

ERROR ONE

een zwervend initiatief voor hedendaagse beeldende kunst, Antwerpen

a nomadic initiative for contemporary art, Antwerp

Tulpstraat 79

BE-2060 Antwerp

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ERROR #9 : “Shadow Cabinet” **(three rendezvous)**

25 april – 10 mei 2008

ERROR ONE // Gastproject in Extra City, Antwerpen

A proposition by Vincent Meessen

Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl



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25 april – 10 mei 2008

ERROR ONE // Gastproject in Extra City, Antwerpen

Opening : Thursday 24 april: 20:00h

A proposition by Vincent Meessen



© Maria Pask, "Starhawk! The musical, 2004, video installation, courtesy Ellen de Bruijne Projects

Shadow Cabinet (three rendezvous) brengt documenten, kunstwerken en films samen, die een veelzijdige blik geven op grenspraktijken, waar bepaalde politieke en artistieke agenda's onlosmakelijk verbonden zijn met elkaar. Deze achterliggende ideeën worden bron van een wekelijks ontmoetingsplatform. Hartelijk welkom.

Jacques André (B) // Patrick Bernier & Olive Martin (F) // Matthew Buckingham (US) // Paul Chan (Hkg/US) // Leo Dohmen (B) // Chris Evans (UK) // David Evrard (B) // Kosten Koper (UK) & Catherine Vertige (B) // Labor k3000 (CH) // Mark Lombardi (US) // Maria Pask (UK) // Laurence Rassel (B) & Terre Thaemlitz (US) // Alun Rowlands (UK) // Bruno Serralongue (F) // Sven 't Jolle (B) // Nicoline van Harskamp (NL) // Tristan Wibault (B)

Rendez-vous 1: Donderdag 24 april 20:00h: "Speech as a Political Act", lezing volgens scenario door Nicoline van Harskamp

Rendez-vous 2: Zaterdag 03 mei 18:00h: "The Blackmailers", film van Tristan Wibault

Rendez-vous 3: Zaterdag 10 mei 18:00h: "X. v. Prefect of..." - Counsel's speech for a legal precedent", performance door Patrick Bernier, Olive Martin, Sylvia Preuss-Laussinotte & Sébastien Canevet

Na elk rendez-vous start een discussieplatform met een bijdrage van **Marko Stamenkovic (Sb)**, curator in residentie in Belgrado, en een drink na afloop.

Scenografie: Dirk Engelen (B-architecten) & Vincent Meessen
Productie: ERROR ONE in samenwerking met Normal and Extra City

Adres:

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Openingsuren:

Do 14.00 – 20.00h

Wo Vr Za 14.00 – 19.00h

Zo gesloten / Toegang: vrije bijdrage

Info:

<http://www.errorOne.be>

<http://www.extracity.org>

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ERROR ONE is voor haar negende editie te gast bij Extra City, Antwerpen en heeft kunstenaar Vincent Meessen (Baltimore, 1971) uitgenodigd hiervoor een project te ontwikkelen.

Rond een centraal geplaatst platform verzamelt "*Shadow Cabinet*" (*three rendezvous*) video's, kunstwerken en documenten van kunstenaars. Dit voorstel is een groepstentoonstelling geworden, die geactiveerd wordt door drie publieke ontmoetingsmomenten en vindt plaats van 25 april tot 10 mei 2008. "*Shadow Cabinet*" hergroepeert het werk van een vijftiental internationale kunstenaars, onder wie Paul Chan (Hkg-US), Maria Pask (UK), Mark Lombardi (US), Bruno Serralongue (F), Matthew Buckingham (US), maar ook de Antwerpse kunstenaar Sven 't Jolle en de Brusselaar Jacques André. Ze zijn allen begaan met een artistieke praktijk die de politiek als representatie behandelt.

De titel verwijst naar democratieën die het Engelse parlementaire model hebben overgenomen. Het Shadow Cabinet duidt op een vorm van politieke oppositie waarbij de leden van de belangrijkste oppositiepartij zich in een virtuele regering organiseren. Het Shadow Cabinet waarvan hier sprake is, is echter van een andere aard. Het brengt werken van kunstenaars samen die -- in de schaduw van de officiële (partij)politieke oppositie -- alternatieve representaties en procedures fabriceren. Tegenover het 'cabinet fantôme' (de Franse vertaling van Shadow Cabinet) stellen we hier een kabinet 'des' fantômes: van de spoken. Het gaat om een ruimte wiens functie erin bestaat de politiek te bevragen. 'Politiek', hier begrepen als een illusie van vertegenwoordiging: meer bepaald de tendens die 'de politiek' vertoont om met alle middelen het bestaan zelf van representaties en geprefabriceerde verschijningen te maskeren.

Wat de hier bijeengebrachte kunstenaars in de praktijk allen deconstrueren, dat is precies die politieke (en mediale) pretentie om 'het gemeen' ('the common') met wetten, codes, ordewoorden en gestandaardiseerde en geünificeerde beelden te kunnen benoemen en etiketteren. Hier tegenover wijzen de betrokken kunstenaars er door middel van hun meervoudige identiteiten (de kunstenaar in de rol van burger, werkloze, vakbondsman, activist, archivaris, advocaat, cartograaf...) op hoe de de singuliere vorm en de singuliere geste zélf de *dissensus* herinstalleren die -- eerder dan de consensus -- het fundament van elke politiek vormt. Het kunstwerk is misschien pas dan politiek wanneer het (in potentie) het sociale kan ontbinden. Op die manier zou kunst een daad zijn van -- wat het sociale betreft -- nietsdoen; niet-doen: tenietdoen. Vanuit deze optiek ontbindt kunst het samen-zijn, verjaagt ze de spoken van 'horen-tot' -- die in elke gemeenschap dwalen.

Aldus zijn er enerzijds Jacques André, Matthew Buckingham of Maria Pask, die gebruik maken van iconen van het activisme van de seventies (Jerry Rubin, Starhawk,...). David Evrard heronderzoekt een altermondiale manifestatie met een beeldtechnologie die de massacultuur viert. Laurence Rassel et Terre Thaemlitz zien creatie in een sociaal veld door rechten te produceren die niet slechts die van de auteurs zijn. Kosten Koper en Catherine Vertige schetsen het parcours van enkele richtinggevende kunstenaars collectieven in België, ontstaan sinds het einde van de jaren zestig. Op een soortgelijke wijze herbekijkt Alun Rowlands, door middel van fictie, de schaal van bepaalde utopische modellen. In de

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opeenvolgende lezingen, uitgevoerd volgens een bepaald scenario, en door middel van verslagen van reeds bestaande ideologieën en door de mise en scène, ondervraagt Nicoline Van Harskamp expliciet de vorming van de publieke opinie. In de marge van de gelegitimeerde artistieke praktijken, komen eveneens bijna administratieve praktijken tot stand: de diagrammen van Mark Lombardi, de werkloosheidsstempels van Jacques André, de robot portretten van Paul Chan, de verslagen van vakbondsvergaderingen van Sven 't Jolle, de fotografische documenten van Bruno Serralongue of zelfs Cop Talk van Chris Evans: interventies van de recruiteringsdienst van de politie in kunstacademies.

