

## **Keynotes/abstracts**

### **Nora Sternfeld, professor and director of the curatorial program CuMMA, Aalto University, Finland: *The Museum of Burning Questions***

What would curating be if it were not centered around representation? And how do we understand it as a way of being active, as a practice that enables processes of collaborative knowledge production with an unexpected outcome? In my contribution I will retrace the idea of the post-representational as an intervention in the classical curatorial tasks of collecting, showing, researching and mediating. This implies revising the role of history and research, organizing, creating a public and education. I will also speak about a concrete project by Freethought in collaboration with the artist Isa Rosenberger in the framework of Bergen Assembly 2016: The Museum of Burning Questions is a Para-Museum in the occupied fire station of Bergen. The fire station is occupied by retired firemen, who have a claim to realize a Fire Museum – a plan which has existed since 1916 – in the former “Brandstation”. The Museum of Burning Questions is not representing this claim; it is established within the occupied fire station as a temporary alliance with the occupying firemen. It has a starting point in the history of fires in Bergen, yet situates itself in broader discourses about infrastructures. In this sense, the Museum of Burning Questions addresses the future of museums and of burning questions in general.

### **Charlotte Bagger Brandt, director of ”Råderum”. Mobile Office for Contemporary Art: *Art is something we do together! On art, community-building and democratic processes***

This talk presents thoughts on art, community building and democracy and on art as co-creation. It presents perspectives on how art as a tool can rethink social communities and respond critical to the structures of our urban public space. Raaderum is an office that works with contemporary art, co-creation, community building and citizen driven development. This talk will gaze upon ways that contemporary art can short-circuit a given logic and connect people and places in new ways by creating a new visual frame or a different social setting. Raaderum’s latest publication PLACEMAKING gives insights into some of the complex processes of doing participatory art projects in public space, and shows how Raaderum have worked to involve local citizens in the transformation of urban space.

### **Ida Brændholt Museums, Sense of Place and Atmosphere**

How does atmosphere inform formation of cultural knowledge in a museum context? My presentation will reflect on how to use non-representational theories and methodologies in empirical research and how affective atmospheres interrupt, change and solidify social relations and conditions in museum contexts. Atmosphere appears to reveal a non-representational subject that is obvious, immediate and influential but is here understood as spatialized affects emerging through bodies affecting one another. Gernot Böhme introduces a rough distinction between two different spatialities: The surrounding intensity is one sense of atmosphere, which in a classical art museum may also take the form of a static feeling of ‘museum fatigue’. The other is the dyadic, in which atmospheres radiate between individuals. In both cases, atmospheres are interlinked with the material design of specific places and the forms of socialization and affective circulation of places. Atmospheres permeate places. This is why museums are being recalled as dusty, static, pleasurable, exciting or borrowing, and why people who have great experiences in engaging with museums find the atmosphere is good or positive. It is my hypothesis that understanding non-representational implications of museums material affordances allows for innovative sensuous research of museums potentials in current societies.