

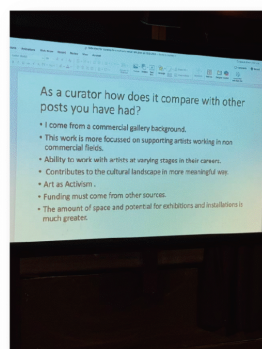
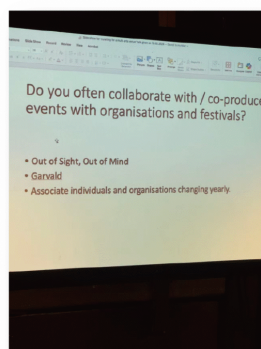
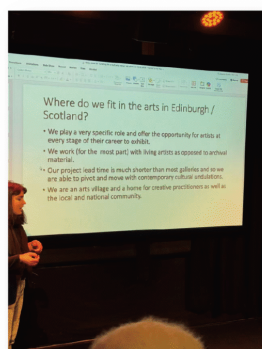
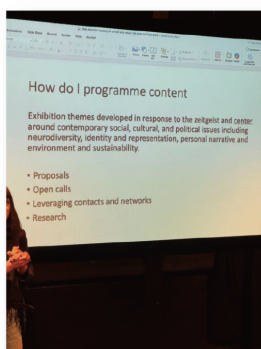
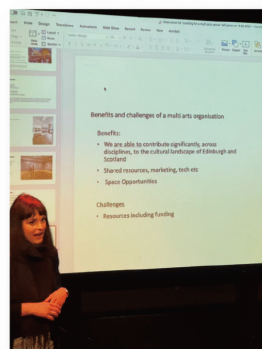
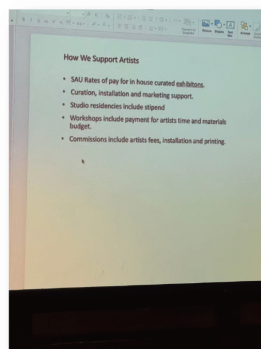
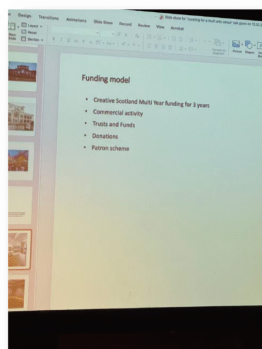
WEEK 4: Institutional Reality and Curatorial Ideals

Overview

In the fourth week of the course, we visited Summerhall Arts. Sam Chapman will give a presentation on Summerhall Arts as a multi-arts curatorial space. Sam's presentation covered viewpoints from aspects such as funding, artist support, and institutional characteristics. Meanwhile, the curatorial collective conducted a peer review of the exhibition themes and curatorial ideas of the members, and through collective decision-making, they determined the group name "No Heroes", and formulated the Curatorial Collective Manifesto and statement.