Shadow Cabinet is een plaats die wekelijks 'geactiveerd' wordt. Iedereen is uitgenodigd om aan de publieke bijeenkomsten deel te nemen -- en te interveniëren. Onze belangrijkste, meest 'geijkte' band met de gemeenschap, met het gemeenschappelijke -- namelijk die van staatsburger -- zal in vraag worden gesteld door kunstenaars met een specifieke gevoeligheid voor het fenomeen van mensen zonder papieren. Het gaat om mensen die zichzelf zo onzichtbaar mogelijk maken, hierdoor gedreven door de wetgeving in voege. Tegelijk weigeren ze als spoken te worden behandeld: willen ze door iedereen gehoord worden, op gelijke voet met de 'medeburgers'. Via een in scène gezette lezing, een film en een performance, zullen we ons respectievelijk buigen over het 'nemen van woord' als politieke mise-en-scène (Nicoline van Harskamp - 24 april), hongerstaking als media-instrument (Tristan Wibault - 3 mei); of nog: over de mogelijkheid om via het auteursrecht de zwaktes in het (vreemdeling-vijandige) vreemdelingenrecht bloot te leggen (Patrick Bernier & Olive Martin - 10 mei). Marko Stamenkovic (Sb), curator uit Belgrado, zal een bijdrage leveren aan deze drie publieke discussies.

Vincent Meessen is kunstenaar en studeerde journalistiek en culturele politiek. Het meeste van zijn werk is collaboratief werk. Meessen realiseert gewoonlijk een delegatie protocol waardoor het werk steeds het resultaat van een ontmoeting is. Vincent was reeds eerder curator voor UTIL (Brussel), e-flux (NYC), BAK (Utrecht), Argos center for art & Cinema Museum (Brussel). Zijn werk is getoond geweest in verschillende internationale kunstcentrums en festivals.

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ARTISTS

Jacques André (B)

GALERIE CATHERINE BASTIDE



-*Social Abstraction* (Abstraction sociale)
silkscreens on canvas & inflatable sculpture, 2006

-DO IT

Routine purchasing / attempting to buy out / inventory repossession, 2002-2008.

vitrine & books, 2008.

Social Abstraction consists of nineteen silkscreens on canvas, each of them being related to one of the nineteen administrative communities of the city of Brussels – by means of their respective official stamps registering/ demarcating the job-seeking residents in various city-zones; in addition to the canvases, an inflatable sculpture taking the form of a letter 'C' makes part of the work: 'C' in this case stands for 'unemployment' ("Chômage", in French), thus revealing not only the fragile structure of the labour market in the European capital, but also - André's personal precarious status (quite typical for artists at large nowadays) of an educated though not-really-employed cultural and social figure.

In his artist's book "Voyage du temps perdu", Jacques André devotes a significant part to the list of seven thousand books and compact discs that constitute his library and personal discography. His collection has been constructed around two actions: routine purchasing (for example, of all the existant copies of the book "*Do It*" by the 1960-70s left-wing social activist Jerry Rubin available in the city of Brussels) or his attempts to buy out and reconstitute stock in 2002 with the same book. If the accumulation of these records, books and other objects has been the primary material of his oeuvre, Jacques André could equally decide to exhibit an artwork by any artist from his collection or to have it bought by his gallery for himself. Sometimes an actor, a consumer or a critic, André occupies quite a singular position on the art scene, deliberately escaping the "classical" exhibition context. This young Belgian artist, a job-seeker for more than ten years now, probably feeds his subconscious desire to have a space, a city or the entire world - finally exhausted.

courtesy Galerie Catherine Bastide, Brussels

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Biography

Born 1969. Based in Bruxelles (Belgium). Jacques André participated, among others, in the 2006 Busan Biennial (South Korea), and exhibitions 'Ici et maintenant', Tour & Taxis, Bruxelles (2001), 'Playlist', Palais de Tokyo, Paris (2004), 'P2P', Casino Luxembourg, Luxembourg (2008). He published 'Voyage du temps perdu' with Editions du souffle (2003) and collaborated with Brussels curator Jean-Paul Jacquet on projects in the Palais des Beaux-Arts, for BXL-MINI-FM (2000), in the exhibition 'Combined' (2002) with an installation (alongside a CD edition more recently, on the web radio of Alias). He is a member of the musical collective Electrosold and the Fan Club Orchestra.

<http://www.catherinebastide.com/>

Patrick Bernier & Olive Martin (F)



"CASE OF X. and Y. v. FRANCE" _ , Counsel's Speech for a Legal Precedent

performance & documents, 45 min, 10 may 2008, 6PM
performed by Sébastien Canevet & Sylvia Preuss-Laussinotte

Two lawyers have armed themselves with the hospitality of copyright in order to force the hostility of foreigners' right.

Projet pour une Jurisprudence by Patrick Bernier and Olive Martin is based on a text written in 2004 by Patrick Bernier, entitled *A Tale For Creating A Legal Precedent*. This text introduces ultimate indictment before expulsion of a foreign woman in irregular situation, demanding her right of presence on the territory as co-author, agent and interpreter of one work of art. Starting from the idea of adapting this novel in a cinematic form, the artists finally preferred (considering the modes of accompaniment offered by the Laboratories d'Aubervilliers but especially of legislative obstacles for the extra-community foreigners to stay on the national territory) to overcome the fiction by a concrete action and to implement the principle described in the story: the insurance of stay for foreigners in precarious situation on the territory based on their collaboration with artists. The project is organized around three axes: the constitution of a legal framework with the help of jurists specialists of the copyright and the right of the foreigners, the installation of several collaboration, and the writing of a plea (plaidoirie). This "Plea for a case law / "Plaidoirie pour une jurisprudence" " is so intended to be publicly introduced and to act as foundation in the real defence of one of the co-authors faced with the administrative judge and under the charge of being returned to the border.

