

THE TIMESHARE PROJECT

In 2017, it is a hundred years since the white brick building that houses Kunsthall Aarhus (DK) was erected with the purpose of displaying art to the public. Up against the prolific recurrence of biennial events in today's contemporary art world, there is something altogether offbeat about the longevity underpinning a centennial. We may happen to come across a centennial like the one Kunsthall Aarhus celebrates next year, but most of what happened during the preceding 100 years is inherently something that is handed down to us.

As a kunsthalle in the original sense of the term, Kunsthall Aarhus does not have a collection where we can consult and negotiate such an inheritance, so rather than looking at *what* these past 100 years comprised of, we are interested in *how* something like a hundred years might become available to us in the first place. How do we connect and engage with things and times we haven't experienced ourselves? A simple way to do so is by means of printed matter, which inevitably transports us back to recent, distant or virtual pasts – or into the future. Printed matter, in particular publications, is one mode of time-sharing that we would like to focus on here.

Time-sharing, however, usually isn't a matter of sharing the same time but rather of sharing the same space at different times, like a holiday home for example. This invitation concerns both meanings: We have cleared the schedule of one of Kunsthall Aarhus' original galleries, a rotunda, and we would like to invite you to produce a publication and to come to Aarhus for a week in the spring/early summer of 2017. Feel free to bring along the publication or make it during or after your stay. Either way, the idea is that you give the publication some sort of spatial life while you are here, like a reception, an editorial meeting, a party, a workshop, an exhibition, a concert, a dinner party, a performance, a symposium etc. – in short, something we can't read in a book. What you print and how you unfold the publication spatially is entirely up to you.

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The history of the building that houses Kunsthall Aarhus is rather tumultuous. On several occasions throughout the last hundred years exhibition making was suspended due to financial difficulties, organisational differences or outside forces. During the German occupation, the building was seized and used as uniform storage, horse stable and refugee camp, both before and after WW2, the building also hosted exhibitions of fruits and flowers, furniture, rugs, aquarium fish, pedigree cats and building materials in addition to exhibiting art. For a couple of years in the early 1970s, the building was closed down as discussions transpired about the future of the institution. When it reopened in 1972, the building, formerly a public limited company, had been handed over to Aarhus municipality who has managed it ever since. Since 1972, the building has only been used for its original purpose of displaying art to the public.