

Kunstverein

## 1. General update

- COVID

2021, the second year of the pandemic, proved to be a very challenging year for Kunstverein, arguably more so than 2020. The year began and ended in lockdown. The constantly shifting rules and policy by the government, and the cultural sector's inability to gain foresight due to this, made the year chaotic and difficult to plan. It brought about a lot of uncertainty, while the constant periodic reshuffling of the program often surmounted to double work. As a consequence, the usually plentiful elasticity of our organisation for the first time felt truly stretched.

As a result we turned our focus to a number of publishing projects that allowed us to adhere to the Covid-19 regulations that largely saw the closure of the cultural sector in 2021. These projects will be described below under '**Notes on the 2021 Program**'.

- HOUSING

A second big challenge Kunstverein faced was its housing situation. Just before the summer, Kunstverein lost its presentation space at Hazenstraat 28. Amsterdam has been in the grip of a growing housing crisis for a while now—this is bad enough—but alongside this, increasingly more and more middle-sized, not-for-profit organisations are experiencing the push towards the outskirts of the city. It has become virtually impossible for mid-size cultural institutions to find a permanent, affordable space within the city centre. Even after the pandemic, when so many commercial spaces in high-profile locations are left vacant, rental agencies still demanded the top price. Landlords opt for vacancy if an ideal candidate, according to their definition, cannot be found. The municipality is not an innocent bystander in this evolution. What Kunstverein has faced in the past year on a small scale is a symptom of a larger problem. It is the effect of policies set out years before. Whenever the consequences of these policies surface, the municipality opts for a cure for the symptoms, instead of a treatment of the cause. To name a few of these quick fixes: in the last year we witnessed the support for a controversial prestige project presented as a 'gift to the city', but whose sustainability for that city remains to be seen. Another example: W139 was rescued with money from the municipality when they did not receive a subsidy from the AFK or the Mondriaan Fund. This is symptom management. From the sideline these grand gestures from the municipality towards the city also read as second-guessing the professionalism of those who they have given the task to enforce their cultural policy and aims. Meanwhile, organisations that are part of the city's *Kunstenplan 2021–2024* are left to fend for themselves. Apart from Kunstverein, De Appel, Lima and P/////AKT stand to lose their housing in the coming year. We would also like to point out that an inclusive cultural climate for everyone—a guiding component of the *2021–2024 Kunstenplan*—is not guaranteed just by setting additional requirements within existing subsidy schemes. Without time for an institution to settle into a neighbourhood, a true bond with that community also cannot form.

But, it is not just about subsidised institutions that have the peoplepower and knowledge to write four-year plans and apply for a subsidy, or about patrons who have the connections to bring international talent to the city and pay for internationally relevant exhibitions. At least as important as places with anchored structural stability are those where the unexpected can arise without direction and where different groups and lifestyles can meet and work together; where new art forms can claim their own space. A city derives its appeal from this, to which international talent also flocks and joins. This does not have to cost much and there are no expensive renovations involved. On the contrary, look at Brussels. An interesting example of administrative chaos and conservative cultural policy to which we see our Amsterdam-trained talent move to every time. What is slowly surfacing in Amsterdam is a grim picture of a city where a healthy cultural climate is being increasingly pushed so far to the periphery that, eventually, it may be in effect absent. The radical forms of redevelopment that gave Amsterdam the appeal it still thrives on today

are left no legroom. An organisation's raison d'être should not be determined by criteria set for subsidy, or its connections with the city government. If that were always the case, we wouldn't have organisations like ours in the first place.

## 2. Notes on finances

In the previous year we received funding from AFK and through membership subscriptions. We received additional project funding from Mondriaan Fonds and Stimuleringsfonds Creatieve Industrie. A more detailed analysis of our funding follows here:

1. 2021 was the first year that Kunstverein received funding by AFK under the new kunstenplan 2021–2024. This saw an **increase** of our **structural funding by 30% in comparison to 2020. A welcome increase** for the next four years.
2. We received **€21,407.00 Covid Support** from **Gemeente Amsterdam**
3. We noticed a **53% increase** in membership (donations), mostly standard memberships
4. We saw an **tripling** in resources through project funding and sponsoring
5. We noticed a **19%** increase in book sales (from €4526 to €5385)
6. The **5%** decrease in income through rental of spaces and propps is negligible
7. There was a **5%** increase in General Costs, due to an increase in costs for **Admin and accounting, hospitality and addition of a new post 'Infrastructure'**
8. There was a **doubling of personnel costs** to bring salaries in line with the 'Richtlijnen De Zaak Nu' and Fair Practice Code, as agreed in the Supervisory Board meeting and fair practice code
9. Research costs increased from €2080/yr to €3294/yr. This may seem like an increase but is still under the €4000 budgeted annually. The skewed image arises from the fact that we travelled very little in 2020.
10. The budget for program expenses remains equal at €33500. However, the amount of projects went down. Kunstverein wants to adhere to the *Kunsten Honorarium* guideline for artists. We want to fully comply with these guidelines in terms of artist's fees for other less-prescribed program components, on the understanding that if it fails, there will simply be fewer program components.
11. We witnessed a **48% decrease** in costs related to **publicity and advertising**. The reason for this is simple: less programming throughout the year meant less advertisements were booked, less newsletters were sent out, less shows and events meant less documentation. However we did increase the annual fee of our designer—Marc Hollenstein (from 10000/yr to 12000/yr)

