



RADICAL IMAGINATION?

Provocations and Dialogues

CONFERENCE READER

Produced for the conference

RADICAL IMAGINATION? PROVOCATIONS AND DIALOGUES

Gothenburg, Sweden, November 14th - 16th, 2013.

Organized by **Valand Academy** at **Gothenburg University** in partnership with
Gothenburg International Biennial for Contemporary Art
and **European Artistic Research Network**.

Introduction

Welcoming words from Mick Wilson, prefekt of Valand Academy

The Academy is delighted to organise and host this three-day conference marking the close of this year's Gothenburg International Biennial for Contemporary Art. Our brief over these three days is to respond to the overarching thematics and concerns of the biennial – “a desire to investigate and critically reflect on the notions of play and radical imagination, as two important ingredients of artistic and political discourse.”

We approach these themes within the broader context of the dialogues on art, critique and research that shape the Academy. We are especially delighted to have an opportunity to present the art, critique and research of our celebrated guests in dialogue with the art, critique and research of some of the many brilliant artists, theorists and educators based here in the Academy. These include: Annika Lundgren, Esther Shalev-Gerz, Jason E. Bowman, Johan Öberg, Maja Hammarén, and Mika Hannula. For the guests and for the hosts alike, the questions that we have proposed are:

- How may we speak of the imagination as “radical”?
 - Is “recapture of the radical imagination” about regaining something lost or reclaiming something stolen or remembering something forgotten or rebuilding something broken?
 - In a period characterized by creativity rhetorics (“creative cities”, “creative hubs”, “creative class”) and dominated by the imperative of consumption to “enjoy”, what the instruction to “play!” might mean?
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- Is the call to radical imagination a re-formulation of avant-gardist sensibility?
- What is the role of the familiar trope - “art and politics” - in artistic practice, curatorial discourse and criticism?
- What are the tensions and potentials in the interchange between curatorial framing(s) and expanded arts practices?

For some “imagination” is a term that has become hackneyed and serves to obscure the operations of culture, class and privilege. But it is also a term that the Academy refuses to forfeit. Devoted to the development of the independent artistic voice across art, photography, literature and film, we have an essential task to open out the demands of the imaginary. We work within many imaginaries that dispose us across the different jostling registers and horizons of our worlds: political, social, cultural, economic, critical and philosophical imaginaries that lay claim upon us as artists, writers, educators and researchers.

The claim to radicality is increasingly present in the rhetorics of contemporary art: radical critique, radical pedagogy, radical practices, radical politics, radical imagination... These rhetorics are neither uniform, nor enacted in a singular artworld. However, there is a broad sense that radicality is a value. We seem to believe that radicality is just a good, right-thinking kind of thing, and a worthwhile occupation in itself, even if we may no longer be clear on exactly what particular project is being radicalised, even if we have acquired a lively skepticism about the “politics” in play.

In approaching radicality as a virtue in itself, perhaps we incur a loss of specificity, and perhaps our self-assertion as bearers of radicality, should this be our chosen mode of self-presentation, risks being emptied of any critical content or effect. If it is reduced to an inchoate drive to negate

anything and everything posited within the current horizon of possibility, then our radicality may become a kind of negation in extremis, a negation without content, only a relationship of destruction that confirms our self-assertion as the authentic radical. But radicality, is not simply a question of positioning, it also has the sense of a process, of radicalisation, of re-visiting roots, exploring off-shoots and intensifying commitments.

There are so many variations on the themes of roots and root systems in contemporary theory that we can perhaps find ways of thinking radicality, not as an empty form, not as a generic metaphor, not as a question of positing oneself as the ne plus ultra of critical consciousness, but rather as an ethic of re-visiting points of departures and contexts of emergence in order to re-found, re-inaugurate, re-new, and re-think the specificity of our political and artistic projects. In this sense radicalising is an obligation that shares something of the nature of critique: both need a positive content, a project, a demand, a virtue that is more than and other than a self-assertion of their own intrinsic value and dynamic.

I welcome you to the Academy and this conference and look forward to the debate.

Mick Wilson

Prefekt, Valand Academy

Mick Wilson

Mick Wilson (BA, MA, MSc, PhD) is an educator, artist, writer, and researcher. Head of the Valand Academy of Arts, University of Gothenburg, Sweden (2012-); and member of European Artistic Research Network (2005-); formerly founder Dean of the Graduate School of Creative Arts and Media, Ireland (2008-2012) and first Head of Research, National College of Art and Design (2005-2007). He completed his doctoral thesis on the subject of *Conflicted Faculties: Rhetoric, Knowledge Conflict and the University* (2006).

