



[VIII] **FORO**

| 29 INTERNATIONAL
CONTEMPORARY ART FAIR

FEBRUARY 17 TO 21
2010_FERIA DE MADRID
GENERAL PUBLIC FROM FRIDAY 19

ORGANISED BY



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PRESENTATION

The **8th Experts Forum** is at the centre of the fringe activities revolving around the 29th ARCOmadrid, playing a crucial part in making the art fair a truly dynamic event for the contemporary critique and diffusion of the art of today.

ARCOmadrid throws a spotlight on agents in the art market whose experience and know-how broadens and enriches ARCOmadrid's scope with each new edition. Artists, dealers, museum directors and collectors as well as critics and historians are key nodes in the cultural network that will turn the city of Madrid and these debates into the centre of attention for art players from around the world.

GENERAL INFORMATION ARCOmadrid_ 2010

DATES AND TIMES

Professional Visit (by invitation): Wednesday 17th and Thursday 18th from noon to 8 p.m.
Open to public: Friday 19th, Saturday 20th and Sunday 21th from noon to 8 p.m.

WHERE

Feria de Madrid / IFEMA. Halls 6, 8 y 10.

HOW TO GET THERE

By Underground:

Line 8. Campo de las Naciones Station.

By Bus:

Line 112. Mar de Cristal / Alameda de Osuna / Feria de Madrid.

Line 122. Avda. América / Campo de las Naciones / Feria de Madrid.

Line 828. Universidad Autónoma/ Alcobendas/ Canillejas /Feria de Madrid.

Special Services S.E on exhibitions days. Canillejas / Feria de Madrid.

By Car:

Exits: Airport M-40 Sur, Túnel de Costa Rica.

Parking:

Feria de Madrid. Cost 8 € (full day-prepay)

FEES

General Admission (Friday 19, Saturday 20 and Sunday 21) 32 € (V.A.T. included)

General Admission + Official Catalogue 66 € (V.A.T. included)

Students 21 € (V.A.T. included)

Students + Official Catalogue 50 € (V.A.T. included)

Permanent Pass: free for members of the Amigos de ARCO Association

On-line tickets sale: www.arco.ifema.es

AMIGOS DE ARCO ASSOCIATION

Minimum annual fee year 2010

Individual Member 60 € (V.A.T. included)

Supporting Member 120 € (V.A.T. included)

Corporative Member 400 € (V.A.T. included)

CATALOGUE

General Public 50 € (V.A.T. included)

Exhibitors 35 € (V.A.T. included)

Amigos de ARCO Association and Press 35 € (V.A.T. included)

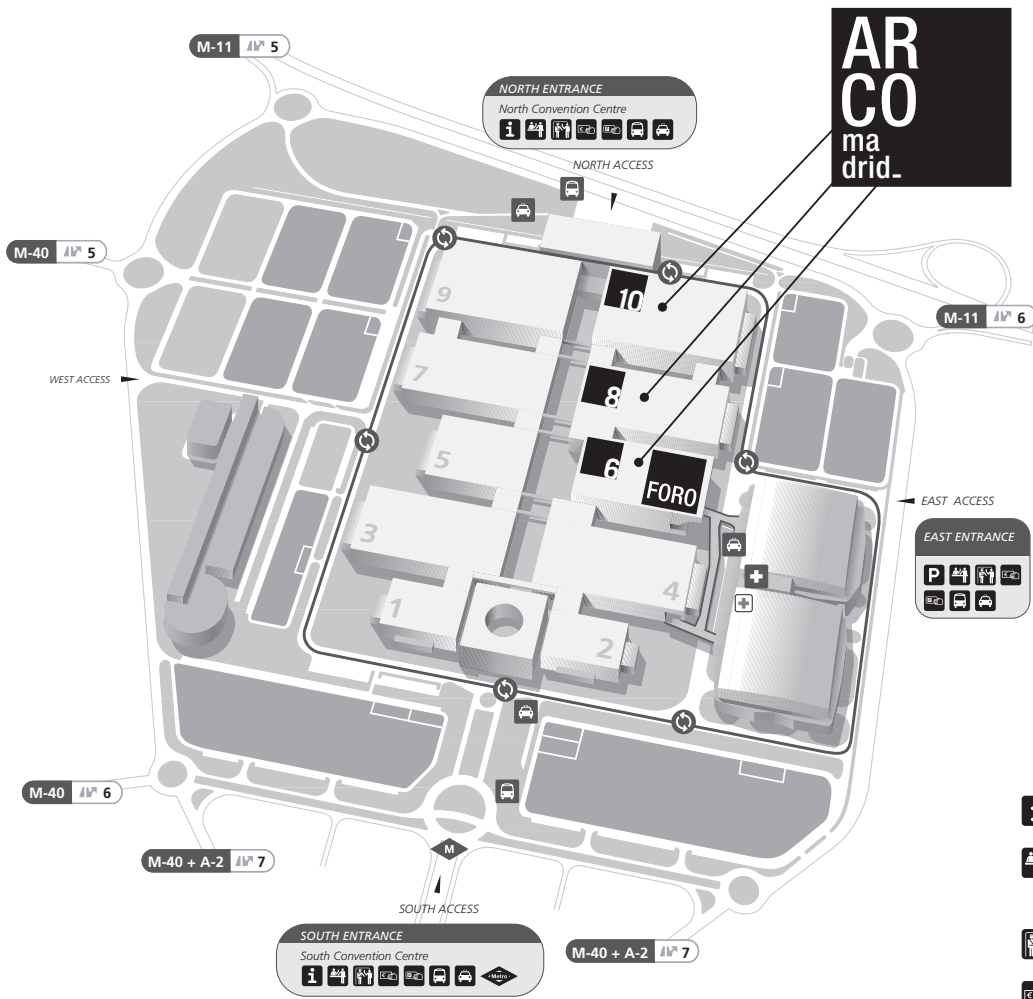
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General Public 10 € (V.A.T. included)









