

## The incubator.

### Project curated by Olivier Varenne and Martin Guinard-Terrin.

In his performance *Consumption of Art by the Art-Devouring Public* (1960), Piero Manzoni distributed boiled eggs “signed” with his thumbprint to the audience, which was then invited to eat them. The act of sharing between the public and the artist was a major stake for the artist who encouraged the dissolution of art within life”. For the Hojskule, we will propose an exhibition called “the incubator”, a project revisiting six decades later the problematic tackled by Manzoni around the notion of exchange.

The term “incubator” alludes to the notion of exchange by referring to the apparatus necessary for an egg to hatch in a protected environment. Therefore, the part inside of the shell interacts with the outside temperature so that it can reach maturity and develop properly. Due to their ability to foster development, the term is also commonly associated with the start-up culture where institutions, such as business schools, propose to new companies a set up to proliferate (with lower rent, advices...). They are literally like nests of exchange for ideas, processes and knowledge...

The term “incubator” also echoes the history of the Hojskule building, and the tradition of art “teaching”. The building was built in the 60’s as a place dedicated to bring a non formal education in the field of Folk-Art, which have been central in Danish education. Originally these schools were founded to bring popular education to young adults from the lower classes of Danish society so that the peasantry could also be active participants in the modern Danish state. The topic of art education itself is interesting with a self-taught artist like Piero Manzoni who, at the same time period, decided not to go to an art school. His approach was intuitive, in response to emerging questions of his generation (for example the growing interest in process, in fragile material, of questioning the constitution of value...). The incubator hopes to offer a similar context, giving a central place to the artist’s intuitions.

The project would especially focus on young artists who are invited to “incubate”. They would be given the means to develop a project in situ, in response to the space and its specific context.( For example, Oliver Beer, Chiharu Shiotta). Like any incubator it would host a start-up, but here it would be one with an alternative business model - Art Barter - a collective which revisits the business model of a gallery, by trading art works for anything except money.

The collaborative aspect would also be at stake. In this instance, Rikrit Tiravanija would set up a program in conjunction with a local association, to provide some refugees with the ability to foster a community around gardening activities. Finally, it would follow the original sense of the incubator, as a place of growth for animals, such as Koen van Mechelen’s cross-bread chickens, or Celeste Boursier-Mougenot’s sculpture with bees.