Recent publications include: 'We are the Board, but what is an Assemblage?', in M. Ambrozic & A. Vettese, (eds.) *Art as a Thinking Process*, Sternberg Press, (2013); "Come Promises From Teachers" in *Offside Effect: Papers from the 1st Tbilisi Triennial*, H. Slager (ed.), MetropolisM Books, (2013); "Blame it on Bologna" in *MetropolisM* No.2, April/May, Amsterdam (2013); "Art, Education and the Role of the Cultural Institution", in B. Mikov and J. Doyle (eds.) *European Management Models in Contemporary Art and Culture*, Gower, London (2013).

Recent art projects / collaborations / group exhibitions include: "Joyful Wisdom", Rezan Has Museum, Istanbul, Turkey (2013); "The Judgement is the Mirror", Living Art Museum, Reykjavík, Iceland (2013); "some songs are sung slower", (Solo) The Lab, Dublin (2013); "The Producers", Dublin (2013); "Of The Salt Bitter Sweet Sea: A Public Banquet", CHQ, Dublin (2012).

Ongoing art research projects include "the food thing" (2011-on); and "dead publics" (2009-on). Forthcoming: Co-edited volume *SHARE Handbook Artistic Research Education* (November 2013).

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SESSIONS

Aula, Thursday, 19:00 - 20:00

Keynote:

Marc James Léger

The Agency of Art as the Unconscious

How can we explain the grey zone, the minimum distance between creativity and capitalist demand? How can we understand creative autonomy and resistance in the context of renewed expectations for art to have a direct social and political utility? What can psychoanalysis contribute to art criticism as it relates to the field of politicized visual art, now more commonly referred to as socially engaged art? Finally, what does the notion of the avant-garde mean for cultural production in a world of networked connectivity, participatory ideology and creative industry dispossession? This presentation will draw on the work of Slavoj Žižek in order to postulate “the perverse core” of avant-garde art production. In a context in which the art world appears more than ever to function like a hierarchical ponzi scheme (Barber), as a system that is unable to define the category of art in any way that is adequate beyond its quality as something that only rich people and museums can afford to buy (Graeber), the radical imagination has no choice but to ‘use its illusions.’

Marc James Léger

Marc James Léger is an independent scholar living in Montreal. He has published essays in critical cultural theory in such places as *Afterimage*, *Art Journal*, *C Magazine*, *Creative Industries Journal*, *Etc*, *FUSE*, *Journal of Aesthetics and Protest*, *Journal of Canadian Film Studies*, *Left Curve*, *Parachute*, *RACAR* and *Third Text*. He has edited the collected writings of Halifax artist Bruce Barber in *Performance*, *[Performance]* and *Performers* (2007) as well as *Littoral Art and Communicative Action* (2013) and is editor of *Culture and Contestation in the New Century* (2011) and the forthcoming *The Idea of the Avant Garde – And What It Means Today*. He is author of *Brave New Avant Garde* (2012) and *The Neoliberal Undead* (2013), both published by Zero Books. His next project is a book of essays on film titled *Drive In Cinema*.

Glashuset, Friday, 10:00 - 11:00

In Dialogue: Annika Lundgren & Psychic Warfare



The conversation between activist group Psychic Warfare and Swedish artist Annika Lundgren will take its starting point in their common interest in the seemingly irrational (or, perhaps, the hyper-rational) as a tool for social and political change, investigating their respective relationships to this notion and it's correlation with the thematics of the Gothenburg Biennial.

Examining strategies and dynamics of the psychic attacks, bulletins and coreograms performed by Psychic Warfare on the one hand, and the levitations, magic shows and artistic research by Annika Lundgren on the other. The exchange will address questions of the language and aesthetics of political resistance, the relationship between the non-sense of the irrational and the playful and how the concept of the radical can be understood in the contemporary setting of neo-liberalism.

To what extent, for instance, do the recent occasions of near-collapse of the current financial system provide an opportunity for radical play? For restructuring of the confrontational landscape and for new identities, positions and discourses to be created? For anything to happen?

Furthermore, a performance will emerge from the joint forces and the discursive intersection of the practices of Psychic Warfare and Annika Lundgren respectively, aiming to make some stuff go away.

Annika Lundgren

Annika Lundgren is a Swedish artist based in Gothenburg and Berlin whose artistic practice consists mainly in text and time based projects such as performances, interventions, public arrangements, lectures and writing. Her work addresses the power structures and conventions determining history writing, economy, gender and hierarchies of knowledge.

Lundgren uses the implementation of elements such as magic and irrationality –unauthorized, marginalized, devaluated and abandoned forms of knowledge generally dismissed within areas like politics, academic knowledge production and science. Along with strategies like the insertion of fiction into what is considered factual narratives, the employment of instruction and educational activity and the discursive manipulation of concepts, frameworks and discourses this mode of operation aims to construct suggestions for the re-location of power.

