

A local curator once told a few of us that the opening scene of Bela Tarr's film, *Werckmeister Harmonies* perfectly demonstrated what curating was about. In that scene, the film's protagonist explains to the other customers of the bar how the solar system functioned.

He begins by clearing the bar of its furniture (de-installation) and follows by placing his friend in the centre. He is the sun. He grabs a second customer, who becomes the earth and instructs him to rotate around the sun. A third customer is added to the constellation representing the moon, the satellite that rotates around our earth. Together they form the most basic system of celestial bodies. All the while, the protagonist explains the role that each object serves in relation to one another. It is easy to see the protagonist as a curator of sorts, which begs us to wonder what then would that make the filmmaker.

Exhibition making, much like filmmaking is often a spatial practice. It deals with the arrangement of objects that through their proximity to one another in our field of vision, creates new meaning between them. *Mise-en-scene*, as we call it in both film and theatre. Particularly with contemporary curating, the dramaturgical aspect plays an increasingly important role, tying both sets of practice closer to one another.

Curating has become a practice and more often than not, exhibition is its medium. Arguably, curating is itself a practice of *relating* and what we have increasingly come to realise from the development of contemporary curating is that creating relations is no longer just a complimentary process, but also a generative process. Curating create its own affects that plays out through exhibitions.

*Superposition(s)* is a curatorial project that finds itself within this very current. The show could be seen as a scenario that plays out over time with a set of players. To put into text, is it not then possible to write the show as a script?

**SUPERPOSITION (S)**

1 INT. EARL LU GALLERY – DAY

A gallery in an art institution, tucked into the corner of a mezzanine. It is a typical white cube space with three of its five edges made of glass. We see students sitting at the steps outside of the gallery. Steps which are in fact part of an amphitheatre, a theatrical site that ends at the landing where the gallery begins.

There are seven desks set up as studios, on the glass wall by the entrance we find two back projection screen that were meant for the exhibition text and the catalogue, but has since been disused due to the strength of the sun's ray that the gallery receives. Instead there is now a big wooden plank leaning against the wall that serves as a substitute. There is an emphasis upon the act of looking and reading in the space. The ART WRITER is in the space, along with the SCULPTOR.

SCULPTOR

What are you working on?

ART WRITER

I'm writing about you for the catalogue.

SCULPTOR

What are you writing about?

ART WRITER

What you are doing.

SCULPTOR

Are you writing about the staircase?

The Sculptor turns to the projection and then gestures to the staircase that is in the middle of the gallery.

ART WRITER

Yes.

SCULPTOR

What about it?

ART WRITER

I'm not sure let, let me write a bit more about it. How's the staircase?

SCULPTOR

I'm still working on it, but  
let me know what you think?

ART WRITER

Oh okay, I'll write about  
it. Leave some notes about  
it.

SCULPTOR

You too. How's the  
catalogue?

The Sculptor turns to gesture to the projection  
of the catalogue.

ART WRITER

(laughs)

Coming along. I'll be done  
when you're done.

SCULPTOR

(nonchalantly)

Right, it's funny working in  
a catalogue.

There is a slight pause between the Art Writer  
and the Sculptor before the latter walks away and  
they both resume their work. The FILMMAKER enters  
the gallery camera in hand.

On the SOUND ARTIST's desk, we find a sound  
recorder on the desk. He had left it behind and  
maybe, intentionally kept it on.

2 EXT. EARL LU GALLERY — DAY

SCULPTOR 2 is standing on the staircase as if he  
is walking down the stairs. He remains in that  
position, staring into the gallery.