

## Forum Kunsthof on 7 June 2013

Public disputatio or polemic discussion with the participation of: **Christoph Brunner, Daniel Morgenthaler, Garrett Nelson, Aoife Rosenmeyer, Aria Spinelli, and Stefan Wagner**, moderated by **Dimitrina Sevova** (in English)

Performances by **Burçak Konukman, Garrett Nelson & Sarah Bernauer**, and **P.F.T. (Peter Emch, Franziska Koch, Tobias Oehmichen)**

**Admission free!** With *barbecue* (please take your own grillables along).

# Showing or Snowing Art in June? on Art, Value, Price, Work and the Market

*Art vs. Market / Market games and the play of commons / Art vs. Multitude*

14.00 coffee, tea and cake

14.15 - 15.45 public disputatio or polemic discussion, Part One: **Christoph Brunner, Daniel Morgenthaler, Garrett Nelson, Aoife Rosenmeyer, Aria Spinelli, Stefan Wagner**, moderated by **Dimitrina Sevova**. (in English)

short break

16.00 – 17.00 public disputatio or polemic discussion, Part Two

17.30 – 18.30 Lecture by **Aria Spinelli** about the grassroots movements in Italy, creativity and commons: *The cultural turn of the Occupy movement: understanding the commons as a means for emancipation*

19.00 -19.40 *Performative Lecture No.8: EAT HERE BLINK BLINK PART II* with **Sarah Bernauer and Garrett Nelson**

20.00 – 20.40 *Untimely live / video performance* by **Burçak Konukman**

21:00 – 21: 40 **P.F.T.** experimental, melodic, noise. a play of free improvisation!

22: 30 – 23:30 Late cinema – Open Air: *A Crime Against Art*, video by **Hila Peleg**, 100 min, 2007 (in English)



David Hammons, *Bliz-aard Sale*, 1983

As we go about discussing the value of art we must not lose sight of the fact that in the current economic relations, “in the art field speech is gold. [...] Put differently, the high volume of communication required is directly related to the precarious character of the symbolic values that are being traded. Artworks are not intrinsically valuable.”<sup>1</sup> The discussion aims self-reflexively and in cooperation with its public to contribute to new forms of exchange, and animate awareness, solidarity, and engagement, in order to respond to how the value of art shifts within the creative

1 Isabelle Graw, “Talk ‘Til You Drop: The Art Conversation and the Communication Imperative,” *Mousse Magazine*, Issue #38, April 2013 <<http://www.moussemagazine.it/articolo.mm?id=971>> (accessed 2013-05-26).

leap and affective turn from where new market relations open up in an expanded economy of art beyond the gradually contracting art market in the knowledge economy and so-called creative industries.

These new relations consist of new forms of production and consumption, of use, measurement, dissemination and exchange of art, new forms of organization and market economic and social changes, and entail the transformation of the conditions of production and consumption of art. They raise the question of the value of art and creativity, how it relates to the system of measurement, valorization and capitalization in post-Fordist speculations, and how the crisis may be considered as ambiguous and open into new political and social opportunities for art practices. How do art practices relate to society as a whole, and create and imagine new systems

and forms of exchange, new cultural and political realities?

Forum Kunsthof for this public polemic discussion takes as a point of departure an action by David Hammons from 1983, titled *Bliz-aard Sale*, in which the artist stood on a sidewalk in downtown Manhattan as a street seller offering to pedestrians snowballs arranged in order of and priced according to their size. This intervention was an art gesture not driven by a desire to gain, but rather by a desire to lose the measurement of economic scale and its relation to art, creating a speculative situation as a mockery of the market economy, introducing a new role of art in society. [...]

Can we consider today that art is linked to business like it has never been before? To what extent has art been integrated in the economic labor system? Can we not conclude that we are all, whether artists or so-called cultural producers, active in the sphere of services in a liquid modernity in flux? Would art as services mark the end of artistic work, and lead to the work of art in the age of its disappearance into social (bio) productivity? If artistic work and its object are on the wane, so that perpetual ephemeral virtuosic performances emerge, does this liberate art practices, and create situations allowing to speak about art as non-alienated labor? Or does it rather, with the loss of its object, get integrated fully in the neoliberal conception that “culture should serve the economy” in which immaterial forms of labor virtuosity, creativity and communication are important economic sources?