Produced by Les Laboratoires d'Aubervilliers, Paris
<http://www.leslaboratoires.org/projetpourunejurisprudence>

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Biographies

Patrick Bernier and Olive Martin live in Nantes (France). They first met at the Ecole des Beaux Arts in Paris. They have worked together for several years and developed a varied body of work combining writing, photography, installation, film and performance. They are both represented by Galerie Maisonneuve in Paris.

Patrick Bernier was born in 1971 in Paris and selectively participates in group exhibitions in France and abroad and gives accounts of the projects deployed on these occasions by the intermediary of a collaboration with Carlos Ouedraogo, a storyteller from Burkina Faso. He was also an activist for an association for solidarity with immigrant workers in Nantes, giving legal and writing assistance. He is engaged in the struggle for equal rights between Europeans and foreigners, notably in terms of freedom of movement and settlement.

Olive Martin was born in 1972 in Liège and works in a way that questions the notion of identity, its travesties and its tendencies and pursues the idea of an "ordinary singularity" in her photos and installations. In 2005 she also produced a book titled *Common Objects* in collaboration with the American writer April Durham, published by Editions Joca Seria in Nantes.

Sylvia Preuss-Laussinotte and **Sébastien Canevet** are the lawyers and research-professors, specialised in the foreigners' and authorship rights, respectively.

Matthew Buckingham (US)



Peace
installation text/ photo
Courtesy Murray Guy, NYC

A historiography of the peace sign translated into a photo and text installation.

The symbol that became known as the "peace sign" was designed by the artist Gerald Holtom to serve as a logo for the Direct Action Committee Against Nuclear War (DAC) in London. Holtom, a conscientious objector, said he began by making a stylized drawing of himself with arms stretched outward and downward in despair. He associated this gesture with the figures of the rebels who face the firing squad in Goya's painting 'Executions of the Third of May, 1808'. He also intended the design to correspond to the military semaphore-code flag signals for the letters 'N' (nuclear) and 'D' (disarmament).

Buckingham's work is rooted in the narrative discipline of documentary filmmaking. Although primarily a film-maker, Buckingham uses all kinds of materials – from postcards to plaques on bus-shelters – to explore the ways we look at the world and to shake us up by suggesting new ways of looking. He conveys what is commonly understood as new knowledge, digging out unseen facts and slipping them into a political framework.

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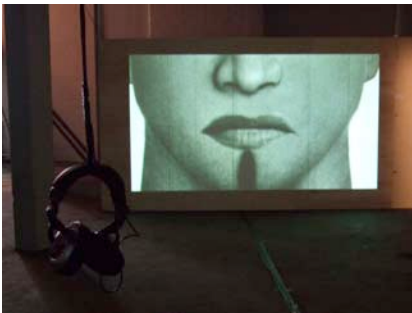
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Biography

Born 1963 in Nevada, Iowa (USA), lives and works in New York City. He studied at the Art Institute of Chicago, received a BA from the University of Iowa, an MFA from Bard College and attended the Whitney Independent Study program. His work has been seen nationally and internationally in one-person and group exhibitions at ARC / Musée d'art moderne de la Ville de Paris, The Corcoran Gallery of Art, Washington DC; The Dallas Museum of Art, Dallas; Kunstmuseum, St. Gallen; Kunst-Werke, Berlin; Moderna Museet, Stockholm; Museum Moderner Kunst, Vienna; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; P.S.1 Contemporary Art Center, New York; St. Louis Museum of Art, St. Louis; The Andy Warhol Museum, Pittsburgh; The Kitchen, New York; Whitechapel, London and the Whitney Museum of American Art, New York. He was a guest of the DAAD Artist-in-Berlin Program in 2003, a recipient of the Freund Fellowship, Washington University, St. Louis in 2004. He participated in the 2006 Liverpool Biennial and in the 2008 Sydney Biennial (upcoming). His latest exhibit « Play the Story » is currently on show in FRAC Bourgogne, Dijon (F). Matthew Buckingham is represented by Murray Guy, New York.

<http://www.murrayguy.com/>

Paul Chan (Hkg/US)



Now Let Us Praise American Leftists
Video, transfer on DVD, 3'36", 2000
courtesy Greene Naftali Gallery

Now Let Us Praise American Leftists is an experimental video animation that seeks to eulogize and ridicule the American leftist movement of the past century. Foregrounding the exclusionary nature of American leftist politics, and its persistent refusal to allow more diversity in terms of race, ethnicity, and sexual orientation to enter into the larger political dialogue, the video presents representations of American leftists as they are : men with mustaches. Over sixty leftist groups in the history of American leftist politics are represented with different types of mustaches, created using FACES™—a computer application used by North American law enforcement agencies to create composite pictures of criminals and suspects for wanted posters.

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Biography

Paul Chan (born 1973, Hong Kong; lives in New York, keeps his art and his politics separate, or at least he claims to. He has worked with the Teamsters, Indymedia, and most recently the Nobel Peace Prize-nominated group Voices in the Wilderness and their campaign against the war (and now occupation) in Iraq. In December 2002 he traveled to Baghdad as a member of Voices in the Wilderness. His video BAGHDAD IN NO PARTICULAR ORDER is based on footage he gathered there. More recently, Chan collaborated with the collective Friends of William Blake to produce The People's Guide to the Republican National Convention (2004), a free foldout map detailing everything a protester needed to get in or out of the way during the RNC in New York. Chan's installation and video work has been exhibited at the Museum of Modern Art in New York (Greater New York, 2005), the Hammer Museum (Los Angeles), the Institute of Contemporary Art in Boston, the Serpentine Gallery (London) among others. He was included in the 2005 & 2007 Lyon Biennale in France, and the 2005 Guangzhou Triennial in China. His installation was also featured at the 2006 Whitney Biennial.

He is represented by Greene Naftali in New York

<http://www.greenenaftaligallery.com/>

Leo Dohmen (B)



Participants to the VIth Congress of The Internationale Situationniste (IS)
6 vintage photographs, b/w 18 x 24cm, 1962
Courtesy Ronny Van de Velde, Antwerp

The 6th Congress of the Situationist International (SI) took place in Antwerp, Belgium, in November 1962, and brought together Michèle Bernstein, Guy Debord, Attila Kotányi, Uwe Lausen, J.V. Martin, Jan Strijbosch, Raoul Vaneigem. This was a significant moment in the movement's history that followed the break away of the Scandinavian section from the SI and the formation of a rival Second Situationist International earlier that year (joined by others from the Dutch, German, and Scandinavian sections). It can be broadly characterised as a split between artists and political theorists. The main issue at stake was the insistence of the theoretical group around Guy Debord in Paris that art could not be recognized as a separate activity with its own legitimate specificity, but must be dissolved into a unitary revolutionary praxis. After the split the SI attempted to re-define and re-organise what was left of the group: it centralized around a main office in Paris acting as a unified center with an equal level of theoretical and practical participation by all; abolished the national sections structure; and tried to define precisely its relations with external organisations on the basis of division into five geographical sections to constitute an anti-NATO platform.

