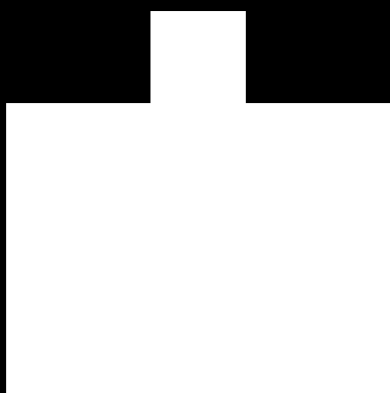
Lewandowska's approach went beyond simply releasing the recording into public domain. She interrogated how the artist's voice had been constructed, examined the political conditions that shaped the conversation, and reflected on how voice contributes to the formation of institutional memory. Reframing the archive as a contested

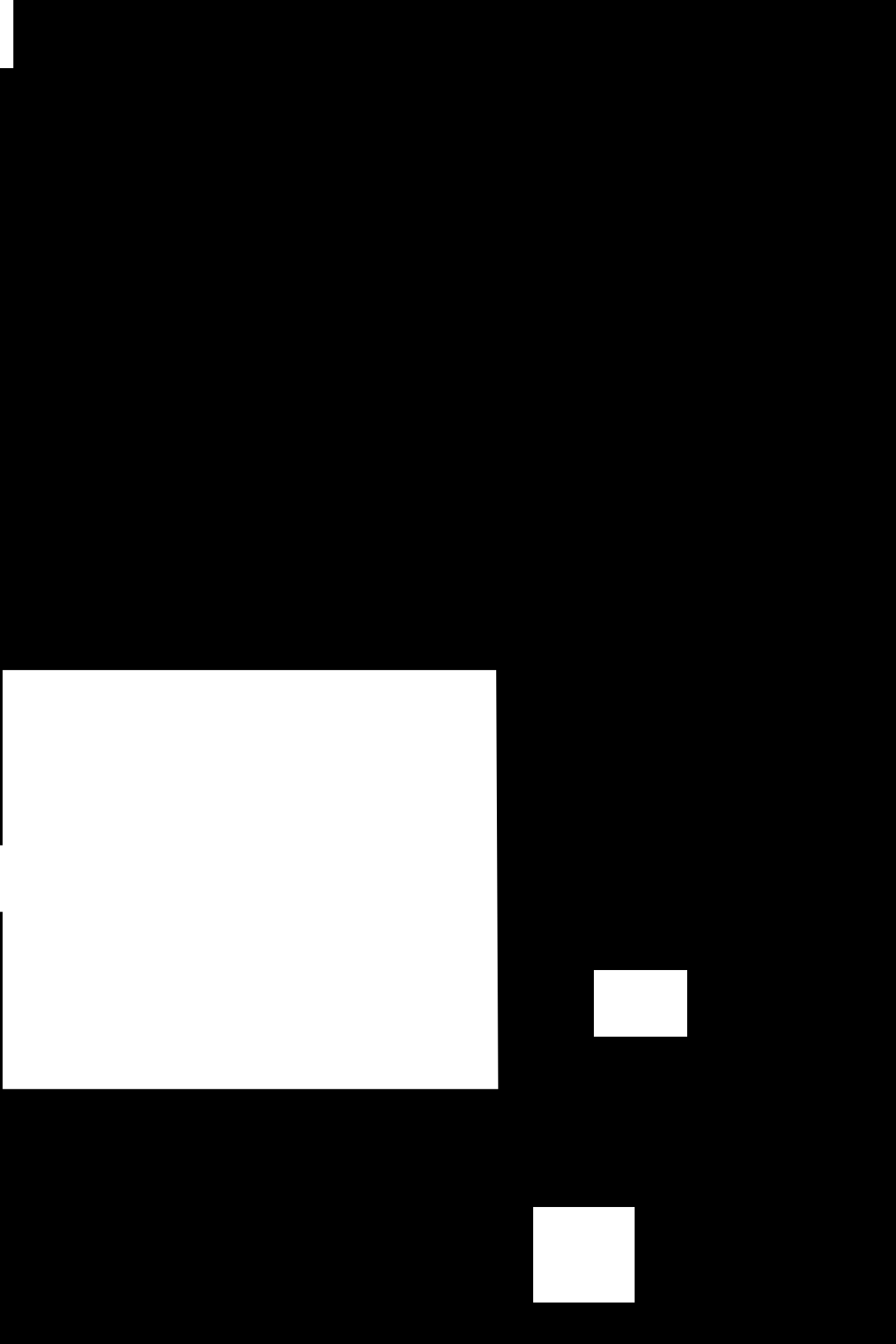


ine 1936]  
n Osborne, Maler und  
Pichler, Konrad Schulz [16.06. –  
rra: Skulpturen, Filme, Zeichnungen Alfonso  
991] Romane Holderried-Kaesdorf [11.05. – 21.07.1991]  
smuht: Malerei [2003] Thomas Ruff (Hans-Thoma-Preis) Dissimile-  
rawit Songsataya, Ayman Zedani.) [28.10.2022 – 15.01.2023] Jimmy Robert:

and feminist agency challenge dominant narratives. Whether through recorded interviews, performative fiction, or institutional critique, Lewandowska opens up space for polyphonic storytelling and co-authored meaning-making. Her work continues to ask: Who gets to speak, and who gets to be remembered? And more crucially – how can art serve as a site and vehicle that allows those without a voice to be acknowledged and be heard?

The institution to which she has been deeply committed – led in its final chapter by me and Misal Adnan Yıldız – is now set to be handed over to an entity whose roots lie outside the realm of contemporary art. With this transition, both the publication at hand and the *Institutional Healing* project come to signify the conclusion of Kunsthalle Baden-Baden: an institution that, for 115 years, remained devoted to the advancement of public engagement with contemporary art practices. Yet, through the entire exhibition history represented here by the timeline and spatial memory preserved in these pages, its legacy endures – archived, remembered, and for now embedded in our collective memory.





*In Conversation*

Frances Morris and  
Marysia Lewandowska



Kunstaussstellung Baden-Baden Frühjahrsausstellung [20.03.– June 1937] K  
Paolozzi, Plastiker [01.04.– [06.05.1962] Hendrik Nicolaas Werk  
06.07.1969] 14 × 14 – Eskalation: Joachim Bandau, Ha  
Hüppi: Zeichnungen 1954–1978 [17.06.– 0  
John Chamberlain [03.08.– 15  
Prospektionen: Jun  
All dress

Marysia Lewandowska [ML] We meet to talk about institutions and how they change, how we change them and, perhaps, the other way round as well. I have frequently cited the ‘body’ and ‘healing’ as relevant points of reference. It has proven a productive metaphor not just in the specific context of the Kunsthalle Baden-Baden, where I had been invited by its two directors and proposed a project known as *Institutional Healing*, but also, more broadly, in relation to the Covid-19 pandemic and other potential seismic shifts that can catch an institution off-guard. With the forced closure of the building of the Kunsthalle Baden-Baden, which came about just as Çağla İlk and Misal Adnan Yıldız began a five-year directorial tenure in May 2020, they decided to turn their efforts to re-think the institution itself. Together we set out to ‘treat’ that organism, and the Kunsthalle as an organisation, by focussing on the internal vulnerabilities within the structure previously geared towards delivering a well-rehearsed exhibition programme. Our ambition was to interrogate the limited potential that became evident in the face of the Kunsthalle’s closure and identify future changes. And while it was brutally obvious that living bodies came under real threat during the pandemic, what came about in the background was a disruption and evacuation of existing points of certainty for the Kunsthalle involving employees and the public. The external factors provided an unexpected respite

Kunstaussstellung Baden-Baden Frühljahrsausstellung [03.08. – 20.10.1937] Kunstauss  
man [08.05. – 27.05.1962] Picasso: Linolschnitte 1959–1960 [02.06. – 29.07.1962] H  
nnes Grosse, Jörg Heydemann, Markus Lüpertz [30.06. – 20.07.1969] 14 × 14 – Eskala  
3.09.1978] Aristide Maillol [16.09. – 29.10.1978] Positionen der Zeichnung in Österreich  
.09.1991] Stephan Runge [05.10.1991 – 06.01.1992] Russische Ikonen und Kultgerät  
ge europäische Kunst [29.11.2003 – 25.01.2004] Stefan Ettlinger: Malerei [14.02. – 18  
sed up and nowhere to go [02.12.2022 – 23.04.2023] SYNCH03: An Imaginary Audie

from habitual procedures required by exhibition production. The conventional opposition of the heart and brain within the organisation was neither desirable nor attainable.

Frances Morris [FM] I like the body metaphor. But for me, working at Tate, with its hybrid matrix structure, required different metaphors. The notion of a complex multi-part organisation, with four museums, multiple buildings, central departments alongside localised teams, evoked a more unruly entity inextricably caught up in multiple overlapping internal relationships. But also interconnecting with a multiplicity of entities externally, of society, nature, and so on ... I wonder if ecological metaphors are more apt for my experience, certainly at a time of uncertainty through the pandemic where the vulnerability of the organisation's relations to the outside world, and internal ones, were equally exposed.

ML The uncertainty and complexity impacted different social strata unequally. How did you experience your work with the encroaching pandemic? Were decisions made rapidly and within a small group of people? The museum as you knew it was about to close and all the engagements had to be reconfigured. How did you approach the idea of communicating with the public online?

ststellung Baden-Baden [April – June 1938] Oberrheinische Kunstausstellung Baden-B  
ans Purrmann [01.07. – 14.08.1962] Farbige Blätter aus dem Spätwerk Paul Klees [03  
tion: Bernd Koberling, Wolf Kahlen, Rolf Laute, Ansgar Nierhoff, Klaus Rinke [28.07. – 1  
ch Alexander Rodtschenko: Fotografien 1920–1938 [20.12.1978 – 28.01.1979] Rückse  
aus St. Petersburg [23.11.1991 – 01.01.1992] Günter Umberg [09.02. – 22.03.1992] J  
8.04.2004] Seele: Konstruktionen des Innerlichen in der Kunst [01.05. – 27.06.2004]  
ence. A brief history of performance art at the Staatliche Kunsthalle Baden-Baden [27.0

While the digital realm offered a sense of connection and continuity, access to your primary capital, that is the collections and displays, ceased. And quite suddenly that well-oiled machine and its operations were seemingly grinding to a halt. I wonder what was going through your mind at that moment. How your role as director, also responsible for the well-being of people you worked closely with, affected you?

FM At Tate Modern this closure, although anticipated and seamless in execution, felt shockingly sudden and with unforeseen consequences. From a bustling hive of activity, we were plunged into darkness. The space was ghostly, still and silent. For me the absence of the *physical* presence of the public emptied the building of meaning. After all Tate is an institution which cares for a permanent collection on public view and in 'public ownership'. At the same time, like in Baden-Baden, the welfare of our people – experiencing the forced isolation of lockdown – was of paramount concern. One immediate outcome was a three-week cessation of all work, affording colleagues a period of decompression. Later, colleagues whose duties could not be undertaken during closure were placed on government-funded furlough. For many this was the prelude to permanent redundancy. So, the experience of loss was very acute – loss

Baden 1938 [April – June 1939] Oberrheinische Kunstausstellung Baden-Baden 1939  
[19.08. – 09.09.1962] Ben Shahn – Graphik [19.08. – 30.09.1962] Arte Colombiano – Kol  
[09.10.1969] Maler und Modell [10.11.1969 – 06.01.1970] Gerhard Altenbourg [18.11.19  
Villa Massimo Rom 1957–1974 [10.03. – 16.04.1979] Richard Serra: Arbeiten 1966  
Jürgen Klauke: Sonntagsneurosen [05.04. – 17.05.1992] Hamish Fulton [18.04. – 24.05  
HA KYPOPT! – Russische Kunst heute [17.07. – 26.09.2004] Gegen den Strich: Neue  
[1. – 29.01.2023] Yvonne Rainer: HELLZAPOPPIN': What about the bees? [03.02. – 02.

of income, morale, friendships, perhaps also a loss of confidence...  
and the need to embrace uncertainty.

That experience, in what had become an over-confident museum – and I can say this now! – prompted a period of reflection which I think was useful and, in fact, necessary. It is worth remembering that two major agendas for Tate – and the world – Black Lives Matter and Climate Emergency were seriously impacting as Covid-19 hit and were inescapably present in much of the thinking around how to come out of the pandemic. At least for the period of lockdown there appeared to be an opportunity to re-start the institution with a radical shift in gear.

ML Exactly in relation to that, I was just thinking how such a disruption and the ensuing existential crisis created an opportunity to rethink the role of a public institution. What were its constituent parts and which of them remained relevant and necessary; could the vulnerabilities of the system be easily identified and how could the withdrawal of its primary functions be accommodated? How does an institution, such as the museum in your case, or a Kunsthalle, function without access to the building and audience? Having developed these ideas speculatively in previous projects, especially in the film *Museum Futures. Distributed.* made collaboratively with Neil

[July – October 1939] Neues badisches Kunstschaffen [05.04. – 31.07.1941] Oberrheinische Kunst von der Frühzeit bis zur Gegenwart [21.09. – 21.10.1962] Schrift und Bild [06.01.1970] Rolf Gunter Dienst – Bilder aus New York, Florenz und Schmalbach [1976–1978] [28.04. – 13.05.1979] Hans Otte. Visuelle Musik: Klänge, Texte, Bilder, Ereignisse [1992] Tilman Kuntzel: Wir fangen das Mögliche. Wahrnehmungsräume [07.06. – 16.06.2005] Formen der Zeichnung [2005] Micha Ullman (Hans-Thoma-Preis) [05.03. – 09.04.2005] [04.2023] Candice Breitz: Whiteface [05.05. – 02.07.2023] Jan St. Werner: Space Sy

Cummings in 2008, now was an opportunity to test them in real life. The film, which centres on the centenary interview with Moderna Museet's executive director Ayan Lindquist, set in June of 2058, explores a possible genealogy for contemporary art practice and its institutions. It re-imagines the role of artists, museums, galleries, markets, and academies in the world dominated by a shrinking public sphere. While this was a work of fiction, now at the Kunsthalle I had a genuine chance to discuss implementation of such scenarios with the newly appointed directors who were interested in both intellectual transformation alongside looking into governance and modes of working. That change marked a shift from producing exhibitions and catalogues, devoted to well-established artists embedded in the gallery network, to a discursive and performative programme with emphasis on research and experimental enquiry. My task, first of all, was to investigate the internal structure and come up with suggestions. So in that sense, the pandemic and the forced withdrawal from exhibition-making created an opportunity to search for a viable methodology. Working collectively and knowingly traversing untested terrain was critical for the first steps we took.

FM The situation for Tate or for Tate Modern was different. Like many big museums we shifted into a digital mode addressing a huge

inische Kunstausstellung Baden-Baden 1941 [1947] Französische Keramik Französische  
nd Bild I [02.10. – 21.10.1962] Schreibmasterbücher des 16. bis 18. Jahrhunderts [27.10.  
23.01. – 01.03.1970] Die grünen Salons. Sammlungen neuer Kunst in Baden-Baden [20.  
se, Theater [25.08. – 14.10.1979] Jan Groth: Thematische Zeichnungen 1977–1978 Alle  
3.1992] David Rabinowitch: Werke 1967–1976 [05.09. – 25.10.1992] Carambolage – B  
05] Georg Herold: What a life [23.04. – 10.07.2005] Park: Zucht und Wildwuchs in der  
nthesis [14.07. – 08.10.2023] Marysia Lewandowska: Recording\_1989 Auditions for a

international audience, hungry for new content, while also upscaling virtual means of supporting each other within the institution and with other institutions. I have never felt so connected with colleagues, locally and around the globe, through friendship networks and sector networks like CIMAM. But we were also thinking about our future, beyond the pandemic. The pause Covid brought us from the insistent activity of programme was filled with reflection – fuelled by climate emergency and BLM as much as by Covid-19 – and in turn by a growing doubt about the efficacy of some of our behaviours, such as the blockbuster exhibition model, reinforcing as it does the ascendancy of a small number of (white/male) artists or our attachment to an equally unsustainable model of collecting beyond our ability to display. Neither felt intrinsic to the museum's mission to increase public access to and the enjoyment of art. Other aspects of our programme, including the experimental research-based learning space Tate Exchange, and the work we undertook in the local community at the instigation of Tania Bruguera, felt of more value. And yet the income invested in this work we valued so much was tiny in terms of its cash value compared to other projects. I was endlessly reminded of our conversations dating back to the late 1990s when you and Neil Cummings were beginning to work on *Capital*, Tate Modern's very first 'Contemporary Intervention' that took place within a year of its opening.

