

REBECCA COATES

Curating histories and the restaged exhibition

Abstract

Restaging historic exhibitions in a contemporary context is a relatively recent phenomenon. In June 2013, Harald Szeemann's much-lauded exhibition *When Attitudes Become Form* (1969) was remade. Presented at the Fondazione Prada in the historic palazzo Ca' Corner della Regina in Venice, *When Attitudes Become Form: Bern 1969/Venice 2013* was located within the context of the Venice Biennale. It was possibly the definitive restaging. Szeemann's 1969 exhibition, more than any other, had already been the subject of multiple remakes/restagings/reinterpretations/and reiterations. This paper explores the significance of Szeemann's 1969 exhibition through an analysis of its restagings, looking particularly at the recent Prada restaging of the exhibition in 2013. It examines the motivations for curators remaking or restaging seminal exhibitions from the recent past, and the idea of the exhibition as 'ready-made'. And it asks what is the relevance of the restaged exhibition within contemporary art?

Introduction

The 2013 Venice Biennale was notable for an exhibition that took place beyond the confines of the Giardini and Arsenale. It was presented by Prada Foundation at Ca' Corner della Regina, Venice, an 18th-century Venetian palazzo on the Grand Canal which the Foundation had used as an exhibition space since 2011. The project restaged, or reconstructed, an historic exhibition in its entirety.¹ *When Attitudes Become Form: Bern 1969/Venice 2013* was initiated by Miuccia Prada, President of the Prada Foundation, and curated by Germano Celant, Artistic Director of the Foundation since 1989 and noted New York-based international curator. Also collaborating on the project were artist Thomas Demand, and architect Rem Koolhaas, both of whom had worked closely with the Foundation in the past.

This new project paid homage to the enormously influential Swiss curator Harald Szeemann, through the now mythic status of his 1969 exhibition curated for the Kunsthalle Bern, *Live In Your Head: When Attitudes Become Form: Works, Concepts, Processes, Situations, Information*. For contemporary audiences, most of whom would not have seen the original exhibition, the restaged exhibition was a sweeping historical gesture. It presented art at a significant moment of change in Modernist history, at a time of social and political unrest. It celebrated a curatorial identity and a shift in curatorial work. Did it have anything to say, however, to contemporary audiences, beyond a

¹ Prada Foundation footnote. Operating since 1995, see Coates, R 2013 for details.

trip down memory lane? Its timing, presented to coincide with the 2013 Venice Biennale, replicated what has long been a feature of this oldest of biennial models: an interweaving of the contemporary within the city's rich and complex historic past.

Why this exhibition? The original exhibition showcased the work of a new generation of artists in 1969, including Italians Mario Merz, Boetti, Giovanni Anselmo; other European artists including Joseph Beuys, Jannis Kounellis, and Hanne Darboven; and Americans Lawrence Weiner, Sol LeWitt, Fred Sandback, Carl Andre, Eva Hesse, and Walter de Maria.² Szeemann's exhibition presented new process-based approaches to art-making, where objects were no longer classified as part of traditional sculptural traditions or methods. Many of the artists were present during the installation of the exhibition, and many of the works were made in situ – two curatorial techniques that were far less common in 1969 than they are today. For contemporary curator and writer Christian Rattemeyer, writing in the exhibition catalogue to Jens Hoffmann's exhibitionary homage to the show in 2012, the original exhibition was a “major milestone in the development of both art and curatorial practice”, while Szeemann was “the most influential curator of the second half of the 20th century”.³ Germano Celant reflected in 2013 that the exhibition “has become a paradigm of the process of mounting an exhibition post 1969 in a way that made it possible to bring together artifacts made by any technique and in any material, in accordance with the view that ‘everything is art’”.⁴ Also writing in the Prada catalogue in 2013, noted art historian and critic Benjamin H.D. Buchloh took a more nuanced approach: the exhibition was not so ground-breaking as its mythology, whereas earlier shows curated by Mel Bochner and Germano Celant were truly radical.⁵

This paper explores some of the issues around restaging an historic exhibition within a contemporary context, looking particularly at the Fondazione Prada's 2013 Venice's polarizing restaging of Szeemann's *When Attitude Becomes Form* (1969). What contributed to making the restaging of an exhibition from 1969 the ‘go to’ exhibition at the 2013 Venice Biennale? This paper examines both the role of the curator within the exhibition history, as well as the idea of the exhibition itself as a ‘ready-made’. Within a contemporary context, the re-staged exhibition has become a popular trend: a feature of art galleries and museums, biennials, and even featuring a recent interest in restaged performance. Within a contemporary context, we

² For a complete list of artists and artworks, see Christian Rattemeyer and other authors, *Exhibiting the New Art, 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969*, Afterall, London, p. 129 – 131; and ‘Register of Works’, *When Attitudes Become Form, Bern 1969/Venice 2013*, Fondazione Prada, Venice, 2013.