Exhibitors 8 € (V.A.T. included)

Amigos de ARCO Association and Press 8 € (V.A.T. included)

FAIR MAP



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-  INFOIFEMA
-  TRADE VISITOR REGISTRATION
PRESS ACCREDITATIONS
-  EXHIBITOR ACCESS TO EXHIBITION HALLS
-  TICKETS FOR GENERAL PUBLIC
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ARCOmadrid_ 2010 FORUM SCHEDULE

	12:30-1 p.m.	1-1:30 p.m.	1:30-2 p.m.	2-2:30 p.m.	3:30-4 p.m.	4-4:30 p.m.	4:30-5 p.m.	5-5:30 p.m.	5:30-6 p.m.	6-6:30 p.m.	6:30-7 p.m.	7-7:30 p.m.	7:30-8 p.m.
Wednesday 17	Forum Auditorium 1				Break	THE RULES OF THE GAME: WHAT LAWS APPLY IN AN INCREASINGLY INTERNATIONAL ART WORLD Amy Goldrich			COLLECTING VIDEOART Jean-Conrad Lemaître				
	Forum Auditorium 2					CONVERSATIONS WITH ARTISTS César Reyes and Jorge Pardo							
Thursday 18	Forum Auditorium 1	THE NOWNESS OF PLACE 3 Gloria Moure			Break	THE NOWNESS OF PLACE 3 Gloria Moure							
	Forum Auditorium 2	EXPANDING THE FIELD Or, 8 good reasons to talk about new media (in an art fair) Domenico Quaranta				EXPANDING THE FIELD Or, 8 good reasons to talk about new media (in an art fair) Domenico Quaranta							
Friday 19	Forum Auditorium 1	ALTERNATIVE APPROACHES TO PRESENTING ART IN LOS ANGELES Russell Ferguson			Break	THE STATE OF THE GLOBAL ART MARKET: TRENDS & OPPORTUNITIES ArtInsight							
	Forum Auditorium 2												
Saturday 20	Forum Auditorium 1	ART & CRISIS - MUTUAL DEPENDENCE? Margareta Hauschild and Gaspar Cano Peral			Break	CITIES WE OWN, CITIES WE BELONG TO. CULTURAL DYNAMICS AND SOCIAL CHANGE IN CONTEMPORARY AFRICAN CITIES Elvira Dyangani Ose							
	Forum Auditorium 2	PERFORMANCE. HISTORIE(S) AND DISAPPEARANCES* José A. Sánchez											
	Performing Auditorium					PERFORMANCE. HISTORIE(S) AND DISAPPEARANCES José A. Sánchez							
Sunday 21	Forum Auditorium 1				Break	ASIAN MAPS. DISPLAYING STRATEGIC DISLOCATIONS IN THE THEORY AND PRACTICE OF THE ASIAN CONTEMPORARY ART Menene Gras							
	Forum Auditorium 2	CITIES WE OWN, CITIES WE BELONG TO. CULTURAL DYNAMICS AND SOCIAL CHANGE IN CONTEMPORARY AFRICAN CITIES** Elvira Dyangani Ose				CITIES WE OWN, CITIES WE BELONG TO. CULTURAL DYNAMICS AND SOCIAL CHANGE IN CONTEMPORARY AFRICAN CITIES Elvira Dyangani Ose							

* Starts at 1:15 p.m. ** Starts at 12:15 p.m.