Die Bilderkunst [1948/49] Das illustrierte französische Buch 1928–1948 [15.07. – 30.09.1962] Marzotto-Preis [30.10. – 18.11.1962] Robert Adams: Skulpturen [24.11. – 03.03.1970] Fernando Botero. Bilder 1962–1969 [22.05. – 31.05.1970] 14 × 14: Robert Rauschenberg: Werkübersicht [15.03. – 15.06.1979] Stilleben in Europa [05.07. – 07.09.1980] Biennale der Partnerregionen Baden-Württemberg, Katalonien, Lombardei, Ontario, Rhône-Alpes [05.10. – 05.11.1980] Hans Kuhn: 1905–1991. Eine Werkdokumentation zum 100. Geburtstag [23.07. – 03.09.1991] Unwritten Opera. Around the works by Mutlu Çerkez (with Julian Dashper, Egemen Deveci)

In truth, these questions didn't come out of the blue with Covid-19, nor were they instigated simply in response to BLM and the declaration of a climate emergency. They were already germinating when I became the director in 2016, when I took a personal responsibility for addressing them. Having worked behind the scenes on collection-building for over a decade, I was presented really for the first time, since opening the museum, with the challenge of what does it mean to be a public institution? Who is the audience you serve? What are the agendas that frame the way you run an institution? I quickly became aware that it is not always possible to align agendas of income generation, governance, artists' desires, and public needs.

The Gulbenkian report of 2016 which addressed the civic role of museums was very important in shaping my thinking, especially around the role of Tate Modern, located as it is in one of the poorest neighbourhoods in London with huge challenges of social inclusion. The report challenged museums to undertake new responsibilities in the light of diminishing social cohesion. It argued that a museum has the potential to perform multiple roles: as *colleges*, places of learning, as *temples*, places that give meaning, as *town halls*, places of debate, as a *home*, providing safety and belonging, and as a *park*, a public sphere for everyone. This thinking was certainly in my mind when, in 2017, we began to work with Tania Bruguera and a group

09.1951] VIII. Ausstellung der badischen Secession [29.03. – 28.06.1953] Schweizer K  
- 30.12.1962] 8. Landeskunstaussstellung des Künstlerbunds Baden-Württemberg [11.0  
Bodo Baumgarten, Lili Fischer, Michael Buthe, Jürgen Rahn, Anja Stehmann [05.06. –  
0] Ellsworth Kelly: Gemälde und Skulpturen 1966–1979 [19.09. – 23.11.1980] Gotthard  
ne-Alpes [08.11. – 13.12.1992] Olaf Metzel / Hinrich Weidemann [20.12.1992 – 24.01.19  
– 25.09.2005] Das Heilige und der Leib: Schätze aus dem Nationalmuseum Warschau  
emirci, Léuli Eshrāghi, Marco Fusinato, Pedro Gómez-Egaña, Delia Gonzalez, Félix Gonz

of neighbours as ‘critical friends’, and it also underpinned many of the collaborative community projects taking place in Tate Exchange. When Covid-19 first impacted, I had been dismayed to feel that our growing sense of neighbourhood would be on hold. However, this was not the case. Our collaboration with the NHS (National Health Service), who set up a temporary vaccination centre in our Turbine Hall, would not have happened without this commitment to working differently in the neighbourhood. As we came out of Covid-19, the plan to bring ‘play’ and local families centre stage was also a reflection of new thinking in light of the Gulbenkian report as well as conversations with community addressing their needs, as well as ours.

ML This idea of a happy environment of a park as a template for a museum structure relates to another type of thinking which I attempted to capture in my film *Rehearsing the Museum* from 2018, which followed on from a two-year research at the Asia Art Archive in Hong Kong. The narrative unfolds through a dialogue taking place in Shanghai between two women whose diverse backgrounds and aspirations expose sensitivities around property development and the contested ownership of museum artefacts. They reflect on the origins of the museum boom, and the increasing pressure Western museums are experiencing from strong economies to face post-colonial



Kunst der Gegenwart: Gemälde, Plastik, Graphik, Kunstgewerbe [01.08. – 31.10.1953] E  
01. – 10.02.1963] 8. Jahresausstellung der Gesellschaft der Freunde junger Kunst [11.0  
14.06.1970] 14 × 14: Almut Heise, Bruno Gironcoli, Hansjoachim Dietrich, Helmut Schw  
Graubner: Malerei [12.12.1980 – 01.02.1981] Die fliegende Birke: Pidder Auberger, M  
1993] Rat der Zehn: Die Gründungsmitglieder des Künstlerbundes Baden-Württemberg  
[08.10. – 04.12.2005] Film: Ist und Als-ob in der Kunst [17.12.2005 – 26.02.2006] M  
zález-Torres, Özlem Günyol & Mustafa Kunt, On Kawara, Hanne Lippard, Callum Morton

consequences, linked to unresolved local histories. The film's script is construed as a speculative dialogue between the Western ideal of the past, so keenly copied in China, and the potential of its transformation into a form of 'knowledge commons'. Think of it that way: if the cabinet of curiosities served as a privileged site, which had been at root of the Western idea of the public museum, could a similar function be projected on the classical garden as a site of production of cultural value in pre-modern China. The film combines the idea of 'speculation' with respect to financial markets with 'speculative fiction' as an artistic tool with which to reflect upon the ecosystem of art. Traditionally, speculation is associated with markets and defined as measuring investment against future returns. In this age of ambition, marked by the power of collectors, accelerated online flows, and technologies of access, what many private museums in China offer is an architectural landmark: often not more than a hollow signature structure.

The garden, on the other hand, retains its integrity and serves as a place of natural preservation, leisure, and reflection. Would you say that this perspective connects with your idea of the museum and park?

FM I'm not so sure. It wasn't the 'happy' notion of the park that we explored, rather the fact that most people feel comfortable with being in a park and this setting supports multiple cultural and leisure

Bildende Hände: Baden-Württembergisches Kunstschaffen der Gegenwart [11.04. – 27.04.1963] Georg Rohde [01.03. – 07.04.1963] Alan Davie [10.04. – 05.05.1963] Hans Arp [19.06. – 28.06.1970] 14 × 14: Palermo, Reiner Ruthenbeck, Wolfgang Kliege, Wolfgang Bauer, Jürgen Partenheimer, Michel Sauer [12.12.1980 – 25.01.1981] 18. Jahresausstellung [21.03. – 25.04.1993] Richard Tuttle: Chaos [25.05. – 04.07.1993] K. R. H. Sonderborg [21.03. – 25.04.1993] Marlene Dumas: Female (in Kooperation mit der Sammlung Garnatz) [11.03. – 30.04.2003] Serkan Özkaya, Ruth Wolf-Rehfeldt, Jeff Wall Production). [27.10.2023 – 25.02.2024]

activities alongside each other. For me the metaphor of the park translated into strategy designed to forge a meaningful connection between the content of the museum and its visitors, introducing hands-on engagement through play alongside more traditional forms of contemplative or intellectual engagement. I once described the museum as a ‘university with a playground attached’. Play is at the very beginning of the creative journey for the child but also for many creatives; we ‘play’ with an idea to get us started. It was important for me that our first experiment with ‘play’ at Tate Modern was Ei Arakawa’s reinvention of *Please Draw Freely*, a collaborative art work for children, made in 1956, by the artist Yoshihara Jirō, who was part of Japanese Gutai group. While thousands of families got down to draw on the Turbine Hall floor, the galleries also included a special display of related Gutai work from the collection, connecting the everyday experience of our visitors to an important and radical moment in art history. The project, and others that followed, generated huge local audiences.

Incidentally the focus on play through acts of collective mark-making, and the collaborative activities exploring other aspects of play that we made each spring and summer, were funded by Uniqlo. It is worth stating how vulnerable I felt as a director in negotiating with stakeholders, negotiating both the practicalities and

.06.1954] Junge Badische Kunst. Gemälde, Plastik, Graphik. [20.07. – 29.08.1954] Be  
Paul Reich – Plastik Der Traum und die bildende Kunst [10.04. – 08.05.1963] Uta Rö  
Wolfgang Schröder, Reinhard Voigt [10.07. – 27.09.1970] Wassily Kandinsky: Bilder 1900  
Ausstellung der Gesellschaft der Freunde junger Kunst [30.01. – 01.02.1981] Videotage  
g [24.07. – 12.09.1993] Russische Avantgarde und Volkskunst [08.08. – 12.09.1993] L  
06] Thomas Schütte: Zeichnungen [13.05. – 02.07.2006] Glen Rubsamen: Islands in T  
Sarkis: 7 Tage, 7 Nächte [08.03. – 09.06.2024] No other cure none other than words

the ethics of them bringing their own strong brands and commercial agendas to bear. It wasn't so long since we managed to escape the association with BP, and I was already in conversation with Nan Goldin about how to remove the Sackler name from our escalator and lifts. For me it was an iron rule to work with funders who were fully supportive of our agendas, rather than the other way round. For an institution with only around 35–45% of its funding, the agenda of generating income was a matter of survival.

ML In Baden-Baden, where the Kunsthalle is funded by the state, a different set of tensions arises. There exists, or had existed, an expectation of delivering a programme within a well-established model of exhibition-making rather than questioning how an exhibition can perform a social function. With the arrival of Çağla İlk and Misal Adnan Yıldız as directors, their very first project, called *Conditions of a Necessity*, signalled a new direction with choreography as the underlying mode of utilising the limited access to the building during the pandemic. They proposed a diverse programme of performances, concerts, screenings bringing visual arts and and theatre students together into a dialogue. Insisting on minimal material presence and using practical, flexible settings, it offered an experience of togetherness at that exceptional time. This was

rliner neue Gruppe 1954 [14.09. – 31.10.1954] Zeitgenössische Kunst des deutschen O  
singer und Fritz Arend – Gobelins [10.04. – 09.06.1963] Altamerikanische Schriftbilder  
–1944 [09.10. – 22.11.1970] Revolutionsarchitektur: Boullée, Ledoux, Lequeu [24.11.19  
[13.02. – 26.04.1981] Arnulf Rainer. Retrospektive [08.05. – 31.05.1981] Annemarie-u  
Dieter Krieg [25.09. – 28.11.1993] Reiner Ruthenbeck [11.12.1993 – 06.02.1994] Vlad  
The Stream Tiefenschärfe: Bilder vom Menschen aus den Fotosammlungen [15.07. – 17  
in talking (exhibition by Theresa Hak Kyung Cha, Evelyn Taocheng Wang, Thuy-Han Ngu

followed by *State and Nature*: a critical reflection on the heritage and reception of the Kunsthalle in relation to the environment of the surrounding park as well as an exhibition on whiteness by artist Candice Breitz, exploring the issues of race in the German context. A strong discursive programme, which was not confined to education, raised concerns with the state funders, as it was much harder for them to evaluate its benefits. Another aspect relevant to the idea of institutional healing was the attention and care towards artists during the pandemic. A small number of them became employees of the institution, collectively contributing to its functioning.

For Tate Modern the pandemic was clearly a catalyst in helping the organisation to rethink its longer-term vision. In Baden-Baden the original invitation from the directors – to me – expressed a change in governance tactics signalling a major shift towards a discursive programme: forging a political position, investing in research, supporting unique relationships with artists. All of it within a regional, relatively small community, which had limited interest in such a proposal. The best way to describe what we were doing is to say, we were creating a laboratory situation, a test bed, where not all activities carried the same weight and importance. Some decisions were made collectively, others were authorised by the curatorial team and the directors themselves.

stens. Die Künstlergilde e.V. [02.04. – 05.06.1955] Frühjahrsausstellung Künstlerbund E  
r [19.04. – date unknown] Abstraktion und Dokument im Farbphoto [11.05. – 09.06.19  
70 – 10.01.1971] Jürgen Fischer. Neue Bilder [30.11.1970 – 10.01.1971] Jacques Lipchi  
und-Will-Grohmann-Stipendium 1981 [05.06. – 21.06.1981] Landeskunsthochschulwo  
mir Tatlin. Retrospektive [26.02. – 24.03.1994] Jahresausstellung der Gesellschaft der  
7.09.2006] Stephan Balkenhol [30.09. – 19.11.2006] Ballerina in a Whirlpool – Werke v  
uyen-Chi & Andrew Yong Hoon Lee). Viron Erol Vert: Garden of Ornaments – Installation

The pandemic likely pushed the institution towards introspection. But what was significant was how the artists played a role in sustaining the programme and gaining financial support directly from the public purse. Keeping artists' work away from a dependency on the market and sales yielded a benefit for the public. Artists were able to continue taking risks while experimenting with their own practices, not bound by reproducing their most successful output.

FM The notion of the museum as laboratory resonates very strongly with me, in terms of what we were doing with the collaborative programme unfolding in Tate Exchange and led by our Learning Team, but across much of the programme. Exhibition projects always began with a question, challenging rather than confirming even when presenting an 'established figure' like Rodin or Mondrian.

But more fundamentally the whole display at Tate Modern was a laboratory. We shifted from a permanent collection to a permanently changing installation. We took out the barriers conventionally in place in museum layouts, such as chronology, separation by geography, or media, and used different ways of grouping works in a framework that was provisional and porous, suggesting – over time – multiple readings. The longer-term impacts were multiple. Most importantly leading to the building of a transnational collection and opening





*Henry Moore [18.11.1968 – 12.01.1969]*



Henry Moore

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Baden-Württemberg [19.07. – 04.09.1955] Deutscher Künstlerbund: Aquarelle, Zeichnungen [1963] Baden-Badener Bühnenbilder [14.06. – 04.08.1963] Schrift und Bild II. L'art et l'écrit [1963] Plastik und Zeichnung 1911–1969 [29.01. – 28.03.1971] Salvador Dalí: Bilder, Zeichnungen 1981 [03.07. – 02.08.1981] Bruce Nauman 1972–1981 [09.08. – 13.09.1981] Rebekka Krawinkel: Freunde junger Kunst Baden-Baden [10.04. – 22.06.1994] Chuck Close [07.07. – 11.08.1994] von Isa Genzken, Richard Jackson, Roman Signer und Diana Thater aus der Hauser & Wirtz Collection in the foyer and Café Kunsthalle [21.06. – 20.10.2024] Grada Kilomba: Opera to a Black Man

the collection to live art. In the longer term, these then fed into the establishment of the research centre funded now by Hyundai, which is designed to foster outcomes that the public can experience from origins in deep, scholarly research. I think *Capital* was an inspiration for me, in the way it transported an erudite tradition of scholarship and research into 'the gift' and into a live action in the gallery.

Hearing you talk about Baden-Baden I wonder whether the audience even featured as a concern to the directors?

ML The context for Baden-Baden is that its specific geographical location as a spa town, its hot springs and water with salutary properties, turned it into a different kind of playground in recent years – one for the wealthy class. Historically, in the 19th century a romance of health and leisure bringing together European aristocracy, royalty, Russian writers, German intellectuals and artists, still holds a strong appeal. So it definitely felt like the right decision for the new directors of the Kunsthalle to revise the institution's relevance within the local context. It is also an institution without its own collection. The exceptions are two works by Richard Serra and Dan Flavin installed in the public realm, originally commissioned by the Kunsthalle, and later gifted to the Staatsgalerie Stuttgart. Their presence around the building defines the Kunsthalle's relationship



ungen, Graphik, Kleinplastik [17.09. – 30.10.1955] Kunspreis der Jugend. Ausstellung o  
criture [04.09. – 29.09.1963] Primitive Bildwirkereien aus Ägypten [27.09. – 27.10.1963]  
ungen, Objekte, Schmuck [25.06. – 25.07.1971] 14. Jahresausstellung der Gesellschaft  
ecca Horn: La Ferdinanda – Sonate für eine Medici-Villa [22.09. – 18.10.1981] Sport un  
9.1994] On a Clear Day – Druckgraphische Suiten der Konrad-Kohlhammer-Stiftung in  
irth Collection [2006] Lost & Found: Ungarn im Spiegel seiner zeitgenössischen Kuns  
ck Venus [08.11.2024 – 26.01.2025] Sea and Fog (with Etel Adnan, Ouassila Arras, Ya

with the elegant setting of the city's promenade. But not having to deal with acquisitions and collecting can also be liberating. It can be seen in terms of releasing funds while choreographing the structures that can engage different kinds of public. The new team fostered long-time relationships that fed into a long-term transformation. The Kunsthalle became an agent in curating, facilitating, and taking care of artists and their work, predominantly through commissioning new and complex projects. But once you feel you have turned the ship around, where are you going to sail?

