

After the Mobility

Table D - Traineeship Certificate by the Receiving Organisation/Enterprise

Name of the trainee, UČO: Zuzana Malina Černohousová, 47684
Name of the Receiving Organisation/Enterprise: CCA Andratx
Sector of the Receiving Organisation/Enterprise: Contemporary Art Centre, Art Management, Curator Department
Address of the Receiving Organisation/Enterprise [street, city, country, phone, e-mail address], website: www.ccandratx.eu Estanyera 2, 07150 Andratx Mallorca, Spain, Andratx 07150 Andratx Mallorca, Spain, +34 971 137 770, info@ccandratx.com
Start date and end date of traineeship: from [day/month/year] 25/9/2023 to [day/month/year] 29/1/2024
Traineeship title: Internship at a Centre for International Contemporary Art
Detailed programme of the traineeship period including tasks carried out by the trainee: The traineeship will be focused on participation in processes of developing various international collaboration between Balearic Islands and the rest of European region (including Central and East Europe) within the field of contemporary art, curatorial practices, art gallery organization and programs, including also topics of sociology and visual anthropology, discovering contemporary collectors' interests and relationship worldwide, giving time also to extend her research of common topics and roots within Europe, and an application of practical skills and knowledge into the CCA art center's everyday activities. The goal is to make meaningful exchange of the Zuzana Malina's experiences, art projects and subjects of study and the professional experience of the CCA art center colleagues and staff in order to let both sides be enriched, inspired and help the trainee to gain very important international experience in the field of her study as well as in the physical area she is connected to in long term time with her research and art projects. The Trainee Zuzana Malina would be present to work in the Centre from Tuesday to Saturday from 10am to 6pm, with the allowance of adjusting the time to need of actual program – for example working later in the evening, weekend events, etc.
Knowledge, skills (intellectual and practical) and competences acquired (achieved Learning Outcomes): <ol style="list-style-type: none"> <li style="margin-bottom: 10px;">1. <u>Main outcome of the stay - Curatorial Concept</u> created for Tom Price, the British artist (sculptures, wall sculptures, three-dimensional abstract paintings, video, photography) living in Mallorca, which I have met and chosen for this project. The curatorial concept was done upon deep research of Tom Price work, thinking and his environment, also upon having studied various important texts about exhibition curating. Tom Price has been exhibiting together with the greatest names from contemporary art scene of the 20th century (Damian Hirst, Matt Callishaw, Anders Krisár, William Tucker, Eduardo Paolozzi, Sarah Lucas etc.), some of them known as the New Generation British artists too. He has been awarded the 2nd Artist Prize 2021 of the BBA Gallery in Berlin, or had been asked for a piece for the Bonhams auction along with other 15 artists such as f.e. Richard Long, Gerhard Richter, Fernando Casasempere, Edmund de Waal, Phylida Barlow, Bridget Riley or Mark Titcher. His works are in the collections of major art institutions too. The curatorial concept for Tom Price was excepted by the artist as very well elaborated and greatly resonating with his thinking and artistic approach, the perspective of working on such project giving him as he says "a great excitement for new body of work and artistic development, having a flow of many new ideas of the back of what I have written". This is really rewarding. The concept was also evaluated by the director of CCA Patricia Asbaek: "You have done a very serious job and it is a perfect application, which can be used in many institutions and has a great potential. It is very well done." I will continue working on that project for future. 2. <u>Extended knowledge of gallery organization and program production</u> – I have been present to everyday life of the art center, having the chance to observe and experience the change of the atmosphere from busy season into more quiet and maintaining times, getting an overview of its processes, physical spaces and activities. The most important was regular every month circle of Artists-in-Residence arriving for their program – getting settled – working on their projects – spending time together and creating contacts – get ready for leaving, to which I have been present in every step with the aim to be their support as well as to learn and develop new contacts and knowledge through this sample of representatives of mainly new generation of contemporary artists from European countries (Austria, Germany, Denmark, Spain, Poland, France, etc.). <p>I have got a basic, but important overview about the ARTLOGIC art database, which is very useful to everyone at a gallery, from collections organizers to gallery directors. It allows to manage artworks from CONSIGNMENT to SALE, shipping and</p>

beyond, to organize, share and tract artworks, to organize and nurture relationships with the collectors and artists, manage sales offers, purchase history, to generate Exhibition texts and labels, PDF presentations, Certificate of Authenticity, and much more.