## 3. Notes on the organisation

Kunstverein is run by a director (Yana Foque) who is responsible for both the artistic and financial course of the institution. She is assisted by an assistant curator (Isabelle Sully), an associate curator (Suzy Hallijinan), a team of volunteers, a designer and an installer/scenographer (both are hired on a project basis). Additionally, and in line with our ambitions set out in our Kunstenplan 2021–2024, a new team member joined Kunstverein in 2021, who was responsible for fundraising and the management of the members program. This position of developer was held by Reinier Klok. The activities of the director are overseen by a supervisory board. An in-depth description of the organisation's team and board follows below under Section 8 and 9.

A critical point that needs pointing out is the fact that we failed to build enough financial space within the budget to be able to hire an additional team member to fill in the role of a communications assistant. The need for this additional role was brought to the surface when, in 2019, the director rearranged the tasks

that were, at that point, being fulfilled by three part-time employees. However, since Kunstverein was denied funding by the Mondriaan Fund at the start of 2021, we were unable to bring a new person on board and make enough working budget available for them to implement a communication strategy. But there is also a positive note: Kunstverein continues to stand as the initiator of a franchise that exists in Milan and Toronto, with a New York edition on hiatus. Throughout 2021 we worked with Irish curator Kate Strain to establish a new franchise in the network, that being Kunstverein Aughrim. Based in the Irish countryside and focused on creating both an exhibition space and a residency program, we are very excited about what Strain will bring to the network. We additionally made significant inroads in reactivating Kunstverein New York, which will be a key programming element of ours in 2022.

In 2021, Kunstverein also applied to become a member of the ADKV network (Arbeitsgemeinschaft Deutscher Kunstvereine): an umbrella organisation for non-profit, member-based art associations, also known as Kunstvereine, which are dedicated to the presentation and promotion of contemporary art. Membership to the network comes with privileges that benefit all members of our kunstverein, the most important being free admission to all other ADKV member institutions. A special perk for Kunstverein's goal as an organisation is the granted discount on advertisements in KQ KUNSTQUARTAL. We will know if our application is granted or denied in May, 2022.

#### **4. Team**

The team composition in 2021 was as follows:

Director/ Curator:

Yana Foqué (since 1-3-2019)

Associate Curator:

Suzy Halajian (since 1-1-2020)

Assistant Curator:

Isabelle Sully (since 1-3-2020)

Developer:

Reinier Klok (01-03-2021—31-12-2021)

Team support/volunteers:

Matilde Ken (since 1-10-2019, until 01-10-2021)

Rosie Hayward (since 1-10-2019, until 31-12-2021)

Jung Yeon Kim (since 01-04-2021)

Vinicius Cardoso Witte (since 01-04-2021)

The following positions function on project basis:

Graphic design:

Marc Hollenstein

Space design and Installation:

Jan Philipp Hopf

Photography:  
Gunnar Meyer

## 5. Supervisory and Advisory Board, Stichting Kunstverein

The supervisory board of Kunstverein in 2020 was composed as follows:

	Commencement	Second term	Final retirement
Maxine Kopsa	1-03-2019	1-03-2023	1-03-2027
Krist Gruijthuijsen	1-03-2017	1-03-2019	1-03-2023
Frits Bergsma (acting chair)	1-03-2018	1-03-2022	1-03-2026
Marja Bloem	1-03-2014	1-03-2018	1-03-2022

In the short term, the current Supervisory Board will appoint three new board members, particularly aimed towards addressing our Diversity and Inclusion Code.

Aside from a supervisory board, Kunstverein also has an advisory board. Members of this board include:

Raimundas Malasauskas (curator)  
Linda van Deursen (designer), joined May 13, 2020, replacing Sofía Hernández Chong Cuy (director, Kunstinstituut Melly)

## 6. Codes

The Board, Supervisory Board and Advisory Board of Kunstverein have taken cognisance of the Culture Governance Code, the Diversity & Inclusion Code and the Fair Practice Code (hereinafter jointly the 'Codes') and fully endorse them. In 2019 the Codes already gave substance and direction to the reorganisation of the institution under the new director, and they will continue to shape our activities in the field of management, supervision, programming and cooperation in the year ahead. Additionally, Kunstverein rewrote and reestablished the importance of the Code of Conduct in 2020, putting it front and centre of our activities so as to communicate our commitment to fostering a safe cultural environment.