*Text: Dimitrina Sevova*

[Read the full text on the project blog at [outdoorplay.tumblr.com](http://outdoorplay.tumblr.com), or in printable layout as PDF.]

This is the second in a series of events this summer and autumn 2013, comprised of screenings, public readings, performances, talks and an art guided walk through some of the playground places in the city of Zurich, which are to take place as part of

### **Opportunities for Outdoor Play? Playgrounds – New Spaces of Liberty (The Question of Form)**

A transdisciplinary collective research and production project curated by Dimitrina Sevova at Kunsthof Zürich in cooperation with Prof. Elke Bippus, Franziska Koch and the Bachelor Medien & Kunst, Vertiefung Bildende Kunst of the Zurich University of the Arts.

Project blog: [outdoorplay.tumblr.com](http://outdoorplay.tumblr.com)

### **Lecture by Aria Spinelli**

**The cultural turn of the Occupy movement:  
understanding the commons as a means for  
emancipation**



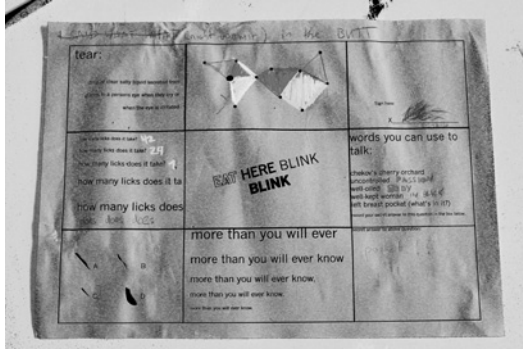
*“You can even think of flying.” MACAO, a skyscraper squatted between 5 and 15 May 2012 in the very center of Milano.*

In the aftermath of the mediatic boom that covered almost daily the anti-capitalist social movements “Occupy” or “Indignados” we are still trying to grasp how much of our sense of space, citizenry, and economy has been affected. These series of protests in fact attempted to propose a new idea of what society could mean, trying to find the basis for a sustainable socio-economic exchange. Whilst the famous “99%” occasionally continue to rally in the United States, the Indignados movement occupy squares and public spaces in protest against austerity measures exacerbated by Rajoy’s political program. In this paper I wish to address the specificity of the Italian activist practices against austerity. Although the Italian “branch” of anti-capitalist activism has no name, it identifies itself in a national fight for culture as a common.

Italian squats, since the 1970s, have always been centres for free culture, activating programs of all sorts, from music to theatre or sports. Since 2011 squatting theatres has become a groundbreaking practice for redefining the sense of commons. Starting from the Teatro Valle Occupato in Rome, up until the MACAO in Milan, these newly born squats turn illegal practices into a form of experimental legality; they constitute novel institutions through “institutionality”; ultimately they distinguish the notion of the “commons,” in opposition to the notion of “public.” By working side by side with economists and jurists, their aim is to propose a reform of the Italian legislation, introducing the “commons” as a new legal form of preservation of basic needs. I wish to address these issues and try to map the socio-political and economic consequences of this ongoing practice of legalization, questioning whether this particular tendency of today’s anti-capitalist movements could be seen as an alternative.

## Performative Lecture No.8: EAT HERE BLINK BLINK PART II

with Sarah Bernauer and Garrett Nelson



richard

francis alÿs

alexander kluge

matthew barney

harrison birtwistle

bruce nauman

in three acts:

Act 1. human | not human: the half & half

Act 2. zirkus, reform! dilettanten

Act 3. gutes tun. ohne etwas zu tun.

*“EAT HERE BLINK BLINK I took place at the freitagsküche in Frankfurt . Four paper dinner placemats created by Sarah Bernauer and Garrett Nelson suggesting different possibilities of dialogue were used and signed during the evening by artist diners. In the second part of the performance at Kunsthof Zurich, these paper dinner placemats will be used again as material for a three act performance script as well as a potential sale of semi-anonymous works.”*

This performance-lecture is part of the conceptual series *Performative Lectures* by the artists Sarah Bernauer and Garrett Nelson. The project is in the middle of its second year. For each lecture new sets of actions and action objects are created from an amalgam of impulses, influences and repetitions in search of new levels of consciousness. Each lecture takes new lists of sources and uses them freely and associatively to create a hyper system of knowledge within the lecture. Each reference is subverted to become either self-critical, self-destructive, hypocritical, dead-on or far flung, with a level of intended equality throughout. The artists seek to admonish their own opinions and systems of intellectual references through joint destruction, regurgitation, repetition, absurdities, well calculated games and the audience’s opinion. It is a catharsis that entangles. It is an optimistic thread seeking a clear mind like a vandalized neon sign, broken but not yet extinguished. They have had special guest lecturers including political party members, poets, soul singers, persistent ghosts and all kind of undeads. A new stage in the series is the compilation of a lexicon in a book and ebook format.

