

WIE BEGINNEN?

Drucke das Pdf doppelseitig aus.

Beginne damit, die einzelnen Karten auszuschneiden und nach ihrer Zugehörigkeit zur jeweiligen Kartenfamilie zu sechs Stapeln zu ordnen. Kartenfamilien sind: Show, Try, Again, Non-Show, Assembly, After-Show. Die jeweilige Rückseite liegt oben.

Als nächstes schneide die Würfelseiten aus und klebe sie an die sechs Seiten eines handelsüblichen Würfels.

HOW TO START?

Print the Pdf on both sides.

Start by cutting out the individual cards and arrange them into six stacks according to their respective card families. Card families are: Show, Try, Again, Non-Show, Assembly, After-Show. The backside is on top.

Next, cut out the sides of the cube and glue them to the six sides of a standard cube.

CUT OUT

WÜRFELSEITEN/DICE SIDES



Show

Try

Again

Non -
Show

Assembly

After -
Show

SPIELZIEL

Die Reflexion ist das Ziel. Es geht darum, in den Dialog, in die Auseinandersetzung mit „Show and Try again“ zu kommen, zu erinnern, zu befragen, zu beantworten.

Es ist eine Einladung, neue Fragen zu stellen, Fragen zurückzuwerfen, sie mit dem eigenen Kontext zu verknüpfen, miteinander in Verbindung zu bringen und so neue kuratorische Ansätze zu provozieren.

Du kannst dieses Spiel sowohl alleine, als auch in einer Gruppe mit mehreren SpielerInnen spielen.

GAME TARGET

Reflection is the goal. To get into dialogue, to engage with "Show and Try again", to remember, to question, to answer.

It's an invitation to ask new questions, to throw back questions, to connect them with one's own context. To let them connect with each other.

You can play this game by your own as well as in a group.

WIE WIRD GESPIELT?

Beginne den Würfel zu werfen. Je nach geworfener Würfelseite kannst du eine Karte des jeweiligen Stapels (Show, Try, Again...) nehmen und umgedreht, mit der Frage nach oben, auf den Tisch legen.

Nun bist du eingeladen, dich mit der Frage auseinanderzusetzen.

Wenn du das Programm besucht hast, kommt dir diese Frage bekannt vor? Ist sie zuordenbar? Verbindet sie sich mit deinen Gedanken und Erfahrungen? Hast du eine Antwort auf diese Frage? Lässt sie sich mit deiner eigenen Praxis / Lebenswelt verknüpfen?

Wenn du Show & Try again nicht besucht hast, was erzählt dir diese Frage? Ist sie auf Kontexte, in denen du dich befindest, übertragbar?

Wenn du soweit bist, würfle ein zweites mal (und von nun an solange, wie du magst und es genug Karten gibt).

Lege jede neue Karte neben die vorherige.

Stehen die Fragen in Verbindung zueinander? Ergibt sich daraus eine neue Frage? Lassen sie sich zusammendenken? Ergibt sich daraus ein neuer Zusammenhang? Eine neue Fragestellung für das Kuratorische?

Oder stehen sie sich gegenüber? Wenn ja, positioniere sie zunächst mit ein wenig Abstand und ziehe die nächste Karte. Vielleicht verändert sie das Beziehungsgeflecht der Fragen zueinander?

Würfelst du "After-Show" und damit eine leere Karte, so kannst du dies als Einladung verstehen, sie mit einer eigenen Frage zu versehen, die dich aktuell/im Moment beschäftigt und diese neben die anderen bereits gezogenen Karten legen.

Sowieso ist es zu jederzeit des Spiels möglich, auf den leeren Karten neue Fragen oder Antworten oder Kommentare zu ergänzen. Um auf diese Weise ein fluides Netzwerk an Gedanken in die Gegenwart zu impfen.

HOW TO PLAY THE GAME?

Start by throwing the dice. Depending on which side you rolled, you can take a card from the stack (Show, Try, Again...) and place it on the table with the question facing up.

Now you are invited to deal with the question. If you have visited the program, does this question look familiar to you? Is it assignable? Does it connect with your thoughts and experiences? Do you have an answer to this question? Can it be connected with your own practice/world?