³ Rattemeyer, CCA Wattis essay. No page.

⁴ Celant, in Prada book, p.390.

⁵ See Benjamin H.D. Buchloh, ‘The Thresholds of 1969’, *When Attitudes Become Form, Bern 1969/Venice 2013*, Fondazione Prada, Venice, 2013, pp. 495-504.

have to ask whether this is simply the latest in a series of contemporary curatorial turns?⁶

Remake or restage?

Remakes, or reconstructions are not new. The Van Abbemuseum in Eindhoven is recognized for its work in this area, both historically and more recently under the direction of Charles Esche⁷. A series of restagings of its own exhibitions has enabled it to reconsider the significance of its own history in relation to contemporary art evolutions and audiences. More recently, biennials and large-scale exhibitions of contemporary art have also restaged immersive installations from the mid 1960s and onwards, and notable artworks originally conceived for very different sites. Again, these enable artistic directors to offer an historic component to what have increasingly become vast thematic exhibitions showcasing the contemporary, current and new.

In other situations, the opportunity to restage a work has offered the opportunity to work with a major artist, whose work you may or may not already collect, or introduce a significant work to a new audience or country. In an Australian context, John Kaldor, collector and initiator of Kaldor Public Art Projects, famously restaged Jeff Koons' *Puppy* in 1995 on the forecourt of the MCA.⁸ The opportunity was a pivotal moment both for Kaldor, Jeff Koons, and the subsequent history of the work itself. *Puppy* was later presented by Public Art Fund at the Rockerfeller Centre, New York, and then acquired for the Guggenheim Museum Bilbao, while the second sculpture was purchased for an American private collection. This restaging enabled the work to be remade, and then reshowed in both public and private contemporary contexts, its visibility vastly expanded. It also turned out to be a turning point in the artist's career.⁹

The restaging of seminal performance works from the late 1960s and 1970s has had a similar renaissance within the contemporary art world. However, Claire Bishop has suggested that the restaging of performance works raises particular issues amongst this contemporary trend or restaging exhibitions. For her 2005 exhibition, *Seven Easy Pieces* at the Guggenheim Museum, Marina Abramovic re-performed seminal works from the 1960s and 1970s.¹⁰ While the

⁶ The 'curatorial turn' was used by Paul O'Neill as the title of his chapter 'The Curatorial Turn: From Practice to Discourse', in Judith Rugg and Michele Sedgwick (eds.), *Issues in Curating Contemporary Art and Performance*, Imprint, 2007, pp. 13-28. Maria Lind, on the other hand, has referred to 'the curatorial', where the exhibition acts as a statement, a work of art in itself.

⁷ Under the directorship of Jean Leering, the Van Abbemuseum was the first institution to undertake a series of reconstructions of seminal Modernist works, including the replica of El Lissitzky's *Proun Space* (1923) commissioned in 1965. Other notable reconstructions of immersive installations in institutional settings include the reconstruction of Kurt Schwitters' *Merzbau* (1933), in 1981-83 at the Sprengel Museum, Hannover.

⁸ For a discussion of *Puppy* (1995), see Coates, 2013, pp.

⁹ See Coates, 2012, pp. 205-212.

¹⁰ Abramovic restaged works by Vito Acconci, Gina Pane, Valie Export and Joseph Beuys. Bishop introduces her essay on restaging installations with a discussion of this

artist may have made every effort to remain true to the original intent of the work, the re-performance became a work that was about Marina Abramovic the artist, as much as it was an opportunity to re-present historic works to a new audience to experience at first hand. Critics complained that the significance of the earlier works was subsumed by the spectacle of watching Abramovic interpret, or re-perform them.¹¹

Similarly, seminal and contemporary performance works restaged in *13 Rooms*, an exhibition presented by Kaldor Public Art Project in 2012 in Sydney's historic Pier 2/3, produced very different interpretations.¹² With much stricter supervision to accommodate much larger audiences, and no-name performers adhering strictly to their instructions, the whole exhibition became part of an experience economy, as much as it was a reprisal and continuation of the genre of performance art. Installations and performance pieces acquired by public collections raise similar issues of restaging and re-presentation. Their acquisition enables mass audiences now attracted to mega museums as experience consumers to understand and participate in a work through direct experience. Usually, every effort is made to ensure the integrity of these works during subsequent stagings through detailed instructions, contracts and photographic documentation. However, the very nature of the mass experience of viewing a performance work spectacle differs greatly from the engagement of often small audiences of art insiders at early presentations.