In September of 2020, I met for the first time the Kunsthalle team during an event called *Conditions of a Necessity*; this title was printed on the specially supplied face masks that everyone was wearing. It turned out to be truly successful. What proved to be more of a challenge was finding collaborative forms of management within the team. One reflection that can be drawn from these experiences is that staging politically relevant projects aimed at creating value and relevance beyond the art institution takes time. Just as recovering seldom happens quickly. The pandemic delivered slowness, but how could such slowness be sustained in the face of a gradual return to 'normality'. It seemed to me that it was no longer possible for the institution to speak with one voice. Diversity of positions had to be embraced both within and without.

der jungen Künstler Baden-Württemberg [18.08. – 30.09.1956] Ars Viva Baden-Baden  
[3] Deutscher Kunstpreis der Jugend – Graphik [02.11. – 01.12.1963] Hans Purrmann – C  
der Freunde junger Kunst mit Retrospektive [30.07. – 26.09.1971] Antes. Bilder 1965–  
nd Design: Architektur, Kommunikation, Geräte [08.11. – 03.11.1982] Russische Maler  
der Graphischen Sammlung der Staatsgalerie Stuttgart [01.10. – 20.11.1994] Ars Viva  
t [21.07. – 30.09.2007] Who's afraid of red, yellow and blue? Positionen der Farbfeldm  
el Bartana, Nikola Bojić, Damir Gamulin, Mijo Gladović, Damir Prizmić, Cihad Caner, Ali

FM Can you say something about the audience in this case?

ML Perhaps there was no immediate physical audience for this, but I think that the message was successfully distributed through other means. Kunsthalle's presence was felt through collaborations with institutions in the region that were not necessarily devoted to arts, historical museums for example, while performance-based events, publications, and digital archiving reinforced a distributed model.

This also brought about support for new productions and collaborations with women artists who are at late stages of their careers. Ulrike Ottinger's (b. 1942) survey exhibition and the film programme screened in the local cinema can serve as one example of such an engagement. It reminded me of how we worked together during the *Capital* project. The entire team was mobilised: supporting the artist and her vision to pursue something that wasn't a standard retrospective but rather a precise response to an existential threat which was still very much in the air. *Cosmos Ottinger* wilfully externalised fifty years of practice with queer and feminist agendas, where marginalised communities are given a voice through films, performances, drawings, and sets. In turn, the show attracted marginalised groups and energised the community which previously has not considered the Kunsthalle as place of dialogue.

1956 Egon Schiele [01.12.1955 – 06.01.1956] Internationale Sezession [1957] Vorde  
Graphik [08.11. – 01.12.1963] San Giovanni Battista – Die neue Kirche an der Autostrad  
1971 [08.10. – 21.11.1971] Jim Dine. Gemälde, Aquarelle, Objekte [04.12.1971 – 09.01.19  
ei der ersten Hälfte des 19. Jahrhunderts – Gemälde, Aquarelle, Zeichnungen [29.01. –  
94/95 [10.12.1994 – 05.02.1995] Franz Gertsch: Holzschnitte [04.03. – 23.04.1995]  
alerei [2007] Silvia Bächli (Hans-Thoma-Preis) Rolf-Gunter Dienst: Von der Ungleichh  
M. Demirel, Simon Denny, Otto Dix, Cevdet Erek, Marco Fusinato, Mariam Ghani, Shilpa

Building a different audience was something you were involved in prior to the opening of Tate Modern. Over twenty five years ago, with the new Bankside location in mind, you devised a pre-opening programme of special commissions. The *Capital* project came to life through your invitation to interrogate the history of the site in relationship to its locality. For Neil Cummings and I, that locality included the Bank of England across the river Thames. The directors of the Kunsthalle Baden-Baden, as their first undertaking, commissioned a historical timeline of all exhibitions that took place there with the intention of making it visible at the entrance, the communal space occupied by the café. An elegantly designed text, with artists' names arranged chronologically, covered all of its white walls. So as you were having lunch or coffee, you were surveying this horizon of exhibitions, your eyes moving across known and unknown names. It felt like a fitting introduction to how architecture serves as an envelope of history. You couldn't really avoid it, the recognition of past engagements bears witness to current events. Not exactly as decoration, but as a declaration that all our actions originate somewhere, and we are all part of something bigger than ourselves. This kind of history lesson must be interpreted as an invitation and a form of empowerment. This is what later led me to question the role of the institution's archive and the past it carries in the shaping of now.

mberge-Gilderwart [17.01. – 03.02.1957] Österreichische Kunst – Kokoschka, Kubin, W  
a del Sole vor Florenz [07.12.1963 – 06.01.1964] Annemarie Heinrich Walter Herzger  
972] 17. Jahresausstellung des Künstlerbunds Baden-Württemberg [25.02. – 05.03.19  
– 14.03.1982] Ad Dekkers Nigel Hall: Skulpturen und Zeichnungen [04.04. – 31.05.19  
Urbane Legenden – Berlin, Großstädte-Projekt Europa [14.05. – 02.07.1995] Joseph  
eit des Ähnlichen [27.10.2007 – 06.01.2008] André Cadere: Peinture sans fin [09.02  
a Gupta, Jina Khayyer, Käthe Kollwitz, Kateryna Lysovenko, Sabelo Mlangeni, Mohammad

FM In the case of Tate there were two principal drivers behind the pre-opening projects. One was to pre-empt the notion that this was an institution that was being parachuted in from outside. We wanted to be present and to build relationships with stakeholders, artists, local organisations and so on. This partly happened through our pre-opening programme, and partly through regular meetings with local residents, eventually resulting in the small garden the neighbours share with staff, and a regular film programme for local audiences.

Our pre-opening programme featured artists and curators – like Mark Dion for example – or Bankside Browser, a project by Andrew Renton and Kitty Scott, which was an open submission exhibition in the form of an archive. They offered opportunities to experiment with or rehearse different curatorial strategies and behaviours, mostly aimed at unsettling expectations and trying out new strategies in advance of our radical collection displays. These were strategies for unsettling the template of a conventional museum we inherited from Tate Britain, experimenting with methodologies suited to a new model coming to life in the early days of a new century. So yes, we were well aware that there was a history, but we felt that history and its conventions were outdated and needed to be challenged. And we were rupturing that history.

Votruba [30.03. – 12.05.1957] Gedenkausstellung: Willi Baumeister, Albert Hauelsen, E  
9. Jahresausstellung der Gesellschaft der Freunde junger Kunst: Farbige Graphik, Colla  
72] 14 × 14: W. Knoebel, Ulrich Rückriem, Claudia Kienast, Max Peintner, Antonius Höck  
82] Karel Appel: Arbeiten auf Papier und neue Malerei [04.04. – 14.05.1982] Bernd M  
Marioni: Private Icons Alberto Giacometti [15.07. – 24.09.1995] Niederländische Port  
– 13.04.2008] Dirk Skreber: Blutgeschwindigkeit [17.05. – 06.07.2008] Nairy Baghra  
ad Salemy, Erinc Seymen). [14.02. – 18.05.2025] SIMURGH. Slavs and Tatars with Mar

*Capital* was also part of this sense of opening up the history of the museum and was the first in a series of contemporary interventions designed to hold the artist's voice at the centre of the evolving museum after its opening. The way it prompted questions about how values in the institution relate to and are shaped by values in the wider world was important, just as was your critical focus on Tate's origin story, something that has been so contested in recent years. The whole conversation around giving has become ever more urgent in the years since the opening of Tate Modern, itself the product of multiple philanthropic gestures as well as state support. *Capital's* big questions won't go away!

ML As you say, in recent years, the gift of the original founder Henry Tate has been called into question due to his association with sugar and therefore with the colonial past. The power of the gift continues to affect all our relationships. At the time when Neil Cummings and I were working with you, I recall that we made demands, for example, requesting that everyone whose gifts the Tate institution had received be made public. Such privileged information, to which you had access, had to remain off limits. And this is when you, in your role as curator involved all stages of development throughout two years of research, conversation, and negotiation

Erwin Heinrich, Karl Hofer, Ro Schlapper-Düllmann, Rudolf Schlichter, William Strube, Hagen und Kleinplastik [21.01. – 16.02.1964] C. H. Wienert 1923–1963 [21.01. – 27.02.1963] Hermann [10.03. – 19.03.1972] 14 × 14: Rolf-Gunter Dienst, Claus Böhmeler, Alfred Hofkur, Minnich: Objekte, Gouachen, Beobachtungen, Goldstaubgeckos [16.06. – 01.08.1982] Räts des 17. Jahrhunderts [15.10. – 03.12.1995] Alex Katz: American Landscape [13.08. 2008] Prina: The walker's day off [19.07. – 05.10.2008] Stephen Prina: The second sentence of Cel Broodthaers and Cevdet Ereğ [The End]

with external partners, made our project conceptually sound and culturally relevant without destroying all other relationships within the institution.

FM Working with artists who are interested in and critical of the institution and its role has been transformative for me. Artists like you, and Neil Cummings, or more recently Tania Bruguera have a license to ask difficult questions under the guise of art. The kind of commissioning that framed *Capital* or that supports Tate Modern's commissions in its Turbine Hall is based on an open invitation to work freely in the space provided with minimal restrictions. And so, we respect and support the artist and strive to meet and deliver their vision. The artist is often able to ask questions which curators cannot ask, and to challenge the institution in a way that would be impossible from inside. These artists are gift horses! And honey pots, to use conflicting metaphors. Gift horses because they bring gifts you might not have known that you wanted and honey pots because institutions, including divisions and individuals who are often in conflict, rally in support of them and their demands. When Tania Bruguera and her community collaborator – Tate Neighbours – demanded Tate remove the donor's name from the Blavatnik building, Tate responded by inviting the neighbours to name the much larger Boiler House after an

ugo Troendle, Heinrich Wittmer [07. – 30.05.1957] Venini – Gläser aus Murano [01.06.1964] Illustration Unesco. Die Kunst der Schrift Carlfriedrich Claus: Notizen zwischen den Kunst, Jürgen Brodwolf [24.03. – 03.04.1972] 14 × 14: Edgar Hofschen, Johannes Grützke Dani Karavan: Makom [20.08. – 03.10.1982] Jannis Kounellis [17.10.1982 – 02.01.1988 – 17.09.1995] Albrecht von Hancke [16.12.1995 – 04.02.1996] Heiner Blum: Augenta of everything I read is You [25.10.2008 – 25.01.2009] Von der Fläche zum Raum. Male

individual of their choice. This is why the original building now bears the name of Natalie Bell, a long-standing and vocal community worker in the neighbourhood. It was a hugely significant gesture in generating trust between Tate Modern and our neighbours, a trust that has been sustained and grown over the years.

ML In my experience working with the Kunsthalle's directors, they reached a point in their curating careers when they felt comfortable extending trust to an artist who became a partner and a collaborator. The strength of your response to Tania Bruguera also contains a contradiction: these kind of healing processes, which critically expose certain habitual behaviours, do not require vast amounts of money.

The actual financial cost of naming the part of Tate Modern known as the Boiler House was negligible, but the act of acknowledging a member of the local community created a palpable impact. This case wasn't about installing cast-metal letters with the name of Natalie Bell on the wall, but initiating a dialogue triggered by an impossible public demand. The terms of engagement between those serving the public, in this case you, representing the museum, and the community represented by Natalie Bell were clearly articulated. It's the kind of gesture one could expect from someone like Michael Asher, an American artist who drew attention to conventions of

5. – 01.07.1957] Junge Künstler sehen die Stadt – Kunstpreis der Jugend Baden-Württemberg  
er experimentellen Arbeit [29.02. – 05.04.1964] Brassai: Graffiti [March 1964] Südamerikanische  
e, Lienhard von Monkiewitsch, Sigi Zahn, Wolfgang Glöckler [14.04. – 28.05.1972] Plakate  
33] Yves Tanguy. Retrospektive 1925–1955 [13.01. – 13.03.1983] Alexander Rodtschenko  
uschen Michaela Melián: Tomboy [24.02. – 21.04.1996] Urbane Legenden – Prag: Graffiti  
ewitsch und die frühe Moderne [14.02. – 12.07.2009] 7 × 14 [25.07. – 11.10.2009] Entwürfe

artistic production and reception, as well as the making of history. Your imaginative response to what might have remained in the realm of contention, demonstrated the value and power of negotiation.

Similarly in the case of our *Capital* project, what I felt was most radical about it was when you and Lars Nittve, the first director of Tate Modern, met with the governor of the Bank of England, Eddie George. The representatives of institutions, bearing a different relationship to civil society, have for the very first time entered into a dialogue and creative partnership. You were acting on our – the artists – behalf, and the project relied on the generosity of others to distribute the gift – a limited edition print. One of its points was to choose its recipients, the ones who receive, which, at the same time, meant injecting doubt in others, leading them to question why they had not been selected. Perhaps this gesture could be seen as a form of collective co-production, rather than property of the artists or of an institution acting as host.

FM In a way it was that kind of thinking that returned under a different guise during Covid-19. Tate Modern's first two decades could be seen, in retrospect, as an era of continuous growth and endless change. The pandemic was somehow the first moment we had to draw breath and that gave us the opportunity to see what



ernberg 1957 [02.07. – 21.07.1957] Malerwelt – Dichterwelt. Zum 80. Geburtstag Hermann  
Amerikanische Malerei der Gegenwart [08.04. – 03.05.1964] Aus der Sammlung Hugo Fie  
ate aus Kuba aus den Jahren 1961–1970 Französische Bilderbogen des 19. Jahrhunderts  
ko und Warwara Stepanova [17.03. – 17.04.1983] Helmut Middendorf: Die Umarmung  
oßstädte-Projekt Europa [11.05. – 09.06.1996] Jahresausstellung der Gesellschaft de  
re Deux Actes. Loge de Comédienne [20.11.2009 – 14.03.2010] Georg Baselitz: Skulpt

wasn't working – what needed healing – and to reflect on true values, as well as true costs. The template we ourselves had set up in 2000 itself required a radical overhaul.

Conversations took place, informally, in a small group of Tate Directors meeting on a regular basis for sessions which we titled 'a year of asking questions'. In the notebook I dedicated to the task I noted the words of Bruno Latour, who wrote so vividly on climate change. 'Most of us', he said, 'are trapped in the mental co-ordinates of a world that isn't waiting for us on the other side'. Our conversations at Tate were aimed at trying to break free from those mental co-ordinates. Not surprisingly, elsewhere, everywhere, individuals – including our own prime minister – were advocating strategies to 'build back better', and there were moments of incredible activism from artists who I very much welcomed into the Turbine Hall to stage their interventions, some of which – the poet Ben Okri's collaboration with Culture Declares and Extinction Rebellion, for example – were truly captivating.

Disappointingly, the mental co-ordinates Latour mentioned were not only mostly still in place but increasingly entrenched as we came out of Covid-19. The austerity measures hit immediately, bringing with them a tangible aversion to risk. There were so many missed opportunities. You could call this a collective failing of nerve. In my view we still need – ever more urgently – to rethink our institutions,

nann Hesses. Bilder von Gunter Böhmer [August – September 1957] Il Miracoli. Die G  
scher – Deutsche Malerei des 19. Jahrhunderts [18.04. – 21.06.1964] Der frühe Klee: Zei  
ts Hans Makart [29.09. – 12.11.1972] Dieter Roth: Zeichnungen, Objekte, Druckgraphik  
der Nacht [01.05. – 26.06.1983] Alexej Jawlensky: 1864–1941, Malerei und Zeichnung  
der Freunde junger Kunst [22.06. – 02.09.1996] Afrikanische Kunst aus der Sammlung  
pturen [27.03. – 24.05.2010] Stefan Müller: Hang zur Neigung [12.06. – 29.08.2010] (

our systems, our behaviours, in response to multiple interconnected crises threatening people and planet alike. My inability to effect that change was the driving force of my departure from Tate Modern.

ML And yet the human cost, the planetary cost to keep that support system in perpetuity – perhaps that's a question for this generation that is very aware, maybe much more aware of those greater risks. I was, in a disjointed way, thinking about Tate as a body and then of its muscles, what constitutes the muscle structure of such a body.