Furthermore, Lundgren has an ongoing investigative collaboration with Mona Lilja who is an associate professor and senior lecturer in International Relations at the School of Global Studies at the University of Gothenburg. Through a confrontation between the fields of Fine Art and Social Science respectively, they are critically examining the concept of irrationality in relation to resistance strategies and power structures and the potential of irrationality as a strategy of destabilization. Their dialogue resulted in the article *(Ir)rationalities in Power Structures and Resistance Strategies* (Lilja and Lundgren 2012), which provides a fundament for their further joint research.

Lundgren is a senior lecturer at the Valand Academy, and currently leader of the Bachelor in Fine Art programme.

Psychic Warfare

The collective Psychic warfare was formed in 2010. Through the use of performance, music, street action, writing, video, dance, comics, interviews, installations, reading groups, cinema clubs and parties they've been exploring contemporary politics and forms of exploitation, as well as experimenting with forms of exit from said conditions, in- and outside of their hometown, Stockholm.

In September they participated in GIBCA, where they, through performance and writing, voiced a critique on the representation of local political and grassroots movements, namely the Gothenburg Carnival and the 2001 riots, in the biennial. They uncovered and problematized the ties that the biennial itself have to the same forces that quenched the these events. This was also projected onto a larger back drop of the political and economic apparatuses that governs a contemporary Event City such as Gothenburg.

At the symposium, Psychic Warfare will talk about their participation in the biennial and their practices at large, explaining their performance heterodoxies, such as the Psychic Attack and the Psychosonic Lecture. They will also, together with Annika Lundgren, make a performance connected to their participation in the biennial.

Glashuset, Friday, 11:30 - 12:45

Plenary Address:

Jacqueline Rose

Painting Against Terror -

The Work of Charlotte Salomon

The German Jewish painter Charlotte Salomon is renowned for her extraordinary work *Life? or Theatre?* which she created under the shadow of Nazism, in exile in the South of France between 1940 and 1943 before she was deported to Auschwitz. The period it covers runs from the First to the Second World War cutting across the years which separate them, binding the two European tragedies of the twentieth century. In this lecture Jacqueline Rose will present Salomon's work as an act of radical imagination that profoundly links the themes of brokenness and memory which are our themes. She will argue that Salomon provides a unique aesthetic and ethical response to the threat of totalitarianism as she navigates a path between private and public terror.

Jacqueline Rose

Jacqueline Rose is internationally known for her writing on feminism, psychoanalysis, literature and more recently on the politics and ideology of Israel-Palestine. Her books include, *Feminine Sexuality – Jacques Lacan and the école freudienne*, which she co-edited with Juliet Mitchell and translated (1982), *Sexuality in the Field of Vision* (Verso Radical Thinkers, 1986 and 2006), *The Haunting of Sylvia Plath* (1991), *States of Fantasy* (the Oxford Clarendon lectures, 1996), *On Not Being Able to Sleep – Psychoanalysis and the Modern World* (2003), *The Question of Zion* (the Princeton University Christian Gauss seminars 2005), *The Last Resistance* (2007) and the novel *Albertine* (2001). *Conversations with Jacqueline Rose* came out in 2010, *The Jacqueline Rose Reader* in 2011 and *Proust Among the Nations – from Dreyfus to the Middle East* in 2012. *Women in Dark Times – from Rosa Luxemburg to Marilyn Monroe* is forthcoming from Bloomsbury. A regular writer for *The London Review of Books*, she wrote and presented the 2002 Channel 4 TV Documentary, *Dangerous Liaison – Israel and the United States*. She is a co-founder of *Independent Jewish Voices* in the UK, a Fellow of the British Academy, and teaches at Queen Mary University of London.

Glashuset, Friday, 12:45 - 13:30

Provocation:

Gertrud Sandqvist

Radical Imagination

Making art is quite often a slow process. More than anything else, it's a form for thinking . It is not necessarily enjoyable, not even fun. It can take years to "digest" a piece of art. There is no "quick fix". You can't force it to serve a purpose without destroying something important to art.

Today, in the event- and creativity culture of late capitalism, art seems to be accepted, if it can give the illusion of providing tools to shape flexible , "creative" and "playful" workers, always ready to give the market what it wants. Maybe we should claim the rights for art to be dull?

Gertrud Sandqvist

Gertrud Sandqvist is professor in Art Theory and rector of Malmö Art Academy at Lund University. Sandqvist was a co-curator for Gothenburg International Biennial of Contemporary Art 2011. Current projects include the exhibition *Against Method* for the Generali Foundation, Vienna. She has written extensively on contemporary international art since 1988.