Reinterpreting Szeemann

Like these performances, Szeemann's *When Attitudes become Form* (1969) has generated numerous exhibition reinterpretations. It has also been the subject of numerous books, scholarly texts, and articles examining its legacy and influence. However, while academic texts and publications provide photographic evidence and a critical scholarly frame, they cannot hope to capture the physical experience for contemporary audiences. Restaged or reinterpreted exhibitions play a different role. They offer a physical experience to viewers, while reinterpretations often also attempt to redress past omissions, and include more recent works that links the historic artifact with the present day. Recent contemporary iterations that have built on, or riffed off, the *When Attitudes* legacy have included: *How Latitudes Become Forms* (2004), at the Walker Art Center; *When Lives Become Form* (2008), Museum of Contemporary Art, Tokyo; *When Platitudes Become Form*, (2013) CCA Tel Aviv; and Jens Hoffmann's *When Attitudes Became Form Become Attitudes* (2012), curated for CCA Wattis Institute for Contemporary Arts, San Francisco. While Szeemann's historic exhibition may only have formed a small part in these contemporary reinterpretations, or acted as a point of departure for

trend See Claire Bishop, 'Reconstruction Era: the Anachronic Time(s) of installation Art', Prada Foundation, 2013, p. 429.

¹¹ For a discussion of the contested nature of Abramovic's re-performances see Carrie Lambert Beatty "Against performance Art", *Artforum*, May 2010.

¹² Curated by Hans Ulrich Obrist and Klaus Biesenbach, the exhibition premiered at Manchester International Festival (MIF11) as '11 Rooms'; was shown at Ruhrtriennale, Essen, Germany (2012); and following Sydney, at Art Basel, Basel, Switzerland in 2014.

subsequent shows, the significance of the original show and the role of its curator was always acknowledged.

What is it about this particular exhibition and its organiser that has captured the attention and imagination for so many contemporary audiences and exhibition makers today? For Christian Rattemeyer, curator and author of the most recent and definitive publication on the exhibition in the Afterall series of exhibition histories, *Exhibiting the New Art: 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969*, it was “the signature event representing the great artistic experimentation of the late 1960s”.¹³ In fact, no other show has been examined so extensively and comprehensively. The exhibition showcased contemporary art that tested limits: about art and its execution; the object and its contextual surrounding; and the redefinition of the relationship between artist, artwork and audience.¹⁴ At an institutional level, it also offered new approaches to corporate sponsorship: with the exhibition heavily supported by tobacco giant Philip Morris – as the numerous photographs during installation and at the opening of artists smoking attest.¹⁵ And, as I have already discussed, curatorially, it offered new ways to behave as a curator (or exhibition maker) and to present art in environments beyond the gallery space.

Documentary photographs taken by Harry Shunk and others during installation and the exhibition opening have played a major role in historicizing Szeemann's exhibition.¹⁶ They captured the individuals and the process of installation. By commissioning Harry Shunk, a high-profile and in demand New York photographer, Szeemann demonstrated his understanding of the power of the beautifully crafted documentary photograph to capture a moment and cement the reputation of a temporary exhibition or ephemeral event for posterity. A documentary made by Marlene Belilos, the young female journalist working for Television Suisse Romande, the French-speaking TV station, was aimed at local audiences. Filmed during installation it included interviews with the curator and artists, and offered valuable insight into artistic processes, even if certain gestures were highly staged. These key elements of Szeemann's 1969 show celebrated the process of making, to which Hoffmann and others responded. Their reprisal as part of contemporary shows allowed the next generation of curators, artists and audiences to reflect on curatorial, as well as an artistic, innovations.

Some of the reinterpretations were personally inspired by the curator. In his catalogue essay for his reinterpretation in 2012, Jens Hoffmann noted that he

¹³ Rattemeyer, CCA Wattis essay. No page. Jens Hoffmann's exhibition *Life in Your Head, When Attitudes Became Form Become Attitudes. A Restoration, A Remake, A Rejuvenation. A Rebellion*, at CCA Wattis in 2012.

¹⁴ For a forensic analysis of this exhibition, see Rattemeyer, *Op Losse*. Afterall.