SERIES 1

CONVERSATIONS WITH ARTISTS.

Forum Auditorium 2, Hall 6.
Wednesday 17, from 5.30 to 6.30 p.m.

Sponsored by Fundación Banco Santander 

The conversation revolves around the special, complex relationship between an artist and a collector working together in an art commission for a house. They explore issues such as the reach of art in the context of architecture and vice versa. The priorities of the artist are compared with those of the architect in the design of a home and the role of the collector in the whole process. Located in Naguabo, Puerto Rico, the Reyes residence was opened in 2005 and has been featured in the NY Times Magazine, in Architectural Digest, Elle Decoration and more recently in the book *New Seaside Interiors* published by Taschen.

Speakers:



■ **César Reyes**, Collector, San Juan, PUERTO RICO.

Reyes is a Puerto Rican psychiatrist who collects contemporary art since 1981. Pieces from his collection has been seen at Tate Britain, Serpentine Gallery and Whitechapel Gallery in London; the Musée d'Art Moderne de la Ville de Paris; MoMA, New York; and Museo Reina Sofía, Madrid, among others. In 1997 he met Jorge Pardo at the Münster Sculpture Project, and entrusted him with the design for a house by the sea, in the SE coast of Puerto Rico. At present, he collaborates with Pardo in the conversion of a 1930s film theatre in Old San Juan, Puerto Rico, into a residence.



■ **Jorge Pardo**, Artist, Los Angeles, USA.

Born in 1963 in Havana, Cuba. Lives in the US since the age of 6. Studied Biology in Chicago and Art in Los Angeles, where he is currently based. In the 1990s he made a name for himself fusing various fields of creation. A painter and a sculptor, his practice has branched out to cover architecture, interior design and graphic design. Among his most innovative projects are his installations at the Fabric Workshop in Philadelphia, at the Dia Center for the Arts, New York, and his radical design for the Pre-Columbian Art collection of the Los Angeles County Museum. At present, Pardo is working on a large scale reconstruction project for La Hacienda Tecoh on the outskirts of Mérida, Mexico.

SERIES 2

THE RULES OF THE GAME:

What laws apply in an increasingly international art world.

Forum Auditorium 1, Hall 6.
Wednesday 17, from 3.30 a 5.30 p.m.

Sponsored by Fundación Banco Santander 

Director:



■ **Amy Goldrich**, Esq. Art Lawyer and Collector, New York, USA.

Amy J. Goldrich LL.M. is a New York-based lawyer whose practice focuses in the contemporary art world. Her clients include artists, collectors, dealers, galleries, arts organizations, and others from the United States and abroad. A member of both the New York and California bars, Amy serves on the Art Law Committee of the New York City Bar Association and chairs its Art Insurance subcommittee. She is a member of the Acquisitions Committee of the Young Collectors Council at the Guggenheim Museum, and is on the Steering Committee for the Guggenheim's new Intervals program. She is also a long time supporter of the New Museum.

In an integrated, institutionalized but largely unregulated art world, what rules govern the sale and movement of art? So many transactions and events involve parties in different cities, states and countries – the artist, the collector, the gallery, and even the museum – it can be difficult to know what laws apply to any particular scenario. In addition, there can be industry customs and practices, some of which are discussed publicly and others of which remain unspoken. As the art world accompanies the rest of the world economy through a still-challenging financial landscape, disputes between the parties to art transactions become more common and difficult to resolve.

Typical examples of some of these problems include:

- When a gallery invoice bears the words “title shall not pass until payment in full is received” but the gallery delivers the work to the buyer before payment in full is actually made.
- When a verbal agreement is apparently made, and confirming e-mails follow it, but no formal contract is ever signed.
- When a collector has paid a gallery for a work of art, but for some reason neither the gallery nor the artist will deliver the work.
- When a gallery from Country X owes money to an artist from Country Y and refuses to pay or to return work to the artist.
- When an artist in Country A is sued for copyright infringement in Country B after the offending work of art has already been displayed and sold.