Glashuset, Friday, 12:45- 13:30

Provocation: Fredrik Svensk

Notes on New Public Management of Images and the Imaginary Art World

In this presentation I will comment on some dilemmas of the recapturing radical imagination in Le Musée Imaginaire by André Malraux within the framework of the invention of the imaginary art word. If Johann Joachim Winckelmann captured the imagination of art history with his *Geschichte der Kunst des Alterthums* 1764 and Arthur Danto did the same in his essay *The Artworld* in 1964, what can we learn from Malraux's new public management of images in the capitalism of today?

Fredrik Svensk

Fredrik Svensk is a Lecturer in Art and Culture Theory at Valand Academy, University of Gothenburg, running the Valand Seminar for Advanced Art Theory and The Faculty collegium for Critique. He is editor-in-chief at *Paletten* Art Journal and writes criticism for *Kunstkritikk*, *Aftonbladet* and *Göteborgs-Pottsten*.

As a curator at Röda Sten Konsthall (2006-2008), he investigated the relation between the commodity forms and life forms today. In the trans-disciplinary artistic research project *Passion for the Real - Education Annex* (2006-2009) he was doing research on the politics and aesthetics of art education. Within *Ways of Transmission* (2010-2012) he was researching the performative lecture as an educational as well as artistic form. Within *Art Talk* he is doing research on the paratexts and paraevents of contemporary art exhibitions (2009-2011). In the project *Critique and Non-anthropocentrism* he is investigating the notion and function of critique and critical theory today, as well as doing practice-based research on the encounter with specific art works (2010-). He is also a member of the research group OTCOP investigating the conditions of production in contemporary art, initiated at the Baltic Art Center (2009-).

Glashuset, Friday, 14:30 - 15:15

In Dialogue: Jason E. Bowman & Maja Hammarén

This session has been organized by the cross-faculty collegium for performance.

What is produced in repetition, and in its form? Maja Hammarén will show examples from her work with movements originally taken from an event between police and protesters on the schoolyard of Schillerska during the EU summit in Gothenburg in 2001. During the last years Hammarén has dragged these movements around, trying them out in varying ways, moving in set-up and approach from solidaric-therapeutic re-enactment with engaged volunteers doing choreography, to scores and group exercises with salaried labourers.

Jason E. Bowman will present recent performative writing on Esther Shalev-Gerz' s and Jochen Gerz's *The Berlin Inquiry* (1998). Soon to be published in a new anthology, Bowman's reading moves from a micro moment in a video clip of documentation to discussion of the imagination of trust in a work that is multifarious in its re-enacting: of Peter Weiss controversial verbatim play, *The Inquiry* (1965) and the *Frankfurt-Auschwitz Trials* (1965-67) to the questioning of how prescriptive the agreement should be when participating in what has preceded.

Jason E. Bowman

Jason E. Bowman is MFA: Fine Art Programme Leader and Head of Subject: Fine Art at Valand Academy. He is active in the field of contemporary art as an artist with a curatorial practice and as a writer. Solo exhibitions and projects have been commissioned by Tramway (Glasgow), ICA (London), Franklin Furnace (NYC), Situations (Bristol) and the Whitworth Art Gallery (Manchester). Previously curator for Scotland at the Venice Biennale, in 2010 he curated the first European career survey – in film and live dance - of the work of Yvonne Rainer. He is currently working towards a retrospective of the disbanded UK collective, The Theatre of Mistakes.

With Esther Shalev-Gerz, Annika Wik and Stefanie Baumann, Jason is a researcher on the Swedish Research Council Funded Project, *Trust and Unfolding Dialogue in Contemporary Art* for which he is editing a forthcoming anthology of texts by the co-investigators and Georges Didi-Huberman, Lisa le Feuvre, Andrea Philips, Jacques Ranciere and Jacqueline Rose.

Maja Hammarén

In performative situations, re-enactments, lectures, scores and group exercises Gothenburg-based artist Maja Hammarén (1978) explores relations in the modern economy through the bodies that meet with it.

Hammarén examines the space between a set-up or instruction in a broad sense – the apparatus that we are part of, surrounded by – and forms of participation. She works with movements from wage labour, protest or everyday life; political and economical languages, and the performative power of history writing and language, to create situations that do not hand themselves over as immediate discursive clarity.