¹⁵ Julian Myers-Szupinska makes mention of this, as does Smith in his catalogue essay, *When Attitudes*, Prada, 2013.

¹⁶ Photographs were taken by Harry Shunk, Siegfried Kuhn, Claudio Abate, Leonardo Bezzola, Balthasar Burhard, Albert Winkler, *When Attitudes*, Prada, 2013, p. 402.

was inspired by a pivotal conversation with Szeemann in 2004.¹⁷ For Hoffmann, his own exhibition was a “restoration” that could challenge ingrained assumptions about what the original show was all about, and re-evaluate its status in the history of art. He also saw his 2012 exhibition as a remake (at least in part), a rejuvenation (bringing the thoughts and ideas of 1969 back to life), and a rebellion (against the way art and exhibitions are made today, with so much accompanying bureaucracy and red tape).¹⁸ This allowed him to redress some of the anomalies of Szeemann's exhibition for contemporary audiences. These included the paucity of women in the 1969 exhibition, and Szeemann's 'cultural chauvinism', that excluded non-Western artists and artists of colour.¹⁹ So for Hoffmann, this was not simply a restaging, but a means of including works omitted at the time, and locating it within a contemporary present.

Hoffmann stated that he sought to deconstruct the myth of *When attitudes become form*. His 2012 exhibition was designed to help visitors develop an informed opinion about it, understand what the show was trying to do, and make their own minds up about why it had become so legendary. As with Szeemann's exhibition, the CCA Wattis catalogue was an essential part of the project, and adopted exactly the same hand-written cover and style. Models were included of the Kunsthalle Bern built to scale, with miniatures of all the artworks as they were installed. Also included were two copies of the original catalogue, printed as a binder of loose sheets with hand-written cover, in which Szeemann had documented the making of the exhibition as part of the history, including lists of those he met and visited, marked off after each visit. Contemporary works and artists selected for inclusion in some way replicated the attitudes and artistic gestures of the 1969 show. Hoffmann chose not to include any of the artists or artworks from the original exhibition, as to him 'it would be like asking Harrison Ford to reprise his role as Rick Deckard in the Blade Runner sequel'. While loans of such works would have required considerable time and money, there was also the possibility that original works may not have looked quite so revolutionary or groundbreaking in the flesh. Nevertheless, like others reconsidering the past in exhibition form,

¹⁷ Noted in essay in CCA Wattis exhibition catalogue.

¹⁸ Hoffmann, CCA Wattis essay, n.p.

¹⁹ This is not dissimilar in other exhibitions at the time. Maris Merz was the only woman in Op Losse Schroeven, curated by Wim Beeren and presented at the Stedelijk Museum, Amsterdam; Lynda Benglis and Hesse were included in *Anti-illusion: Procedures/Materials* at the Whitney Museum of American Art, New York, which opened with many of the same artists just two months after *When Attitudes Become Form*. Documenta 5 (1972) there were 11 women, although out of a much larger group. Hoffmann also noted that the shortage of lead-time and budget forced the curator to prioritize expediency over curatorial judiciousness, including a number of American artists who were going to be in Europe at that time for Op Losse. The exhibition was organized in just five months, and many of the visits to artists's studios and exhibitions were left to the last minute. Szeemann travelled to NY and California briefly just 3 months before the scheduled exhibition opening, inviting a number of artists whom he had not heard of till then; and inviting all featured artists from an exhibition organized by Robert Morris that he saw at Leo Castelli warehouse. See Rattemeyer, *Op Losse, Afterall*; and Green forthcoming, *documenta 5*.

Hoffmann's curatorial legacy became inextricably linked with that of his predecessor, Harald Szeemann.

The Prada show

When Attitudes Become Form: Bern 1969/Venice 2013 was neither a sequel nor a reinterpretation. Instead, the exhibition was restaged in its entirety: transposed in time and space as a form of stand-alone artwork, or 'ready-made' (in a loosely Duchampian sense).²⁰ The act of the curator produces an artwork which, in this case, is the exhibition itself. Celant noted that for him, the exhibition "has become a paradigm of the process of making an exhibition post 1969 in a way that made it possible to bring together artifacts made by any technique and in any material, in accordance with the view that 'everything is art'."²¹ This may in part explain why this particular exhibition has such resonance for many contemporary artists and curators today.

