It’s about working with a collection
That belongs to another time
That belongs to other people
That is deeply connected to the history of European colonization and trade
It is contested and will continue to be contested
Wherever it is situated
Wherever it is performed

It’s about working with what you have
With the existing architecture and not against it
Doing domestic research in the city
Putting a team together
Finding structural solutions for the installation of art
That are neither in storage nor exhibited
Revisiting collections that have been excluded physically
Making new contemporaneities

It’s about rethinking a laboratory into the museum
A lab of observed interstices
Of self-critical and recursive empiricism
Slow, prone to change, and not always visible
Developing a center for thought as yet unexplored by market concerns

It’s about the possibility of production inside a museum
A place of extended institutional critique
A workshop for the production of prototypes
Unfinished, incomplete, tentative and generative
Building new collections out of the collection
A research collection for today’s emerging investigations
Constructing exhibitions out of this incipient procedure

It’s about renovation over time
About working with a different situation
Daring to change the anthropological classification of objects
Suspending the logic of others
Developing different metaphors and interpretations
Through delirium and visual inquiry
Exhibiting unfinished media, text works, exercises
Rethinking the exhibition as an instrument of remembrance
Engaging different policies in the process

It’s about curating neighbourhoods
Inviting artists, designers, lawyers, writers, historians, and anthropologists in residence
Those who were connected to the original source of the collection
Those who came from elsewhere
Adjacent and responsive
Building Renaissance through their engagement with the museum
Forging new alliances and contemporary geography

It’s the seed of a new museum-universality
Uniquely collection-based, working outdoors from exhibitions
Dislocating older archives and the histories of ethnographic museums
Working with virtual open fields to enable greater access
Providing a new platform for professional development
Associating artists as curators and curators
Intervening in the younger generation of protagonists
Those from curatorial studies, cultural studies, art and cultural studies, museum studies, contemporary art, design, performance, art history, anthropology, music, literature, law, architecture, ecology, information.
At all levels of education and beyond

Constantly working with external impulsion
Revisiting the concept of generation
And the democratic context
Towards a non-standardized education
And self-organizing
A subjective, peripheral, cultural tradition.

Guest resident artists and researchers at the Weltkunstmuseum between 2010–2015: A Reid of Ouse (DE), Buki Aki (JP), John Akeroyd (US), Marie Angilette (FR), Piotr Binska (PL), Lutz Boettger (DE), Allen Bohlman (US), Inger Ikäheimo (FI), Matthias Isselburg (DE), Gerhard Kä倍 (DE), Thomas Kren (US), Christian Kröner (DE), Beatrix List (DE), Katarina Myslinska (PL), Craig Nuttall (US), Susan O’Donnell (US), Alexandre Padilha (BR), Stefan Perko (DE), Ursula Plate (DE), Andreas Pfeiffer (DE), Thomas Pichler (AT), Norbert Preiseisen (AT), Paul Reeder (US), Liz Nisbet (US), James Rizzi (US), Lise Sigge (ST), Héctor variant (DE), Debrah Phillipson (US), Sara Piccini (IT), Dorothea Pranjić (HR), Ivo Proctor (US), Robert Richter (US), Edificio Riss (CN), Wulf Rieser (US), Markus Rudolph (US), Mario Schleser (CH), Michael Seifried (DE), Richard Sierra (IT), John Skoog (US), Giovanni Sordini (IT), Marija Spak (ST), Wouter Swiers (NL), Iñaki Urdangain (ES), Svea Arbeit (AT), Julie Winkles Thompson (US), Rob Woudstra (NL), David Weber-Kraus (SE).