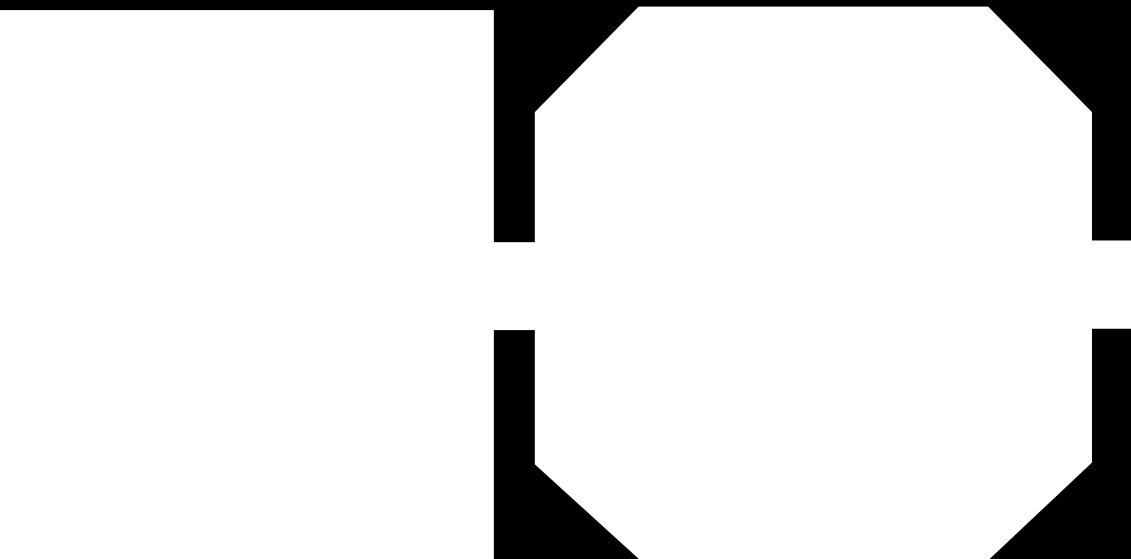
FM Well, one of the truly powerful muscles in such an institution is conservation. It is much more powerful than the muscle of any curator. It's the conservators who override the curators in terms of the conditions of display, which is very strange. But thinking of that longevity, of perpetuity, this becomes much more important than the intellectual property of an idea or, indeed, the artist's vision for their work. There's a great deal of power within the body of the museum itself, meaning that its arms can actually strike at, and counter, the action of its legs. Getting that body to work in harmony is tough. And then there's the head, but there's not a single head. Some of the trustees used to say that there are perhaps too many heads at

gestaltung  
chnungen, Aquarelle,  
und Bücher [24.11.1972 – 25.02.  
[10.07. – 04.09.1983] Stephan von Huene:  
Han Coray, 1916–1928 [October 1996] Internationaler  
Christopher Williams: Program [11.09. – 21.11.2010] „Jeder Künstler

Tate. Interestingly, we still use the body as a reference for positions and titles.

ML I think there are certain benefits to having more than one head, perhaps two is a good number, I'm not sure when it becomes too much. Regardless, we've found ourselves – I feel – at a point where the body as a metaphor for a public art institution is a productive and rewarding thought. From it being alone and capable of being together, from speaking to listening, from being violent to being injured or hurt to self-healing.





*Institutional Healing*  
Artist Reporting, Part I

Reporting from meetings with Çağla İlk and Misal Adnan Yıldız, the Staatliche Kunsthalle Baden-Baden Directors, which were held online and in person.

*Every institution has an engine, which needs regular maintenance. Give everyone a glass of water, introducing a fluid inside every body. Ensure a sense of belonging through water.*

[16.07.2020] Developing flexible and open structure.  
Discussing work ethics and direction. Exploring collective  
decision-making. Aiming to build a distributed institution.  
Responding to current matters. Offering team support.



[20.08.2020] Understanding the institution's historical timeline. How has the Kunsthalle been instituted? What have been the rules of engagement? Have these been clearly stated and understood? Accepting the current state of exception. What are the urgencies now? Identifying and supporting all of the collaborators. Advising on conduct and governance, and adapting the existing structure to better serve a discursive programme of exhibitions and events. Building trust within the team and the future audiences. How could flattening the governance structure be achieved? What would that mean practically? Which management decisions should be shared and which are to be delegated?

[04.09.2020] Introducing the water purification ritual at the entrance. Placing a welcoming gesture at the threshold. Wash your hands. (Ubiquitous presence of the sign.) Water offers cleansing but also carries a risk of contamination. Liquidation. Liquidity. When a river dries out, a bed deprived of water remains, anticipating its return. During a temporary closure, the Kunsthalle represents a vessel drained of a life-sustaining liquid – in this case, social interaction and participation. Drop sugar cubes into a glass of water and watch them dissolve. Their solid state is no longer visible and a change will be detectable only through taste. Make your institution critically saturated.

[29.09.2020] Exploring the limitations of what remains possible in an impossible situation during the ongoing pandemic. Considering a need for a fresh approach regarding public mediation, away from the exercise of rebranding. The role of mental care in mediation between the institution and its public, helping to establish a sense of belonging during the building's closure.

[01.10.2020] The virus acts as an agent of change. The experience of the pandemic enables questioning of the established norms and protocols. It will be important for the new directors to match their artistic vision with the process of administration under conditions of exception. The current administrative structure has been unable to implement a proposed programme, since it was set up according to a different set of priorities. There is no reason to hold on to these, as they have ceased to serve a purpose under new directorship. Developing the language and tools necessary in moving towards a transition to a distributed institution.

‘The world too is inherited as a dwelling. Whiteness might be what is “here”, as a point from which the world unfolds, which is also the point of inheritance. If whiteness is inherited, then it is also reproduced. Whiteness gets reproduced by being seen as a form of positive residence: as if it were a property of persons, cultures, and places. Whiteness becomes, you could even say, “like itself”, as a form of family resemblance. It is no accident that race has been understood through familial metaphors in the sense that “races” come to be seen as having “shared ancestry” [...] What does it mean for attributes to be shared? Whilst sharing is often described as participation in something (we share this or that thing, or we have this or that thing in common), and even as the joy of taking part, sharing also involves division, or the ownership of parts. To have a share in something is to be invested in the value of that thing. The word itself we might note comes from the Old English word *scearu*, which refers to cutting or division. So the word ‘share’ which seems to point to commonality depends on both cutting and division, where things are cut up and distributed amongst others. [...] We can also consider “institutions” as orientation devices, which take the shape of “what” resides within them. After all, institutions provide collective or public spaces. When we describe institutions as “being” white (institutional whiteness), we are pointing to how institutional spaces are shaped

by the proximity of some bodies and not others: white bodies gather, and cohere to form the edges of such spaces [...] To recruit can suggest both to renew and to restore. The act of recruitment, of bringing new bodies in, restores the body of the institution, which depends on gathering bodies to cohere as a body.

Becoming a “part” of an institution, which we can consider the demand to share in it, or even have a share of it, hence requires not only that one inhabits its buildings, but also that we follow its line: we might start by saying “we”; by mourning its failures and rejoicing in its successes; by reading the documents that circulate within it, creating vertical and horizontal lines of communication; by the chance encounters we have with those who share its grounds. To be recruited is not only to join, but to sign up to a specific institution: to inhabit it by turning around as a return of its address.’

‘A Phenomenology of Whiteness.’ In: *Feminist Theory*.  
SAGE Publications 2007 vol. 8(2), pp. 149–168.

[22.10.2020] Consider the opening programme as a form of promise regarding how the institution will function in the future. What are the intellectual as well as practical resources at your disposal at this moment? Bring new elements to your own role as caretakers who are safeguarding a particular set of values based on beliefs in solidarity and collective endeavour. Avoid the disconnect between what you wish for, what you promise, what you deliver, and how you respond to public demands and peer criticism. Every decision will have greater consequences in the situation of uncertainty and needs to be adopted in slow motion. All decisions will take longer to implement, as they need to be negotiated and accepted by rest of the team.

[17.12.2020] Could setting up educational relationships show the way towards re-vitalising the institution, and re-orientating its flow? The proposed gathering of students from across German art academies represented such a foundational moment, and perhaps secured a template for a different artistic and intellectual layout. This may not only change the symbolic status, but also help to position the Kunsthalle as a think tank for multiple partnerships. A long-term vision that includes creating a strong and just management structure capable of supporting regional actors and others. Rethinking a relationship with the neighbouring Burda Museum and making it productive. Working in partnership that feels ethically sound and is backed by the awareness of boundaries to be drawn on the basis of an acceptable scale of compromise.



[21.01.2021] Understanding leadership. Investing energy in communicating with individual team members experiencing disruption and anxiety due to the precarious situation of the pandemic. Attending to the scope of research interests within the team. Adjusting programming responsibilities. Discussing the institution's image and collective identity. Setting up a framework for connecting publishing initiatives with the ongoing discursive public programme. Searching for appropriate mechanisms of internal self-reflection.



# Recording\_1989



*In Conversation*

Misal Adnan Yıldız and  
Marysia Lewandowska

[15.07.2023]

des Pferdes in der Kunst der Vergangenheit und Gegenwart [26.10. – 24.11.  
Druckgraphik, Ölbilder, Hinterglasbilder [30.05. – 07.06.1964] K  
1973] Russischer Realismus 1850–1900. Bilder aus M  
Klangskulpturen [18.09. – 30.10.1983] 19.  
Videokunstpreis [14.09. – 03.11.  
ist ein Mensch!“ – P

Misal Adnan Yıldız [MAY] Welcome to *Recording\_1989*, I am Adnan Yıldız. Since May 2020, together with Çağla İlk, I'm co-director of the Kunsthalle Baden-Baden, Germany. We're here together with the artist Marysia Lewandowska to delve into her specially commissioned project, which takes as its point of departure the historical – and, until recently, it's fair to say, relatively unknown – interview between Donald Judd and Jochen Poetter. That conversation, which took place in 1989 on the occasion of Judd's exhibition, here at the Kunsthalle, is now part of both our institution's archive and its newly-shaped identity – owing to your unwavering effort to bring it back into the light of day.

Marysia Lewandowska [ML] Let's begin by saying that we are having our conversation inside a room modelled after the aluminium sculpture Judd created for his 1989 presentation. I developed this setting as an echo and – I hope – a respectful acknowledgment of his work, as well as a space serving a specific function, that of a recording studio. Our conversation marks the first in a series of future interviews which are part of the new project. What's important to me is that all of its aspects are an attempt to think through the institutional history of the Kunsthalle, especially the ideas around authorship and authenticity, hierarchy and the role of the artist's

1957] George Grosz [30.11.1957 – 06.01.1958] Weihnachtsausstellung: Badisches Kunstmuseum  
Künstler unter den Forstleuten [09.06. – 05.07.1964] Antonio Saura. Grafik und Gouachen  
Moskau und Leningrad [16.03. – 25.03.1973] 14 × 14: Eugen Schönebeck, Ben d’Aragnac  
Jahresausstellung der Gesellschaft der Freunde junger Kunst [11.11.1983 – 01.01.1984]  
[1996] Gerhard Richter, Sigmar Polke, Arnulf Rainer: Die Sammlung Frieder Burda [17.11. – 17.12.1996]  
Positionen des Selbstportraits [2011] Karin Sander (Hans-Thoma-Preis) [12.02. – 22.05.2011]

voice. As with several of my other works, revisiting this particular exchange between Judd, the artist, and Poetter, the then director, is intended to reveal some of the latent mechanisms of exhibition-making not visible anywhere else.

MAY We should start with saying that things have changed since then. I mean, this institution is not run by one man anymore. And you would be exceptionally sensitive to that, having recently completed an amazing project for Hannover’s Kestner Gesellschaft in which you imagined a woman becoming the institution’s former director. This way you managed to blur the distinction between historical evidence and fiction to expose certain moral truths. Since 2020 the Kunsthalle Baden-Baden has been jointly run by two directors, representing different cultural fields of contemporary art, theatre, and performance.

ML It is stimulating and refreshing to see what co-directing, collaborating, co-editing, and co-authoring brings to the spirit of an institution. Here, it seems that the governing authorities have placed trust in your combined expertise and the ability to develop a new approach to the Kunsthalle’s multiple constituencies – the artists and arts professionals, as well as the local and international public.

Kunsthandwerk Jahresausstellung der Gesellschaft der Freunde junger Kunst – Aquarelle  
 e [05.07. – 27.07.1964] Lucebert. Zeichnungen und Gouachen aus der Sammlung C. A.  
 c, Gerrit Dekker, Karl Horst Hödicke, Karl Heinz Dennig [30.03. – 08.04.1973] 14 × 14: A  
 ] Kosmische Bilder in der Kunst des 20. Jahrhunderts [15.01. – 11.03.1984] Georges Se  
 1.1996 – 05.01.1997] Pipilotti Rist & Samir [19.01. – 23.03.1997] Cindy Sherman [12.  
 .2011] Daniel Buren: Allegro Vivace [09.07. – 09.10.2011] Geschmack: Der Gute, der S

MAY When I think of this institution's history, I don't intend to revisit the past. History, in this case, helps project the future, whether it means thinking about the archive, the exhibitions, or art history. And if we think about all these together in the context of retrieving artists' voices: How do we approach the authority of both state representatives and private foundations which regulate access to what already belongs to all of us? How do we distinguish between rights protection and rights extraction? This is why your work is so significant. What immediately comes to mind as its critical feature is your commitment to making things public. I'm impressed by your energy and perseverance when it comes to ensuring access to creative work, both your own and others'. How has it propelled your practice over the years?

ML I left Warsaw in 1982, in the midst of the martial law introduced by the communist authorities in a bid to defend the regime and prevent bringing down the Soviet bloc. I moved to London, where I've been living ever since. That transition felt uneasy at first, both in terms of losing my attachment to the language which has always been an important aspect of my work as well as the need to accommodate and contribute to a new context defined by a different intellectual sensibility.

e und Zeichnungen Die Bauhausmappen [January – February 1958] Gustav Klimt und  
A. Groenendijk, Amsterdam Jean Tinguely – Metamecaniques / Bewegte Apparate [01.  
Anselm Kiefer, Johannes Brus, Heinz Schanz, Arthur Stoll, Christian Boltanski [13.04. – 2  
urat: Zeichnungen [15.01. – 25.03.1984] Les voyages secrets de Monsieur Courbet –  
4. – 25.05.1997] Urbane Legenden – London: Großstädte-Projekt Europa [26.07. – 16.  
schlechte und der wirklich Teure [29.10.2011 – 12.02.2012] Chto Delat in Baden-Baden





nd Egon Schiele [25.02. – 28.03.1958] Willi Müller-Hufschmid. Temperabiliter und Tus  
08. – 13.09.1964] Gustave Moreau 1826–1898 [04.09. – 27.09.1964] Klaus Arnold [0  
22.04.1973] 14 × 14: Hans Peter Reuter, Hermann Albert, Jürgen Waller, Urs Bänninger  
Unbekannte Reiseskizzen aus Baden, Spa und Biarritz [14.03. – 25.03.1984] Deutsche  
11.1997] Margrit Brehm: Die Landschaft – erhaben und realistisch [19.09. – 21.09.1997]  
: Das Lehrstück vom Un-Einverständnis [10.03. – 24.06.2012] Jacqueline Kennedy On

I was brought up and educated under communism; this made me aware of the importance of questioning authority and exposing structures that control all aspects of our lives. In London at the time, anything was possible, at least theoretically. This sense of unlimited freedom was initially confusing and this is what sparked my interest in working with audio recordings I found myself in a culture that was only accessible through art, literature, film, but which did not offer a clear path of how to function inside it as an artist, as a woman, as a foreigner. I felt I had no agency at that point, only a biography of someone educated in Eastern Europe, which in 1982 seemed irrelevant. Firstly, I needed to get to know my immediate surroundings – other artists and thinkers – in order to be able to participate in any meaningful way. That's how I began recording conversations with women, which later gave rise to the project known as the *Women's Audio Archive*. I was attending lectures, seminars, but also seeking out women artists, gallerists, curators, writers, publishers, to speak with them directly in private conversations. It was a process of learning and self-discovery, of finding my voice but also building solidarity with a wider community of shared interests. From then on, I would use audio recording as a research tool just as much as a means of developing a specific project.

chzeichnungen. [29.03. – 05.05.1958] Badische Künstler 1958 [15.05. – 22.06.1958]  
3.10. – 15.11.1964] Antonio Zoran Mušič. Malerei und Grafik [21.11. – 17.12.1964] Marz  
[04.05. – 17.06.1973] 11 Englische Zeichner [22.06. – 05.08.1973] Al Jensen. Bilder, A  
Landschaftszeichnungen des 19. Jahrhunderts aus dem Kupferstichkabinett der Staatl  
] Internationaler Videokunstpreis [26.09. – 16.11.1997] Erwin Gross: Bilder aus 1996 u  
hassis. Eine romantische Ausstellung von Jan de Cock [14.07. – 30.09.2012] Wangech

Voice recording directly relates to the body, to memory, to the idea of capturing or self-archiving and, ultimately, self-preservation. Coming from a culture rich in denial, such as Poland under communism, built on many competing and contradictory narratives, you develop a strong urge to find a moral compass that would help you navigate your own value system. I realised that the act of archiving, and understanding its implications, under conditions of repressed truths offers a unique and liberating form of resistance. I have constantly grappled with questions such as: Who authorises whom to speak? Whose decisions lead to or prevent the exercise of social justice? How do art institutions contribute to those conversations? What kind of structures are needed to create an engaged public? In all of the above, research plays an essential part, and the most generous form of research to me is by approaching voices of others, directly.

MAY That also relates to working with archives as sites of knowledge.