Kunstverein is a member of De Zaak Nu, Moker and Platform BK

### Code of Conduct

Following the events of late 2019, in which the NRC published an article on artist Julian Andeweg, we spent the first quarter of the year in 2020 working very hard at collectively rewriting our Code of Conduct so that it both more clearly reflected our position as an institution regarding what behaviour is tolerated and also offered more of a structural backbone from which to act should any reports be made. This rewritten document is now permanently available on our website and also stands as a social contract for whoever visits Kunstverein or signs up as a member.

### Governance Code Cultuur

The responsibility for day-to-day management lies with the director. The director is supervised by a Supervisory Board. The Supervisory Board appoints and dismisses the director and also holds the

position of supervisor. The Board can grant or withhold approval from a number of important board decisions, budgets, annual accounts and general (long-term) policy plans. The Supervisory Board has no substantive control over the artistic direction, but it does ensure that the social objective and the continuity of the organisation are observed.

The Supervisory Board is aware of the risks associated with the business operations of an institution such as Kunstverein and will therefore also prepare, in accordance with the intention of 'good governance', for adequate action in the event of internal or external destabilisation.

The Supervisory Board itself proposes (new) members, appoints them and appoints a chair. The Supervisory Board guarantees independence, expertise and diversity in his composition. The composition is such that it can properly fulfil their supervisory, advisory and employer role. A clear, transparent schedule of retirement is in place. The theme of conflict of interest is put on the agenda every year. The Supervisory Board determines the remuneration policy for the director. Every year, the Supervisory Board reserves a time for self-evaluation, to determine within its own ranks whether it is acting responsibly.

### Diversity & Inclusion Code

The current discussion about inclusion is important to Kunstverein, especially so because we want to actively contribute to it from our unique position. As an authoritative anchor point for contemporary experimental art, Kunstverein wants to present itself to the entire community of which it is a part. Art functions as a free port, reflecting but separate from the social facts of economy, religion, gender, generation, origin and level of education. In principle, every exhibition, presentation, activity must be accessible to the social environment. Kunstverein does add to this statement of principle that the diversity inherent in contemporary art does not always perfectly match the expectations of the equally diverse population. Nevertheless, there is always an obligation to make an effort.

In its personnel policy and composition of the Supervisory and Advisory Board, Kunstverein tries to take into account the socioeconomic and cultural diversity in the region, as far as is possible within a small organisation.

### Fair Practice Code

Transparency with regards to working relationships and money flows is just about as self-evident in a foundation with a limited number of employees as can be expected. The small scale of the team makes for an atmosphere that invites continuous contact. Giving one another feedback naturally bleeds into our day-to-day and there is a good scene of mutual respect and trust within the team. We think it is very important that all (permanent and freelance) employees and all artists receive fair remuneration. Kunstverein tries to adhere to the Kunsten Honorarium guideline for artists. We want to fully comply with these guidelines in terms of artist's fees for other less-prescribed program components, on the understanding that if it fails, there will simply be fewer program components.

The shocking revelations surrounding sexual misconduct in the local art scene, for Kunstverein prompted a reevaluation of our existing structures and active push to develop stronger protocol and structure within the organisation. At the beginning of 2021 this took on the form of a reevaluation of our Code of Conduct. The renewed code of conduct was discussed with the entire team of Kunstverein, its volunteers, and presented to the audience through the renewed website.

Kunstverein also spearheaded changes in the Amsterdam scene by working through the steps of what is needed to put in place an independent confidential advisor for our organisation. We believe—and have been endorsed by the collaboration of others—that to make sure a confidential advisor remains independent there needs to be some distance from the organisation. By teaming up with like minded organisations in the region (P/////AKT, Framer Framed, IICD, De Appel & CBK ZO) and sharing our resources and knowledge we hope to safeguard that position. Kunstverein reached out to its colleagues and led the development of the platform. On March 1, 2022, We will enter into a commitment with the Landelijk Bureau Vertrouwens Persoon and make a joint statement about our efforts soon after.

In 2021 some of our staff also had personal awareness training. It's the ambition of the institution to make this training mandatory for all its employees.

Our renewed commitment to our Code of Conduct, as outlined further in 'Section 10: Codes', also impacted our programming. In 2021 we were working towards a large-scale exhibition on the furniture design of Czech Fluxus artist Milan Knížák. This exhibition was scheduled to open in October and run until December of 2021. We had secured project funding for the exhibition and adjoining public program was co-funded by Stimuleringsfonds. In preparation, Kunstverein's director Yana Foque and assistant curator Isabelle Sully travelled to Prague in early September to meet with Knížák and make a final selection of works for the exhibition. However, following revelations around his pro-facist and misogynistic behaviour arising from colleague artists we met in the Czech art scene, we felt that we could not continue with the programming of this exhibition in its scheduled form and with the size of our team. This decision caused a gap in our exhibition programming, however it reinforced our structural commitments, which we feel proud to have done despite feeling a loss from a programming perspective.