Leo Dohmen made photographs of this conference later to be published in the *situ* newspaper. Six vintage photographic documents introduce the show and thus temporarily re-connect Antwerp with a short and forgotten page in its history.

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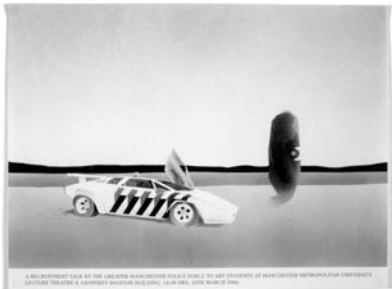
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Belgian artist, born 1929, died 1999. A photographer and art dealer from Antwerp, he was a contemporary of René Magritte but also connected to Guy Debord and the Situationists. A close friend of another Belgian surrealist artist, Marcel Mariën, he co-directed with him the film 'L'imitation du cinéma' (1959) that caused a scandal and was banned in France. In July 1962 Mariën and Dohmen wrote and circulated the tract 'La Grande Baisse', for a major retrospective of the work of Magritte at Knokke Casino. Presented as written by Magritte himself, this pamphlet announced dramatic discounts on some of Magritte's major pieces, and the chance to order them in different sizes. A majority of supporters, intellectuals and journalists were taken in by this fake communication. The episode, provoked by Mariën and Dohmen's disagreement with general recognition and wide acceptance for Magritte, put an end to their long-term friendship.

Chris Evans (UK)



-Cop Talk

posters and events, Brussels and Antwerp, 2008 (2005-ongoing)

For a country to have an effective police force, its employees should reflect the demographics of society. It is perhaps inevitable that members of arts communities are under-represented in police forces. In his *Cop Talk* series Chris Evans is inviting the national police force to give presentations at art academies all over Europe, illustrating the opportunities within such a career and encouraging students to join up. For a country to have an effective police force, its employees should reflect the demographics of society. It is perhaps inevitable that members of arts communities are under-represented in police forces. On one level the work gently punctures the idealism of art schools – for ultimately only a small proportion of art and design students eventually pursue a career directly linked to their studies. It also introduces the implicit contrast between jobs that have an overt social function (police) and those which are commonly thought not to (artist). But ultimately by bringing the artist into the police force it suggests that non-vocational and creative thinking could enrich the creativity, thought production, value and ethics of the most surprising sections of society. Police recruitment lectures have taken place at the Rietveld Art Academy in Amsterdam (24 March, 2005), Manchester Metropolitan University (16th March, 2006) & The Royal University College of Fine Arts, Stockholm (5th December, 2007) and will during the course of this show take place in ENSAV La Cambre Brussels and KASK Antwerpen.

courtesy the artist with the support of ENSAV La Cambre (Brussels), KASK (Antwerp) & HISK (Gent)

Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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-Hermes Candles Painting for The Hermes Fraternity, Rotterdam
two screenprints, 2004

Evans' screenprint *Hermes Candles Painting for the Hermes Fraternity, Rotterdam* function as 'the deposit of a social relationship'. Here six young men stand in a panelled room, their suits well tailored, their longish hair slick and lordly. In the middle of the group sits a painting by Evans of two silhouetted, recently extinguished candles, their smoke pluming upwards to form a triumphal arch. Commissioned by the fraternity of Rotterdam University's élite (whose alumni make up a sizeable number of the Netherlands' business leaders, and even of its cabinet), the painting could be thought of as the material trace of a re-enactment of the Renaissance patron-artist relationship, a set-up that Modernism was supposed to, but never quite did, dispel. (Tom Morton)

courtesy Galerie Juliette Jongma, Amsterdam.

http://www.frieze.com/issue/print_article/focus_chris_evans/

Biography

Born 1967 in Eastrington (GB), lives and works Berlin.

Using a wide range of outcomes from sculpture, etchings, events, mass produced magazine inserts and audio recordings, he questions the relationship between artists, institutions and corporate bodies. His recent exhibitions include: *When things cast no shadow*, the 5th Berlin biennial for contemporary art, 2008, *Studio Voltaire*, London (touring UK), 2006; *Militant Bourgeois: An Existentialist Retreat* – Solo exhibition at Stedelijk Museum Bureau Amsterdam, 2006; *Is My Work Too Commercial* – STORE, London, 2006; *Lapdogs Of The Bourgeoisie* — Group show at Gasworks, London, and Platform Garanti, Istanbul, 2006/07; *Shiftscale* – KUMU Art Museum, Tallinn, Estonia, 2006; *Cop Talk* – Rietveld Academy, Amsterdam, The Netherlands (with Casco, Utrecht), 2005; *The Rock & The Judge* – Juliette Jongma Gallery, Amsterdam, 2005; *The British Art Show 6* – (2005—2006) including four venues: BALTIC, Gateshead, Manchester, Nottingham, Bristol, UK (2005—2006). Chris Evans participates to the current Berlin Biennial.

Chris Evans is represented by STORE Gallery, London and Galerie Juliette Jongma, Amsterdam.

<http://www.storegallery.co.uk/>
<http://www.juliettejongma.com/>

David Evrard (B)



D-21

Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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video and installation, 2001-2007

courtesy the artist

Brussels, Belgium. The eve of a two-day summit of EU leaders in Laeken, a suburb of the Belgian capital, and a residential area for the Belgian Royal Family, among others.

The Belgian government presides over the EU in the second half of 2001. The Summit is expected to bring decisions on the enlargement of the Union and the creation of a real European State. Thousands of people, demonstrators from different European Trade Union associations and anti-globalization groups, protest in the city. D-21. Reunion with and against the Union. Coming from across Europe, they represent 60 million European workers from 25 countries. They are asking for a better social system in Europe. Situated between the two planets, *l'intersidérale*, a radical left-wing group has made itself visible. Conscious of the spectacular dimension of governance as a *point of dispute*, *l'intersidérale* has come out of the shadow.

David Evrard's work - "D21" - was activated in December 2001 in collaboration with the Liege-based group "l'intersidérale". Evrard's posters without slogans, first exhibited into a important contemporary art show (*Ici et maintenant, Tours & Taxis, 2001*), bearing only the visual traces of popular images (eagles, cars, models, actress, pop singer) emerged from the demonstration boards carried by the crowd. Artist's public intervention performed during D-21 has been documented by his photographs and video report but also photographs by the demonstrators themselves, now only to appear as a follow-up and the recycled version where different types of imageries connect with various positions and intentions.