If you have not visited Show & Try again, what does this question tell you? Is it transferable to your personal context?

When you are ready, roll a second dice (and from now on as long as you like and there are enough cards)

Put the next card close to the previous once.

Are the questions related to each other? Does a new question arise? Can they be thought together? Does this result in new connections? New questions for the curatorial?

Or are they facing each other? If so, first position them a little apart and take the next card. Perhaps it changes the network of relationships between the questions?

If you dice „After-Show" and thus an empty card you can understand this as an invitation to write down your own question on the empty backside. A question that occupies you at the moment. Place the card again next to the others.

Anyway it is possible to add new questions, answers or comments to the empty cards at any time during the game.
To bring a fluid network of thoughts into the present.



CUT OUT

SPIELKARTEN/PLAYING CARDS

Rückseiten

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

?

„How can the act of showing be shown itself?“

?

„How does exhibition design work as a practice of knowledge?“

?

„How does a model relate to the actual exhibition space?“

?

„As an artist how to get rid off responsibility in the context of showing?“

?

„Sehen Sie sich mehr als Dadaisten oder als Konzeptkünstler?“

?

„Würden Sie das Nichts erkennen, wenn ich Sie nicht darauf hinweise?“

?

"What is a work and what is not a work?“

?

„What does it do when there is always light on?“

?

„Welche Position nehme ich ein?“

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

Show and Try Again

SHOW

Show and Try Again

?

„What ist the relation between producing & showing?“

?

„What is the function of an archive when it is empty?“

?

„Was für eine hierarchische Beziehung besteht zwischen KuratorIn und KünstlerIn?“

?

„Welche räumlichen Bedingungen führen zu Passivität? Welche Bedingungen verhindern sie - im Kontext von Veranstaltungen wie „Show and Try Again“?“

?

„What happens if, in places where the information is supposed to be given, it is not accessible to the visitors?“

?

„Which day would you have chosen to work with it curatorially or artistically?“

?

„Are libraries places of public knowledge? In which way - if at all - can libraries be understood as democratic?“

?

„Inwiefern fördert der Einsatz von Technik - im Kontext einer öffentlichen Präsentation - eine Routine der Performance?“

?

„What is a healthy number of exhibitions per year for a curator?“

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

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Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

?

„Warum erzeugt es
„discomfort“ jmd.
beim ausprobieren
zuzuschauen?“

?

„Was bringt dich
dazu eine Frage zu
stellen?“

?

„How important
are social
contracts?“

?

„How do (these)
processes of
experimenting and
re-arranging of
given contexts
perform as a
laboratory?“

?

„What role does
translation play
when cultures are
dominated or
suppressed by
language?“

?

„To what extent
can translation be
used as a tool of
change within a
“global art
language”?“

?

„And how can
untranslatability be
included in a
process of cultural
exchange?“

?

„Wie lassen sich (zu)
schnell etablierte
Strukturen und Rollen in
sozialen Gefügen
dekonstruieren und neu
definieren?“

?

„How is it possible
to invite the
moment of trying
(in a show, or
exhibition)?“

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

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Show and Try Again

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Show and Try Again

Show and Try Again

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Show and Try Again

Show and Try Again

TRY

Show and Try Again

Show and Try Again

TRY

Show and Try Again

?

„How to situate critique?“

?

„Inwieweit hat die Offenheit & „Unfertigkeit“ eines Vortrags Einfluss darauf, wie ich mich adressiert fühle und mitdenke?“

?

„Ohne Lücken kein System“ — wie sehr bestimmen die Lücken in einem System darüber, ob ich Eingang darin finde?“

?

"How can, in terms of the curatorial, the backstage of a topic, an exhibition, a context be shown and documented?“

?

„How to implement the potential of waiting?“

?

„How can one ask back?“

?

„Can we extend methodologies of researching back to encompass wider questions of access and accessibility?“

?

„Do I take the mic?“

?

„How is it possible to invite and to use the potentials of failure?“

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

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Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

?

„What if we consider the exhibition in terms of rehearsal – a medium commonly defined by its static appeal?“

?

„Wie lässt sich, im Kontext des Kuratorischen, ein sozialer Raum im öffentlichen Raum einrichten?“

?