I have been studying in detail many art pieces and their authors I have encountered within the CCA shows (Martin Parr, Cathrine Raben Davidson, Hunter Potter, Mary Corman, Peter Bonde, and more), but concentrated mostly on the two main autumn exhibitions of the CCA Kunsthalle - **Exhibition of the British painter CLARE WOODS** curated by Laura Kuurne, Serlachius Museums' Head of Collections and Exhibitions, which, except other, refers with its name *Between Before and After* also to the current war on Ukraine, and **Exhibition of the Danish photographer and visual artist TRINE SONDERGAARD**, who has received the Albert Renger Patzsch Award, among other rewards. Both exhibitions were done in cooperation with Martin Asbaek Gallery from Copenhagen. Upon studying the authors, their works and both Spanish and English language used for texts and promotion, I was able to share gained knowledge regularly with exhibition visitors. I had been present also to dismantling of both exhibitions and their preparation for shipping, which is important part of the whole process, evoking also various questions concerning **sustainability in the art institutions** practices.

3. **International communication with the collectors and art professionals** – I have done my own **research of contemporary art scene** concerting the art market, art fairs and commercial side of this creative sector, and upon having participated on-line to a conference talk and have studied **The Survey of Global Collecting 2023** (a report published by Art Basel & UBS, prepared by Dr. Clare McAndrew, Arts Economics) I have been doing **the interview with Mrs. Marika Wachtmeister**, the founder of Swedish Art Center Wanas Konst, which she was directing for many years, curating sculpture exhibitions, collecting art as well as being active in art consulting. I have met with her and the whole family (the daughter Hedda Bauer is a sculptress and performer living between Vienna and Sweden) keeping in touch with them. Wanas Konst is also a great inspiration in how **the art institution is working with sustainability** and local life, which is one of my main fields and interests, in which I had aim to contribute to CCA development too.

I have made a **tour over galleries with the art guide Virginia from the Art Palma Contemporani**, the association of contemporary art galleries in Palma founded in 2004, gaining a deeper insight into their activities, as well as some current exhibitions (ABA ART LAB, Pelaires, Kewenig, LA BIBI, etc.). I have caught up a lot of useful information about the openings and events within these galleries also from Raquel Victoria, the new art manager in CCA.

I have also done **an interview with the director of CCA Mrs. Patricia Asbaek**, which I was honored to meet shortly before she has left to Copenhagen. It was a nice view into little details of her personality and a welcoming start for my CCA experience. I have been **regularly talking with the owner of CCA, Mr. Jacob Asbaek**, through which I got deeper insight into the CCA Contemporary art center history and various circumstances, sharing the relevant knowledge with the gallery visitors in every day encounters. I have got also a touch of the insight into the gallery life based in Copenhagen from seventies on and supported this information by exploring the CCA archive full of catalogues from the past Asbaeks' family art life.

I have met a few inspirational gallery owners sharing some view with, f.e. the gallerist from Frankfurt Schierke Seinecke representing the artist exhibiting in CCA Ana Nero, or the gallerist from Vienna Cornelis van Almsick. Very important meeting was with **Dr. Matthias Harder, the curator and director of the Helmut Newton Foundation in Berlin**, who kindly offered me his time and shared a rich introduction of his history of photography studies, the development of his professional journey as a curator, and gave me very valuable insight into his work with Helmut Newton Photography Collection and Exhibitions. This was for me very important encounter, as my main field is PHOTOGRAPHY, ARTISTIC RESEARCH and CURATING.

I have visited **the Studio Weil in Port d'Andratx built by famous architect Daniel Liebeskind** (<https://libeskind.com/work/studio-weil/>) and have met with Jimmy Weinstein, the owner and a son of the artist Barbara Weil, who took me around introducing this building. I have been exploring **the local Majorcan art institutions** and their current exhibitions, and upon its better knowledge I was able to recommend and visit them together with the CCA Artists-in-Residence (f.e. the Fundación Miró Mallorca and its graphic workshops, Contemporary Art Museum Es Baluard, La Caixa Forum, and more).