Together with 80 volunteers, Hammarén in *Eleven Years Later* (2012), re-enacted events that took place in the Schillerska schoolyard during the EU summit in Gothenburg in 2001. The counter-terrorist National Task Force stormed the school and brought 78 protesters living there out to lay face-down on the schoolyard for hours. The re-enactment was made only as movements. For this year's biennial, Hammarén in *4 Games* linked the shared ideological set-up of popular games such as Mafia & Citizens or Riot Police with the movements from Schillerska, in scores in the public, and left to the audience to perform the movements – or not. During the opening days the scores were performed by hired labourers from Young at Work, a company selling cheap labour for house work.

Hammarén is a lecturer at Valand Academy, and a researcher at a.pass, platform for artistic research at Posthoogeschool voor Podiumkunsten in Brussels, where she in her project *EU Games* sets up and researches situations that perform control, and activate audience participation outside of the free, nice and creative.

Glashuset, Friday, 15:15 - 16:15

In Dialogue: Jacqueline Rose & Esther Shalev-Gerz



In 2008, a new chapter of Esther Shalev-Gerz's ongoing project *Portraits of Stories* was commissioned by an organization called The Public in Sandwell UK. Synchronously, the influential writer and psychoanalytical thinker Jacqueline Rose agreed to begin a dialogue with Esther Shalev-Gerz on whom she has since intermittently published. In 2013, Jacqueline Rose and Esther Shalev-Gerz resumed their dialogue—first in person in London and subsequently through written correspondence.

The dialogue between Jacqueline Rose and Esther Shalev-Gerz will be published in the forthcoming anthology, *Esther Shalev-Gerz: The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues*, edited by Jason E. Bowman, with contributions by Stefanie Baumann, Jason E. Bowman, George Didi-Huberman, Lisa Le Feuvre, Andrea Phillips, Jacques Rancière, Jacqueline Rose, Esther Shalev-Gerz, Annika Wik, and James E. Young.

In this session Rose and Shalev-Gerz will continue their dialogue.

Jacqueline Rose

Jacqueline Rose is internationally known for her writing on feminism, psychoanalysis, literature and more recently on the politics and ideology of Israel-Palestine. Her books include, *Feminine Sexuality – Jacques Lacan and the école freudienne*, which she co-edited with Juliet Mitchell and translated (1982), *Sexuality in the Field of Vision* (Verso Radical Thinkers, 1986 and 2006), *The Haunting of Sylvia Plath* (1991), *States of Fantasy* (the Oxford Clarendon lectures, 1996), *On Not Being Able to Sleep – Psychoanalysis and the Modern World* (2003), *The Question of Zion* (the Princeton University Christian Gauss seminars 2005), *The Last Resistance* (2007) and the novel *Albertine* (2001). *Conversations with Jacqueline Rose* came out in 2010, *The Jacqueline Rose Reader* in 2011 and *Proust Among the Nations – from Dreyfus to the Middle East* in 2012.

Women in Dark Times – from Rosa Luxemburg to Marilyn Monroe is forthcoming from Bloomsbury. A regular writer for *The London Review of Books*, she wrote and presented the 2002 Channel 4 TV Documentary, *Dangerous Liaison – Israel and the United States*. She is a co-founder of *Independent Jewish Voices* in the UK, a Fellow of the British Academy, and teaches at Queen Mary University of London.

Esther Shalev-Gerz

Esther Shalev-Gerz is internationally recognized for an artistic practice that investigates the construction of knowledge, histories, and cultural identities. Her works challenge the notion and practice of portraiture and consider how its qualities may contribute to contemporary discourse about the politics of representation.

Her installations, photography, video and public sculpture are developed through active dialogue, consultation and negotiation with people whose participation provides emphasis to their individual and collective memories, accounts, opinions and experiences which then become both represented and perceptible.

Constantly inquiring into transitional qualities of time and space and the correlative transformation of identities, locales and (hi)stories, Esther Shalev-Gerz has produced a body of work that simultaneously records, critiques, and contributes to our understandings of the societal roles and value of artistic practice.

Based in Paris, she is a Professor in Fine Art at the Valand Academy at Göteborg University, Sweden, where she currently leads an international research project on *Trust and the Unfolding Dialogue*, funded by the Swedish Research Council. Recent and forthcoming solo exhibitions include: Galerie de l'UQAM, Montreal, Canada (2014); The Belkin Art Gallery, UBC, Vancouver (2013); *Describing Labor*, The Wolfsonian-FIU, Miami Beach, USA (2012); Musée cantonal des Beaux-Arts / Lausanne (2012); Kamloops Art Gallery, Kamloops (2012); Jeu de Paume, Paris (2010)




Glashuset, Friday, 16:45 - 17:45

Plenary Address:

