



Dear Member,

We are approaching an exciting time that will offer new experiences of art. In the coming months many of us will meet in exhibition spaces (in white cubes, black cubes or outside cubes altogether), during openings, or at late-night parties in Venice, Kassel and/or Münster. Of course, we should not forget the incredible number and variety of interesting projects and exhibitions everywhere else, where we can also meet, often in a more leisured way and with more concentration. The dichotomy between these two kinds of experience is probably the price of the increasing trend in the art world towards big events and market-leading productions as opposed to alternative, long-term and individually oriented projects. Finding our own ways in this ongoing transformation process is an exciting challenge for all of us.

Our annual congress, this year in Vaduz, will once again be a great opportunity for old and new members to share thoughts, ideas and experiences, to make new contacts, to talk about projects and, in some cases, to initiate new collaborations. The proposed programme will allow participants to visit the main art institutions in Vaduz, Bregenz and St Gallen, and – through a very interesting panel of speakers at our conference sessions – to reflect on the legal constraints that increasingly confront us in our everyday work.

Continuing what we started last year in Paris, some 'experiments' in the organisation of the congress will be made again this year. In 2006, we introduced the idea of a conference in two parts, the first being a presentation of the topic by each invited speaker, and the second being a round-table discussion the following day. This allowed participants to reflect on the presentations and develop their thoughts on the subject, so that they could participate actively in the discussion.

In Vaduz, a series of workshops will be organized, each led by one of the invited speakers. This should allow a strengthening of the reflective character of the congress. Should this model be successful, we will use it again at the congress in Montreal, where our friends are already preparing to welcome us in 2008.

Our members are increasingly requesting the IKT-membership card, and we are working on improving its distribution and recognition. The aim is to distribute the new card or sticker as early as possible each year, but this implies earlier payment of the annual fee (many members wait until the congress or even beyond to pay...).

The growing number of paying members is good news. In 2006, we had 311 fee-paying members, which according to our records is the largest number ever. As was decided at the general assembly last year, the list of members will be reduced to the actual number of paying members at the end of 2007. We assume that only members who pay their membership regularly are interested in active participation and support of the IKT. Our aim is to have an objective view of the status of the association and its members, and only figures for paying members can summarise the real activity of the association.

The remodelling of the IKT website is still taking place, since it took us more time than planned to discuss the changes; we hope it will soon be operational. The new website will allow members to use it as a tool for contributing actively to the association and staying informed about IKT news.

We hope to see you soon in Vaduz.

With best wishes

The IKT board





The 2007 IKT Congress in the Upper Rhine Valley

This year's annual meeting, open to all IKT members, will be hosted by two museums and a Kunsthalle: Kunstmuseum Liechtenstein, Kunstmuseum St Gallen and Kunsthhaus Bregenz. These three institutions have collaborated on certain topics for several years, mainly in the area of public relations. Together they promote not only each other but also the whole area, which is located in the heart of Europe but divided by the Schengen border. Please note that members of non-EU-countries and members of the new EU-countries need a special visa for Switzerland and Liechtenstein.

The congress will be held mainly in Vaduz, capital of the Principality of Liechtenstein, with visits to St Gallen, Bregenz and other venues in the area. While the region appears to be mainly rural, this is combined with highly developed industries and a sophisticated financial services economy. Geographically marked by the Alps the population of this area is divided among three states: Switzerland, Austria and Liechtenstein. However, in practice there is a lot of cross-border cooperation in terms of economy, politics and even culture. We will visit the Kunstmuseum Liechtenstein (exhibitions: Monika Sosnowska, «The Hunt» with works from the Princely Collections) with part of it's collection.

We will also be visiting St Gallen, where we will see the Kunstmuseum (exhibitions: Bethan Huws, «Trotzurzeln lessen Kartenluft»), the Neue Kunsthalle (exhibition: «WW vs. GRRRR» by Wesley Willis and Ingo Diezendorf), a public space intervention by Pippilotti Rist, some private galleries (Christian Roellin, Wilma Lock, Hafner), as well as the «Sitterwerk», an outstanding foundry for contemporary art, which also houses a range of joint projects. In Bregenz we will visit the Kunsthhaus (architect: Peter Zumthor; exhibition: «Re-object: Marcel Duchamp, Gerhard Merz, Damian Hirst, Jeff Koons»), the Kunstverein «Magazin 4» and the Palais Thurn & Taxis, run by the artists' association of Vorarlberg as well as several galleries (Lisi Hämmerle, Prantl & Boch, K12), the Kunstraum Dornbirn (exhibition: Michel Blazy), and a special preview of the new museology at the Jewish Museum at Hohenems.

After the congress, on 29 and 30 April, we are offering an optional tour to Zurich, passing through Kunsthhaus Glarus on the way (exhibition: Sebastian Hammwöhner, Dani Jacob, Gabriel Vormstein). On Sunday 29 April the Migros Museum of Contemporary Art will open its exhibition of work by Rachel Harrison, and IKT members are invited by the museum's Director and IKT-member, Heike Munder, to attend the dinner which follows. In the same building, the Kunsthalle Zurich (exhibition: Nicole Eisenman) and several galleries (Bob van Orsouw, Peter Kilchmann, Fabian & Claude Walter, Hauser&Wirth, Eva Presenhuber) will also be open to the public. On Monday 30 April many galleries in Zurich will remain open into the evening especially for IKT members.

