

RADICAL RUPTURES

**T. J. Demos, Doug Ashford & Brett Bloom,
WHW, Andrea Büttner & Lars Bang Larsen,
Gene Ray & Tone O. Nielsen,
Marion von Osten & Simon Sheikh**

Radical Ruptures is a series of lectures and conversations exploring questions on the relationship between art, public space and the current political situation. In six events the invited artists, theoreticians and curators will discuss the function of art as a space for critical articulations and actions proposing other ways of thinking and being in the world. Touching on issues regarding the role of art today, the programme will address questions like how can we understand the political in relation to the sphere of art and what does criticality mean in the art institution, which is now part of a new global experience economy? Is it possible to operate with a critical agenda without merely reinforcing and reproducing the system? What is the relationship between capitalism and art today and how does the still dominant neo-liberal paradigm influence the way we conceive of and navigate in the realms of art and life? With *Radical Ruptures* publik wishes to put focus on the imaginative power of art and its' potential to facilitate change.

A selection of texts by the participants can be downloaded at www.publik.dk

publik

Wednesday
14. September, 17:00

T. J. Demos
Art in Emergency Times
(Art and humanitarianism in
Sub-Saharan Africa)

T. J. Demos will discuss Renzo Martins film *Episode III – Enjoy Poverty*, 2008, 90 min. A special screening of the film will take place at 15:00

Kunsthal Charlottenborg, Nyhavn 2, 1051 København K

Wednesday
5. October, 17:00

**Doug Ashford &
Brett Bloom**
A Conversation on Art, Public
Space and Oppositional Tactics

Tryk Tryk Tryk, Pasteursvej 48, 1778 København V

Wednesday
26. October, 17:00

WHW
Defining the Enemy and
Post-Fordist Business as Usual

Overgaden. Institute of Contemporary Art
Overgaden Neden Vandet 17, 1414 København K

T. J. DEMOS

is based in the Department of Art History, University College London. T. J. Demos writes widely about modern and contemporary art, and is the author of *Migrations: Contemporary Art and the Politics of Globalization* (Duke University Press, forthcoming); *Dara Birnbaum: Technology/Transformation: Wonder Woman* (MIT Press/Afterall Books, 2010); and *The Exiles of Marcel Duchamp* (MIT Press, 2007). He contributes regularly to international journals such as *Artforum*, *Grey Room*, *October*, *Nka* and *Texte zur Kunst*. His published work centers broadly on the conjunction of art and politics, examining the ability of artistic practice to invent innovative and experimental strategies that challenge dominant conventions, whether representational, aesthetic, or social and political. Last year, he co-curated *Uneven Geographies: Art and Globalization* at Nottingham Contemporary (UK), and in 2008-09 he directed the London-based research project *Zones of Conflict: Rethinking Contemporary Art During Global Crisis*.

DOUG ASHFORD

is a teacher and artist. He is Associate Professor at the Cooper Union where he has taught design, sculpture and theory for many years. His principle art practice from 1982 to 1996 was as a member of Group Material, an artists' collaborative that produced exhibitions and public projects using the museum and the city as forums for questioning culture and politics. Since that time he has gone on to write, paint and produce independent public projects.

BRETT BLOOM

is an artist, writer, and organizer. His primary work is with the group Temporary Services. Temporary Services collaborates to make publications, public projects, large-scale campaigns, and experimental social situations. The distinction between art practice and other creative human endeavours is irrelevant to Temporary Services. The group runs a publishing imprint and online store called Half Letter Press. Bloom also works with Bonnie Fortune on The Mythological Quarter, an initiative to examine food, place, resilient city dwelling, and designing a future in the face of global climate destruction. Bloom is currently working, with publik, on a large public project called *Giving Harbor* – a sign system for placing phrases, generated in close collaboration with selected community and activist organizations, in the spaces of the Copenhagen harbor. The first set of phrases are

being produced in collaboration with Trampolinhuset, a community space for asylum seekers in Copenhagen's Nørrebro, and VisAvis magazine, to be placed in the harbor during Fall 2011.

WHAT, HOW & FOR WHOM / WHW

is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a wide range of production, exhibition and publishing projects and has directed the Gallery Nova in Zagreb since 2003. *What, how and for whom*, the three basic questions of every economic organization, concern the planning, concept and realization of exhibitions as well as the production and distribution of artworks and the artist's position in the labor market. These questions formed the title of WHW's first project dedicated to the 150th anniversary of the Communist Manifesto, in 2000 in Zagreb, and became the motto of WHW's work and the title of the collective. Recent exhibitions include 11th Istanbul Biennial *What keeps Mankind Alive?*, Istanbul (2009), *Hungry Man, Reach for the Book. It Is a Weapon*, Printed Matter, New York (2010); *Ground Floor America*, Lakeside, Klagenfurt and Den Frie, Copenhagen (2010); *Art Always Has Its Consequences*, former building of MOCA Zagreb (2010), *One Needs to Live Self-Confidently...Watching*, Croatian pavillion at 54th Venice Biennial (2011).

ANDREA BÜTTNER

is an artist and art historian based in both London and Frankfurt. She holds a PhD from the Royal College of Art, London. Forthcoming exhibitions include a solo show at Hollybush Gardens London (February 2012), and a solo show at MMK Zolamt Museum für Moderne Kunst, Frankfurt (February 2012). She is the 2010 Max Mara Prize winner culminating in *The Poverty of Riches* at the Whitechapel Gallery, London (March 2011). A selection of this show will be on view at the Maramotti Collection in Reggio Emilia, Italy from November 2011. She has recently been included in *Há sempre um copo de mar para um homem navegar (There is always a cup of sea to sail in)*, 29th São Paulo Biennial, Brazil and *Unto This Last*, Raven Row, London both 2010.