The remake was also a tribute to Szeemann: a curator whose action, Celant states, "became equivalent to that of the artist."²² Celant also talked of a strongly personal connection to Szeemann's show: he had first met the Swiss curator and director of the Kunsthalle Bern in Milan, as Celant was in the process of finalizing his seminal *arte povera* book.²³ Finding a similarity in interests, he suggested a number of shows that Szeemann might visit.²⁴ Celant was present during the exhibition install in Bern, as documentary photographs attest, and made the introductory remarks at the opening. Celant's interest in restagings generally predates 2013: he had also previously restaged historic exhibitions within a biennial context, notably as part of his 1976 Venice Biennial.²⁵ While Celant was already part of the history of the Bern exhibition, his restaging in its entirety within a contemporary context ensured that he became the definitive spokesperson for this historic moment.

Relocated to the Ca' Corner della Regina some forty years after it was first shown, the recreation of the historic exhibition on an exact 1:1 scale took the objectification of an exhibition to a new level. Celant described the project as a "fetishistic celebration", a desire to draw attention in a concrete and attainable manner to a moment in the history of art and its presentation.²⁶ Not only were the dimensions of interior spaces replicated, so too were many architectural details in all their minutiae. The iconic black and white tessellated floor of the Kunsthalle Bern's entrance, that became a part of Richard Serra's lead *Splashing* (1968) and other works in this space, was replicated in vinyl adhesive on the palazzo's floors. (Serra's was the only work that could not be loaned for the remake). Architraves, radiators, and even electrical plugs were also replicated. However, at Demand's insistence, the ceilings for the

²⁰ Smith refers to this point in his forthcoming interview with Celant. Noted in Masterclass, University of Melbourne, November 2014.

²¹ Celant, interview, *When Attitudes*, Prada 2013, p. 390.

²² Celant, *When Attitudes*, Prada, 2013, p. 390.

²³ Celant, *Arte Povera, Histories and protagonists*, Electa: Milan, 1969.

²⁴ Noted by Celant in Prada interview, *When Attitudes*, Prada 2013, p. 395.

²⁵ 'Ambiente/arte: dal futurism alla body art' [Environmental art: From futurism to Body art]

²⁶ Celant, interview, *When Attitudes*, Prada 2013, p. 390.

restaged galleries were left open. Instead, stucco decorations and coloured paintwork of the Venetian palace were revealed. A white ceiling, Demand suggested, would have been too contrived. Where old met older, the edges of inserted walls were left consciously raw and with a discernible gap, in order not to turn the historic architecture into a quasi modernist 'white cube'. To reinforce this constructed artifice, backs of constructed white walls were also left unadorned, revealing timber structural struts and plasterboard sheets. No attempt was made to replicate the original floor levels of the Kunsthalle Bern (the exhibition had originally spread over two levels), and instead, all exhibition spaces from within the gallery fitted within the Ca' Corner's single floor. Rem Koolhaas's involvement in the exhibition was less easy to discern, though it was Koolhaas who realized that the floorplan of the Kunsthalle Bern could be fitted perfectly into the Venice space. Koolhaas's characteristic architectural deconstructive practice and urban critique may also be visible in the exhibition's treatment of the intersection of the both spaces, restaged and Venetian. On an upper level, works that had been displayed in a school over the road were installed along the breadth of the Palazzo's terrazzo floor. This installation felt much freer. The relation of works were based on interviews and discussions, as Celant noted that only six images existed in total of this other gallery space, in contrast to hundreds of the Kunsthalle interior and surrounds.

Original works were borrowed from private lenders, artists and institutions; works that had since been destroyed were remade in consultation with the artist or their estate; works that could neither be borrowed nor remade were indicated with a dotted line in their original location on the gallery floor. Certain works that had originally been planned for the exhibition, but for whatever reason did not finally appear, were acknowledged in the exhibition and the book. It was a phenomenal form of mining the archive on a grand scale. But where Shunk's photographs of the exhibition captured artists and members of the public stepping over, in, between and around the various works of art, as artworks had no precise or definable boundaries in 1969, this experience differed in 2013. Parts of the restaged exhibition were inaccessible because of risk to works of art or physical hazards, such as electrical elements in water, and snaking electrical cords that are unacceptable to today's health and safety obsessed museum industry. Safety measures both protected audiences and works of art - a reflection of the increased value of these historic works, and the sheer number of visitors who would see the show.