Friedemann Malsch



Copy Right / Copy Ryot: Curatorial practice and its legal implications

Ryot ([language]), def.: ravat

“Steal ideas from me? If anybody dares, I’ll sign”
Alberto Greco, artist (Argentina 1935 – Barcelona 1963)

With the help of highly qualified speakers like artist Marysia Lewandowska, Annette Schindler, Jaime Stapleton and Ralph Rugoff (tbc), our 2007 conference will introduce a complex subject: the relationship between our everyday praxis as curators and artists and the legal questions/conflicts that emerge from it.

We would like to address the concept of intellectual property and how it relates to the copyright/copyleft movements. Intellectual property can be defined as a form of ownership, and copyright designates the legal and economic nature of this property, in order to secure creators control over their ideas and works, as well as to provide them with the possibility of an economic reward. The copyleft movement, on the other hand, holds that ‘information wants to be free’. In this way, a freer distribution of ideas and rights is supposed to empower users (audiences, critics, curators, artists, institutions, publishers, etc.) to gain access to sources to which access would otherwise be restricted, partially or totally; sources such as archives, databases, museum collections, estates of artists, etc.

If we advocate a culture of co-producers then we need to learn to how to live with confrontation between many points of view, and mobilise multiple and individual competences in the different interest groups involved, in order to create a situation in which sharable knowledge is possible.

The conference will also provide an introduction to the legal conflicts that may arise when commissioning a new work, and in relation to writing and publishing, obtaining funding from public and private sources, hiring workers and service providers, paying fees, etc. Producing an exhibition activates an array of different economic activities; drafting contracts, determining fees and making acquisitions involve close working relationships with other professional fields and agents. At the same time, institutional exhibition-making is typically dependent on temporary labourers of one sort or another, whose rights, responsibilities and remuneration are not necessarily specified according to the letter of the law.

The conference is envisioned as a platform where the above issues will be addressed, but also as an open invitation to join in a series of workshops. Within the workshops’ group situation members can present their working experiences in order to develop a more detailed overview of the discussion. Thus, the goal of the conference is to provide an opportunity to share approaches that will hopefully enable a better understanding of the cultural and political implications of accepting or contesting existing regulations.

Chus Martinez

Marysia Lewandowska is a Polish-born and London based artist collaborating with Neil Cummings since 1995. She has joined Konstfack as professor in 2003. Since 2004 she has been responsible for establishing Timeline, Konstfacks Videotek, a collection of artists film and video permanently based in the Library Lounge.

Annette Schindler is currently the director of a new media art space [plugin] in Basel, Switzerland. She developed the concept for the space redefining the structures of traditional art institutions to suit the specific needs of new media cultural production.

Jaime Stapleton is Associate Research Fellow at the School of Law, Birkbeck College, University of London. He is an external consultant to the World Intellectual Property Organisation and an advisor to Cambridge University’s ‘Primary Sources on Copyright’ project. He is also part of the CRIR Group of researchers in residence in Christiania, Copenhagen, where his work focuses on concepts of ownership, property and cultural expression. His doctorate, ‘Art, Intellectual Property and the Knowledge Economy’, was awarded in 2003.

Ralph Rugoff, director of the Hayward Gallery (London) - to be confirmed





Congress 2007: Practical information

Please make sure to make your hotel reservation for the congress in Vaduz in time as there are not so many hotels and rooms available.

The following hotels still have rooms left for the congress dates:

Hotel Residence****, Städtle 23, 9490 Vaduz	Tel. +423-239 20 20	Fax +423-239 20 22
Landgasthof AU*, Austrasse 2, 9490 Vaduz	Tel. +423-232 11 17	Fax +423-232 11 68
Hotel Falknis*, Landstrasse 92, 9490 Vaduz	Tel. +423-232 63 77	
Kloster St. Elisabeth, Duxgass 55, 9494 Schaan	Tel. +423-239 64 44	Fax +423-239 64 45
Hotel Meierhof, Meierhofstrasse 15, 9495 Triesen	Tel. +423-399 00 11	Fax +423-399 00 88
Hotel Schlosswald, Meierhofstrasse, 9495 Triesen	Tel. +423-392 24 88	Fax +423-392 24 36
Hotel Schatzmann, Landstrasse 80, 9495 Triesen	Tel. +423-399 12 12	Fax +423-399 12 10

Hotel Real, Hotel Engel and Landhaus am Giessen are already booked out for the congress.



IKT Membership card 2007

We're currently working on the a new version of the membership card for 2007 so please send us an ID-photo of yourself by e-mail to: mail@iktsite.org and we will make sure that you receive your card as soon as possible.



Colophon

From 2005 to 2008 the IKT association will be based in Luxembourg. The statutes of the Luxembourgish branch of the association were registered on the 25th August 2005.

The IKT association is supported by the Ministry of Culture, Higher Education and Research, Luxembourg.

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