Biography

Born 1970 in Montegnée – Liège (Belgium). Lives and works in Brussels. In the last few months, he has exhibited at Centre d'Art Contemporain de Chamarande,(F), the 2007 Lyon Biennial, in the former-Kooralberg Gallery, Antwerp (Cabinet Wally Hope/Potential Estate) and Trafo Center, Budapest. Beside the Joe Dalton journal, he has equally published various texts, and realized performances (most notably with the musicians Jean-Yves Evrard, Fabienne Audéoud and Eric Thielemans). His other solo projects and exhibitions include: "One place into another, one idea into another", public commission, place du Nord, Tours, France (2006/07), "Libre (titre provisoire)", public commission, Centre Culturel de Soignies, Belgium (2006/07), Joe Dalton R House, centre Anspach, Brussels (2006/07), "Hasta la vista", public space, Tours, France (2003), "D.V.B.K.P. (De Vlaams Bouwmeester Kantoor Project)", public commission, Flemish Government, Brussels (2003), "L'Université du Travail", BPS22, Charleroi (2001), "Underwood", Palais des Beaux-Arts, Brussels (1999), "Hell is Okay", Etablissements d'en face (1999). He has also participated in collective projects and group exhibitions such as "Potential Estate" (2007-ongoing) with "Cabinet Reclus", Netwerk, Aalst (2007), "Cabinet Jacotot", STUK, Leuven (2006), and "Binary Moments", Galerie Paolo Boselli, Brussels (2006), "Storage", BPS22, Charleroi (2005), "Somewhere Near Europa", CC. Strombeek, Belgium (2004), "Building Underwood", with Simona Denicolai and Ivo Provoost, Caudiès de Fenouillèdes, Pyrénées Orientales (F) (2001).

Kosten Koper (UK) & Catherine Vertige (B)



Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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Sad In Country (Part 1)

Video, 4:3, B&W/ Colour, 60 min, Belgium, 2007
Dutch / English / French (English subtitles)

Sad in Country (Part 1) considers the Belgian avant-garde art scene from 1968 to the present day, and raises questions about the relevance and role of artist collectives and the artist as an individual. It explores collective art actions in Belgium and their intersection with dominant and subcultural political and cultural ideologies that brushed against them. The film is a series of encounters raising questions about the collective archetypes which emerged during its research and shooting: ranging from micro-institution, family, enterprise, political party to the orgy. It covers six Belgian collectives : Agency (Brussels, 1992-). Building Underwood (Brussels / Caudiès, 1999-2001), VAGA, A379089 (Antwerp, 1968-1969), Rona Family (Brussels), Club Moral (Antwerp, 1981-2005).

Featuring: Kobe Matthys (artist, Agency), Kasper Koenig (Director of Ludwig Museum, Köln, A37908), Anny De Decker & Bernd Lohaus (Wide White Space Gallery, Antwerp), Isi Fiszman (collector, VAGA, A379089), Danny Devos (artist, Club Moral), Anne-Mie Van Kerckhoven (artist, Club Moral), Anne Marie, Stéphan & Elisabeth Rona (Galerie Les Contemporains, Revue +0, Brussels), Jacques Ambach (artist), Simona Denicolai & Ivo Provoost (artists, Building Underwood), David Evrard (artist, Building Underwood).

Courtesy More Talent Than Space & Komplot
Supported by Flanders Audiovisual Fund (VAF)

Biographies

Kosten Koper (1970, Glasgow, UK) is an artist and filmmaker currently based in Brussels. His previous films include *Hommage Gainsbourg*, 2005, *The Way Out, A Portrait of Xentos Jones*, 2003, a collaboration with Luke Fowler shown at Becks Futures 2005 and *You're Not Blank*, 2001.

kostenkoperworks.blogspot.com/

Catherine Vertige, independent curator, lives and works in Brussels, Belgium. She is a member of the curatorial collective KOMPLOT, Brussels within which she, among other, co-curated Vollevox, a two years project (2003-2005) dedicated to the use of voice in the contemporary art.

<http://www.kmplt.be/>

Labor k3000 (CH)



Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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MigMap – Governing Migration
A Virtual Cartography of European Migration Policies
Internet website, 2005-2008

MigMap conveys a picture of how and where the production of knowledge is currently taking place in the area of migration – and of who is participating in and has access to it. MigMap investigates precisely how the new forms of supranational governance that can be observed in the European migration regime function. It looks, for example, at how European standards in politics and civil society are implemented, and at the authorities, persons and institutions taking part in this process. It examines how the various key players in the public and private spheres are interrelated and funded, as well as at the ways in which these spheres overlap or differ in terms of focus, location or personnel. Finally, it analyses how responsibilities are allocated and legitimised – and explores the theories, data and discourses upon which current paradigms in migration are based. The four maps "Key Players", "Discourses", "Europeanisation" and "Places + Practices" provide access to a broad range of information on players, debates, processes and events that together comprise Europe's present day migration policies.

The MigMap project is supported by the German Federal Cultural Foundation and Pro Helvetia, Arts Council of Switzerland and the Aargauer Kuratorium.
<http://www.transitmigration.org/>

Biography

Labor k3000 is a temporary coalition of different individuals, all cultural producers, like musicians, artists, graphic and Internet designers, journalists, curators and critics based in Zurich. k3000 is a strategic and temporary community. Together they rent a whole floor of a businessbuilding for individual ateliers in the center of district 4. As a collective they work from time to time in changing correlation for projects, events in connection to exhibitions, music performances or parties. One important precondition for the group has been the sharing of knowledge and technology in the Labor k3000 Medialab, where they have video editing computer, graphic and sound studio. With k-Bulletin they publish their own cultural fanzine.
<http://www.k3000.ch/>

Mark Lombardi (US)



Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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-BCCI-ICIC-FAB c.1972-91 : second version.
Poster print, 1996

-Interview by Andy Mann

Video document, 15 minutes, NTSC, 1996

Video courtesy Independent Curators International and Pierogi

Lombardi's most famous work was about the BCCI (Bank of Credit and Commerce International, also known as the Bank of Crooks and Criminals) banking scandal. It linked up the Bin Laden and Bush families long before 9/11. *Shadow Cabinet* contains the second version (1996) of this drawing into a poster format, the only printed diagram ever published by the artist while still being alive.