Archival materials from Szeemann's own archives, now housed in the Getty Research Institute, Los Angeles, were displayed in downstairs galleries, along with the original film produced by Swiss TV.²⁷ An integral part of the 2013 project was the substantial, handsome and comprehensive hard-back catalogue publication, collating historic documentary photographs peopled by artists and audience alike, full-bleed colour images of the Prada exhibition

²⁷ One notable inclusion was a project done by Szeemann as a boy, featuring a hand-drawn map of the city of Venice. While some found the addition of this material useful as an insight into Szeemann's forensic collection and retaining of all materials relating to his life, work and exhibitions, others noted that the conscious self-historicization reinforced the hagiographic mythologizing of the man.

by Thomas Demand, and a collection of essays and interviews that read like the contemporary art world who's who. So, the Venice restaging was a massive exercise in archival research; in museum registrarial work, tracing and borrowing works from numerous collections; in remaking works that no longer existed; and in exhibition-making practices to fit an original exhibition layout into a Venetian palace.

To return to my original question, what did this restaging offer for contemporary audiences and within a contemporary art context? Why was the 2013 Prada exhibition **the** show not to be missed at this year's Venice Biennale? It is now widely acknowledged that the contemporary curator has replaced the power of the critic.²⁸ As Smith notes, increasingly self-conscious attention is paid to modes of exhibition making, and the legacy of different curatorial styles.²⁹ Is the renewed curatorial interest in the reiteration, rejuvenation, restoration, or remake part of a contemporary style of exhibition making?³⁰ There is no doubt the restaging of Szeemann's exhibition (as it has become known) revealed the hand of the maker, and a form of then-radical exhibition-making. But Smith questions whether this trend also reflects a desire on the part of curators to glimpse a pre-curatorial moment when artists set the art world agenda, just as it was about to disappear. On any view, the restaged experience did offer contemporary audiences an opportunity to see these original works as a whole, and in relation to others made in-situ at the time. Works often seemed smaller, were presented closer together, and in a more random fashion than photographic documentation would have led us to believe. In this sense, contemporary audiences were able to get a real sense of works in relation to each other, which presentation of single historic works from this period in an institutional collection cannot hope to do.

A socio-economic reading offers a different answer to what this restaging provides in a contemporary context. While individual works have become part of a system of value and exchange, a whole exhibition is much harder to co-opt. The whole becomes much more than the sum of its individual parts. To realize an exhibition on the scale of *When Attitude Becomes form: Bern 1969/Venice 2013* is an act of truly and almost unimaginably vast power, influence and wealth, not least to obtain the cooperation and consent of so many artists, collectors and galleries. It is a scale and ambition that is way beyond many public art museums or biennial exhibitions. So this restaging also reveals another aspect of our contemporary art world: the power of the private collector, patron and foundation. For the private collector or foundation, this is the ultimate in collecting the uncollectable, or what no longer exists. It is part of an evolving trend in which collectors (via private

²⁸ See for example Terry Smith, *Thinking Contemporary Curating*, ICI, 2012.

²⁹ In his essay for the Prada book, Smith articulates an etymology of curatorial styles: from the artist as curator, as exemplified by Warhol, Kosuth and Hans Haacke; the curator as artist, including Seth Siegelaub, Lucy Lippard, or even Jean Hubert Martin with notable exhibitions such as *Magicienne de la Terre* (1989) and *Artempo* (2007); or the curator as collaborator, exemplified by Nicolas Bourriat and Hans Ulrich Obrist's collaboration with artists including Rirkrit Tiravanija and Liam Gillick, on projects such as Utopia Station as part of Venice Biennale in 2003.

³⁰ Smith, *When Attitudes*, Prada 2013, p. 523.

foundations) seeking the prestige of the unique, have moved from simply owning a unique work of art, to engaging or directing definitive curatorial moments which, quite possibly – as in the case of the Prada show - become the ultimate status good.

In conclusion, I have examined the recent trend in restaged exhibitions, looking particularly at the recent restaging in its entirety of the Prada Foundation's *When Attitudes become form Bern/Venice* 2013 within the Venice Biennale context. I have suggested that reinterpretations and reiterations enable contemporary curators to rethink, reposition, and right wrongs or omissions of original shows, while for institutions, the restaging of exhibitions enables contemporary audiences to rethink their legacy, and the links to the present. The restaging of the Bern show by Prada enabled the enjoyment of works from this period seen en masse, and revealed their ephemerality, fragility, and very contemporary nature, both then and now. It also showed the clear curatorial legacy from Szeemann to a younger generation. It displayed phenomenal time, dedication, scholarship, and money required to carry out such an activity. And perhaps its most truly contemporary gesture is that it could only have been realized by a private foundation, within the biennial framework – perhaps the archetypal exhibition model of contemporary art.

Biographical Statement

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