ML You are right, my understanding, as I arrived to it in my practice, is that an archive is a dynamic and multifaceted idea, a vehicle. Something that does not necessarily belong to a specific institution and can be considered from various perspectives – you

Walter Linck und Theo Eble [17.05. – 15.06.1958] Max Ackermann, Johannes Itten, Bo  
tto Preis. Ausstellung zeitgenössischer Malerei – Europäische Gemeinschaft [19.12.196  
quarelle, Diagramme, Lithos 1957–1972 [17.08. – 23.09.1973] Markus Lüpertz: Bilder, C  
ichen Kunsthalle Karlsruhe [06.04. – 29.04.1984] Forum junger Kunst 1984 [12.05. – C  
nd 1997 [04.10. – 16.11.1997] Sol LeWitt: 100 cubes [1997] Alfonso Hüppi: Aladdins La  
i Mutu: Solch ungeahnte Tiefen / This Undreamt Descent [2013] Werner Pokorny: Play

can say that in some, more or less visible way, we all make contri-  
butions to those entities, at any given moment, in any given place.  
Now, how these contributions are perceived and regarded is a whole  
different question. But creativity is not only the domain of artists.  
Archives are a good example of this, as they accrue the presence of  
many. On the other hand, what ultimately finds its way into an archive  
to be acknowledged as its part is often the result of random or arbi-  
trary decisions, guidelines from structures that have little to do with  
cultural values. So one can only critically understand their logic and  
think of them in a broader sense as built upon all of our contributions  
to a common heritage.

MAY We share it...

ML Yes, so it is sharing that becomes the defining function of  
an archive. But it seems that under capitalism, where everything can  
be commodified and also exploited for profit, archives are sites of  
proprietary extractivism.

Intellectual property is both a vulnerable and a prolific source  
for wealth creation. And yet, the mechanisms that are set in place  
to safeguard it often contravene the way we communicate, intend  
to leave traces, and inspire each other. So if I was barred access to

ris Kleint, Vordemberge-Gildewart [21.06. – 15.07.1958] Christian Rohlf – Öl-, Tempera  
[04. – 17.01.1965] Emilio Vedova Alfonso Hüppi [30.01. – 09.05.1965] Oskar Schlemmer  
Gouachen und Zeichnungen 1967–1973 [05.10. – 11.11.1973] 15. Jahresausstellung der O  
[03.06.1984] Daniel Brandely: Installation [12.05. – 01.07.1984] Christian Boltanski [08  
mpe [06.12.1997 – 01.03.1998] Impressionismus und Symbolismus: Malerei der Jahrh  
it again (Hans-Thoma-Preis) [20.10.2012 – 17.02.2013] Bilderbedarf: Braucht Gesells

– let's just take this example of Judd and his voice – we wouldn't be sitting here, as I wouldn't be able to ensure the existence of this open-ended work. I feel a responsibility not simply to hold on to things and, by extension, ideas but to release them and relinquish my control. And that's a very difficult proposition for most artists.

MAY Let's dive deeper into that. When visiting the archive of the Kunsthalle, what specifically made you focus on the Donald Judd exhibition of 1989? What kept you confident that the recording of this particular interview should be made available to the public?

ML There are a number of reasons, some of them very personal. Like I mentioned earlier, my practice and inquisitiveness also stems from the need to navigate my own presence, although it is not a universal reason with which to bridge all gaps. Rather, it is a genuine urge to look into areas that resonate with my own history. So the recording I came across in the Kunsthalle archive was one of a very few recordings available on audio cassette. Most of the others were on video. This was also what caught my attention. It's important to point out that the Kunsthalle archive has been organised relatively recently. I've learnt that Dirk Teuber, who worked here as curator of communications between 1986 and 2014, made repeated efforts to

rabilder und Grafik [27.05. – Mid-September 1958] Aus der Zeit um 1900 [October 19  
er: Bild und Bühne [10.05. – 31.05.1965] Morris Louis Johannes Itten [04.06. – 05.07.  
Gesellschaft der Freunde junger Kunst – Das kleine Format [23.11.1973 – 24.02.1974] F  
3.06. – 01.07.1984] Menschen aus Polen. Portraitfotografien von Krzysztof Gierałowski  
hundertwende aus Polen [27.03. – 05.05.1998] Mark Manders: 14 fragments from self  
schaft Kunst? / The Civic and the Arts [09.03. – 23.06.2013] Elizabeth Peyton: Here She



58] Sammlung von Cavellini – Moderne italienische Maler und Maler der Ecole de Paris  
1965] 10. Jahresausstellung der Gesellschaft der Freunde junger Kunst – Malerei und F  
Präraffaeliten [22.03. – 05.05.1974] Herbert Kitzel. Bilder, Zeichnungen, 1951–1973 [17.  
i [15.07. – 09.09.1984] Aus der fließend-vergänglichen Welt – Japanische Pinselzeichn  
portrait as a building [04.04. – 14.06.1998] Highlights aus dem Haags Gemeentemuse  
e Comes Now [20.07. – 27.10.2013] Auf Zeit. Was hinter dem Putz steckt [16.11.2013 –



s [25.10. – 23.11.1958] Metalldrucke und Collagen sowie Grafik von Miro, Rolf Nesch, Plastik [17.07. – 15.08.1965] Hans Kuhn Grafik des Expressionismus [20.08. – 26.09.1965] Almut Heise: Bilder, Gouachen, Zeichnungen, Radierungen Romane und Holzschnittbücher von 1600 bis 1900 [23.09. – 11.11.1984] Cy Twombly. Museum Silvie Zijlmans: Point Blank. Der weiße Punkt [28.06. – 23.08.1998] Ueli Michael [09.02.2014] Macht der Machtlosen [22.03. – 22.06.2014] Room Service. Vom Hotel

persuade various directors to establish an archive of the institution. And he only succeeded to properly begin organising the materials in 2008, so in effect 101 years after the Kunsthalle first opened.

MAY Indeed, it did not exist before.

ML A large part of it consists of analogue materials which have not yet been touched by digitisation, so they are only accessible in a physical form, and that felt significant. Also, aside from being a fan of Judd's work and writing, I had previously recorded one of the slide lectures he gave at the Whitechapel Gallery in 1986. Many years later, in 2009, I was invited by our mutual colleague and friend, Maria Lind, then director of the Center for Curatorial Studies at Bard College, NY, to develop the *Women's Audio Archive*, a project involving audio recordings from the mid-1980s. After obtaining permission from the Judd Foundation, it was the first time I made Judd's voice publicly available online.

So in this new encounter with Donald Judd, my interest has been rekindled. I thought of how history had been unfolding in 1989, which marked an important year in Europe for Poland, and for Germany. And, on a different level, there was my own history, as it was the year of the birth of my daughter – so many signals have aligned.

Fritz Harnest, Heiny E. Hirscher, Rene Hinds, Louise Rösler, Kurt Schwitters, Hermann C  
1965] Friedrich-Karl Gotsch [21.08. – 26.09.1965] Jean Pougny. Malerei, Zeichnung und  
e Holderried-Kaesdorf: Zeichnungen [19.07. – 29.09.1974] Juan Gris [18.10. – 24.11.197  
Malerei, Arbeiten auf Papier 1955–1983 [24.11. – 16.12.1984] 30. Jahresausstellung des K  
– Choreochroma [1998] Jürgen Zimmermann: Anchibasié Herangang Jaki Irvine: „Fle  
l in der Kunst und Künstlern im Hotel / Room Service. On The Hotel In The Arts and Art

MAY Let's revisit the year 1989 and the exhibition, when the old world order was being dismantled. In Berlin, in Poland, in Eastern Europe – everything was in motion with the fall of communism. Yet none of that, it seems, interfered in any way with Judd's planning for his exhibition in Baden-Baden. He produced 12 new aluminium sculptures which occupied all of the spaces. If not the political upheaval, I'm wondering how the building itself influenced Judd's decisions. In this historical interview he often refers to proportions, but it's not easy to grasp the specific measurements, scale, or ratios, which can only be experienced in person. This was his last exhibition in a public institution in Europe. Judd died five years later. In 2011, at the initiative of his son Flavin, the David Zwirner Gallery re-staged the exhibition, clearly re-emphasising the importance of the 1989 exhibition. So how do we talk about exhibitions? How do we remember them? And when do they come back? Do you have some tips for us?

ML I don't have any tips. But I was quite touched yesterday, when several people came up to share their memories of visiting the original Judd exhibition. They were present at that opening and my installation has now reminded them of their experiences, together with the year 1989, which marked a significant moment in their own life histories. So you see, this is how that exhibition matters



Glöckner [14.01. – 02.02.1959] Schüler stellen aus [21.02. – 22.03.1959] G. K. Beck, F.  
d Plastik [08.10. – 14.11.1965] Tschechoslowakische Kunst heute [03.12.1965 – 09.01.  
74] Bernard Schultze: Die Welt der Migofs Barbara Chase-Riboud: Zeichnungen [06.1  
Künstlerbundes Baden-Württemberg Friedemann Hahn: Szenen aus „Lust for Life“ [13.  
dermaus“ she said happily as a one-footed pigeon walked by Muda Mathis & Sus Zwick  
sts in the Hotel [09.01. – 01.03.2015] Eva Kotátková: Experiment für sieben Körperteile



Hundertwasser, H. Leinfellner [11.04. – 29.05.1959] Deutsche Kunstaussstellung Baden [1966] Licht und Bewegung [05.12.1965 – 06.01.1966] Charlotte Salomon. Ein Tagebuch [1941.12.1974 – 26.01.1975] 18 Deutsche Zeichner [13.02. – 20.04.1975] In den unzähligen Bäumen [1975.01. – 10.03.1985] Im Schatten hoher Bäume – Malerei der Ming- und Qing-Dynastien (16. – 19. Jh.) [1985.01. – 10.03.1985] Die Erfindung der Welt [05.09. – 01.11.1998] Der unendliche Raum dehnt sich aus: Die Erfindung der Welt [05.09. – 01.11.1998] Experiment for Seven Body Parts [21.03. – 21.06.2015] Nach dem frühen Tod / After the early death

retrospectively, participating in a deeper recollection, beyond the artistic impression it left. What did you have in mind when you said – how to remember an exhibition?

MAY In other words, what stays with us after the exhibition?

ML Well, we live in a very different world to the one of 1989, when there was no internet, no social media, no Instagram, no smartphones. When I asked people yesterday if they perhaps took some photographs at that opening, many said – no one carried any cameras to take a picture of the artworks. So their memory, an account they narrated, is all we have. And, perhaps, it is all we need. That's why activating the archive must include talking to the people who still remember.

MAY This is not the first time we are working together; we already share a history, too. When I became the director of Artspace in Auckland, New Zealand – Aotearoa, we worked on an ambitious solo exhibition engaging local artists and women architects, and connecting with an international curatorial symposium. We did a lot of contextual programming around your *Re-Negotiation* project, which placed conversation at its centre. You have set up imaginary

n-Baden Japanische Holzschnitte aus der Sammlung Scheiwe Kunspreis der Jugend  
uch in Bildern 1917–1943 [16.01. – 13.02.1966] Tadeusz Kantor. Ölbilder, Zeichnungen, E  
ildern des Lebens... Surrealität – Bildrealität: 1924–1974 [02.05. – 15.06.1975] 20 Jahr  
368–1911) aus der Volksrepublik China [24.03. – 14.04.1985] Hommage à Pierre Boulez  
as Diözesanmuseum Köln [11.09. – 11.10.1998] Camill Leberer: Vitriolen – Gedichte [23  
an Early Death [11.07. – 04.10.2015] Übermorgenkünstler. Young Artists from 8 Acade



[06.06. – 28.06.1959] Gestalt und Zeichen. Klaus-Jürgen Fischer, Heinrich Klumbies, Emballagen Fernando Botero. Ölbilder Lourdes Castro. Ölbilder, Plexiglasschnitte [12.06. – 16.06.1959] Die Gesellschaft der Freunde junger Kunst (16. Jahresausstellung) [03.07. – 02.11.1975] V. – Dokumente zum Schaffen des Komponisten und Dirigenten aus Anlass seines 60. Ge. [10. – 24.10.1998] Internationaler Videokunstpreis [22.11.1998 – 10.01.1999] John M. A. mies at the Staatliche Kunsthalle Baden-Baden [31.10.2015 – 07.02.2016] Li Songson



Maria Poelss, Wolfgang Ulrich, Franz Bucher, Volkmar Haase, Klaus Ihlenfeld [11.07. – 02. – 27.02.1966] James Rosenquist: F 111 [05.03. – 17.04.1966] Amerikanische Plastik / von Bembo bis Guardi: Meisterwerke der oberitalienischen Malerei [05.07. – 14.09.1970] Geburtstages [26.04. – 02.06.1985] Annemarie-und-Will-Grohmann-Stipendium 1985 Armleder: at any speed [rewind and fast forward show] [1999] Fritz Schwegler: Abundant: Historical Materialism / Material as History [05.03. – 19.06.2016] Gutes böses Geld

exchanges between artists, critics, curators using clips of recorded material from your *Women's Audio Archive*. Their voices were spatially distributed around a communal table. This conceptual gathering gave rise to actual gatherings; here was an example of use and re-use of the exhibition space. And for me, after that, exhibitions became not only forms of display, or research, and discursive platforms, but predominantly spaces open to negotiation. But my question is about how could we develop this approach to exhibition making further.

ML That's exactly what attracted me to start thinking about *Institutional Healing* with you and Çağla, following your appointment as directors here in Baden-Baden. The conditions you created at Artspace, an institution of modest proportions, turned the idea of negotiation into its modus operandi. What has come into focus with *Institutional Healing* are questions regarding enabling and nurturing a discursive space in terms of governance and the exhibition programme, but also care in relation to wider uses of art. With the pandemic affecting all spheres of life, it felt timely to consider processes and procedures that contribute to creating a healthy institution. We have together embarked on the examination of the institution as a social body, attempting to identify causes of weakness, malfunction, lack of energy.



16.08.1959] Marianne von Werefkin. Ölbilder und Aquarelle [12.09. – 18.10.1959] Erste  
k USA 20. Jahrhundert [30.04. – 10.07.1966] Plastik Südwest [06.05. – date unknown  
5] Christiane Maether: Zeichnungen [26.09. – 02.11.1975] Forum junger Kunst 1975 [2  
[14.06. – 28.07.1985] Deutsche Impressionisten aus dem Niedersächsischen Landesm  
venz [22.01. – 21.03.1999] Minimal Maximal: Die Minimal Art und ihr Einfluß auf die int  
. Eine Bildgeschichte der Ökonomie / Money, Good and Evil. A Visual History of the Eco

To be sure, such an ambition brings with it its own challenges. You were placing trust in a collective decision-making process while dealing with internal protocols and, at the same time, allowing the public to interfere with what has been otherwise considered a well-established platform. That way you're opening up your programme, your alliances, your support systems to questioning, so a plan to absorb criticism and dissenting positions was badly needed. And that's what I was also implying – that an artist and curator are together taking a risk on behalf of the public. You want the public not only to step out of the comfort zone of what is currently accepted as art. You also want to encourage their own social engagement. By testing the resilience of a model of an institution, through understanding its own metabolism, you were prepared to accept occasional failures, as these gave the impetus for reconsidering the work done so far before taking future decisions.

MAY Let's get back to the Judd recording. The leading theme for the interview was 'back to clarity'. What could 'clarity' mean for artists, and what does it mean for curators? At some point Jochen Potter asks 'Ist Ihre Kunst schön?' (Is your art beautiful?). It's interesting to expect clarity coming from beauty. Perhaps it's close to the duality between emotional intelligence and the intellect.

er Deutscher Kunstpreis der Jugend [24.10. – 22.11.1959] Deutsche Aquarelle und Zeichnungen [16.07. – 18.09.1959] Hinterglasmalerei und Holzschnitte in der rumänischen Volkskunst [16.07. – 18.09.1959] Icke Winzer: Bilder 1963–1975 Paul Uwe Dreyer: Bilder Ernst Schneiders: Bilder [21.11. – 28.12.1975] Das Aquarell. Von Dürer bis Nay – Meisterwerke der Aquarellmalerei [10.08. – 29.09.1985] Internationale Kunst der 90er Jahre [18.04. – 20.06.1999] Bad-Bad – That is a good excuse for my bad economy [26.11.2016 – 19.02.2017] Michael Müller: Skits. 13 Exhibitions in 9 rooms [2017]



hnungen seit 1900 [31.10. – 22.11.1959] Badische Sammler. Werke aus dem Besitz von I  
966] Deutscher Holzschnitt von der Frühzeit bis zur Gegenwart [01.10. – 06.11.1966] D  
eider: Gemälde und Zeichnungen [09.01. – 15.02.1976] 5 Spanische Realisten: Zeichnu  
ke aus sechs Jahrhunderten aus dem Besitz der Kunsthalle Bremen [12.10. – 01.12.1985  
se [03.07. – 29.08.1999] Dieter Krieg [12.09. – 07.11.1999] Lautlose Gegenwart: Das S  
7] Platino (Hans-Thoma-Preis) [11.03. – 18.06.2017] Sergej Jensen [22.07. – 15.10.201

ML Halfway through the interview, Judd declares ‘Clarity is art. Confusion is confusion.’ For him, the idea of clarity was the basis of thinking through precise fabrication. This becomes even stronger in his writings, and there are plenty of them collected into elegant volumes published by The Judd Foundation, which looks after his legacy with incredible care. He was very clear as a thinker, and of course, in his work, it being so minimal, everything mattered. Similarly, I feel committed to clarity in terms of what the physical encounter with an echo of his presence announces conceptually. In this particular project the stakes are high, not only by reflecting on the institutional history by activating the archive, but also by offering this ghost of the iconic Judd’s sculpture as a repurposed active space – a recording studio for future interviews.