4. **Gallery maintenance and art events planning** – I have learned and practiced all necessary steps, tasks and activities in every day practical run of the gallery and the whole art center itself (daily opening / closing, visitors service, shop and art publication library maintenance, guiding and talking about the current exhibitions and the history of the center and its founders, occasionally assisting in the run of the Café, hosting meetings with various cooperators, guests, etc., taking care of

the Artists-in-Residence and gallery spaces in general, etc. During this time I was doing my un-official research among the visitors concerning the nationality, way of live (local, between Mallorca and other place, tourists), professional and private interests and reasons for visiting.

5. **Educational programs of galleries** – due to the “refurbishing” of the center in last weeks and out-season the educational programs were not organized, but I have created a new connection for the center with an art teacher Diana Zhukova, who is running a local art school called *Family Project*, and made for the CCA one Christmas Art Workshop for children. She and her family are true enrichment of the local connection, as well as due to their past influenced by the Russian aggression she is also a source of insight into more distant world relevant to actual situation in Europe. I value this encounter very much and she is also going to propose her activities to create some educational programs / camps for the summer season. Related to education I have also set up a **communication with prof. Dr. Olaf Arlinghaus from the Münster School of Business**, who offered to create with his students a professional business plan in order to propose it to potential investors into the Sculpture Park Project. This communication is handed over to current art coordinator of the CCA.
I have created a sum-up of EU grant possibilities for an art center activities (Culture Moves Europe, Cultural heritage, European Cooperation, Residency Hosts Program) and the primary set-up of two accounts within EU portals (the accounts and passwords into EU login and the Goethe-Institut portal were handed both to Raquel - the coordinator and art manager).
6. **Spanish and English language expertise in the field of Contemporary art and collectors’ tendencies** – I have gained important improvement of my English concerning the language used in the Art World, studying the Exhibition texts, creating and working with artists’ bios and their work and projects annotations, communicating it further to both visitors and art colleagues. The improvement of my Spanish was based more on everyday use of the language with local people, gallery maintenance colleagues Cesar, Alicia or Myriam, listening to local media, doing on-line EU portal lectures as well as on devoting every possible free moment to studying art texts in Spanish in resources available in the center.

Evaluation of the trainee:

CCA director Mrs. Patricia Asbaek: “First of all I want to thank you for the time you have given CCA Andratx during your internship. Knowing that the circumstances for your work have not been very easy due to fact that I had to stay in Denmark and especially the fact that the CCA had a change of daily leader during your stay. Anyhow I give you my very best recommendation.

You have taken that challenge up in the best way and have been a great help everywhere it was necessary. You have had a lot of different tasks, as it is the role of an intern going deeply into the machinery of an institution, which is an exhibition place, but also a gallery representing the artists commercial interests. You might have felt a lack of structure from time to time and sometimes felt alone but you have used it as a great opportunity to develop yourself and proved that you were able to take decisions in a very mature way, making different new artistic projects or taking them over and finishing them in the best way. I do not think there are many “corners” in the Art world you have not been in contact with dealing with commercial, marketing matters for the Gallery part, institutional curatorial matters for the Kunsthalle part but also taking care of the artists in the artists-in residence program. They have all different needs but some of them have told me how great support you have been. The fact that the CCA Andratx is such a small place with big ambitions and few collaborators might at the end be a very good ballast for you in the future. You have understood that to serve Art is more than a profession, it is a demanding, difficult and passionate way of living. For my part a big THANK YOU and my very best wishes for your career. Kind regards, Patricia.”

Coordinator and Art Manager Raquel Victoria: “Even that I didn’t have much chance to work together with Zuzana, as I started in the CCA in the middle of her stay, and we were all settling down first with the new situation, we did have some meaningful exchange of knowledge, sharing views about the local art world, about the situation in Europe from both of our perspectives – west and middle European countries. Zuzana was partly participating with me on every day maintenance of the center even in the quiet times, but also devoted her time independently to continue her research, study and developing contacts with artists and art professionals within the art center and the island.

Date: 27. 1. 2024

Traineeship Certificate must be signed within maximum of five (5) days before final date of traineeship

Name and signature of the Supervisor at the Receiving Organisation/Enterprise: Raquel Victoria raquel@ccandratx.com

Due to the circumstances of the CCA staff change on the position of coordinator and art manager, the Certificate is signed by Raquel Victoria, upon the knowledge of the situation of the CCA director, Mrs. Patricia Asbaek.