Famous for his elegant, minutely detailed diagrams of political and financial scandals, Lombardi's interest in presenting pure information qualified him as a Conceptual artist, but in many ways he was an investigative reporter after the fact. Lombardi called his diagrams « narrative structures » and they are structurally similar to sociograms – a diagram drawn from the field of social network analysis, and to a lesser degree to earlier artists like Hans Haacke – but in Lombardi's historical diagrams, each node or connection was drawn from news stories from major reputable media organizations. He was an artist and an archivist, not an investigative reporter; he simply used available material from books and newspaper articles (from the public record) for the information content of his work. He was a pioneer in the cartography of realpolitik, mapping international networks of crime which include high-level government officials and shady so-called "business" men.

A video of the artist is also included in *Shadow Cabinet*. In this one Andy Mann asked Lombardi in February 1997, "Do you fear for your life?" Lombardi didn't answer the question. Instead he said: "*I am pillaging the corporate vocabulary of diagrams and charts...rearranging information in a visual format that's interesting to me and mapping the political and social terrain in which I live.*" According to his friends, Lombardi told them that he was being followed -- just before his death.

<http://www.ici-exhibitions.org/>

Biography

Born 1951 in Syracuse (USA), died 2000 in New York City. He majored in art history at Syracuse University and graduated with a B.A in 1974. While still an undergraduate, Lombardi had a job as chief researcher for an 1973 art exhibit Teapot Dome to Watergate - a multimedia collage, all of whose elements focussed on various US governmental scandals; it was motivated by the then ongoing Watergate scandal. In 1975, he was hired to be a curator at a museum in Houston, Texas, later to become a general reference librarian for the Fine Arts department in the Houston Public Library, where he started a regional artist archive. These jobs all exposed Lombardi to large amounts of information, and gave him experience in aggregating and collecting those masses; in addition, he had time to conduct research in his own interests. While for most of his career, Lombardi was an abstract painter of no particular note (he pursued it sort of as a hobby during his actual career as an archivist and reference librarian), six years before his death he switched to the pencil diagrams of crime and conspiracy networks that he would become best known for.

http://en.wikipedia.org/wiki/Mark_Lombardi

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Maria Pask (UK)



Starhawk! the musical

video, approx 60 minutes, 2004
courtesy Ellen de Bruijne Projects, Amsterdam

« The popular genre of the musical provides Pask with a frame to creatively explore disparate, seemingly unrelated positions and ideas of spiritual and political significance. Historically, a musical often functioned to communicate complex political topics in an artistic language accessible to many; on that level, it has been used to activate society towards constructive action and inject hope in difficult times. Pask builds on these aspects; she adopts them into her artistic practice in order to bring forward new interpretations in relation to the contemporary condition.

Interested in alternative concepts of life style and community organization, Pask chooses to focus on the personality of Starhawk. Starhawk is a real person in her fifties based in San Francisco, an ecotopian and feminist activist, a "veteran of progressive movements" such as 'Reclaiming' (an influential branch of modern Pagan religion, "a network of people that combine activism with earth-based spirituality and healing"), and is a key figure advocating permaculture (an approach to agriculture and human settlement which seeks a harmonious balance among all forms of life in an ecosystem), author of many essays and books, and a teacher (offering classes, public rituals, and trainings in non-violent resistance, amongst other subjects). Starhawk's autobiographical data form the basis for Pask to develop a script, which is a complex, hybrid body of real facts, fictional plot, imaginary dialogues, song lyrics, educational data, background information, and instructions for exercises with students. The musical, in fact, evolves through a series of workshops Pask develops with students who have applied to participate by answering the ads she spread around the academy in search of the cast (...) (Maria Hlavajova)

http://www.edbprojects.nl/newsite/?p=p_108&sName=maria-pask

Biography

Born 1969 in Cardiff, Wales, lives and works in Amsterdam, The Netherlands. She shows an ongoing interest in phenomena that imply collective participation, and in the ideology of alternative lifestyles and communities in particular.

She explores these phenomena through intensive research, and through workshop and process-based situations.

Together with students, friends, volunteers, and others she develops projects that focus on the 'untrained' and which interpret the nature of creativity, empowerment and the live moment. Her work, mostly performances and video projects, has been presented in solo shows in, amongst others, Ellen de Bruijne Projects, Amsterdam (2006), Milton Keynes Gallery, England (2005), BAK, Utrecht (2004), W139, Amsterdam (1998), as well as in several international group exhibitions, including Skulptur Projekte in Munster (2007), and in venues such as Ursula Blickle-Stiftung, Karlsruhe (2007), Frankfurter Kunstverein, Frankfurt (2007), Contemporary Art Centre, Vilnius (2004), De Appel, Amsterdam (2002), and Museum Abteiberg, Monchengladbach (1999).

<http://www.edbprojects.nl>

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Laurence Rassel (B) & Terre Thaemlitz (US)



The Laurence Rassel Show

radio drama, double audio CD and vinyl remix, 2007

Announced as a 'post-feminist radio drama assassinated before broadcast', *The Laurence Rassel Show* is an electroacoustic radio drama about feminist anonymity and transgendered authorship. The album combines original and liberated music with spoken word examining the gender politics of the copyLeft. Originally commissioned for broadcast by a German national broadcaster in 2005, delayed and then cancelled in 2006, self-released in 2007. Produced for German Public Radio by musician and trans-activist Terre Thaemlitz in collaboration with Laurence Rassel of Brussel's cyberfeminist collective Constant. Starring: Aiko Tsuji as the Announcer and Terre Thaemlitz; Terre Thaemlitz as self; Laurence Rassel as self; Marie-Françoise Stewart as Joan Smith; Nicolas Malevé as self and Roland Barthes; Tina Horne as Peggy Phelan; Pierre De Jaeger as Michel Foucault; Femke Snelting as Michel de Certeau; Wendy Van Wynsberghe as Virginia Woolf

...and the found-source players

Biographies

Laurence Rassel is a founding and active member of Constant vzw. Constant is a non-profit association for arts and media, based and active in Brussels since 1997, working at the intersection of feminism, digital technology, alternative author(ship) models and distributed archiving. They organise events, workshops and screenings and develop free software, installations and performances.
<http://www.constantvzw.org/>

Terre Thaemlitz is an award winning multi-media producer, writer, public speaker, educator, audio remixer, DJ and owner of the Comatone Recordings record label. His work critically combines themes of identity politics - including gender, sexuality, class, linguistics, ethnicity and race - with an ongoing critique of the socio-economics of commercial media production.
<http://www.comatone.com/>

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Alun Rowlands (UK)



3 Communiqués

Three pamphlets with gatefold binding, 80 pages, 230 x 165 mm, 2007.
Video, 8 minutes, 2007
Courtesy the artist

3 Communiqués is a documentary fiction charting a journey through the marginal histories of communalism, self-presentation and collective agency. It forges a subjunctive archaeology that renegotiates utopian propositions as a way of both making art and as a tool for progressive thinking.

