

# Total Value: Balancing Passion and Financial Realities in Curatorial Work

25–27 October  
2024, Kiruna

Third curatorial gathering

## Friday 25 October

- 15:00–15:30 Meeting at Kin Museum of Contemporary Art
- 15:30–15:45 Welcome speeches. Kin Museum of Contemporary Art and Swedish Curators' Association
- 15:45–16:45 Leah Smith and Kimberley Moulton in conversation with Maria Lind
- 17:00–17:40 Katarina Renman Claesson  
Crash course in legal issues for curators: Are there any copyright for curators?  
The MU-agreement as a standard for conditions and remuneration in (all) exhibitions? How to secure artistic freedom of speech?
- 17:40–18:20 Presentation of recommended tariffs and contracts for curatorial work by SCF together with DIK Union. Marianna Garin, Karin Bähler Lavér in conversation with Magnus Berg
- 18:20–19:00 Nina Wöhlk '(g)rounding work in ARIEL'  
on forming protocols for new learning and regenerative curatorial practice

## Saturday 26 October

Saturday programme at Kin Museum of Contemporary Art

- 10:00–11:00 Workshop with Théo-Mario Coppola  
'Performativity of Rights and Commonality of Practices:  
Transforming Labour through Solidarity'
- 11:00–12:00 Reflection session
- 13:00–14:00 Exhibition tour with Britta Marakatt-Labba
- 14:00–16:00 Arne Müller 'The Dream of Green Industry'

## Sunday 27 October

- 10:00 Studio visit with artist Agneta Andersson and a walk in old Kiruna
- 12:00 Studio visit with artists Inga-Wiktoria Påve and Fredrik Prost

## Contributors



**Katarina Renman Claesson** is an academic researcher and teacher in art law, working also as the legal advisor at The Artists' Association of Sweden. (Konstnärernas Riksorganisation). For many years, she has developed a legal understanding for emerging Curators in her art law course in The International MA Programme in Curating Art at Stockholm University. She specialises in art law, intellectual property law, contract law, artistic freedom and other legal issues in relation to art and authors. She follows the changes new technology, such as AI, brings to art. authorship and its regulation.



**Lleah Smith** was born on Cabrogal Country, Australia and is currently based in Ngāmotu, Aotearoa. She practices at the intersection of pedagogy, art, and the curatorial and has made significant contributions in the Asia-Pacific. Smith's PhD research at Monash University and the University of Illinois aims to agitate the pedagogy, art, and curatorial relationship by positioning fermentation as a teacher, speculative metaphor and guiding force for change. Smith employs common worlds and radical pedagogical frameworks for gathering, listening, and sharing to explore how cohesive societies might be cultivated.



**Nina Wöhlk** holds an MA in Modern Culture. Her curatorial work merges experimental exhibition formats, feminist aesthetics and posthumanist methodologies and pedagogies. Her research interests include processes of transformation, regeneration and responsibility. Recent projects work with and within radical practices of trust, generosity and belonging and collective acts of distribution and accreditation. She is co-founder of ARIEL - Feminisms in the Aesthetics.



**Kimberley Moulton** is a Yorta Yorta First Nations woman from Australia. She is the Adjunct Curator Indigenous Art Tate Modern and Senior Curator RISING Festival Melbourne. She is PhD Candidate in curatorial practice at the Wominjeka Djeembana Indigenous Research Lab Monash University Melbourne and Curator Emeritus Museums Victoria.



**Arne Müller** is an acclaimed journalist and writer based in Umeå. He has authored several books, focusing on the development of the Swedish mining industry impacts from an environmental and social perspective. With a career spanning several decades, Müller has established himself as a leading voice in investigative journalism.



**Maria Lind** is a curator, writer and educator from Stockholm. She is currently the director Kin Museum of Contemporary Art, Kiruna. From 2020 to 2023 she was serving as the counsellor of culture at the embassy of Sweden, Moscow. She was the director of Stockholm's Tensta konsthall 2011–18, the artistic director of the 11th Gwangju Biennale, the director of the graduate program, Center for Curatorial Studies, Bard College (2008–2010) and director of Iaspis in Stockholm (2005–2007). From 2002–2004 she was the director of Kunstverein München and in 1998, co-curator of Europe's itinerant biennial, Manifesta 2 in Luxembourg. In 2015 she curated Future Light for the first Vienna Biennial, and in 2019 she co-curated the Art Encounters Biennial in Timisoara. She has taught widely since the early 1990s, including as professor of artistic research at the Art Academy in Oslo 2015–18. Currently she is a lecturer at Konstfack's CuratorLab. She has contributed widely to newspapers, magazines, catalogues and other publications. She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In 2010 *Selected Maria Lind Writing* was published by Sternberg Press, and *Seven Years: The Rematerialization Art from 2011 to 2017* appeared in the fall of 2019. In 2021, *Konstringar: Vad gör samtidskonsten?* was published by Natur & Kultur. *Tensta Museum: Reports from New Sweden* (2021) and *The New Model* (2020) are two publications reflecting long-term projects at Tensta konsthall, both published by the art center and Sternberg Press.



**Théo-Mario Coppola** is a curator and arts writer. They are currently based in Paris, France and Vienna, Austria. Viewing aesthetic issues as inherently tied to social struggles, Théo-Mario Coppola's curatorial and critical practice engages with research-based, experimental, narrative and political forms. The projects they have conducted deal with experiences of concrete utopia, personal and collective narratives of emancipation, as well as initiatives of resistance, and examine how these enable the transformation of values in art, governance and society.



**Britta Marakatt-Labba**, born in Ađevuopmi/Idivuoma in Kiruna Municipality, and based in Badje Sohppar/Övre Soppero, has been one of Sápmi's most prominent artists. Using a needle and thread, she has brought forth a rich and poetic narrative about the cultural and territorial struggles of the Sámi people. Along the way, Marakatt-Labba has constantly challenged conventional understandings about what should count as central and what should count as peripheral, what is important and what is desirable, both for herself personally and as an artist, but also as well as in terms of art in general.



**Magnus Berg** is a Deputy Director and Head of Negotiations at DIK, the union for culture, communication, and the creative sector.

**The Swedish Curators' Association team:**

Jonatan Habib Engqvist,  
Marianna Garin, Karin Bähler Lavér,  
Amila Puzić, Sona Stepanyan.