The Execution in Institutional Reality

Project	Proposed	Approved	Actual	Balance	%
1.1.1	1000	1000	1000	0	100
1.1.2	1000	1000	1000	0	100
1.1.3	1000	1000	1000	0	100
1.1.4	1000	1000	1000	0	100
1.1.5	1000	1000	1000	0	100
1.1.6	1000	1000	1000	0	100
1.1.7	1000	1000	1000	0	100
1.1.8	1000	1000	1000	0	100
1.1.9	1000	1000	1000	0	100
1.1.10	1000	1000	1000	0	100
1.1.11	1000	1000	1000	0	100
1.1.12	1000	1000	1000	0	100
1.1.13	1000	1000	1000	0	100
1.1.14	1000	1000	1000	0	100
1.1.15	1000	1000	1000	0	100
1.1.16	1000	1000	1000	0	100
1.1.17	1000	1000	1000	0	100
1.1.18	1000	1000	1000	0	100
1.1.19	1000	1000	1000	0	100
1.1.20	1000	1000	1000	0	100
1.1.21	1000	1000	1000	0	100
1.1.22	1000	1000	1000	0	100
1.1.23	1000	1000	1000	0	100
1.1.24	1000	1000	1000	0	100
1.1.25	1000	1000	1000	0	100
1.1.26	1000	1000	1000	0	100
1.1.27	1000	1000	1000	0	100
1.1.28	1000	1000	1000	0	100
1.1.29	1000	1000	1000	0	100
1.1.30	1000	1000	1000	0	100
1.1.31	1000	1000	1000	0	100
1.1.32	1000	1000	1000	0	100
1.1.33	1000	1000	1000	0	100
1.1.34	1000	1000	1000	0	100
1.1.35	1000	1000	1000	0	100
1.1.36	1000	1000	1000	0	100
1.1.37	1000	1000	1000	0	100
1.1.38	1000	1000	1000	0	100
1.1.39	1000	1000	1000	0	100
1.1.40	1000	1000	1000	0	100
1.1.41	1000	1000	1000	0	100
1.1.42	1000	1000	1000	0	100
1.1.43	1000	1000	1000	0	100
1.1.44	1000	1000	1000	0	100
1.1.45	1000	1000	1000	0	100
1.1.46	1000	1000	1000	0	100
1.1.47	1000	1000	1000	0	100
1.1.48	1000	1000	1000	0	100
1.1.49	1000	1000	1000	0	100
1.1.50	1000	1000	1000	0	100
1.1.51	1000	1000	1000	0	100
1.1.52	1000	1000	1000	0	100
1.1.53	1000	1000	1000	0	100
1.1.54	1000	1000	1000	0	100
1.1.55	1000	1000	1000	0	100
1.1.56	1000	1000	1000	0	100
1.1.57	1000	1000	1000	0	100
1.1.58	1000	1000	1000	0	100
1.1.59	1000	1000	1000	0	100
1.1.60	1000	1000	1000	0	100
1.1.61	1000	1000	1000	0	100
1.1.62	1000	1000	1000	0	100
1.1.63	1000	1000	1000	0	100
1.1.64	1000	1000	1000	0	100
1.1.65	1000	1000	1000	0	100
1.1.66	1000	1000	1000	0	100
1.1.67	1000	1000	1000	0	100
1.1.68	1000	1000	1000	0	100
1.1.69	1000	1000	1000	0	100
1.1.70	1000	1000	1000	0	100
1.1.71	1000	1000	1000	0	100
1.1.72	1000	1000	1000	0	100
1.1.73	1000	1000	1000	0	100
1.1.74	1000	1000	1000	0	100
1.1.75	1000	1000	1000	0	100
1.1.76	1000	1000	1000	0	100
1.1.77	1000	1000	1000	0	100
1.1.78	1000	1000	1000	0	100
1.1.79	1000	1000	1000	0	100
1.1.80	1000	1000	1000	0	100
1.1.81	1000	1000	1000	0	100
1.1.82	1000	1000	1000	0	100
1.1.83	1000	1000	1000	0	100
1.1.84	1000	1000	1000	0	100
1.1.85	1000	1000	1000	0	100
1.1.86	1000	1000	1000	0	100
1.1.87	1000	1000	1000	0	100
1.1.88	1000	1000	1000	0	100
1.1.89	1000	1000	1000	0	100
1.1.90	1000	1000	1000	0	100
1.1.91	1000	1000	1000	0	100
1.1.92	1000	1000	1000	0	100
1.1.93	1000	1000	1000	0	100
1.1.94	1000	1000	1000	0	100
1.1.95	1000	1000	1000	0	100
1.1.96	1000	1000	1000	0	100
1.1.97	1000	1000	1000	0	100
1.1.98	1000	1000	1000	0	100
1.1.99	1000	1000	1000	0	100
1.1.100	1000	1000	1000	0	100



Sam Chapman's Presentation
Photos by Tianshun Zhao

▪ **Multi-source Funding**

Through a combination of public funding, commercial activities, foundations, donations and donor programs, the institution can maintain its sustainable operation and relative independence.

▪ **Artist Centred Support**

In accordance with industry payment standards, we provide remuneration, production and professional support to artists in exhibitions, residencies, workshops and commissioned projects.

▪ **Flexible Multi-Arts Structure**

Shared spaces and resources, along with shorter project

cycles, enable institutions to respond quickly to cultural changes and support interdisciplinary practices.

- **Non-Commercial Positioning**

Unlike commercial galleries, it focuses on supporting non-commercial, experimental and socially engaged art, emphasizing the public and action-oriented of art.