## **7. Notes on the 2021 Program**

### 2.1 Exhibitions

#### 1. Anne Turyn: *Top Stories*, 2 April – 26 June

Kunstverein was thrilled to open *Top Stories*, the first exhibition in the Netherlands to give full attention to the identically titled prose periodical set-up, edited, designed and distributed by Anne Turyn between 1978 and 1991. *Top Stories* started in the late 1970s under the auspices of the venue Hallwalls (Buffalo, New York) where, at the time, Turyn was co-programming performances and readings. It later moved to New York in the early 1980s along with its founder. With these publications Turyn specialised in giving space to the writing of one young female author (and those who identify themselves as such) in her network, forecasting some of the most progressive writers of the 80s and 90s such as Kathy Acker, Laurie Anderson, Constance DeJong, Jane Dickson, Pati Hill, Jenny Holzer, Mary Kelly, Cookie Mueller, Linda Neaman, Lynne Tillman and Gail Vachon, and often featured visual contributions by artists such as David Armstrong, Joe Gibbons, Nan Goldin, Peter Hujar, Gary Indiana, Richard Prince and Leslie Thornton.

For the occasion we acquired a rare, complete, first edition set of the *Top Stories* series for Kunstverein's collection, and invited the audience to come and browse, smell, read and touch the material for themselves. Accompanying the publications was a newly commissioned two-channel film by experimental filmmaker—and longtime friend of Turyn—Peggy Ahwesh. The film unpacks Turyn's extensive archive and leads us past ephemera and long-forgotten notes that serve as time stamps for the relationships and know-how that were there to make the series work. Parallel to the show we also published a very limited number of copies of *Tense*, a never-realised *Top Stories* publication by Lucy Lippard and Jerry



Kearns from 1984. The publication was launched during Amsterdam Art Weekend, near the end of the show, and Turyn, Lippard and Kearns joined Kunstverein's director Yana Foque in conversation.

We were very happy that this exhibition seemed to resonate with many audience members, receiving reviews in Frieze, De Witte Raaf and Volkskrant. We also had many student groups through for this exhibition, as it catered to both design and fine art students.

## 2. *Salon Hang 24/7: Kunstverein Member's Exhibition*, 19–29 June

For the fourth time in our twelve-year history we were happy to host our biennial Salon Hang, an exuberant, sensory-overloading group exhibition showcasing the abundance of local and international talent we're happy to call our members. For this edition we took up residence in a former bridge house-turned-hotel suite adjoining the Botanical Garden in Amsterdam. The desire to host an exhibition across such unconventional hours and at an offsite location arose when considering what it means for Kunstverein—a non-commercial space—to participate in Amsterdam Art Weekend. Producing an exhibition that is also a temporary hotel during a time when many collectors and enthusiasts are visiting the city meant that we could provide a space for visitors to stay while also giving visitors the opportunity to spend as much time as they would like in an exhibition after such extensive lockdowns. In doing all this, we were also able to achieve a key goal of Kunstverein's program, which is to challenge conventional exhibition formats.

As a result, for ten days and ten nights we highlighted the practices of the individuals who back us—a multi-voiced community of thinkers and makers, including, among others: Adam Pendleton, Alexis Blake, Alina Lupu, Andrea Di Serego Alighieri, with Paloma Bouhana, Anne de Vries, Ansuya Blom, Artun Alaska Arasli, Axel Wilhite, Baha Görkem Yalim, Barbara Visser, Bart de Baets, Bas Hendrikx, Ben Kinmont, Bruno Zhu, Carl Johan Högberg, Carlotta Guerra, Charlott Markus, Chris Evans, Christine van Litsenburg, Claes Storm, Clara Amaral, David Bernstein, Dean Spunt, Denise Scott Brown, Ebele Wybenga, Emma Gregoline, Felix Salut, Gabriele Götz, gerlach en koop, Germaine Kruip, Hrafnhildur Helgadóttir, Hreinn Friðfinnsson, Ian Svenonius, Ilke Gers, Jennifer Tee, Jungmyung Lee, Kasper Bosmans, Laura Pappa, Katja Mater, Linda van Deursen, Maria Barnas, Marja Bloem / Berend Strik, Mathew Kneebone, Michel Cardena presented by Zapp Magazine/Corinne Groot, Nora Turato, Ola Vasiljeva, Riet Wijnen, Robert Wilhite, Rudy Guedj, Voebe De Gruyter, Will Holder.

## 2.2 Publications

### 1. *Tense* by Lucy Lippard and Jerry Kearns

*Tense* is a never-realised publication, written and composed by Lucy Lippard and Jerry Kearns in 1984, that only now has been released in a very limited run on our imprint. The book accompanied the exhibition *Top Stories*, which took a closer look at the 29 issues of the prose periodical with the same title, founded in the late 1970s by Anne Turyn. *Top Stories* was dedicated to fiction by emerging women artists and writers from that time. *Tense* was originally intended to become part of the series as well, but never made it to print. It was only recently—during the making of the exhibition at Kunstverein—that the original mock-up was retrieved from the editor's archives and finally sent off to the printer. We celebrated this occasion with a launch on June 25, further outlined in Section 2.3 Events.