LARS BANG LARSEN

is an art historian, curator and writer based in Kassel and Copenhagen. He has co-curated exhibitions such as *Pyramids of Mars* (2000-2001), *Populism* (2005), and *A History of Irritated*

Wednesday
23. November, 17:00

**Andrea Büttner &
Lars Bang Larsen**
At the Limits of Control

Det italienske auditorium
Det Kongelige Danske Kunstakademi
Kongens Nytorv 1, 1050 København K

Tuesday
6. December, 17:00

**Gene Ray &
Tone O. Nielsen**
A Conversation on Art,
Activism and Radical Politics

Folkets hus, Stengade 50, 2200 København N

Wednesday
14. December, 17:00

**Marion von Osten &
Simon Sheikh**
A Conversation on Art
and Capitalism

Overgaden. Institute of Contemporary Art
Overgaden Neden Vandet 17, 1414 København K

MARION VON OSTEN

works as an artist, author and curator. The main interests of her projects are the changed conditions of the production of cultural work in post-colonial societies, technologies of the self and the governance of mobility. Since 2006 she has held a Professorship at the Academy of Fine Arts Vienna. From 1999 – 2006 she was Professor for artistic practice at HGK Zurich and researcher at the Institute for the Theory of Art and Design & Institute for Cultural and Gender Studies, HGK Zurich and lecturer at Critical Studies Program, Malmö Art Academy. Publications include *Das Erziehungsbild. Zur visuellen Kultur des Pädagogischen* (with Tom Holert 2010), *Colonial Modern. Aesthetics of the Past. Rebellions for the Future* (with Tom Avermaete, Serhat Karakayali 2010), *Projekt Migration* (with Aytac Eryilmaz, Martin Rapp, Regina Römhild, Kathrin Rhomberg 2005), *Norm der Abweichung, T.G 04* (2003), *MoneyNations* (with Peter Spillmann 2003); *Das Phantom sucht seinen Mörder. Ein Reader zur Kulturalisierung der Ökonomie* (with Justin Hoffmann 1999).

SIMON SHEIKH

is a freelance curator and critic based in Berlin and Copenhagen. He is a correspondent for *Springerlin*, and a columnist for *e-flux Journal*. He is a researcher for the on-going *Former West* project, initiated by BAK in Utrecht, as well as undertaking doctoral studies at in Lund on the topic of exhibition-making and political imaginaries. He was Coordinator of the Critical Studies Program, Malmö Art Academy in Sweden (2002-2009). He was director of Overgaden – Institute for Contemporary Art in Copenhagen (1999-2002) and curator at NIFCA, Helsinki (2003-2004). Editor of the magazine *Øjeblikket* (1996-2000), and a member of the project group GLOBE (1993-2000). Curatorial work includes exhibitions such as *Capital (It Fails Us Now)*, UKS, Oslo (2005) and *Kunstihooone*, Tallinn (2006), *Vectors of Possibility*, BAK, Utrecht (2010), *All That Fits: The Aesthetics of Journalism*, QUAD, Derby (2011) and *Do You Remember the Future?*, Etagi, St. Petersburg (2011). Recent publications include *In the Place of the Public Sphere?*, b_books (2005), *Capital (It Fails Us Now)*, b_books (2006), and *On Horizons* (with Maria Hlavajova and Jill Winder) BAK (2011). A collection of his essays is forthcoming from b_books. His writings can also be found in such periodicals as *Afterall*, *An Architectur*, *Open*, *Springerlin* and *Texte zur Kunst*.

Material (2010). His books include the monograph *Sture Johansson* (2002) and *The Model. A Model for a Qualitative Society, 1968* (2010), about Palle Nielsen's utopian adventure playgrounds for children. In Danish he has written the booklets *Kunst er Norm, Organisationsformer and Spredt væren* ('Art is Norm', 'Forms of Organisation' and 'Dissipated being', 2008-2010), an attempt at writing a poetics against the experience economy. Lars wrote his PhD at the University of Copenhagen about psychedelic concepts in neo-avant-garde art, and is currently preparing exhibitions at Tensta Konsthall and Roskilde Museum for Samtidskunst.

GENE RAY

teaches critical studies in the CCC Masters Program at Geneva University of Art and Design. He is the author of *Terror and the Sublime in Art and Critical Theory* (2005, 2010) and is co-editor of *Whither Tactical Media: A Third Text Special Issue* (with Gregory Sholette, 2009), *Contemporary Critical Practice: Reinventing Institutional Critique* (with Gerald Raunig, 2010) and *Critique of Creativity: Art, Subjectivity and Resistance in the Creative Industries* (with Gerald Raunig and Ulf Wuggenig, 2011).

TONE OLAF NIELSEN

is an independent curator, educator, and co-founding member of the all-female independent curatorial collective Kuratorisk Aktion (with Frederikke Hansen) based in Copenhagen. Both individually and within the framework of Kuratorisk Aktion, she has curated a large number of projects that critically engage the phobias and inequalities produced first by historical colonialism and later globalized capitalism, including: *Democracy When? Activist Strategizing in Los Angeles* (2002), *Minority Report: Challenging Intolerance in Contemporary Denmark* (2004), *Rethinking Nordic Colonialism* (2006), *The Road to Mental Decolonization* (2008), *Metropolitan Repressions* (2009), *TUPLAKOSAURUS: Pia Arke's Issue with Art, Ethnicity, and Colonialism, 1981-2006* (2010), and *Troubling Ireland: A Cross-Borders Think Tank for Artists and Curators Engaged in Social Change* (2010-11). Nielsen is one of the founders of the Copenhagen-based Trampoline House – a user-driven culture house for asylum seekers and Danish asylum activists working for a just and humane refugee and asylum policy in Denmark – where she is currently works as Programme Coordinator.