



INTERCULT PRESENTS:

TREATING ART- WITHDRAWALS: THE CURATOR'S FRUSTRATION

PUBLIC TALK

The image shows a collage of newspaper advertisements. A red circle highlights the 'PUBLIC NOTICES' section, which contains three ads:

- STORK COMING? GIVE MOM A BREAK! AMERICAN DIAPER SERVICE**
Sanitary home delivery. VAL. 78-91.
- YOUR PORTRAIT** superbly painted in oils. 20 in. x 16 in., from photo. £42. Box 8584A, Herald T., Adelphi, London W.C.2.
- CARL FREDRIK REUTERSWARD**
Closed for holidays 1963-1972.

Below the highlighted section is an advertisement for **REAL ESTATE To Let**, with the text: "Apartments are scarce, rents are high standards vary between countries. We cannot take responsibility for information given under this classification."

Other visible text in the collage includes: "STORK COMING?", "AMERICAN DIAPER SERVICE", "YOUR PORTRAIT", "CARL FREDRIK REUTERSWARD", "DE LUXE FRAMED OIL PORTRAITS", "REAL ESTATE To Let", "TROCADERO +2 BEDR", and various fragments of other ads like "FOR Adver 13-17", "Gable: London Place: Bunky Amste SCAN No. 5.", and "TROCADERO +2 BEDR".

Valerio Del Baglivo - Curator in Residency at BaseCamp Stockholm

The Milan based curator Valerio Del Baglivo will address the notion of withdrawal as a particular cultural phenomenon of self-liberation occurred in the art context, between the seventies and the eighties. As part of his ongoing research titled *turning an absence into a presence* the talk will focus on the work of artists who have decided to temporarily or permanently withdraw from the art-system, converting this decision into a single art piece or even into a continued and well-organized art-practice. (continued on page 2)

TIME: Monday 23 may, 18.00

PLACE: Annexet Intercult, Sanbacksgatan 8, around the corner from Nytorrgsgatan 15

FREE



(Introduction to the talk continued)

Rather than being a process of emancipation from the well-determined art world this choice avoids any kind of hostile contact with the authority, and it proposes a real and effective example of (self) liberation. Moreover although based on disappearance, the power of these art-withdrawals are in their essence a testimony of/evidence of another kind of presence, another kind of existence - survival? - inside the art scenario. A presence based on its opposite: a physical non-attendance. Starting from a chronological analysis of these art-withdrawals, a particular respect will be paid to the examination of recent curators' projects dealing with this topic, thus highlighting curators' frustrations treating such a delicate subject.

Valerio Del Baglivo (*1979) is a freelance curator, educator and perennial collaborator based in Milan, Italy.

He holds his BA in Art History at Roma Tre University of Rome (Art History Department, 2005) and MA in Visual Arts at IUAV University of Venice. He is now attending CuratorLab a postgraduate program for curators at Konstfack University of Stockholm.

Since 2008 to 2010 he has been working as Assistant Professor at IUAV University of Venice – Italy-, teaching History of Exhibitions. From 2009 to 2010 he curated the project Artplaces.org the first worldwide web data-base for independent art spaces. As a resident of Isola neighborhood in Milan he is part of the curatorial board of Isola Art Center a nomadic experimental art platform that works to combine international-level contemporary art, emerging young art and theoretical research, with the needs and desires of a mixed, working-class neighborhood's inhabitants, affected by processes of gentrification. He has curated exhibitions and projects for such organizations as Konsthall C in Stockholm, Apexart NY, MAXXI B.A.S.E. Rome. He has participated in international residencies at The Banff Centre in Banff, and ICC at Gwangju Biennale in South Korea.

Valerio Del Baglivo is interested in dialogical and community practices in order to create spaces of participation questioning the idea of single-authorship. He also revolves his research around the existence of critical spaces and sites of solidarity inside the art world as well as around artistic and curatorial practices linked with the notion of free culture. In the last years he is also accomplishing a study on artistic self-education strategies as well as free-schools formats. Finally Del Baglivo's recent research-led practice investigates the idea of withdrawing as a form of protest against social and professional context.