### 2. *She Gave It To Me I Got It From Her* by Clara Amaral



*She gave it to me I got it from her* is a script—published by Kunstverein publishing in the form of a 300-page book—and dormant performance by Amsterdam-based artist Clara Amaral. The publication and accompanying performance skips through five generations of women in Amaral’s family and hinges on the one in the middle—the last one in the sequence to not have been taught how to read or write. What at first sounds like just some family trivia in actuality offers a glimpse into a deeply rooted sociocultural obstacle that many women in Portugal faced up until the 1950s, before the reform of the education system—which until then often excluded women on the basis of their gender or economic status. As a book, it can be read according to convention, from front to back, left to right, page one to page two, and so on. Most probably, in this case, the text will appear to be nonsensical. This stratagem is employed to underline the notion that the conventional isn’t necessarily right, while also emulating the frustration experienced by someone who wasn’t given the tools to crack the code of language. Alternatively, the publication can be read according to its score, which will reveal the path hidden in its pages. Or, better yet, you can let the author take you by the hand and witness her performing it. To mark the publication of the book, performances took place in Lisbon as part of the Alkantara Festival and will also be hosted in Amsterdam in March 2022 following a series of Covid-19 postponements. This will be expanded on more in the following ‘Events’ section.

### 3. First Drafts

In October we launched the first open call for our new imprint First Drafts. A first draft is usually something a writer hopes never sees the light of day. It is often too rough and more likely to land on the bottom of a desk drawer rather than in the hands of a publisher. However, inspired by the freedom Anne Turyn gave the authors she worked with for *Top Stories* and in awe of the writers she managed to give their first publishing opportunity to, we concluded: this is a risk worth taking! With this new imprint we aim to focus on publishing the work of young writers whose work is simply too weird or experimental for commercial publishers. With this, we don’t necessarily mean young in age—we mean young in the form of writing you are taking up. Maybe the draft is the first attempt made by the author to write a narrative-based manuscript, after having written more standard art criticism previously. Or maybe it’s the author’s first time writing at all, instead usually working in another medium altogether. As such, for this inaugural Open Call are welcomed the submission of complete but not-yet finalised or published manuscripts of any kind. The first manuscript to be published, titled *Lagoon* and written by Samantha McCulloch, was selected in November and will be published at the end of March 2023.

## 2.3 Events

### 1. *Backing Vocals*, year-long

At the beginning of 2021 we established our new members-only program called *Backing Vocals*. Intended to provide a support system for our members, the remit of the program is that a special guest from our network has four one-on-one conversations a month with members who sign up. During the conversation, members are invited to bring a question, concern or interest currently playing out in their own practice, and the guest offers feedback and advice to them, with the talks operating almost like a casual creative therapy or the continuation of the group crit that stopped when art school graduation came about. Tending to the different interests and practices of our members, we invited curators, writers, filmmakers, publishers, choreographers and even our institutional accountant to help with the not-so-fun administrative side of having a practice. These guests included Isabel Lewis, Ben Kinmont, Marja Dekker, Barbara Visser, Linda van Dersen, Juana Berrio and Simon Harlowe. We were so happy to learn from feedback that the program resulted in a number of collaborations and ongoing conversations, something

we could have only dreamed of generating with the program. As such, we have renewed it for a second year in 2022.

## 2. Amsterdam Art Week

We participated in the annual Amsterdam Art Week, this time ambitiously hosting two exhibitions—*Top Stories* by Anne Turyn and *Salon Hang 24/7*—across two venues and launching a publication—*Tense* by Lucy Lippard and Jerry Kearns. The Art Weekend went for a total of ten days this year, providing quite the logistical task for us given that we also had to staff two venues. However, with the help of our great paid volunteers, we were able to really push Kunstverein forward and show what we were contributing to the city. This resulted in two very well-attended exhibitions, a write-up in *Het Parool* and a marked increase in membership sign-ups.

## 3. *Tense* Book Launch, June 25

As mentioned above, we launched our new publication *Tense* in the midst of Amsterdam Art Week. While it was disappointing to not be able to bring Lucy Lippard—such an important figure in chronicling particularly feminist conceptual art histories—Jerry Kearns and Anne Turyn over for this event, we created a lively listening space at our Hazenstraat location. By affixing two speakers to the exterior of Kunstverein, we were able to welcome our audience safely on the street as our director entered into conversation with Lippard, Kearns and Turyn. The conversation was boomed into the street through the speakers, and the publication was available for purchase on the evening.

## 4. Kunstverein Publishing at Kaunas Art Book Fair

Given that Kunstverein also has a very active publishing arm, namely Kunstverein Publishing, it is important for us to attend book fairs throughout the year. Annually we aim to attend at least five, but given that there were so many cancellations throughout the year, we were very happy to make it to Kaunas Art Book Fair in November. Aside from presenting all our titles there, our director also gave a keynote lecture as part of the public program, taking the audience on a journey through four of our recent projects and introducing Kunstverein to a new audience.