MAY How did you decide on this particular gesture of adaptation or extension?

ML I wanted to address the process of recording, pointing to it as a medium through which the embodied experience of the past continues to resonate. The decision to explore voice recording as a social act led me to the collaboration with the London-based architecture practice Mooradian Studio. This was how we have jointly embarked



Mitgliedern der Gesellschaft der Freunde junger Kunst [03.12. – 31.12.1959] Jahresausstellung  
Deutscher Kunstpreis der Jugend. Malerei [12.11. – 11.12.1966] Marzotto Preis. Ausstellungen  
von Antonio Lopez Torres, Antonio Lopez, Garcia Francisco Lopez, Maira Moreno  
[5] Räume heutiger Zeichnung – Werke aus dem Basler Kupferstichkabinett [14.12.1985  
Stilleben in der zeitgenössischen Fotografie [12.09. – 10.10.1999] Robert Lebeck: Men  
[7] Liang Shuo: Distant Tantamount Mountain [11.11.2017 – 04.02.2018] Emeka Ogborn

on examining one of Judd's 1989 sculptures at a different scale. A large aluminium structure resembling the original occupies one of Kunsthalle's top-lit spaces. While its outer skin references Judd, the interior, lined with a white recycled paper pulp, and the orange-painted floor create the conditions of a sound recording studio. The hardness and precision of the metal on the outside doesn't give away its internal softness achieved through a careful choice of materials. And then as you step inside, you hear the artist's voice. Judd speaking from within a phantom image of his own work, within the same Kunsthalle space which his exhibition occupied 34 years earlier.

MAY Also, this metal cube seems quite aggressive from the outside, but once you're in, it's very intimate, it almost insists on helping you stay focused. It is also very beautiful. I dare to attribute certain terms of femininity to it. Can we speak about this hard and soft object, a room built within the room?

ML It is clear from Judd's correspondence with Poetter that installing the 12 new sculptures across all of the Kunsthalle's spaces made him obsess with finding the right place for each of them. I, on the other hand, had no choice, having been offered this particular, almost perfectly square hall – which appeared to me 'Judd-ian' in

stellung der Gesellschaft der Freunde junger Kunst [1960] Hans Arp [09.02. – 06.03.1966] Ausstellung zeitgenössischer Malerei – Europäische Gemeinschaft [28.12.1966 – 12.02.1967] Ausstellung, Isabel Quintanilla [10.01. – 15.02.1976] Gianni Colombo [24.02. – 03.03.1976] Kunst [1976 – 19.01.1986] Jahresausstellung der Gesellschaft der Freunde junger Kunst: 30 Jahre Kunstschaffen [15.10. – 14.11.1999] Anton Josef Trcka: Antios [20.11.1999 – 30.01.2000] Ausstellung: If Found Please Return to Lagos [03.03. – 17.06.2018] Ausstellen des Ausstellens / E

its proportions. Aram Mooradian and I wanted to respond to those parameters by introducing a sense of surprise, which is precisely what Judd did too. Each of his two-by-two-by-one meter aluminium cubes was lined with perspex sheets in different colour, creating a play of light with and subtle reflections spilling onto the sides of the metal. So, in a way, we set out on a similar path. On the outside, our structure quite affectionately admits its formal provenance. But as you approach it, and you are forced to go around and enter inside, what emerges is a secluded, cosy cubicle. Once you sit down at the small table with two microphones, you and your interlocutor are safely out of everyone's sight – the visitors, as well as the Kunsthalle staff. The contradiction and surprise is that the recording studio allows for complete privacy. And as we sit inside and are able to make eye contact with each other, the public listening to our conversation can only hear our voices through the speakers placed outside. We remain out of sight.

MAY The white paper lining, which I liked a lot, brings a sort of abstraction against which we hear Judd's voice talking about clarity – while, in fact, those two people are gravitating in different directions. From the American Civil War to abstraction in painting, they are talking of Soviet Russia, as well as capitalism. Judd seems

0] Das junge Holland [08.03.– 27.03.1960] 9 Maler aus Paris: Caillaud, Dado, Fahlströ  
Labyrinth: Phantastische Kunst vom 16. Jahrhundert bis zur Gegenwart [10.03. – 16.0  
tförderung des Landes Baden-Württemberg [20.03. – 09.05.1976] Symbolismus in Eu  
Miriam Cahn: Strategische Orte [01.02. – 31.03.1986] Joel Shapiro: Skulpturen, Zeich  
Einerseits der Sterne wegen ...: Der Künstlerblick auf die Planeten [12.02. – 02.04.200  
Exhibiting the Exhibition. From the Cabinet of Curiosities to the Curatorial Situation [21.



m, Kalinowsky, Michaux, Nevelson, d'Orgeix, Requichot, Viseux [12.03. – 24.04.1960] S  
4.1967] 11. Jahresausstellung der Gesellschaft der Freunde junger Kunst. Zeichnungen  
ropa [26.05. – 11.07.1976] Amerikanische Zeichner des 20. Jahrhunderts. Drei Generat  
nungen, Gouachen Johannes Kares: Skulpturen [12.04. – 01.06.1986] Imi Knoebel [1  
00] Richard Artschwager – Birgit Werres: Daumenwolle Mette Tronvoll: Isortoq unarto  
07. – 07.10.2018] Alina Szapocznikow: Human Landscapes [03.11.2018 – 17.02.2019]

to me a bit distant. These two men talking about politics, institutions, art. It feels like the whole conversation is very self-centred and self-referential. How did this interview sound to you from a critical perspective? I mean this kind of exchange could not happen today, they would both be cancelled.

ML I was also a bit surprised how unfocused their conversation seemed to be. During my research at the Municipal Archive in Karlsruhe, where the Kunsthalle Baden-Baden files are kept, I was able to look more closely at their exchange and from a different perspective – through correspondence. The exhibition was in planning for two years, and their letters concern all stages of preparation, from the early curatorial ideas to financial matters of manufacturing the work in Switzerland and, finally, the catalogue. The tone changes from formal, to casual and friendly, as they are getting to know each other and then agree to meet in Vienna. Later on their correspondence has been handed over to Judd's studio assistant Elli Meyer. Judd's decisions by then are being communicated solely by her. And when he arrives in Baden-Baden for the installation and sits down with Jochen Poetter and Rosemarie Pahlke on August the 7th to record the interview, he was already aware of all the questions, since they were previously sent to him.

Sakrale Kunst der Gegenwart in Frankreich [09.04. – 01.05.1960] Hans Richter. 40 Jahre  
n, Aquarelle, Gouachen, Collagen, Kleinplastik und Objekte [10.05. – 11.06.1967] Giuse  
tionen von der Armory Show bis heute [17.07. – 05.09.1976] Holz = Kunst-Stoff René M  
07.06. – 29.06.1986] 77 Jahre Kunsthalle Baden-Baden: Ausstellungen, Inszenierung  
q [16.04. – 04.06.2000] Rita McBride – Werkshow Stefan Hoderlein: Reflections in a  
Nicole Eisenman: Baden Baden Baden [2019] Christa Näher (Hans-Thoma-Preis) [16.

MAY I'm trying to imagine what Judd might have made of Baden-Baden as a place. Having myself lived here for three years, it still carries a strong appeal of a 19th-century spa town. There's a sense of nostalgia for its former reputation – the place where bourgeoisie, aristocracy, and royalty mingled with artists and intellectuals. Now its projected ethos has shifted towards a display of wealth, with Russian oligarchs leading the way. Perhaps this utopian 'paradise lost' feeling was one of the reasons why Judd and Poetter forgot about the rest of the world.

ML The recording reveals something that could in a written form go unnoticed – a feeling of remoteness. It also motivated me to acknowledge those aural differences with my references to 1989 by creating an immersive soundscape that includes anything from news items to interviews with Judd's contemporaries – Yvonne Rainer, Jasper Johns, John Cage, which fill the ambience of the hall before entering the recording studio. I felt it was important to introduce wider political coordinates, which were absent from the interview. This becomes particularly clear in a 'Letter from America' clip by Alister Cooke, a British broadcaster, in which he analyses, from an American perspective, the transition happening in Poland in 1989. I'd imagine that Judd wasn't prepared to discuss the political gravity





*Donald Judd [27.08. – 15.11.1989]*



re Rollen-Bild Experimente: Harry Kramer, Paris – Bewegliche Skulpturen. Manfred Kasper  
Eppa Capogrossi Emilio Pettoruti: Ölbilder, Collagen, Zeichnungen [19.06. – 10.09.1966]  
Magritte: Die truglosen Bilder [25.09. – 14.11.1976] Robert Delaunay Renate Goebel: Bilder  
en, Installationen 1909–1986 [12.07. – 14.09.1986] Die Landschaft. Meisterwerke des 20. Jahrhunderts  
Golden Eye [25.06. – 27.08.2000] Die verletzte Diva. Hysterie, Körper, Technik in der Kunst  
03. – 16.06.2019] Psyche als Schauplatz des Politischen / Psyche and Politics [06.07. – 16.08.2019]

of the ongoing events in Europe. At least, there is no mention of them when he was working on the Baden-Baden show.

MAY I would like to consider your project in terms of including other voices. Providing a recording studio for others to use was a strong gesture that addressed the history of the institution, thinking of its past but also imagining its future. We then invited Dominik Busch, the Kunsthalle's digital curator, to co-curate your show. He was very engaged with the production of the installation, but also attentive to the reception of the project. How did you decide to share this recording studio with others?

ML The emphasis falls on activating the experience of what it means to have a voice and to be heard, with its root in feminist discourses. Your negotiation with the Judd Foundation to secure the release of the recording from your archives and make it available in public domain was an act of generosity and such an inspiring sign of the trust they placed in the institution – in you as a curator and me as an artist. So while the work can be understood as a tribute to or acknowledgement of one artist by another, it also encourages knowledge sharing. It stands against intellectual and emotional territorial thinking.



ge, Stuttgart – Polychromatische Variationen [13.05. – 20.06.1960] 6. Landeskunstausstellung 1967] Fernand Léger: Gemälde, Zeichnungen und Gouachen aus dem Musée Fernand Léger, Besucher der Kunsthalle, Bildwerke und Zeichnungen Florence Henri: Photographien 1916 bis 1920. 16. bis 20. Jahrhunderts aus dem Von der Heydt-Museum Wuppertal [18.10. – 16.11.1999] Kunst des 20. Jahrhunderts [10.09. – 05.11.2000] Yume no Ato – Was vom Traum blieb [16.11.2019 – 20.10.2019] Nina Canell: Muscle Memory [16.11.2019 – 09.02.2020] Boris Mikhailov: ...

MAY There are different forms of listening. There are easy listenings, there are deep listenings. You made a good proposal by saying: record, preserve, share, care.

And with this work you are extending the idea of the archive by inviting institutions in the region, the local art community, but also different organisations that need a platform to be able to record an interview. That's how introspection begins and why dissemination matters.

ML That's the idea for these diverse voices – to contribute, to be collected for future listening. Since the Kunsthalle Baden-Baden is not a collecting institution, it doesn't have an art collection. But what it could be is a *collective*. Rather than populating institutions with objects, you might consider reaching out to people who are willing to become part of a collective.

MAY I think this is a good place for us to end this interview. Because, as you said, I would like to stay in a positive mental space.

ML Thank you, Adnan. And thank you all for listening.

stellung

eger in Biot [01.10. –

927–1938 [03.11. – 28.11.1976]

986] Magdalena Jetelová Gunter Demnig:

Zeitgenössische Kunst aus Japan [19.11.2000 – 14.01.

ov: Series of Four Boris Mikhailov: The Space Between Us [07.03.



*Institutional Healing*  
Artist Reporting, Part II

[07.02.2021] Making the shared responsibilities publicly visible. The prefix 'co' in co-directors does not work well in the German-language context. What are the alternative ways of registering the duality? Establishing guiding principles in relation to: What do you as the new directors represent; what are your different duties and responsibilities? Will you be speaking with one voice, and if not, what are the distinguishing factors between you? Setting up a realistic timetable of priorities – when to achieve what. Thinking through autonomy and organisation in relation to team management. Allowing time for responses, comments, and complaints through improving internal communication, clearly stating expectations, observing consistency of approach. Paying attention to appropriate forms of appreciation.

[16.02.2021] Holding regular team meetings to resolve arising tensions and misunderstandings. Fostering a culture of nourishment and reciprocity inside the institution. Avoiding unequal access to information, helping to create transparency and an atmosphere of inclusion. Dividing 'unthankful' tasks fairly. Establishing a reward system which is just and respects differences in commitment and responsibility. Identifying which of the existing protocols prove useful to ensuring continuity. Reviewing contract-issuing procedures for artists and collaborators, and when necessary, adapting them to a new set of practices and demands.

[05.03.2021] In our own exchanges, establishing a need for keeping written records while honouring oral traditions of passing knowledge through conversation and storytelling. Signalling the importance of the cultural inheritance associated with the ephemeral condition of trace, often lacking material representation. This matters in the process of documenting diverse engagements through note-taking and recording conversations, and helping with understanding progress and orientation for future meetings. Recording online meetings encourages the archiving of live situations, which adds a valuable element to the institution's history.

[15.03.2021] In the early 20th century, Baden-Baden was a site of interaction between intellectuals and other communities seeking health benefits derived from the region's thermal waters, which were known for their healing properties. What kind of community does the current directorship of the Kunsthalle wish to address and gather? What is the 'healing' potential of exhibitions, performances, publications promoting inclusive 'discursive' flows? Might consistent engagement with critical art practices offer some remedies? Keep on queering historical legacies of power that loom on the horizon of neoliberal devastation. Devote the April meeting to the memory of Marion von Osten.



[26.04.2021] The deadly virus has altered the texture of reality and intervened into our relationships with each other, exposing the limits of capitalism, extractivism, and competition. At the same time, it created a necessity of inventing every kind of survival tactic, as a consequence turning our attention towards collective responsibility for each other's well-being. The continuing transformation of the Kunsthalle with reduced public engagement offers a chance of developing a more flexible and adaptable structure.

[07.05.2021] Healing requires opening up the blockages. Some of these are physical and slowly manifest themselves through time, others are hidden – having resulted from the injuries inflicted in the course of history. But sometimes the blockage remains, where the circumstances no longer allow one body to encounter another without the mediation the agents and authorities which caused it in the first place. Institutional health depends on opening those blockages in order to radically alter not only the perceptions, but the actual balance of power.

[09.05.2021] The Kunsthalle has no collection, with the exception of a 1978 public work, *Untitled*, by Richard Serra and a 1989 installation on the front of the building by Dan Flavin. Each work was permanently sited at the time of its creation. By the early 2000s, they were gifted to the Staatsgalerie Stuttgart. An opportunity to take advantage of and to repurpose the emphasis on collecting in favour of embracing ideas around collectivity.

[12.05.2021] All those involved in academic or art institutions are acutely aware of the harsh commercial considerations threatening their existence. Nourishing public domain remains one of the fundamental obligations of cultural institutions such as the Kunsthalle. The increased pressure that financial interests exert on our public life has created a strong need for non-proprietary and collaborative production. Through moments of consolidated engagement in exhibition-making and archival excavations, attention shifts towards cultural activities which express desires for a more equitable system. Collective ownership arises from a belief in public purpose and acts as a guarantee in generating public value. It also carves out space for un-acknowledged knowledge, repressed knowledge and queer knowledge which originates from contexts riddled with unexpected affiliations between people and a wider social imagination.

[24.05.2021] Explore institutional generosity by connecting with collections housed in regional museums and propose reciprocal exchanges. Partnering that is defined by common cultural goals fosters wider public engagement beyond the field of art. Consider queering the institutional archive, developing proposals that include non-art or non-professional collections, and systematically documenting ephemeral activities of the Kunsthalle. Increase the uses of art as a space of conviviality.