„Speaking of rehearsal as a performance / exhibition - how can it be archived?“

?

"How to create a space where to show and to rehearse at the same time?“

?

„And what if the rehearsal process itself is put on public display? How does that potentially change the notions of performance and rehearsal?“

?

„Is an exhibition a yesterday or a tomorrow?“

?

„Wie sehr beeinflussen Vorprägungen oder Erinnerungen die Wahrnehmung eines Raumes?“

?

„Muss eine Frage ‚gut‘ sein, damit sie gestellt werden darf?“

?

„What do you do when you are invited to the party but do not feel welcome?“

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

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Show and Try Again

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Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

Show and Try Again

AGAIN

Show and Try Again

?

„Was ändert Wissen? Kann Wissen alleine etwas ändern? Oder braucht es eine (dazugehörige) Handlung?“

?

„Wie bedingen sich geschriebenes Recht und ungeschriebene sozialen Normen gegenseitig?“

?

„Welche Vor- und welche Nachteile bringen Formate die Theorie und Praxis in einer Veranstaltung zusammenbringen?“

?

„What are the potentials of rehearsal that we can use for the curatorial?“

?

„Wie kann man das Publikum in etwas involvieren, ohne dass es sich dabei unwohl oder zu etwas genötigt fühlt?“

?

„Ist die Probe, durch die ihr inne liegenden Momente der Wiederholung, eher eine Limitierung oder eine Erweiterung ihrer Möglichkeiten?“

?

„Inwiefern ist eine Ausstellung in ihrem Format offener oder flexibler als eine Theater- oder Tanzproduktion?“

?

"How do you want to appropriate the (public) space?“

?

„How to curate (cultural situations in) the public space?“

Show and Try Again

NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

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NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

?

„How is it possible to speak for a collective as a single person?“

?

„What if you pose a question and someone does not answer?“

?

„What if you invite someone and the person does not come?“

?

„How can we find methods to make working in a hierarchical cultural institution more comfortable - beside money and time pressure?“

?

„What are the potentials of a hangout?“

?

„Can everyone in his or her position boycott?“

?

„How can one deal with the limits of translation?“

?

„What is my responsibility as part of an audience?“

?

"How do we embody knowledge that we unlearn?“

Show and Try Again

NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

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Show and Try Again

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NON-SHOW

Show and Try Again

Show and Try Again

NON-SHOW

Show and Try Again

?

„How is it possible to show the context of the how?“

?

„What is the nature of a canon? What does it consists of?“

?

„How can one deconstruct the canon?“

?

„How is value created?“

?

„How can one rethink critique without reproducing what is criticized?“

?

„How can we be a bit more generously?“

?

„Why is it not healthy to get funding?“

?

"How can we use artistic practice to talk about more social issues in the public?“

?

„Can one be host and guest at the same time?“

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

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ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

?

„What is the political and emancipatory potential of an assembly? And how can this open up spaces for discussion?“

?

„How can coming together support urgent solution building processes?“

?

„Where is the crack in every system, that allows us to change the structure?“

?

„What is the role of the pause in public events?“

?

„How is it possible to create touchabilities?“

?

„Can a discussion also be an artwork?“

?

„Is there a post-representational museum?“

?

„What does it take to stop? When do you say enough is enough?“

?

„What are the consequences of failure?“

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

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Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

Show and Try Again

ASSEMBLY

Show and Try Again

?

„Welche Bedingungen braucht Humor, um sich wohl zu fühlen?“

?

„How to use movement to restructure hierarchies in curated situations?“

?

„Who is aware of which friction?“

?

„Who is allowed to talk about which topic?“

?

„How is it possible to hack the system?“

?

„Can a biennial be an assembly?“

?

„Welche Frage, die du gerne gestellt hättest, hast du nicht gefragt? Und warum?“

Welche Frage würdest du gerne einmal stellen und an wen?“

?

„How to invite the (potentials of) vulnerability?“

?

„How do you dissolve and conserve singularity?“

Show and Try Again

AFTER-SHOW

Show and Try Again

Show and Try Again

AFTER-SHOW

Show and Try Again

Show and Try Again

AFTER-SHOW

Show and Try Again

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