## 5. *She Gave It To Me I Got It From Her* Performance and Book Launch, co-organised with Teatro do Bairro Alto as part of ALKANTARA Festival, Lisbon, November 13–17

To mark the European launch of *She Gave It To Me I Got It From Her*, our latest publication by Amsterdam-based artist Clara Amaral, Amaral and Kunstverein's assistant curator travelled to Lisbon for a series of performances of the book's script, held four times a day for four days. The performances took place as part of ALKANTARA Festival, a prestigious annual performance festival in Lisbon that attracts wide-reaching international audiences. It was organised in collaboration with Teatro do Bairro Alto, a theatre in Lisbon who co-produced the performance series. This felt like a perfectly fitting launch for the project given that Amaral is originally from Portugal and that the book and accompanying performance chronicles the history of female literacy in Portugal. The whole performance series was booked out and over 20 copies of the book were sold. The performance also received a star review in Portugal's leading newspaper. A Dutch launch of the book was planned for the fall of 2021, but had to be postponed due to the lockdown.

## 6. Kunstverein Publishing at Printed Matter, New York, November 19

In November Kunstverein's director and assistant curator travelled to New York for a presentation on Kunstverein Publishing. The presentation was held at Printed Matter in New York, a leading bookshop and book fair host for art publication, which also happens to be founded by Lucy Lippard—the co-author of our recent publication *Tense*. For the occasion we presented the entire range of publications produced by Kunstverein over the last thirteen years, accompanied by a talk by Yana Foque. We were also able to conduct research for an upcoming publication while in New York—given that the archive of the artist is held by the Fales Library at New York University—making it a very productive trip for our publishing arm.

#### 7. Ginger&Piss at KASK, Ghent, March 3 (ONLINE)

Kunstverein's director Yana Foque presented our in-house magazine, *Ginger&Piss* during *Pseudonyms, what for?* The invitation was extended by Simon Delobel and took place in the context of an online round table discussion about anonymity and the use of pseudonyms in visual arts, on the occasion of the group exhibition *x*. This was a perfect context to present *Ginger&Piss*, as the remit of the magazine sees contributors write under a pseudonym on the set topic at hand. *Ginger&Piss* is a staple of Kunstverein's output, as we have published one every two years since its beginnings. It also perfectly encompasses Kunstverein's approach to institutional practice, with it tonally sitting somewhere between a darts club newsletter and a critical journal, aiming to speak with informed clarity to a number of different audience demographics and specialisations.

#### 8. The Trembling Body, lecture at the University of Antwerp, October 5

The Trembling Body was a 3-day seminar hosted by Paul Hendrikse, investigating memory, collectivity and activism in art performance today, held as part of the Sint Lucas Antwerp & Extra City Naively Radical Research Week. Kunstverein's director participated in day three of the seminar, titled 'On collectivity and collective Learning'. Hosting a conversation with Mor Bashan, Foque discussed authorship and different modes of working through her research on Noa Eshkol.

Additionally, it is important to note that due to Covid-19 lockdowns, a number of planned events had to be rescheduled to 2022. These included:

- *She Gave It To Me I Got It From Her* Amsterdam Performance and Book Launch, co-organised with Veem House for Performance and held at Huis De Pinto on March 1, with daily performances on March 4–6
- *Tense* Book Launch at Printed Matter, New York, with Anne Turyn, Lucy Lippard and Jerry Kearns, scheduled for April 2022.
- Launch of new Merch March editions by Linda van Deursen, Jungmyung Lee and Mariavittoria Campodonico, scheduled to coincide with the opening of our new space in March 2022.

## 2.4 Residences/Education

### 1. NIDA Art Colony, Lithuania

Kunstverein has an annual tradition of hosting a resident over the summer months when the institution is otherwise closed. Usually, the selected resident gets the space to use as they wish, spending two months full-time making work alongside the support of our staff. This also culminates in a public event to celebrate the work of the selected resident. This year, however, we decided to switch this up and planned to do a residency as an institution, moving the whole team to NIDA Art Colony for a period over the summer, and instead of bringing the resident to us, we would come to them, an artist based in Lithuania. We were very excited about this as it provided the opportunity to really consider who and what

Kunstverein is exactly, bringing the bare minimum of the institution with us: no walls or space, but a team, a Code of Conduct and our opening hours. It was going to be a time to really interrogate who we are as an institution and to make plans for the future given the fact that the team in its current composition is relatively new and brings forth a new generation of Kunstverein.

Unfortunately, again due to Covid-19, relocating the whole team was not possible. While we hope to realise this plan in the summer of 2022, we were able to realise it in part, with Kunstverein's director Yana Foque undertaking a residency there for the summer months. During this time, Yana worked on developing key relationships with people who could help realise another desire of ours, which is to extend our network of kunstvereins and open Kunstverein Vilnius. She also met with a number of artists and designers who will appear in our upcoming program, produced work onsite in the workshops and scouted our newest board member Neringa Cerniskaitė.

