Urbanist curators leave behind the traditional restrictions of museums, galleries and art spaces and go outside their institutional routines and logical schemes. Armed with the notion of “art and life”, the urbanist curator becomes a part of reality, having encountered modern conditions of neoliberal urbanism, transit, oppressed communities and the complex sense of belonging to a diaspora. The lecture presented three urbanist projects that Elke Krasny curated in Hong Kong, Vancouver and Vienna.
We live in a state of constant crisis and prevailing anxiety. The processes of globalisation and the conditions of neoliberalism not only transform and shape local conditions, but also elicit a wide range of strategies of critique and engagement. How to gain and regain the right to agency as an expression of urban citizenship is the fundamental issue which lies at the heart of what I call urban curating. Contemporary practices of urban curating entail a great deal of critical analysis and curatorial activism as well as multi-layered and multi-faceted collaborations of artists, local residents, educators, architects, cultural researchers, cultural producers, activists, urbanists, city planners and many more. Urban curating becomes involved with the conditions of our time dealing with the shaping of what we call the contemporary. We are contemporaries of our own time, not only merely witnessing it, but rather envisioning ourselves as active participants in the creation of our own time, leading to the creation of possible presences under the pressing, anxiety-laden contemporary conditions fraught with unresolved legacies of largely looming pasts, with angst caused by the impending threat of running out of resources, harmful effects of globalised spatial, social and economic injustice and a widening gap between economically driven political powers and civic agency.

Spatial Agents
In my work as an urban curator I consider all parties involved as spatial agents, analysing and critiquing contested territories and creating new situations relying on the potentials of sharing and redistributing. This means a transition from creating “art works” to creating “art that works”. Art that works is never complete nor striving for completion, it makes itself part of the specific constellations, histories, presences and demands of given sites. Broadly speaking, art that works equally transcends the limitations and definitions of the formal training of realism prevalent in the former East and beyond the confines of institutionalised institutional critique in the former West. Urban curators leave the traditional confines of museums, galleries and art spaces behind and go beyond their institutional logics and conditions. Taking up the notion of “art and life”, urban curating makes itself a part of the real and is confronting itself with the contemporary conditions of neoliberal urbanism, transitionality, disenfranchised and disorienting communities and complex diasporic senses of belonging. The public realm poses as much a challenge as a potential for urban curating. Contemporary practices of urban curating mean curatorial activism aiming for the specificity of addressing localized issues under globalised conditions and creating possible identifications beyond the ever narrowing, dictatorial confines of accelerated urbanism, neoliberal economy and resurging nationalism. Urban curators as spatial agents establish practices of resistance and resilience focussing on anti-hegemonic logics of visualizing and narrating. Their aim is to evoke desires for social and spatial justice based on an aesthetics as a way of acting and practicing not only sharing but also caring.

Чиї турботи?
Чиї хвилювання?
Чиї бажання?
Чиї історії?
Чиї образи?
Чиї місця?
Чиї міста?

Соціально ангажована і політично свідома кураторська та мистецька практика постійно випробовує саму себе. Трансформативність і перехідність – це маркери не лише зміни міст і змін, з якими стикаються міські жителі у повсякденному житті, а й маркери методу урбаністичних кураторів, який полягає в сейсмографічній реакції на нагальні міські проблеми і паралельні корекції самих практик.

Я опишу три проекти, які я концептуалізувала і над якими працювала, будучи урбаністичною кураторкою у Гонконзі, Ванкувері та Відні. Проект "Говорить Гонконг" (City Telling Hong Kong), здійснений спільно з Музейним проектом гонконзької спільноти, якість як сейсмографічний реєстратор міської історії в процесі її творення, не лише на рівні макротрансформацій, а й на мікрополітичному рівні суб'єктивностей, була рушійною силою цього проекту. В результаті проекту ми створили кіно-портрет прогулянок, знятий незалежним документальним режисером Кан То за- сновником Canto Works, для телерадіокомпанії Radio Television Hong Kong, а також з'явилась публікація спільно з Музейним проектом гонконзької спільноти, яка фіксувала міську реконструкцію на мікрополітичному рівні міських жителів.

Як кураторка я обрала прогулянки, які давали розуміння того, який вплив мають процеси урбанізації на індивідуальний рівні. Багатство тисячі гонконгців відчувають на собі наслідки урбанізації на індивідуальному рівні.