The Group Collection of Curatorial Ideals

Curatorial Collective Manifesto

01 Democratic Participation

We uphold equal participation in all curatorial decisions, fostering open and transparent discussions.

02 Mutual Support and Sharing

We share resources, knowledge, and ideas regardless of differing goals, enhancing collective practice through collaboration.

03 Shared Goals and Compromise

We set collective goals together and embrace compromise when necessary to serve the greater good of the group.

04 Respect and Critical Thinking

We respect all viewpoints while maintaining critical thinking, encouraging constructive feedback on ideas and processes.

05 Collaborative Sub-Groups

Through working in sub-groups and combining diverse ideas, we create richer and more dynamic curatorial projects.

06 Encouraging Diverse Voices

We actively invite and value different perspectives, strengthening our curatorial work through inclusivity and multifaceted practices.

07 Mapping Abilities

We identify and map members' skills to allocate tasks effectively, enhancing collective efficiency.

08 Active Listening

We prioritize listening to understand different perspectives, fostering deeper reflection and creative exchange.

09 Collective Celebration

We celebrate achievements together, recognizing each member's contribution to the collective effort.

10 Flexibility and Adaptation

We remain open to evolving plans and ideas, ensuring our curatorial practice adapts to new insights and circumstances.

No
Heroes

Statement

We take the name No Heroes to reject human-centered curatorial authority and the heroic narratives attached to curatorship. We do not produce idols, nor do we submit to predetermined standards.

Confronting the performative condition of non-heroic ethics within a technologically overloaded and performance-driven society, we seek to release curating from the formal constraints of the “myth of healing.”

By acknowledging bias and prioritizing a collective power, we remain skeptical and clear-minded within a constantly shifting reality. We conceive the exhibition as a temporary open site in which creators and viewers jointly assume uncertainty, continuously dismantling preconceived perspectives in order to interrupt the solidification of collective paradigms.

No Heroes Curatorial Collective

• Anti-authoriality

Inspired by Roland Barthes' “The Death of the Author” (1977),

curating is no longer regarded as the expression of an individual's intention, but rather as the temporary occupation of a discourse position.

▪ **Collective Subjectivity**

In response to Haraway's (1988) concept of situated knowledge and Latour's (2005) theory of actor-networks, the curatorial subject is composed of people, institutions, objects, and relationships.

▪ **Critical Co-existence**

In relation to Chantal Mouffe's (2021) concept of antagonistic public space, curating is understood as a political arena that accommodates conflicts and differences, rather than a consensus-producing machine.

▪ **Anti-performative Logic**

Based on the performance social critique by Byung-Chul Han (2015) and Andrea Fraser's (2005) analysis of institutionalized artistic value, we reject the measurement of curatorial value by output and visibility.

Thoughts on Personal Curatorial Projects



KV DUONG, Bomb Pond (Crater), 2025, Acrylic on latex, painted wooden stretcher 198 x 100 cm (x2),

- DUONG KV is a Vietnamese artist born in Ho Chi Minh City and currently working in the UK.
- He creates using latex, evoking the image of rubber plantations during French colonial rule in Vietnam. In “Bomb Pond”, he traced the scars of bomb craters during the Vietnam War, which have now turned into ponds, serving to awaken collective memories of the war.
- He also possesses the identity attributes of the southern part of Vietnam and the global south.

Reference List

Barthes, R. (1977) ‘The death of the author’, in

Image–Music–Text. Translated by S. Heath. New York: Hill & Wang, pp. 142–148.

Fraser, A. (2005) 'From the critique of institutions to an institution of critique', *Artforum*, 44(1), pp. 278–283.

Han, B.C. (2015) *The Burnout Society*. Translated by E. Butler. Stanford: Stanford University Press.

Haraway, D. (1988) 'Situated knowledges: The science question in feminism and the privilege of partial perspective', *Feminist Studies*, 14(3), pp. 575–599.

Latour, B. (2005) *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press.

Mouffe, C. (2021) 'Agonistic politics and artistic practices: Agonistic public spaces', in LeGates, R. T. and Stout, F. (eds.) *The City Reader*. 7th edn. London: Routledge, pp. 312–316.