Andrea Phillips

Playing with the Public



Public programmes seem to symptomatise a contradiction inherent in contemporary artistic and curatorial production in that on the one hand they indicate a broad desire to open up and discuss ideas and contexts of the cultural milieu, often focusing on alternative, seemingly playful exhibitionary and pedagogical models, and on the other they physically and semantically reframe the basic division between the makers and recipients of intellectual production in their mode of address whilst presupposing – acting as if – that division might disappear. Historically public programmes (talks, lectures, performances, reading groups, etc.) emerge as both an extension and retort to the exhibitionary model and have over the past fifteen years become an increasingly dominant form, bleeding into, developing and borrowing from modes of artistic, curatorial, academic, community and pedagogical practice. They perform a function poised between two fictions; the first a fiction of egalitarian discursivity (or in the terms of this conference, the fiction of playfulness), the second a fiction of art's cultivating civic purpose.

How do public programmes (for instance as part of biennials), make and organize publics? However distributed, it seems we both need and can't rid ourselves of the public. Can we imagine different organizational models in which the public is not programmed? How might those different models impact upon questions of curatorial time, space and scale?

Drawing on my experience co-curating the public programme of the 13th Istanbul Biennial, the events of which became heavily contested precisely because of some of the questions outlined above, I'd like to discuss the historically formed act of speaking to, and soliciting, a body called the public within contemporary art.

After the Biennial: In the terms set out by this conference (and the Biennial to which it refers) I am drawn to the pragmatics and mundanities of radicalism as they might be understood at the level of structural shifts in the way we organise the things we make (art, writing, exhibition) in front of the people we want to induce to play.

Andrea Phillips

Dr Andrea Phillips is Reader in Fine Art and Director of PhD programmes in the Art Department at Goldsmiths. Andrea lectures and writes about the economic and social construction of publics within contemporary art. Recent publications include: *Public Space* ("A Space Called Public", Koln: Walter Koenig, 2013), *Constructed Situation* ("Architecture as Situation", Department of Architecture, University of Edinburgh, 2013), *Art-Work* ("Esther Shalev-Gerz: The Contemporary Art of Trusting Uncertainties and Unfolding Dialogues", Art and Theory, 2013), *Art as Property* (Economy: Art and the Subject after Postmodernism, Liverpool University Press, 2014). Recent and ongoing research projects include: *Actors, Agent and Attendants*, a research project and set of publications that address the role of artistic and curatorial production in contemporary political milieus (in collaboration with Fulya Erdemci and SKOR 2009-2012), co-director of the research project *The Aesthetic and Economic Impact of the Art Market*, an investigation into the ways in which the art market shapes artists' careers and public exhibition (in collaboration with Suhail Malik), *Public Alchemy*, the public programme for the Istanbul Biennial 2013 (in collaboration with Fulya Erdemci), *How to Work Together*, an inquiry into how small scale arts organisations work (commissioned by The Showroom, Studio Voltaire and Chisenhale Gallery, London).

Glashuset, Saturday, 9:45 - 10:15

In Dialogue: Markus Öhrn & Johan Öberg



The artist will discuss the 49-hour-long film *Magic Bullet* and the issues raised by screening this work in a biennale context. *Magic Bullet* is a chronological montage of all the film scenes that were cut by the Swedish State Film Censorship office between 1934 till 2002. The revelation of what the society has engineered to hide says the most about its social and ideological constructions in a given epoch but also questions the dissolving of the censorship today, replaced by an internalization of social control.

Johan Öberg

Johan Öberg, born 1954, working at the Faculty of Fine, Applied and Performing arts and the Valand Academy (literary composition). One of his working fields is crime prevention and deviant behaviour in late modernity/liquid modernity, questions of art and crime and cultural criminology.

Markus Öhrn

Born in 1972 in Niskanpää, Sweden.

Lives and works in Niskanpää, Sweden and Berlin, Germany.

Glashuset, Saturday, 10:15 - 10:45

Provocation: Joanna Warsza



Joanna Warsza will present a provocation for the conference.

Joanna Warsza

Joanna Warsza is a curator in the fields of visual and performing arts and architecture. She was one of the curators of the Gothenburg International Biennial for Contemporary Art 2013, as well as a curator of the Georgian Pavilion at the 55th Venice Biennale and was associate curator of the 7th Berlin Biennale. Her practice, most often research and context based, investigates the social and political agendas. She is editor of *Stadium X-A Place That Never Was* (2009), *Forget Fear* – (with Artur Żmijewski, 2012) and *Ministry of Highways: A Guide to the Performative Architecture of Tbilisi* published by Sternberg Press in May 2013. Joanna is also currently a researcher at Olafur Eliasson's Institut für Raumexperimente in Berlin. She lives in Berlin and Warsaw.