[27.05.2021] The importance of publicly acknowledging and respecting the previous team's work. Awareness of historic grievances. Internal diplomacy that aims at opening up creative and curatorial opportunities for team members, thus providing clear evaluation, motivation, and vision for their roles in the institutional transformation. Negotiating more time for listening to each other's positions. A weekly team forum seems to have established a cautious but honest approach that promises to utilise the *Institutional Healing* platform as a vehicle for voicing differences. Gradually dismantling institutional habits associated with hierarchy and patriarchy becoming one of the directors' urgent priorities.

'In many ways, the instrumentalisation of contemporary art by local politicians, its usage as a speculative product, and its monocultural conception are reflected in artistic practices themselves, or in the way cultural producers have organised the production of culture quite differently and collectively. It is also not by chance that the beginnings of new transnational political struggles and analysis can be found in artistic production before reaching other areas of Western economies: artists and cultural producers experience a relatively high degree of personal autonomy and reasonable working conditions in their practice, but also poor pay, insecurity, and often large commitments and debts. In the past decade, conversations concerning both precarity and the search for a commons (in order to constitute the political) have more often taken place in art institutions than in social, political, or even academic contexts. Crossdisciplinary platforms between art, theory, and activism are the grounds on which it is possible to debate macro- and micro-political claims. [...] My general interest in the recent debate on contemporary art has been a focus on new forms of media and organisations of feminist artists or architects, which is guided by the question of how, in the context of a search beyond the confines of contemporary art, difference is organised. What concrete possibilities in the field of artistic, intellectual, and activist practices can generate structures

for research, production, and dissemination other than those that already exist? How have the strategies of contemporary practitioners changed and how are new possibilities within and beyond the field of contemporary art constituted? [...] I became interested in these concerns as it became obvious to me that a number of small translocal organisations have emerged, creating multiple alternative forms of small-scale institutions and an experimental field for diverse aesthetic practices that could no longer be summarised under one umbrella term like “artist-run space” or “art collective”.

The multiple roles undertaken by practitioners can also no longer be described simply in terms of national specificities or as another version of contemporary art from elsewhere. If at all, they can be described via their translocal practices that include transnational encounters and collaborative networks of cultural producers, who often critique both the existing dominant or lacking structures and limiting notions of art and culture. Moreover, practitioners involved in organising new sites for production and distribution travel across the fields of art, architecture, design, pop culture, research, and institutional work, and thus refuse the monocultural conception of the visual arts or the imperative to work within just one discipline. Some of the micro-organisations like Cybermohalla use the institutional field of contemporary art only partially, just from time to time, to organise their production or to draw attention to their practices in a survival economy. Thus, cultural producers’ increasing self-organisation of sites of presentation, distribution, and action has opened up a micro-organisational field, as well as a laboratory in which to test what the political and the cultural might become from the perspective of the producers themselves.’

‘The End of Contemporary Art (As We Knew It)’, accessed 12.02.2025 at: [https://artfilmstudy.wordpress.com/wp-content/uploads/2018/04/c1-von-osten\\_the-end-of-contemporary-art\\_former-west.pdf](https://artfilmstudy.wordpress.com/wp-content/uploads/2018/04/c1-von-osten_the-end-of-contemporary-art_former-west.pdf)



[03.06.2021] Much ground has been shifted through regular monthly meetings, and this leads to increased trust and confidence in one another. Investing in the collective decision-making process leaves room for differences to be resolved more quickly and without lingering resentment. The accumulated knowledge resulting from conversations with team members begins to form valuable feedback, which is necessary for improving the relationship between directors and the rest of the team. I feel that if we continue actively participating in discussions regarding conduct, a common understanding will emerge organically, rather than as something 'implemented' or imposed top-down.

[14.06.2021] How do the directors plan to incorporate dissenting voices into their working process? How do you keep track of unresolved disagreements and how do those affect the mental health of the team members? What remedies are you thinking about to improve relations, and who should be responsible for administering them? What do you propose to do with the surplus of negative energy detectable within the team?

[29.06.2021] Listening to a team member. 'Between the expression of an idea and its production as a public experience in the form of an exhibition, an individual artwork, or a publication is where a disconnect often occurs. Continuity from idea to implementation could be better achieved through more clear lines of responsibility. How the structure of the Kunsthalle has been established informs the nature of my tasks: It is not clear whether I am expected to contribute new ideas. Do I support the shaping of concepts? Is my role to implement established concepts and oversee their production? The former areas touch on the "curatorial" in the stricter sense, the latter relate to production management or curatorial assistance. These are the roles that are being assigned to me. However, my current observation is that while a certain part of my conceptual input has been enthusiastically welcomed, this part has also slowly slipped off the table and has not been properly followed up. You have remarked that this might be a fault in the process, which prevents me from fulfilling my role efficiently, and as a result causes frustration. We talked about the status of autonomy within an institutional set-up. You shared with me a conviction that a space-giving leadership enables each individual team member to fulfil their ambition, leading to an atmosphere of mutual trust, self-reliance, and personal and collective growth – a conviction which I fully agree with. Currently, personal autonomy in the curatorial team has reached a particularly low point. However, I would like to continue to believe that a change will take place. As you said, it is important that the curatorial team is not only excited

about the directors' agenda, but is also enthusiastic about the prospect of working together. In terms of *Institutional Healing* as a tangible output leading to a public experience, we talked about the idea of a manual or handbook. I'm looking forward to being engaged with that.'

‘However, if we acknowledge that art – as practice and as institution – is multiply mediated, we see that it constitutes a mediation in its own right, a function to which its status as exception is decisive. In modernity, art has represented a safe space for eternal human values, a means of class mobility, and finally a mystified last resort of freedom, a sphere of licensed dissent whose incursions into political traction or celebrity culture serve as a foil to the more abiding facts of insulation and isolation. Nonetheless, art has held on to a utopian character, precisely due to this insulation, even as it has been increasingly called upon to serve as an institutional redoubt for forms of cultural and political opposition that have been crowded out of their older, welfare capitalist social spaces and channels. Yet, in an age where capitalist extraction seems increasingly less in need of mediations which can legitimate its rule – mediations such as culture, education, or even formal, much less substantive, democracy – art tends ever more relentlessly to become a status good, less distinct from other types of luxury commodities and investment sectors. Hence, the role of criticality in artistic discourse, functioning as it has in recent years as the marker of conflicted empathy with the victims of unchangeable social conditions, becomes increasingly superfluous, and thereby inflationary, in line with the production it concerns itself with. A “turn” may yet be observed, in which art

institutions of all types rush to match their shrinking budgets with more radical content that makes a “second appearance” in the space of cultural production. Here, cachet is drawn from the academy or grassroots activity that may have developed elsewhere or in another historical moment, while in return a platform is offered – one which is hard to jettison for strategic no less than economic reasons.’

‘Anomaly and Autonomy: On the Currency of the Exception in the Value Relations of Contemporary Art’. Accessed 12.02.2025 at: [https://research.gold.ac.uk/id/eprint/25991/1/10\\_Vishmidt\\_ZKG\\_4\\_2018\\_Inhalt.pdf](https://research.gold.ac.uk/id/eprint/25991/1/10_Vishmidt_ZKG_4_2018_Inhalt.pdf)

[02.07.2021] Let's make listening one of the potential remedies, so that emotional labour plays a part in the evaluation system. Avoiding reproduction of hierarchical and oppressive structures. Cultivating a sense of openness and active participation through the establishment of clear lines of communication and responsibility within the team. Consider granting greater autonomy to the individual members in an effort to boost confidence in a new approach to team-building.

[20.07.2021] The artistic programme may benefit from: developing an alternative to artworks-based collection; exploring wider audience creation; exploring the role of pedagogy; attention to archival research as a source; attention to the environmental impact of all activities associated with the programme.



[19.11.2021] The institution understood as a reproductive system of values – a body itself. How to collectively support the body of the institution? What processes and tools will be needed in order to change its DNA? While inspecting its bone structure (skeleton and spine) we attend to its history. Considering the nervous system strengthens the emotional capacity, thereby supporting a communal endeavour at its foundation. By observing the relationship between nourishment, consumption, and digestion, we might be able to release energy, letting metabolism become a driving force of transformation. Fluid transmission and circulation allows the body to use its own flows to efficiently absorb the shock of a sudden change.

[22.11.2021] The reproductive system of values requires adaptation; it may also benefit from accommodating gender fluidity. Can adaptation serve as a generative rather than a static force, engaging social relations, extending the reach beyond the existing publics?

How did the 'conditions of necessity' help the institutional body to survive long-term separation from its communities.

‘We are in a moment of unprecedented shifts, both inside arts institutions and far beyond them. The extraordinary conditions of the pandemic have limited and abstracted exchanges with our communities, colleagues, and publics that are at the center of institutional work. Simultaneously, urgent and widespread cries for de-colonisation and de-neoliberalisation are realigning institutions. They are pushed to actively rethink how equity, inclusion, stability, and care must exist on every level – and far beyond the symbolic registers where art often stops. Collectively we are in the process of learning to see, question, and transform the many disconnects between what has been promised and what has been present inside our institutional lives.’

*Exercises in Institutional Healing*, 03.02.2021

[23.11.2021] Introducing a concept of public value which fosters collective value creation. What constitutes public value and how does it differ from private value in the art context? Insisting on public value amongst other forms of economic growth. What are the incentives of creating such value and how can it be calculated and demonstrated? What are the tools for measuring value in a public institution? Who has agency to create? Who has agency to determine what is of value? When institutions provide evidence of their success they are often restricted to simple market evaluation techniques which are not able to account for qualities specific to art practices, such as immaterial labour and performative outcomes. It is necessary to develop a new system, where public institutions are able to demonstrate how their activities encourage greater interaction between different actors, how they incentivise and enrich the outcomes, which as a result might contribute to greater economic output. Emphasis centred on creating social value in places where previously there was none.

[15.01.2022] What are the new forms of activity, the new types of contributions to be invited by the directors, beyond the exhibition programme? What are the new audiences that might engage with those? Can the Kunsthalle, through its programme, change expectations regarding the social function of art? Can this be more clearly articulated through cross-disciplinary, intergenerational, culturally diverse, and collaborative initiatives? When the work emerges from an engagement with others, it carries the significance of individual investments that cannot easily be separated and therefore leads to the appreciation of a collective effort. Encourage sharing with a like-minded group of people, where the relation between guest and host, contributor and commissioner, are productive and well established.

[18.02.2022] All institutions are co-produced and co-created by the public, private, and third sectors, such as governing bodies. Together, they ensure the public purpose of the institution. Future uncertainty about the level of cooperation between the different actors is something to explore rather than to avoid. Investing in platforms and procedures which address the complexity of behaviour will build the confidence of everyone involved. Implementing an ongoing and reflexive evaluation will be beneficial to a process in which critical voices are encouraged and welcomed. That is one way of building confidence in the institution, both from those within it and from those outside of it.

[19.02.2022] Naming all of the main actors you are trying to reach. Help them understand the nature of the interaction between them. Identify specific benefits to the public arising from these new relationships and determine how to make them sustainable for a longer term. How do the values co-produced by artists in the process of engagement with the Kunsthalle circulate throughout a wider, non-professional community? What could the new mechanism of capturing value tell us about a more flexible approach, where value spills-over to audiences who have not had a direct experience of the Kunsthalle but have been 'touched' by its ethos? By identifying or perhaps even measuring those effects we will be able to unearth the values which have previously been 'hidden' and processes which have been unaccounted for. There is a need to build on 'remoteness' and 'virtuality', especially during and after the pandemic.

[20.02.2022] The Kunsthalle, alongside the hospital, can be perceived as an institution of care, providing spiritual and intellectual sustenance upon which the mental health of the people depends. What kind of aesthetic status and possible outcome might emerge from unruly dialogue of professionals with enthusiasts, amateurs, and passers-by? Planting, seeding, growing, fertilising, and telling stories are processes that require forgetting what is already familiar and known to everybody while negotiating a fresh connection, a passionate involvement, an investment without certainty of any particular return. The uses of art cannot be limited to a closed system of exchanges backed by institutional legitimization. Art must remain viral, circulating, and embedded for it to be able to inspire, motivate, and run against the grain.



[14.03.2022] The act of sharing produces an emotional attachment normally reserved to acts of competition and possessive individualism. As ongoing events of unrest across many parts of the world have demonstrated, the project of re-inventing social relations cannot be done on the internet alone: it needs the engagement of our bodies, feelings, and minds. Doing things together leads to discoveries and helps to challenge the idea of the world as 'already made', as something that results only from the actions of others. Exploring the creative process by embedding it within the common spaces we inhabit characterises the most sophisticated art practices, which rely on unexpected contributions and tacit knowledge. The value here is not made through a transaction legitimated by an institution: the value emerges from the collisions, negotiations, adjustments, and conversations of all participants.

# Recordings

des Künstlerbundes Baden-Württemberg [06.08. – 02.10.1960] Deutscher  
12.11.1967] 13. Jahresausstellung des Künstlerbunds Baden-Würt  
Franz Erhard Walther: Diagramme zum ersten Werksa  
Die Gesetzesrolle [06.12.1986 – 15.02.198  
2001] in freiheit\endlich//na w  
– 31.07.2020] Kör

[07.08.1989] Donald Judd in conversation with Jochen Poetter and  
Rosemarie Pahlke (A loop playing inside *Recording\_1989* installation)

[15.07.2023] Misal Adnan Yıldız in conversation with  
Marysia Lewandowska [15.07.2023] Aram Mooradian in conver-  
sation with Dominik Busch [16.07.2023] Callum Morton in conver-  
sation with Marco Fusinato [08.10.2023] Çağla İlk in conversation  
with Michael Akstaller [10.09.2023] Karl Manfred Rennertz in  
conversation with Misal Adnan Yıldız and Lisa Steib  
[24.09.2023] Dirk Teuber in conversation with Johanna Sentef  
[01.10.2023] Claudia Emmert in conversation with Dominik Busch  
[06.10.2023] Diana McCarty in conversation with María Inés Plaza  
Lazo [07.10.2023] Adam Budak, Çağla İlk, Marysia Lewandowska,  
and Misal Adnan Yıldız in conversation [07.10.2023] Çağla İlk in  
conversation with Mehtap Baydu [07.10.2023] Margareta von  
Oswald in conversation with Johanna Sentef [07.10.2023] Misal  
Adnan Yıldız in conversation with Egemen Demirci [08.10.2023]  
Çağla İlk in conversation with Misal Adnan Yıldız.

Conversations recorded inside the *Recording\_1989* installation  
are available online: [https://www.kunsthalle-baden-baden.de/en/  
programm/synch05](https://www.kunsthalle-baden-baden.de/en/programm/synch05)

# Contributors

Künstlerbund: Aquarelle, Zeichnungen, Plastik [08.10.–01.11.1960] Künstler der Gesellschaft  
Sternberg – Malerei und Handzeichnungen [24.11.–31.12.1967] Marvin Israel – New York  
[25.11.1976–16.01.1977] Drawing now – Zeichnung heute [04.01.–30.01.1977] Fri  
[7] ZEN 49 [14.03.–20.04.1987] Gerhard Merz [02.05.–07.06.1987] C. O. Paeffgen  
Polności\w końcu – Polnische Kunst nach 1989 Eran Schaerf: Listener's Voice [2001] L  
per. Blicke. Macht. Eine Kulturgeschichte des Bades [18.09.–04.10.2020] Conditions

*Marysia Lewandowska* is a Polish-born, London based artist who has been exploring the public function of museums, exhibitions, and archives. Research has played central part in projects, such as *The Value of Things*, Birkhäuser [2000], and *Capital* [2001], curated by Frances Morris at Tate Modern and realised in collaboration with Neil Cummings. *Tender Museum* [2009] was commissioned by the Muzeum Sztuki in Łódź and is now part of its collection. In the same year, the *Women's Audio Archive* was launched online. The film *Rehearsing the Museum* [2018] was made as a sequel to *Museum Futures. Distributed* [2008], marking Moderna Museet's Jubilee. *It's About Time*, an installation offering an alternative history of the Biennale organised by women, was presented at the 58th Venice Art Biennale. In 2019, the Museum of Modern Art in Warsaw acquired *Enthusiasts Archive* for their collection. Since 2020 she has been collaborating with Staatliche Kunsthalle Baden-Baden on the process of *Institutional Healing*, and this has led to *Recording\_1989*, which explores the role of the artist's voice in the institutional history. She was the inaugural Artist-in-Residence [2021/22] at the Cosmic House in London. *Welcome* [2023], a project recovering the memory of Sophie Küppers, featured as part of *El Lissitzky: Selfportrait as the Kestner Gesellschaft* in Hannover. She is co-editor with Laurel Ptak of *Undoing Property?*, Sternberg Press [2013], and with Jakub Gawkowski of *Słów*

schaft der Freunde junger Kunst [02.11. – 27.11.1960] Textilarbeiten der Ak. Karlsruhe un  
rk Horst Antes. Das grafische Werk 1959–1967 [01.03. – 31.03.1968] 12. Jahresausstel  
ederike Pezold: Die schwarz-weiße Göttin und ihre neue leibhaftige Zeichensprache [2  
[20.06. – 30.08.1987] Toulouse-Lautrec: Das gesamte graphische Werk [04.10. – 06.  
ens and Paper. The Beauty of Intimacy [27.01. – 18.03.2001] Big Nothing. Höhere Wes  
of a Necessity. The Assembly [30.12.2020 – 21.03.2021] VALIE EXPORT: Fragmente

*Brak* [2023], a collection of texts by Polish art critic Ewa Mikina that was published by Muzeum Sztuki Łódź and GaMa, Poznań. She is a member of Tate Modern Advisory Group.