## 2. Writers Residency, Kunstverein Munich

While Kunstverein's director was in Lithuania over the summer, our assistant curator, Isabelle Sully, was on residence in Munich, on invitation from Kunstverein Munich. During this two-month period she gave a lecture within the kunstverein's summer school, in which she discussed the connection between the German kunstverein model and the form that our kunstverein in the Netherlands takes. Drawing on structural examples from the membership model to the role of the board, the discussion unpacked the kunstverein as a rare democratic model when it comes to art institutional organisation. While there she also solidified a relationship with the director of Kunstverein Munich, Maurin Dietrich, and together they began to develop a cross-institutional peer group, in which we would share our programming with each other ahead of time in order to provide support as well as opportunities to resource share in the form of co-financing and touring exhibitions. The plan is for this peer group to be expanded to at least four institutional members.

## 3. De Wilde Kastanje Sensitivity Training, organised by De Zaak Nu

In line with one of our goals following our rewritten Code of Conduct, Kunstverein's director and developer began sensitivity training in December of 2022, hosted by de Appel and organised by De Zaak Nu. The training covers management techniques, complaint handling and general workplace health, providing each of the participants with skills to enact non-violent communication when handling disagreements within a workplace environment. Most importantly, it also provides the tools and protocols to sensitively handle complaints pertaining to behavioural misconduct—something that as an institution we are deeply committed to working on. This commitment is evidenced by the fact that the training was developed and offered through De Zaak Nu after a suggestion from Kunstverein in a general meeting.

## 8. Kunstveren Members

Kunstverein's membership structure is an exploration of alternative models of (re)presentation, a reflection of the socio-economic reality of our society and part of a real dream to become a fully independent organisation. That being the case, our continued existence depends on the support of our members. Their active interest and financial contributions to our program enable us to walk out of step with what is considered 'cool'. It is what makes Kunstverein work.

At different moments throughout the year we focus on this community and organise specific events geared towards stimulating it. In 2021 the hallmark event was our biennial Salon Hang exhibition, which

sees members of the institution hang together in a salon-style exhibition open to the public. This is always a special moment in our calendar as it not only celebrates the work of our members who support us year in and year out, but also provides a chance for them to meet and for the social infrastructure of the membership program to really flourish. After the last two years, where gathering together was much less possible than in times before Covid-19, this edition of the Salon Hang was especially important and uplifting. For the event, over ninety-six artists were installed in the bridge house at Dr. D.M. Sluyspad 6, Amsterdam, which was open to the public during the day and, given the fact that the bridge house now operates as a hotel, was able to be booked out by guests in the evening.

Alongside Salon Hang we also initiated a year-long members program called Backing Vocals, which saw special guests from our network participate in one-on-one conversations with members each month. The idea behind the program was to provide the practitioners within our members program, or simply those interested in talking directly with artists, curators and writers, this a support structure that operated almost like a form of art therapy. Members were encouraged to bring problems they were having up with the guests, which saw Backing Vocals function as a space where exchange and experience coalesced. As this program took place online, it was able to continue uninterrupted throughout the pandemic times while also being available to members not based in the Netherlands. In 2021 guests as part of the Backing Vocals program included: Barbara Visser, Simon Harlow, Isabel Lewis, Ben Kinmont, Juana Berrio and Kunstverein's accountant Marja Dekker.

Furthermore, the usual member benefits continued in 2021, including discounts on our publications, first dibs on Kunstverein artist editions and merchandise and free entrance at kindred-spirited institutions within Europe and North America.

## **9. Collection and Library**

Since its foundation, at the suggestion of our former board member Seth Siegelau, Kunstverein has been building a collection which is a reflection of its program. Now, a decade later we are proud owners of around forty-seven pieces of unique work. In 2020 the collection was enriched with the donation of the following following works:

Anne Turyn  
*Top Stories*  
Complete set, first edition  
26 pieces

Towards the end of 2021 we also began formulating a year-long project that will commence in 2022 and which is geared towards properly archiving the collection. The approach will be two-pronged: we will work with an archivist Corine de Groot to address the administrative and conservation requirements for maintaining the collection, and with researcher and artist Naomi Pearce to effectively write the history of Kunstverein through the collection itself—one built through personal connections and instances of creative collaboration throughout Kunstverein's now twelve-year history. One aim of this project is to also eventually make the collection completely viewable and also loanable to the members of Kunstverein.