Glashuset, Saturday, 10:45 - 11:15

Provocation:

Mika Hannula

Sense of Reality vs. Imitation of Life:

Revisiting C. Wright Mills'

The Sociological Imagination

In my talk, I will articulate a version of social and political imagination that is critical yet constructive, committed and situated to its historically effected consciousness in a way that opens up new chances and challenges for thinking with and figuring out who we are, where we are and how we are where we are and, yes, why so. In this talk, I will construct a juxtaposition between social and political imagination as something deeply embedded and anchored to its structures (Sense of Reality) vs. pseudo social and political imagination seen as a superficial lifestyle option for the jet-lagged classes (Imitation of Life).

I will address this choice of strategy with the help of revisiting the contemporary classic of critical creative thinking: C. Wright Mills *The Sociological Imagination*, dating from 1959. With Mills, I will argue for a version of social and political imagination that connects the dots and shapes the links between personal issues and troubles and the gravity of the issues of social structures that construct the context for the acts and deeds of an agent. In short: a tight interconnection of a triangular drama of 1) biographical issues, 2) social, political and historical structures connected to the push and pull version of a content driven 3) professional practice.

Mika Hannula

Writer, curator, lecturer and critic, born 1967 in Turku, Finland. Lives in Berlin and in Turku. Latest publications include *Läsnäolo - taide arjessa*, *Taide kustannus* (2012) [Being-in-the-world, Art and the Everyday] and *Politics, Identity and Public Space*, Expothesis, Utrecht (2009).

His latest curatorial project was *Good Life - Physical Narratives and Spatial Imaginations*, the 53rd October Salon, Belgrade September 2012, with Branislav Dimitrijevic.

Glashuset, Saturday, 12:00 - 12:45

In Dialogue: Jason E. Bowman & Sally Tallant

Sally Tallant will offer a 15 minute presentation of her current thinking in terms of the development of the model of the Liverpool Biennial. From this presentation, she and Jason E. Bowman will then enter into dialogue regarding the relations between curatorial and artistic practices. In their dialogue they will seek to address how artistic practice, and in particular 'expanded' notions of artistic practice affects paradigms, approaches and models of curatorship and how curatorship affects artistic practice and in what ways the two may consider the imaginary.

Jason E. Bowman

Jason E. Bowman is MFA: Fine Art Programme Leader and Head of Subject: Fine Art at Valand Academy. He is active in the field of contemporary art as an artist with a curatorial practice and as a writer. Solo exhibitions and projects have been commissioned by Tramway (Glasgow), ICA (London), Franklin Furnace (NYC), Situations (Bristol) and the Whitworth Art Gallery (Manchester). Previously curator for Scotland at the Venice Biennale, in 2010 he curated the first European career survey – in film and live dance - of the work of Yvonne Rainer. He is currently working towards a retrospective of the disbanded UK collective, The Theatre of Mistakes. With Esther Shalev-Gerz, Annika Wik and Stefanie Baumann, Jason is a researcher on the Swedish Research Council Funded Project, *Trust and Unfolding Dialogue in Contemporary Art* for which he is editing a forthcoming anthology of texts by the co-investigators and Georges Didi-Huberman, Lisa le Feuvre, Andrea Philips, Jacques Ranciere and Jacqueline Rose.

Sally Tallant

Sally Tallant is the Director of Liverpool Biennial – The UK Biennial of International Contemporary Art. From 2001-2011 she was Head of Programmes at the Serpentine Gallery, London where she was responsible for the development and delivery of an integrated programme of Exhibitions, Architecture, Education and Public Programmes. She has curated exhibitions in a wide range of contexts including the Hayward Gallery, Serpentine Gallery, Hospitals, Schools as well as public commissions. She has developed commissioning programmes for artists in a range of contexts and developed long-term projects including *The Edgware Road Project*, *Skills Exchange* and *Disassembly*. She has also curated performances, sound events, film programmes and conferences including initiating the *Park Nights* series in the Serpentine Gallery Pavilions and co-curating the Serpentine Gallery Marathon series with Hans Ulrich Obrist. She is a regular contributor to conferences nationally and internationally.

Glashuset, Saturday, 13:45 - 14:30

Closing Panel: Ingrid Elam with Henk Slager, Tim Stott, Marc James Léger & others



Closing the conference, Ingrid Elam will chair a panel discussion responding to the thematics of the conference, the sessions and to the debates generated during the conference.

Ingrid Elam

Ingrid Elam is Dean of the Faculty of Arts at the University of Gothenburg and previously was Pro-Vice-Chancellor (International) at Malmö University, where, during the last decade, she has also been Dean of the Faculty of Culture and Society and Head of Department at the School of Arts and Communication. She has been a member of different reference groups supporting Swedish literature at the Swedish Arts Council since the 1980s. She has also been a board member and Vice-President of the Chalmers Foundation, and is now President of the Swedish Artists' Board.