## Performance by Burçak Konukman

Untimely live / video performance



*Burçak Konukman, untimely video performance, 2011. Video still.*

I was actively working at the İstanbul 2010 European Capital of Culture Agency Visual Arts Directorate as an assistant when I was accepted to the Art Center İstanbul residency as an artist. After my graduation from university in fine arts I started to do an MA in Cultural Management in Bilgi University. I had to take responsibilities as an assistant and coordinator of projects of other artists before finding the opportunity to concentrate on my works, and experienced firsthand the production conditions of contemporary art in İstanbul. The relation between artist and institutions, the position of cultural managers, and the active players of the contemporary art world were the issues of *untimely* performance. I shot this performance at my studio in the art center as an artist. At the same time I had to go to work at the office at Kadırga Art Production Center as an assistant. Producing a performance based on my notes at university and my experiences, I preferred to talk to myself as a sort of reckoning. The audience who will listen to these monologues will be introduced to the features of the art world not just in İstanbul but more globally.

P.F.T.



Peter Emch – Guitar  
Franziska Koch – Bass  
Tobias Oehmichen – Guitar  
experimental, melodic, noise  
a play of free improvisation!

### Video by Hila Peleg

#### *A Crime Against Art*

100 min, 2007



*Hila Peleg, A Crime Against Art, 2007. Video still.*

*A Crime Against Art* is a film based on the trial staged at an art fair in Madrid in February 2007 by Anton Vidokle and Tirdad Zolghadr. Inspired by the mock trials organized by André Breton in the 1920s and 30s, it playfully raises a number of polemical issues in the world of contemporary art: collusion with the “new bourgeoisie,” instrumentalization of art and its institutions, the future possibility of artistic agency, as well as other pertinent topics.

The trial begins with the assumption that a crime has been committed, yet its nature and evidence are allusive and no victims have come forward. The testimonies and cross-examinations become an attempt by the Judge (Jan Verwoert), the Prosecutors (Vasif Kortun and Chus Martinez), and the Defense Attorney (Charles Esche) to unravel the nature of the puzzling “crime against art.” Set as a television courtroom drama, the film serial presents a condensed 100 minutes version of the trial.

## Short biographies of the participants

**Sarah Bernauer** (\*1981) lives and works Basel. She studied Fine Arts at the University of Applied Arts, Vienna (Erwin Wurm) and completed a Master of Contemporary Art Practice at the Hochschule für Kunst und Gestaltung, Basel. My practice as an artist involves a diverse range of media –strongly influenced by the views and theories of french philosophers Jacques Derrida and Gilles Deleuze I'm fascinated with the concept of the presence/becoming and language (speech). As an artist I try to grasp and investigate language, thoughts and emotions in order to transport them into layered images whereby the initial material can be concentrated and maybe re-experienced. Form follows content and content follows the process of semantic perception, mapping and exploration.

I understand art as one science among others that must be openly discussed in connection to the world around us. Besides my personal work, the creative process within a multiple authorship situation is also important to me. To explore different exhibition concepts and formats, I have initiated various projects e.g. *the Independent Artspace Festival* during Art Basel (2011) or *The Travelling Artist*, a road exhibition project through Basel, Vienna & Budapest. In 2012, I founded *radio désir*, an alternative audio-production, inviting artists, writers and musicians to use the urban space as a sound laboratory and produce audio-pieces which were recorded and transmitted via a mobile radio station. Together with art historian Franziska Glozer, we conceived a *Word for a Play*, an experimental stage to perform speech itself.

**Christoph Brunner** is a writer and theorist working at Zurich University of the Arts. He is interested in the notion of the collective in aesthetic practices and its relation to politics. He is member of the editorial collective of *Inflexions – A Journal for Research Creation* and part of the *SenseLab* in Montreal.