## **10. Research and Workshops**

Annually Kunstverein's curatorial staff undertake international research trips. In 2021 the following were taken:

4–5 June

Visit Baltic Triennial, Curatorial orientation trip Baltic states

10–29 July

Curatorial orientation trip Beirut

6–9 September

Curatorial orientation trip Prague

10–12 September

Curatorial orientation trip Brussels

15–22 November

Curatorial orientation trip New York

## **11. Communication**

### Website

At the start of 2021 we launched our renewed website. Though we kept a lot of the elements that were working formally, we made the website much more efficient and safe structurally. In working towards the new site, we also took the opportunity to add some new functions. In addition to the standard information about opening hours, locations, team and mission as well as the information about our programming (in the 'Past', 'Upcoming' and 'Current' tabs), we added a new section where the team of kunstverein can share what they are researching. The section which is viewable on our landing page, is intended to provide brief but transparent insight into our thinking process and emotional compass. In addition, we also added a functional shop which includes our books, merchandise and editions. We did not get as far as making our collection and archive of documentation material online. Though the preliminary design for this website has been made, the main reason why it didn't metabolise is because we underestimated the scope of our collection and the amount of labour it would take to digitise and organise all the objects. In the period 2022–2024 we have dedicated a project to this end, which will become accessible through our website.

### Social media

Since 2020 Kunstverein no longer uses Facebook as a platform through which we share our activities. We have kept our page as a placeholder, where a message is listed for those who are interested in following our program and which refers them to our newsletter and our website.

Instagram was used extensively in 2021. The growth in followers reflected in the effectiveness of the medium for Kunstverein. We use the platform as a Generation Z'er does: posts refer to what is relevant now, but remain accessible, while stories are there for current updates about things that are happening today, in a casual sense. We realise that this media platform is also part of the Facebook group, and perhaps, in time, we will depart from it too.



### Digital newsletter

Through the (nearly) bi-weekly newsletters, both domestic and foreign subscribers are kept informed about the current program of Kunstverein. Visitors can register for the newsletter via the website and at our space or during events. Kunstverein strictly adheres to the GDPR legislation.

Social media likes or followers:

Year	Facebook	Instagram	Newsletter
2021	-	2770	6612
2020	2052	2065	5716
2019	2038	1787	5216
2018	1653	1567	5146
2017	1362	1032	4678

\* In the year report of 2020 the figures of the followers via the newsletter had a typo giving wrong data

### (Digital) Advertisements

To inform our local audience about our program, we place advertisements in local magazines, such as Metropolis M, and guides, such as Amsterdam Art Calendar, Museum Calendar and Amsterdam Alternative. In addition, we aim to place at least one additional advertisement per exhibition in a varying medium, whereby the choice is made depending on what is in line with the theme or the artist's practice. In 2021, advertisements were placed in Frieze, Artforum, Metropolis M, De Witte Raaf, Recto Verso and e-flux.

### Print

Our print policy has always been to try to minimise our carbon footprint, so we've never advocated printed invitations, flyers or posters.

### Press

In 2021, as per usual, press releases were sent to local, national and international press for all Kunstverein activities. Specific members of the press were also invited to attend openings or visit the exhibition together with the curator(s) or artist(s). The attached press appendix includes a selection of the reviews and articles that were written about Kunstverein and its program in 2021.

### Distribution

Since 2018, Kunstverein Publishing has been distributed worldwide by Idea Books, which has seen a big improvement for Kunstverein's operations.

### Book Fairs

Although Kunstverein's books are now being distributed to bookshops all over the world by Idea Books, we think it is still very important to attend some book fairs personally in order to make a one-on-one connection with our audience and to reach out to people who perhaps are not yet familiar with our books. This, after all, is a big part of independent publishing: meeting and exchanging with other small-scale presses. For this reason we always take part in a number of fairs each year. In 2021 we planned to take part in the LA Art Book Fair (for this we received sponsorship from Mondriaan Fund) as well as the NY Art Book Fair, Miss Read Berlin, Ghent Art Book Fair, Offprint Paris and de Beurs van Bijzondere Uitgaven. However, due to the impact of the Covid-19 virus worldwide, many of these plans were cancelled. In 2021 Kunstverein did manage to attend the Kaunas Art Book fair (Lithuania) and held a presentation at Printed



Matter (US). At both occasions our presence was anchored to a presentation about kunstverein and the publishing side of its programming and well attended.

## 12. Visitor Numbers

### Projects

Anne Turyn: <i>Top Stories</i>	850	
<i>Salon Hang 24/7:</i>	156	
<i>Tense</i> Launch	60	
<b>Total Projects</b>		<b>1066</b>

### Events

Openings	400	
Booklaunches	250	
<i>Backing Vocals</i> , year-long	48	
Amsterdam Art Week	1000	
<b>Total Events</b>		<b>1698</b>

### Books

<i>Tense</i>	250	
<i>First Drafts</i>	34	
1 x Bookfairs	800	
2 x Book presentations	245	
<b>Total Books</b>		<b>1779</b>

### Education & Presentations

Visit schools (with guided tour)		
4 x Rietveld, dep. Fine Arts	120	
2 x Sandberg, dep. Fine Arts 6	60	
<i>She Gave It To Me, I Got It From Her</i> Performance Lisbon	100	
Ginger&Piss at KASK, Ghent, March 3 (ONLINE)	350	
The Trembling Body	80	
<b>Total Education and Presentations</b>		<b>710</b>

<b>Total overall</b>	<b>5253</b>
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Signed:



Yana Foque  
Executive Director - Chief curator  
Stichting Kunstverein