*Frances Morris* CBE is a curator, art historian, and writer, and Director of Tate Modern 2016–2023. Amongst her many exhibitions and publications are acclaimed retrospectives of Louise Bourgeois, Yayoi Kusama, and Agnes Martin. As Director of Collections, International Art 2006–2016, she led the transformation of Tate's International Collection, championing the inclusion of women, strategically broadening and diversifying its international reach and representation, and bringing photography, moving image, and live art into the institution for the first time through acquisitions, displays, and exhibitions. Closely involved in Tate's declaration of Climate and Ecological Emergency in July 2019, Morris has become a leading voice in the discussion around culture and sustainability and has recently been appointed Chair of the Gallery Climate Coalition. Since 2024 she has served on the advisory committee of Climavore x Jameel at the Royal College of Art.

Her most recent curatorial projects include *Phyllida Barlow: unscripted* at Hauser & Wirth Somerset and *Agnes Martin: Moments of Perfection*, The Sorol Art Museum, S.Korea, both in 2024. She is a Distinguished Visiting Professor at Ewha Woman's University, Seoul,

nd Stuttgart [08.10.–06.11.1960] Moderne amerikanische Keramik [04.12.–31.12.1960]  
lung der Gesellschaft der Freunde junger Kunst – Malerei, Kleinplastik, Objekte [05.04.  
22.01.–27.02.1977] Ritzi und Peter Jacobi: Tapisserien [25.02.–27.03.1977] Fünf Arch  
12.1987] Carlo Carrà. Retrospektive [19.12.1987 – 17.01.1988] Forum junger Kunst 198  
en, der blinde Fleck und das Erhabene in der zeitgenössischen Kunst [30.03.–03.06.2  
einer Berührung / Fragments of a Touch [17.07.–31.10.2021] State and Nature (with An

S.Korea, 2024–2026. She is a Fellow of the London Centre for the Humanities, an Honorary Fellow of King's College Cambridge and Jesus College Cambridge, and has recently been awarded a Honorary Doctorate from the Courtauld Institute of Art. Morris serves on advisory boards to a number of international museums and galleries, including the Whitechapel Art Gallery, London, Mori Art Museum, Tokyo, MNAC Bucuresti, and Serralves, Porto.

Çağla İlk is a curator and architect. As of May 2025, she is the designated Artistic Director of the Maxim Gorki Theatre, starting with the 2026/2027 season. During 2020–2025, she served as the director of the Staatliche Kunsthalle Baden-Baden [until 2024 with Misal Adnan Yıldız]. İlk works at the intersection of visual arts, architecture, sound, theatre, and performance, in both theory and practice. She employs dramaturgy as a curatorial method, integrating transdisciplinary approaches into her practice. İlk studied architecture at the Technical University of Berlin and at Mimar Sinan University in Istanbul. She has curated numerous festivals and exhibitions, including solo shows at the Staatliche Kunsthalle Baden-Baden *Slavs and Tatars* [2025], *Grada Kilomba, Opera to a black Venus* [2024], *Sarkis – 7 Tage, 7 Nächte* [2023], *Jan St. Werner – Space Synthesis* [2023], *Candice Breitz – Whiteface* [2023], *Yvonne Rainer – Hellzapoppin: What about the Bees?* [2023], *Jimmy Robert – All*

Alfred Lörcher. Plastik und Zeichnungen, Gabriele Münter. Gemälde und Aquarelle, Emy F. – 15.04.1968] 14 × 14: Gerhard Richter, Günther Uecker [19.04. – 28.04.1968] 14 × 14. Architekten aus fünf Jahrhunderten: Hans Vredeman de Vries, Francesco Borromini, Balthus 37 [13.12.1988 – 20.03.1988] Thomas Schütte [13.02. – 20.03.1988] Stefan Demary C [2001] Aus der Ferne so nah: Vier Künstlerinnen aus der Türkei [30.06. – 29.08.2001] Andreas Achenbach, Sina Ataeian Dena, Khaled Barakeh, Yael Bartana, Mehtap Baydu, Al

*dressed up and nowhere to go* [2022/2023], and *Ulrike Ottinger – Cosmos Ottinger* [2022], as well as the group exhibitions *Sea & Fog* [2024; AICA Exhibition of the Year], *Nature and State* [2022], and *State and Nature* [2021]. She curated the German Pavilion at the 60th Venice Art Biennale [2024], including artists Michael Akstaller, Yael Bartana, Nicole L'Huillier, Ersan Mondtag, Robert Lippok, and Jan St. Werner. İlk was co-curator of the 6th Ural Industrial Biennial in Yekaterinburg, Russia [2021]. She worked as a dramaturge and curator at the Maxim Gorki Theatre in Berlin [2012–2020], responsible for cross-disciplinary projects and festivals combining performing, performative, and visual arts, often within a transcultural context.

*Misal Adnan Yıldız* is a curator, educator, and researcher. His roles have included director of the Staatliche Kunsthalle Baden-Baden, shared with Çağla İlk [May 2020–July 2024]. He was director of Artspace Aotearoa in Auckland, New Zealand [2014–2017], and artistic director at Künstlerhaus Stuttgart [2011–2014]. Yıldız co-curated the 6th Ural Industrial Biennial in Yekaterinburg, Russia [2021]. He participated in the curatorial studies programme at the Konstfack, Curatorlab, Stockholm [2006–2008], and completed the Independent Research programme at Valand Art Academy, Sweden [2009]. His projects have been included in public institutions such as Montehermoso, HISK, and Palais de Tokyo. He was included in the 2012 ICI



Roeder. Plastik und Zeichnungen Kunsthandwerk der Badischen Kunstgewerbevereins [03.05. – 12.05.1968] 14 × 14: Fritz Genkinger, Wolf  
Reimer Jochims, Werner Knaupp [03.05. – 12.05.1968] 14 × 14: Fritz Genkinger, Wolf  
sar Neumann, Hippolythe Destailleur, Erich Mendelsohn François Morellet [01.04. – 30  
Gerald Domenig Mic Enneper: Der Schatten, die Konstruktion, das Material [01.04. – 23  
ch bin mein Auto: Die maschinellen Ebenbilder des Menschen [14.09. – 04.11.2001] To  
fredo Ceibal, Mahmut Celayir, DAF – Dynamische Akustische Forschung, Simone Dem

Vision Award Shortlist and shared the 2013 Curate Award with two others. He was a collaborator, author, and participant in Manifesta 7 [2008], the 9th SIART edition of La Paz, Bolivia [2016], the 10th, 13th, and 15th Istanbul Biennial, Arco Madrid, Art Basel Conversations, Sharjah Biennial, Summit Berlin, and other international discussion and exhibition platforms. Selected as the international curator, Yıldız, together with the Slovenian curator Tia Čiček, will curate the 20th edition of the Mediterranea – Biennial of Young Artists from Europe and the Mediterranean, in Nova Gorica, Slovenia, as part of the European Capital of Culture [2025].

Finally

19.02.–19.03.1961] Drei österreichische Künstler: Wander Bertoni, Anton Lehmden und J. Gang Oppermann [17.05. – 26.05.1968] 14×14: Georg Baselitz, Dieter Haack [31.05. – 01.06.1977] Alfred Kubin: Das zeichnerische Frühwerk bis 1904 [13.05. – 01.06.1977] Kurt Schwitters [05.1988] Rune Mields [12.06. – 24.07.1988] Josef Albers. Retrospektive [31.07. – 25.08.1988] Tobias Rehberger: Do Not Eat Industrially Produced Eggs [17.11.2001 – 13.01.2002] Thomas Schaefer, Hans-Joachim Wendt, Egemen Demirci, Sunette L. Viljoen, Simon Denny, Silvina Der Meguerditchian, N.

The publication *Institutional Healing* has grown out of a long-term engagement with Çağla İlk and Misal Adnan Yıldız during their tenure as directors of the Staatliche Kunsthalle Baden-Baden. Together, we discussed institutional tactics of survival, resilience, and relevance during the temporary closure of the building and the interruption of activities due to the Covid-19 pandemic. From the very beginning, we envisioned our work to be a collective endeavour and a sharing platform.

My gratitude goes to Çağla İlk and Misal Adnan Yıldız for the invitation and for their trust in my proposals aimed at transforming the institution's working practices. The opportunity to be involved in decision-making processes has been invaluable, as it has allowed me to witness and engage with their tangible impacts. I would also like to extend my thanks to both past and present team members — Benedikt Seerieder, Emmanuel Nwachukwu, Johanna Sentef, Hans Peter Steuer, and Lisa Steib — for their openness in responding to my enquiries and for sharing their observations without hesitation.

Special thanks are due to Misal Adnan Yıldız and Dominik Busch, co-curators of the *Recording\_1989* installation. Their commitment at every stage of planning and production allowed for the ambition of the project to be fully achieved. Once again,

Josef Miki [02.04.–14.05.1961] 11. Jahresausstellung des Deutschen Künstlerbunds m  
09.06.1968] 14 × 14: Martin Erhardt, Bernd Völkle [14.06.–23.06.1968] 14 × 14: Axel Kr  
nstförderung des Landes Baden-Württemberg [18.06.–17.08.1977] Zum Beispiel Villa Ro  
09.1988] Mario Sironi [08.10.–27.11.1988] Michelangelo Pistoletto [1989] K.R.H. Sc  
omas Ruff: Fotografien 1979–heute [26.01.–01.04.2002] Das Tier in mir: Die animalis  
ina Fischer, Maroan el Sani, Regina José Galindo, Anike Joyce Sadiq, Stelios Kallinikou

I valued the collaboration with architect Aram Mooradian of Mooradian Studio, whose imaginative interpretation of Judd's co-ordinates in designing the recording studio gave the structure its intended presence. The construction was expertly executed by Prisma, while Robert Jack contributed the sound design elements. Lea Gimpel provided additional research on recordings from 1989. It was a great pleasure to work on the graphic identity of the project with Stina Gromark and Louise Morgan of Stinsensqueeze.

My deep appreciation goes to Çağla İlk, the editor of this publication, for her unwavering commitment to sharing our discussions with a wider community at a critical moment of transition for the Kunsthalle. I am also grateful to Frances Morris for her generous contribution, sharing her leadership experience in shaping the discourse on institutions, through our conversation, published here for the first time. This exchange provided an opportunity to reflect on the vital dialogue between curator and artist, thereby recognising the value of a long-term perspective. Thanks are due to Krzysztof Kościuczuk, who stepped in at short notice and added valuable editorial suggestions. Karl Stefan Andersson has been responsible for designing this book, and our close collaboration over the years has been both highly effective and rewarding. I sincerely appreciate his continued engagement with my practice. I would also like

it Sonderschau Handzeichnungen Schwarz-Weiß [14.05.–26.06.1961] Gedächtnisausstellung  
Hopp, Diethelm Päsler [28.06.– 07.07.1968] 14 × 14: Hans Baschang, Ferdinand Kriwet [1968]  
omana, Florenz – Zur Kunstförderung in Deutschland I [27.08.– 02.10.1977] Annemarie u.  
nderborg (Hans-Thoma-Preis) [26.02.– 16.04.1989] Dan Flavin: Neue Anwendungen  
schen Ebenbilder des Menschen [20.04.– 26.06.2002] Prophets of Boom – Werke a.  
u, Henrik Olesen, Alexandra Pirici, Agnieszka Polska, Jimmy Robert, Jan St. Werner, Mi

to thank Dmitry Ryabkov for overseeing the production process with meticulous attention to detail and outstanding results.

I am grateful to the Judd Foundation for its forward-thinking decision to release the original Donald Judd interview, recorded at the Kunsthalle in 1989, into the public domain. This invaluable material has now been archived online as part of my project.

It is also essential to acknowledge other voices – Sara Ahmed, Laurel Ptak, Marion von Osten [1963–2020], and Marina Vishmidt [1976–2024] – whose writings have been influential in addressing social injustices while firmly standing against stagnant institutional practices. My decision to include their reflections stems from a sense of intellectual kinship that has mobilised many of the ideas present throughout this publication, which I dedicate to Marion's and Marina's memory.

ML

stellung

15.07. – 06.10.1968]

und-Will-Grohmann-Stipendium

fluoreszierend den Lichts mit Diagrammen,

aus der Sammlung Schürmann [30.06. – 01.09.2002]

Michael Akstaller, Nele Jäger, Oliver Mayer, Gabriel Rossell Santillán,

*Institutional Healing* publication traces the 2020–2025 artistic engagement of Marysia Lewandowska with the Staatliche Kunsthalle Baden-Baden.

Editor Çağla İlk

Concept Karl Stefan Andersson, Çağla İlk, Marysia Lewandowska

Texts Çağla İlk, Marysia Lewandowska, Frances Morris,

Misal Adnan Yıldız with excerpts from Sara Ahmed, Marion von Osten, Laurel Ptak, and Marina Vishmidt

Copyediting Daniel Barber, Krzysztof Kościuczuk, Kristina Kramer

Design Karl Stefan Andersson

Coordination and research Dmitry Ryabkov

Photo credits Archive of Staatliche Kunsthalle Baden-Baden (pp. 4–5, 36–37, 92–93), Dominik Busch (pp. 65–85)

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Printing and Binding

Offizin Scheufele, Druck und Medien GmbH & CO. KG, Stuttgart  
[www.scheufele.de](http://www.scheufele.de)

Printed in Germany

Exhibition

SYNCH05: Marysia Lewandowska. *Recording\_1989*  
[14.07. – 08.10.2023]

Artist Marysia Lewandowska

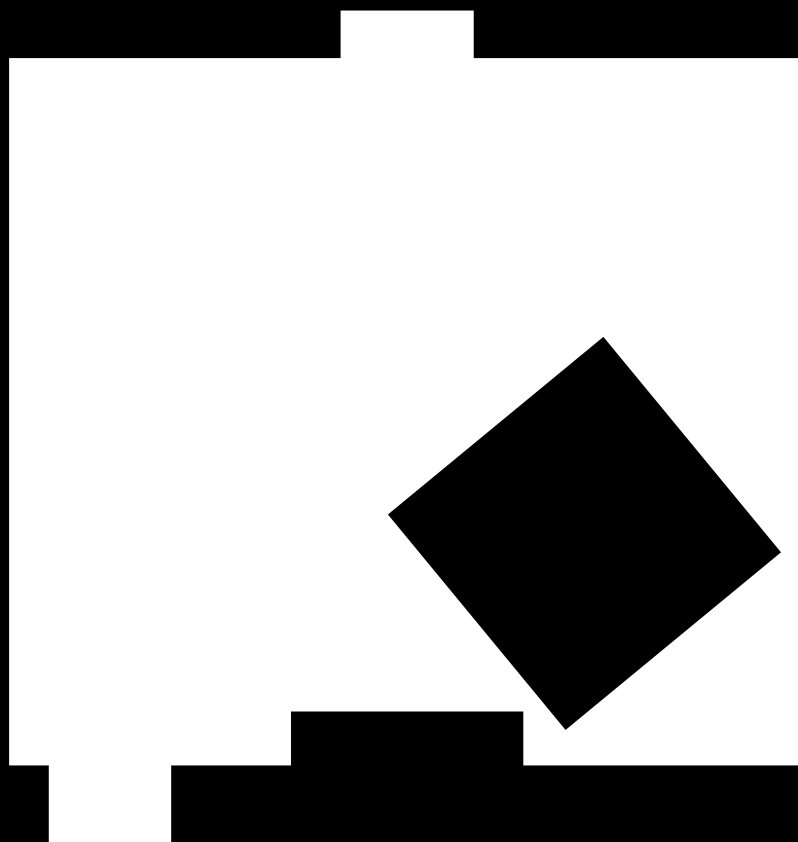
Curators Dominik Busch, Misal Adnan Yıldız

Architecture Aram Mooradian (Mooradian Studio)

Sound design Robert Jack

Production and installation team Werner Becker, Susanne Kocks,  
Prisma Fine Art Services, Robert Steng, Silke Stock, and Erdal Taşar

ISBN 978-3-923107-95-7







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The team of Staatliche Kunsthalle Baden-Baden would like to thank  
Marysia Lewandowska

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