

To Sofía Olascoaga

Sofia Olascoaga
Liverpool, UK

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3 October 2014

Here, from the notes, for your reference, the questions that came out of your Monday (Day 1) group, with Polly, Laura, Nina and others.

What can the organisation learn? What are its learning goals? What relationships between artists and audiences could the Biennial support? What are the assumptions, if any, about what the other (locally?) needs to learn? Who are the collaborators and who are the audiences? What is the organisation teaching, if anything? Is there an exchange? How does the Liverpool Biennial learn whether its goals are aligned with those of others? What is the relationship between art production and education? What are the barriers to outreach? Does the organisation need to be more imaginative or flexible when engaging people in education programmes? What is expected from the various audiences, or publics? What are the forms of learning expected?

By the way, among many great things you've said already, there were two things that have especially stayed with me:

Your question of whether spectacle is or is not compatible with dialogue. Also: what is it to combine spectacle and assembly?

Your question: what would be the equivalent of a Community Land Trust in a different sphere of public life, or perhaps cultural life?

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