Besides her wide experience in the academic world Ingrid Elam has also been Head of the Cultural Section at three of Sweden's leading daily newspapers: GT, GP and Dagens Nyheter, from 1998-2000. Ingrid Elam was awarded a doctorate in Literary Studies at the University of Gothenburg in 1985 for her dissertation: " '... i kärleken blott hjelte...' Den romantiska versberättelsen i Sverige 1820-1850" (English translation of title: "...in love alone a hero ... Romantic Verse in Sweden from 1820-1850), and from this time on her writing has included a variety of forms, from literary research, critique and essays, and a combination of these. Her essays have included two studies that have gained much attention; these are: *Min obetydliga beundran. Om Martina von Schwerin och den första läsaren* (Norstedts 2008) (English translation of title: *My Trivial Admiration. On Martina von Schwerin and the First Reader*) and *Jag. En fiktion* (Bonniers 2012) (English translation of title: *I. A Fiction*), which addresses the notion of the 'I, the first person

singular' in literature, from Sapfo to Knausgård.

She has also been engaged in developing the field of artistic research in Sweden, having been a member of the Working Group for Artistic Research at the Swedish Research Council from 2004-2010.

Ingrid Elam, who has a wide network within the arts, science and media, both in Sweden and abroad, can find her way in the Ministry of Education as well as the Ministry of Culture – and she is also fluent in English, German and French.

Henk Slager

Henk Slager is Dean of MaHKU (Utrecht Graduate School of Visual Art and Design), Visiting Professor of Artistic Research (Finnish Academy of Fine Arts, Helsinki), and curator of a.o. Flash Cube (Leeum, Seoul, 2007), Translocalmotion (7th Shanghai Biennale 2008), Nameless Science (Apex Art, New York, 2009), Critique of Archival Reason (RHA Dublin 2010), As the Academy Turns (Collaborative project Manifesta, 2010), Any-medium-whatever (Georgian Pavilion, Venice Biennale, 2011), TAR – Temporary Autonomous Research, (Amsterdam Pavilion, Shanghai Biennale 2012), Offside Effect (1st Tbilisi Triennial, 2012). Recent publications include: Differential Iconography, in: Henrik Karlsson and Michael Biggs, The Routledge Companion to Research in the Arts, New York/London, 2010; Agonistic Academies, (ed. with Jan Cools, Sint Lukas Academy Books, Brussels, 2011; Context Responsive Investigations. In: Intellectual Birdhouse, Artistic Practice as Research (eds. Ute Meta Bauer, Claudia Mareis, Michael Schwab and Florian Dombois), Walther Koenig, Cologne/London 2011 and, The Pleasure of Research (Book), Finnish Academy of Fine Art, Helsinki, 2012. today, as well as doing practice-based research on the encounter with specific art works (2010-). He is also a member of the research group OTCOP investigating the conditions of production in contemporary art, initiated at the Baltic Art Center (2009-).

Tim Stott

Tim Stott is Lecturer in Art History and Theory at Dublin Institute of Technology and an Associate Fellow at the Graduate School of Creative Arts and Media, Dublin. He has published widely on contemporary art in journals such as Afterall, Art Review, Circa, Frieze, Printed Project, and Variant and is currently preparing a book on the use of play and games in contemporary art.

His research interests are Contemporary Art Criticism; History and Theory of Modern and Contemporary Art, with particular emphasis upon the postwar avant-garde, the "social turn" in arts practices, post-conceptualism, and the expansion of painting and sculpture following the collapse of modernism; and Philosophy of Art, with particular emphasis upon theories of pictorial representation, ornament, and organisational complexity, as well as animal aesthetics.

Marc James Léger

Marc James Léger is an independent scholar living in Montreal. He has published essays in critical cultural theory in such places as *Afterimage*, *Art Journal*, *C Magazine*, *Creative Industries Journal*, *Etc*, *FUSE*, *Journal of Aesthetics and Protest*, *Journal of Canadian Film Studies*, *Left Curve*, *Parachute*, *RACAR* and *Third Text*. He has edited the collected writings of Halifax artist Bruce Barber in *Performance*, *[Performance]* and *Performers* (2007) as well as *Littoral Art and Communicative Action* (2013) and is editor of *Culture and Contestation in the New Century* (2011) and the forthcoming *The Idea of the Avant Garde – And What It Means Today*. He is author of *Brave New Avant Garde* (2012) and *The Neoliberal Undead* (2013), both published by Zero Books. His next project is a book of essays on film titled *Drive In Cinema*.
