

What does it mean for whole exhibitions to go on tour? How far does the history of the locations, the context, the size and nature of the spaces determine exhibition concepts and their presentation? How far are pictures, artistic statements and curatorial concepts understood across cultural boundaries?

Today, institutions of art, small and large alike, are dependant on cooperation. With travelling exhibitions, this sort of working together has a long tradition. The goal of this exhibition project, »From A to B, from B to P«, is to devote due attention to the history and the current development of a globalised exhibitions system. Central to it is the cooperation between two institutions. In concrete terms, it explores the feasibility of adapting and suiting two exhibitions to the differing contexts in Bielefeld and Poitiers.

As regards their historic, architectural context and their local status in their respective cities, both institutions are very diverse. Although they both re-established themselves with new programs in the mid-1980's, they originally began as private initiatives. The Bielefelder Kunstverein was founded in 1929. Since 1984, it has been situated in the city-centre buildings of the quondam museum for cultural history, the Waldhof, a manor farm once belonging to local nobility, built in the style of the Weser renaissance and dating from the 16th century, making it one of the oldest buildings in Bielefeld. Le Confort Moderne was founded in 1977 to promote new cultural phenomena dedicated to contemporary art and music. In 1985, the association decided to locate its activities in an old warehouse on the periphery of the city centre. It was formerly known as the hardware store » Confort 2000«.

The character of the exhibition spaces is also very different. The Bielefelder Kunstverein resembles a domestic residence, with three floors, small, enclosed rooms and offers a total floor area of approximately 200 m<sup>2</sup>. Le Confort Moderne was built as an industrial space, consisting of two voluminous halls and total of 1200 m<sup>2</sup> floor area. The exhibition project by Le Confort Moderne Poitiers and the Bielefelder Kunstverein questions both their local context and the conditions governing a collaborative project on an international level: the relevance of volume and space, the role of the public and of language, the conditions of cooperation and adaptation, the modes and structures of distribution, reception and circulation of contemporary art.

Can Altay, Davide Balula, Peggy Buth, Emilie Pitoiset, Michael Riedel und Clément Rodzielski have developed new works and presentations especially for the exhibition. The same works will be shown in a different form at Le Confort Moderne in Poitiers, starting in February 2011. Not only the artworks, but also the artists, the exhibition, the space and the context will be travelling from one

city to the other. The exhibition and cooperation itself becomes its own subject. With this initiative, the project seeks to set out a proposition demonstrating how, on the one hand, a global development of art and, on the other, the desire for local cultural affinity can both be catered for.

Curators: Yann Chevallier, Thomas Thiel

»From A to B, from B to P« is integrated into a larger exchange project between German societies of arts and French Centres d'Art. It is being developed jointly by the Bielefeld Society of Arts and Le Confort Moderne in Poitiers (F). Its first location is Bielefeld, then the exhibition will go on to Poitiers in an adapted form.

Curated by: Yann Chevallier und Thomas Thiel

The exhibition »From A to B, from B to P« takes place in conjunction with Thermostat, a cooperation among 24 art centres and art associations. For further information click [www.project-thermostat.eu](http://www.project-thermostat.eu).

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