**Franziska Koch** has been a lecturer in fine arts in artistic practice at the Zurich University of the Arts since 2003, and has been involved in cooperation projects with other universities such as the Rietveld Academy, ETH Zurich and the Art Academy Tbilisi. Since 1998 she has realized installations, performances and projects, among them »Temperatures Artisterium«, Center for Contemporary Art Tbilisi (2011), »Postfordismus / Fordismus« (with Tim Zulauf, 2010), »Reserven«, Kunsthof Zürich (2009), »Proiezioni«, arte-ria Locarno (with Peter Emch, 2009) and »Bühne«, Helmhaus Zürich (2005). She has a long-term collaboration with the music performance group »Shanghai« (Stini Arn, Efha Hildtbrunner, Monika Schori) and the »P.F.T.« experimental melodic noise group (Peter Emch and Tobias Oehmichen).

**Burçak Konukman** is a contemporary artist working on video installations, live performances and site specific interventions.

He is founder and produce of weekly radio show called "Timeless Contemporary art conversations" on Açık Radio, 94.9 between 2010-2013. He is one of the guest editor of Berlin based organization Monday news – Newsletter. He is one of the co-founder of maumau art residency in İstanbul and one of the member of "Artikişler Art Collective" and Koza Visual Culture and Arts Association. He is director of Germany based organization called International Performance Art Association (IPA) İstanbul and Platform Young Performance Artists Festival 2012 and 2013 editions.

His artworks and performances exhibited in international biennials, events and festivals such as, the 2nd Sinop Biennale, Sinopale in 2008, European Performance Art Festival(EPAF) 2011, Destruction 2011, Torino Performance Art Festival 2012, 1st International Performance Festival Noseland, Switzerland 2012 and IPA Summer Camp Platform for Young Performance Artists 2011 in Berlin, Germany and 2012 in İstanbul, Turkey.

He is artist in residence in Vienna organized by Kulturkontakt Austria from April to June 2013.

**Daniel Morgenthaler** (\*1978) studied English, German and philosophy in Zurich and Sheffield. He writes for various newspapers and magazines such as *Züritipp*, *Basler Zeitung*, *Schweizerisches Kunst-Bulletin*, *Apartamento*. Since 2011 he has been the curator of Helmhaus Zürich. He lives in Zurich.

**Garrett Nelson** (\*1982) USA, CH lives and works in Zürich. He completed his BA in Fine Arts at Henry Radford Hope School of Fine Art and a BA in History of Art at Indiana University. He completed a Master of Contemporary Art Practice at the Hochschule der Künste Bern.

My work focuses on reference systems and their subversive implementations. I'm largely influenced by American culture and high/low culture divisions of intellect, academics and art. My art is often reflective of experience in an explicative and imitative expression. I have recently turned to narrative fiction film making and have written and directed two shorts in 2012 and 2013 in Switzerland and Mexico. I am from Indiana and lived in London as a young person. I studied Fine Arts in the USA and in Switzerland. I have been engaged in academic research in the fields of material and culture. I work collaboratively and collectively as well as alone.

**Hila Peleg** is a curator and filmmaker based in Berlin. She studied Photography and Video at the University of Westminster, London and Art History at Goldsmiths University of London. She has curated several solo shows and group exhibitions across Europe including: 'Keren Cyttar: I Was the Good and He Was the Bad and the Ugly' (KW Institute for Contemporary Art, Berlin, 2006), 'Justine Frank (1900-1943): A Retrospective' (Extra City Kunsthall, Antwerp, 2009), 'Roe Rosen: Vile, Evil Veil' (Iniva

Institute of International Visual Arts, London, 2012). She is the founder and artistic director of the interdisciplinary festival 'Berlin Documentary Forum' (Haus der Kulturen der Welt, Berlin) inaugurated in 2010, its third edition will run in spring 2014. Her debut film 'A Crime Against Art' (100 min., 2007) won the 'new vision' award in Copenhagen Documentary Film Festival (2007), and was screened at the Berlinale, Film Festival, Berlin (2008), Hot Docs Canadian Documentary Festival (2008), Bangkok Experimental Film Festival (2008).

Belfast-born **Aoife Rosenmeyer** studied Fine Art at Sheffield Hallam University (BA) and has a MRes in Humanities and Cultural Studies at the London Consortium (Architectural Association, Birkbeck College, ICA and Tate Gallery). She worked for the now defunct art magazine Contemporary before joining Artwise, a London-based firm that specialises in curating commercial collections and site-specific commissions. In Zurich since 2008, she has concentrated on criticism and translation in the contemporary art field, writing for publications including frieze, Art Review, Art in America and Art Agenda. In Switzerland she also leads the itinerant debate series Art and Argument that aims to question accepted wisdom in the cultural sphere.