Stanley Green, 'The 'Protein Man' is embroiled in an argument. He trawls the city streets campaigning for the suppression of desire through diet. His self-published pamphlet, 'Eight Passion Proteins with Care' outline the connections between nutrition, sedentary life and human sexuality. A second constellation recounts the history of a non-conformist group founded on action-analysis and bohemian schedules. Elsewhere, socialist-utopian Charles Fourier forms the basis of a discussion about the occupation of Sealand. His passional series and visionary designs of the Phalanx rouse the search for an islet of resistance.

Designed by Secondary Modern, published by Book Works, London (UK)
www.bookworks.org.uk

Biography

Alun Rowlands works as an artist and curator and has collaborated with institutions, artists and museums both internationally and in the UK. He is currently the Fine Art Head of Department at the University of Reading (UK). Alun Rowland's research over the past years has explored curatorial, publishing and exhibition paradigms that fully acknowledge the different rhythms and narratives posed by contemporary practices. These forms of engagement acknowledge the conditions of the production and reception of artworks. Allied to institutional critique, political documentary and post-studio approaches, these transversal practices share a concern with asserting a change to the state of affairs or new constellations of thought within their social context. Shifting between disparate venues, subjects and forms of engagement there is the development of the artwork as interstice, a performative space for communication, presentation and interpretation. It is within all these dispersed, interlinked interpretative structures that the discourse of art is produced. It is within this relational web that the research seeks to intervene. This has taken form of numerous invitations to curate at museums and institutions in the UK and Europe including *The movement began with a scandal*, Lenbachhaus Museum, Munich 2003; *Growing up absurd: problems of youth in the organised system*, Herbert Read gallery, Kent Institute of Art & Design, Canterbury 2005; *Glass Bead Game*, Vilma Gold Project Space, Berlin 2006; *Aspen 11*, Galerie Neue Alte Brücke, Frankfurt 2007. Rowlands has published articles and reviews including essays on Mark Titchner, Michael Stevenson, Dexter Dalwood and Szuper Gallery amongst others. In 2007 he published his solo authored book *3 Communiqués*. In the same year he has convened two symposia: Art for New Publics, Reading, and Art

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& at the ICA, London (together with Dr. John Russell). He continues to edit [temporarysite.org](http://www.rdg.ac.uk/fineart/about/staff/a-rowlands.asp) an archive of curatorial projects, texts and transient events.
<http://www.rdg.ac.uk/fineart/about/staff/a-rowlands.asp>

Bruno Serralongue (F)



-Series CORÉE, 2001

3 photographs, framed Ilfochrome / aluminium, 129 x 160 cm, edition 3

"Park Jun-kyu and Hwang Yi-min are union men. Yu Man-hyeong was an assembly line worker at a Daewoo Motors plant. They came to France in February 2001 in order to extradite Kim Woochong, the former boss of Daewoo, who had been on the run since the Group went bankrupt. When Bruno Serralongue went to Seoul in November 2001 to do a new piece of work, he met up with the three of them and they agreed to pose for a photo. Their portrait forms the central element in this series".

-"1er décembre 1982 - 5 décembre 2001 (Paris / Séoul)", 2001

33 photographs and texts, inkjet prints on archive Epson, 61 x 730 cm

This work has also been produced after the meeting of three trade union members (see here above) in the FKTU trade union office in Seoul, Korea. The long print also includes the grave-images of union members who committed suicide as an ultimate sign of their protest against extremely hard working conditions in Korea of that period. The image of a young textile-industry worker Yeon Tae-Il commemorates this heroic figure as the first one to commit suicide by fire immolation. During their conversation with the artist, Hwang Yi Min, Yu Man Hyeong et Park Jun Kyu mentioned the existence of a cemetery in the north of Seoul where wage workers, who had committed suicide for the same reason, were buried. Text captions are the excerpts from articles about South Korea's situation, published in Le Monde Diplomatique since 1982

Courtesy Air de Paris (Paris) and Baronian-Francey (Brussels)

Biography

Born 1968 in Châtelleraut (France), lives and works in Paris.
Serralongue studied art history in Paris before going on to the National School of Photography in Arles and the Villa Arson in Nice. Among his numerous exhibitions, he has been represented in solo shows at Galerie Baronian-Francey, Bruxelles (2006), Centre Photographique d'Ile de France, Pontault-Combault (2006), Art Basel Miami (2004), Air de

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Paris, Paris (2004), Overgaden, Institut of Contemporary Art, Copenhagen, Danmark (2003), Centre National de la Photographie, Paris (2002), CCC, Tours (2001), le Consortium, Dijon (2000), Villa Arson, Nice (1999), FRAC Corse, Corte (1998). A selection of his group shows includes : Gwangju Biennial, Corea (2006), Grand Palais, Paris (2006), Ecole Nationale des Beaux Arts, Beijing (2006), Palais de Tokyo, Paris (2006), Museum of Contemporary Art, Chicago, Hayward Gallery, London (2005) Kunstmuseum, Basel (2005), Jeu de Paume, Paris (2004), FRAC Nord-pas de Calais, Dunkerque (2003), Centre de culture contemporaine, Barcelone (2003), International Center of Photography, New York (2003), Centre d'art Contemporain, Genève (2002), Manifesta 4, Kunstverein, Frankfurt (2002). His work makes part of the public collections such as FRAC Corse, FRAC Poitou-Charentes, FRAC Nord – Pas de Calais, FRAC Basse-Normandie, Fonds Municipal d'Art Contemporain, Paris, Musée d'Art Moderne de la Ville de Paris, Paris; Fotomuseum Winterthur, Winterthur; Cité Nationale de l'Histoire de l'Immigration, Paris.

Bruno Serralongue is represented by Air de Paris (Paris) and Baronian-Francey (Brussels)

<http://www.airdeparis.com/>

<http://www.baronianfrancey.com/>

Sven 't Jolle (B)



- *Bodyrepairshop / Autobilan (Interieur Rouge)*

134x196 cm, silkscreen on paper, 2002

- *Work on Paper*

(Notes taken during meetings as a union's board member and representative)

178x294 cm, photocopy on paper, 2007

courtesy the artist and Stella Lohaus Gallery, Antwerp

The work of the Belgian artist Sven 't Jolle is based on a strong sense of social commitment, linking together a number of social, political, cultural and art historical subjects. In a series of drawings, sculptures and installations, Sven 't Jolle's critical vision is given a unique jocular and poetic slant. In his body of work, the worker figure keeps occupying the central place. In a variety of professional roles his personal condition of being an artist, a school teacher and a labour union representative is here brought together and used as a construction material to produce an «assemblage». The drawings and notes on paper, resulting from the recent meetings of his labour union, are here presented for the first time in Belgium: put into a common framework of display, they grow together and design the hybrid structure of his personal and social fabrics.

Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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Biography

Born 1966, Antwerp, Belgium. His recent solo exhibitions include: 'Tea Time' (tegen de verhoging van de uitbuitingsgraad), Stroom, Den Haag (2007), 'sans - papiers', SMAK, Gent (2005), 'Savoir sur vivre', Stella Lohaus Gallery, Antwerp (2005). He has also participated in numerous group exhibitions, among which: "Comme'è amore stu pane", Palais de Beaux-arts, Charleroi (2007), "Die Geschichte Sich Nicht! ", Bielefelder Kunstverein, Bielefeld (2007), "Sculpturaal verlangen - Sculptural desire", CC Belgica, Dendermonde (2006), " Come-Back / le retour", CRAC Alsace - Altkirch, France (2005), "No Friture: Art from Belgium", Mannheimer Kunstverein/ Kunstverein Ludwigshafen (2004), "Something is rotten in the state of Europe", Lokaal 01, Antwerpen (2001). His work makes part of the following public collections: Kunstmuseum - Düsseldorf, MuHKA - Antwerpen, FRAC Nord-Pas de Calais- Dunkerque, SMAK - Gent, Provincie Antwerpen

The artist is represented by Stella Lohaus (Antwerp) and Vera Gliem (Köln)
<http://www.stellalohausgallery.com/>

Nicoline van Harskamp (N)



"Speech as a political act"
performance/installation/booklets, 2007/08

In the project 'Speech as a Political Act', different groups of speakers address notions around freedom, civil liberties (including freedom of speech and expression), the development of political convictions, who does and doesn't have a voice in the public domain, the legitimacy of the public speaker, and so on. Starting-point for this work is a public debate between individuals who can be described as left-wing and right-wing anarchists. It took place at Casco Projects, Utrecht in 2007. The debate was transcribed, turned into a theatrical script and read out by a panel of five academics during the Critical Legal Conference at Birkbeck School of Law, London. The debate that evolved after the reading was again transcribed and added as a new act to the script. Subsequent readings in different oral arenas involved actors, free speech activists, young students and art professionals. They followed the same procedure of reading and discussing, causing a snow ball effect that lead to a series of video registrations and a final seven act script entitled 'Speech as a Political Act'. Next act will take place as our first rendezvous on the opening day of the Shadow Cabinet.

"Speech as a Political Act" was commissioned by the Critical Legal Conference 2007, London and supported by INSA, Seoul and the Rijksakademie, Amsterdam. ___Text edits by Lawrence Dubrovic.

Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl

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Biography

Born 1975 in the Netherlands, lives and works in Amsterdam and London. She finished her sculpture MA at Chelsea College in 1997 and has produced art projects in and outside the UK since. She is a resident artist at the Rijksakademie in Amsterdam in 2006 and 2007. Recent solo exhibitions include 'To Live Outside the Law You Must be Honest' (Casco, Utrecht and Nikolaj CCAC, Copenhagen); 'Supervision' (California Museum of Photography, Riverside) and 'Watchers' (Coleman Project Space, London). Recent group exhibitions include 'Ruby Satellite' (Hyde Park Art Center, Chicago), 'Call me Istanbul' (ZKM, Karlsruhe) and 'On Patrol' (De Appel, Amsterdam). For her series of works on surveillance personnel she was short listed for the Beck's Futures 2004 prize in London. She has been a resident artist at, amongst others, Platform Garanti, Istanbul; Project Studio Büro Friedrich, Berlin; the Christiania Researcher in Residence Program, Copenhagen. Since 1999, she regularly joins a project team for the London-based art and architecture collective Public Works, most recently in Berlin. Nicoline van Harskamp has widely screened and discussed her work, making a point of doing so both inside and outside the context of art. Recent presentations took place at the Architects Association (London), the Libertarian Party of the Netherlands (Den Haag) and Arsenale Art (Poznan).

<http://www.vanharskamp.net/>

Tristan Wibault (B)

The Blackmailers (Les Maîtres chanteurs)

Video, color, sound, 50 min, 2006
Courtesy the artist and Vox

"The impresario had set the maximum length of time for the fast at forty days—he would never allow the fasting go on beyond that point, not even in the cosmopolitan cities. And, in fact, he had a good reason. Experience had shown that for about forty days one could increasingly whip up a city's interest by gradually increasing advertising, but that then the people turned away—one could demonstrate a significant decline in popularity. In this respect, there were, of course, small differences among different towns and among different countries, but as a rule it was true that forty days was the maximum length of time." Franz Kafka – A Hunger Artist (1924)

Migrants from Iran have gathered in a church in Brussels. Lying and sitting on the ground covered with blankets, they are looking at the wall paintings describing Christian scenes. These men have started a hunger strike, which will last until they have received an answer from the Belgian government concerning their regularisation. The shooting takes place during the 9th and the 10th day of their strike, when they still have enough energy to speak and tell us their stories, highlighted by the excerpts from a short novel *Ein HungerKünstler* (A Hunger Artist) by Franz Kafka.

www.vox-video.be

Biography

Tristan Wibault lives in Brussels. He studied law and deals with various artistic practices. He was involved in the launching of different collective realisations in Brussels throughout the years: a series of interventions in an unemployment office questioning the artist's social status (1998-2002), and the setting up of a Universal Embassy open to undocumented people since 2001.

In 2005, he started a research on transfers, exploring the concept through performance from remittance to ethnopsychiatry. In 2006, he made a video-film "Les Maîtres Chanteurs" (The Blackmailers) based on the testimony of Iranian refugees on hunger strike. Since 2007, he works as a lawyer.

Thanks to Air de Paris, B-architecten, Galerie Catherine Bastide, Constant vzw, Ellen de Bruijne Projects, Edwin Delanoeye & Sam Mampaey, ENSAV La Cambre, Murray Guy, HISK, Independent Curators International, KASK Antwerpen, Komplot, Les Laboratoires d'Aubervilliers, Stella Lohaus Gallery, Greene Naftali Gallery, Radio Centraal, Steven Tallon, Ronny Van de Velde, Vox asbl



Extra City

Normal