Проект "Говорить Гонконг" (Project "City Telling Hong Kong")

I will describe three of the projects I conceptualised and worked on as an urban curator in Hong Kong, Vancouver and Vienna. "City Telling Hong Kong", in collaboration with the Hong Kong Community Museum Project, focused on the issues of urban regeneration and the impact of policy changes on the everyday and bottom-up self-organization and activism. Walks with urban subjects offered insights into the impacts of urbanisation processes on the individual level. Currently thousands of Hong Kongers are affected by the policy of urban renewal and relocation put into place by the Urban Renewal Authority established in May 2001. The large-scale urban redevelopment aims to improve the living conditions of residents living in old urban areas, they have to move home. While the living conditions clearly improve, the social networks and neighbourhood relations are uprooted.

Проект «Картографуючи повсякдення. Сусідські вимоги до майбутнього», Галерея «Одейн»

Project "Mapping the Everyday: Neighbourhood Claims for the Future", Audain Gallery

"Mapping the Everyday: Neighbourhood Claims for the Future" was a collaboration between the Downtown Eastside Women’s Centre in the Downtown Eastside (DTES) of Vancouver, often described as the poorest postal code in Canada, the Simon Fraser University’s School for the Contemporary Arts, the Audain Gallery and me. The DTES community's
A profound sense of the logics and strategies of representation is expressed in the common use of the demand “Nothing About Us Without Us.” This complexity of issues, addressed by the knowledge of activists, social movements, and community organisations, is the starting point for the collaboration “Mapping the Everyday: Neighbourhood Claims for the Future” (Sabine Bitter, curator at the Audain Gallery). The Downtown Eastside Women Centre is a self-organized feminist space devoted to empowerment and fighting inequality. Together with a group of women from the centre, we created a living archive of demands stemming from their newsletter which has been published regularly since the inception of the centre in 1978. The space of the gallery activated this archive as a presence of demands and articulations of agency. The demands led to the composition of a text-based installation making the demands of the past part of the contemporary struggles and the aim of “approaching new contingent articulations of agency.” The installation served as a formative background for a number of meetings, workshops and performances for the production and sharing of different forms of knowledge, all equally important to the production of urban subjectivity and urban citizenship.

The long-term project “Other Places. Vienna Larchenfelderstrasse”, on which I collaborated with Angela Heide, focussed on a contemporary street in Vienna and on its translocal globalised present-day history. Many of the over 200 storeowners and shopkeepers along the street have arrived as immigrants to Vienna since 1989 and have contributed their knowledge and their energy to the everyday of this street. Public appreciation for immigrants’ contributions and achievements is little and has to be built in order to counteract prevailing racism and xenophobia. “Other Places, Vienna Larchenfelderstrasse” focussed on all the places where people who work here today have lived, studied or worked before and unfolds an urban history as a translocal network of constellation of places. The project worked with a number of different formats of becoming public, including an exhibition in a storefront, talks, a workshop with local storeowners, politicians, artists and researchers, but also international artists, urban researchers and activists producing a discourse and a platform of reflection. As a lasting format we published the book “Aufbruch in die Nahe. Wien Larchenfelderstraße / Other Places. Vienna Larchenfelder-strasse” combining a writing of contemporary urban history of a multiethnic street from the perspective of the people working in this street with a number of theoretical and practice-based essays on other streets undergoing similar processes of transformation in the European context.

**Ethics of Sharing**

To conclude, all the projects I presented as part of my practice as an urban curator contribute to a much needed ethics of sharing. Counter-hegemonic and feminist strategies of intervening in prevailing historical or present narratives lead to the creation of new constellations in the exchange of different forms of knowledge which can then be literalized in space. Essentially, urban curating is part of the urban world and thus takes participation to the level of active involvement from the very onset of merely looking anew at a given place. 
Проект «Картографуючи повсякдення. Сусідські вимоги до майбутнього», Галерея «Одейн»
Project "Mapping the Everyday. Neighbourhood Claims for the Future", Audain Gallery

Проект «Інші місця. Віденська Лерхенфельдерштрассе»
Project "Other Places. Vienna Lerchenfelderstreet"
У ПОСІЛЮ ПРОСТОРІВ ВЗАЄМОДІЇ
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