**Dimitrina Sevova** is an independent curator, theorist, and artist living in Zurich. She is currently curating Kunsthof as a guest curator of the Bachelor Kunst & Medien at ZHdK. She graduated with a Master of Fine Arts from the National Academy of Art, Sofia, and completed the MAS Curating at the Institute for Cultural Studies in the Arts of the University of the Arts ZHdK, Zurich. Her approach as a curator is research-based and involves references and transversal operations across practices, disciplines and media, with a main focus on group and collaborative exhibition-making that operates as an ecology of re-singularization. Co-founded the critical media art and theory collective *code flow* ([www.code-flow.net](http://www.code-flow.net)).

**Aria Spinelli** (New York, 1981) is an independent curator currently based in Milan and the UK. She has been a longtime collaborator of independent spaces such as Isola Art Center in Milan and CHAN contemporary art association in Genoa. She collaborates within online platform UnDo.net. She is co-founder and member of collective Radical Intention. Her curatorial methodology seeks to challenge the boundaries of socially and politically engaged art practices, whilst working with communities from different contexts. In the past, she has worked on eastern cultural geographies such as that of Iran and Armenia and also conducted curatorial residencies at Incheon Art Platform, (Incheon, South Korea); Gwangju Biennale Foundation, (Gwangju, South Korea); Art and Cultural Studies Laboratory, (Yerevan, Arme-

nia), MACBA – Museum of Contemporary Art (Barcelona, Spain). She holds a BA from University of Rome "La Sapienza" and a MA from NABA - New Academy of the fine arts in Milan. She is currently conducting a PhD at Loughborough University where she is focusing her research on how the curatorial praxis can initiate the construction of collective imaginaries capable of contributing to activist practices. Recent projects are: Taking Position: Identity Questioning FARE arte Milan/ACSL Art and cultural studies Laboratory, Yerevan; "Sense of Belonging", Radical Intention, MACRO, Rome; Producing Censorship, group show co-curated by Jason Waite (The Invisible DOG, NY; Fabbrica del Vapore, Milan, 2011)

Following event: Kunsthof Station on 6 July 2013

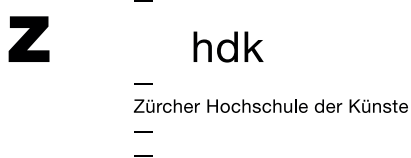
# Psychogeography: From Urbanism Back to Everyday Places

*How can art practices interact with everyday praxis, legislation, social norms and play, and the production of space?*

On 6 July, Kunsthof will serve as a station for urban interventions, traversing singular points of view and drifting as forms of research and performative actions in the District 5 of Zurich with excursions into the neighboring districts. The artists of the research and production group as urban ethnographers will collect data in order to reflect and map, through various transdisciplinary practices, the possibilities for outdoor activity and leisure, with talks and art guided walks through some of the playground places in the vicinity of Kunsthof. They will explore how time and space gets structured by their bodies and movements, but also reveal invisible layers of knowledge, which is itself spatially structured, and strato-analytically proceed to excavate the memory hidden behind the anonymizing tendencies imposed by the gentrification of the urban living environment. This aim is to psychogeographically redefine social space and place by observing and reflecting on certain processes of change and their predictability in the streets, offering a new place to the public, new forms of exchange, through the "disorientation of habitual reflexes."

The research and production group consists of:

**Amélie Brisson-Darveau, Mortimer Chen, Zoë Darling, Benjamin Egger, Max Heinrich, Petra Elena Köhle & Nicolas Vermot Petit-Outhenin, Sandra Lang, Konstantinos Manolakis, Flavio Merlo, Cat Tuong Nguyen, Kika Nicoleta, Jacqueline Poloni, Romy Rügger, Riikka Tauriainen, Navid Tschopp,** and the curator of the project, **Dimitrina Sevova**



## Kunsthof Zürich

Der Kunsthof Zürich ist ein Ausstellungs- und Veranstaltungsort der Vertiefung Bildende Kunst im Bachelor Medien & Kunst der Zürcher Hochschule der Künste.

Limmatstrasse 44

8005 Zürich

Tram 4/13/17, Haltestelle Museum für Gestaltung

[www.kunsthof.ch](http://www.kunsthof.ch)