- When a collector consigns work for sale by a private dealer on the secondary market, and that dealer files for bankruptcy, or sells work contrary to the terms of a consignment agreement.
- When a work of art is lent by a collector for a museum show that tours internationally, and that work is damaged in transit or while in a museum's custody.
- When a dispute arises over the ownership of a work of art, and application of the law of one country would lead to a different outcome than if the laws of another country were to be applied.

Experience may be the best teacher, but it is hoped attendees of this panel discussion will be able to learn things that will save them from expensive or otherwise difficult mistakes in the future. For *The Rules of the Game*, a top-notch group of panelists, including a world-class collector, a leading art advisor, and lawyers who have represented the interests of collectors, gallerists, dealers, artists, museums and foundations – will talk about these questions and others, and will illustrate them with real examples from their own art world experiences.

Participantes:



■ **Jessica L. Darraby**, Art Lawyer, Los Angeles, USA.

Jessica Darraby is a founder and principal in The Art Law Firm, a practice dedicated to the global community of arts and architecture, serving clients around the world. Ms. Darraby, a former dealer, gallery owner and director of contemporary art, has handled matters for museums, trustees, collectors, boards of directors, curators, registrars, estates, and others on issues of collections management, import-export and U.S. Customs, purchase and sale and loan and gift agreements, tax exemptions, conservation, insurance, archives, board governance, employment agreements, and risk management. The Courts have appointed Ms. Darraby an expert witness on art law issues. Ms. Darraby is the Division Chair of Arts and Museums for the American Bar Association. She is the new Co-Chair of International Intellectual Property. Ms. Darraby is the author of the comprehensive legal treatise *Art, Artifact, Architecture & MUSEUM Law*, Volumes 1 & 2 (14th ed. 2009) published by Thomson Reuters West. Ms. Darraby serves as outside general counsel to non-profit corporations, and provides in-house services, strategic plans, Intellectual Property audits and risk management programs for small and mid-sized museums and institutions, as well as universities, foundations, arts organizations. She has testified on art fakes and forgeries, and worked on behalf of clients with prosecutors, the Federal Trade Commission, the FBI, the SEC, and law enforcement on art fraud and counterfeits of Picasso, Chagall, Klee, Bonnard, Matisse, Dali, and antiquities.



■ **Adriana Moscoso**, Legal Advisor for SEACEX Sociedad Estatal para la Acción Cultural Exterior SEACEX, Madrid, SPAIN. Degree in Law from Universidad Autónoma de Madrid 1995/ ERASMUS scholarship 1994/95 Université Libre de Bruxelles (ULB). Masters in Law (LL.M) Columbia University (NY) 1998. Lawyer for the Legal Consultancy at SGAE (1998-2006). European Commission (1995-96). Assistant at Galería Nieves Fernández (1992-1994).



■ **Virginia Rutledge**, Chairperson, Art Law Committee for the NY City Bar Association, New York, USA.

Virginia Rutledge is a New York-based lawyer with experience across the commercial and nonprofit worlds. Formerly a litigator at Cravath, Swaine & Moore LLP, and Vice President and General Counsel of Creative Commons, she has represented major global clients in many sectors of the media and content industries and is an advocate for copyright balance and education. Her current practice focuses on art and intellectual property law. She is a member of the New York Bar and serves as the chair of the Art Law Committee of the New York City Bar Association. Before becoming a lawyer, Virginia trained as an art historian and was an exhibition associate at the Los Angeles County Museum of Art.



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■ **Ana Sokoloff**, Founding partner of Sokoloff+Associates LLC, Long Island, USA.

Sokoloff+Associates is a consultancy firm advising high profile individuals and companies on art collecting and PR. Prior to establishing Sokoloff+Associates, Ana Sokoloff was head of the Department of Latin American Art at Christie's.



■ **Dean Valentine**, Director, comedy.com and Collector, Los Angeles, USA.

Dean Valentine runs Comedy.com, a site committed to bringing users the best comedy content on the internet and the best tools with which to share it. Mr. Valentine was President and CEO of the United Paramount Network. Before that he spent ten years at the Walt Disney Company where he was President of Television and Television Animation. An honors graduate of the University of Chicago, Valentine helped establish the Director's Training Program in association with the Director's Guild of America, is the founder of the Academy of Arts and Sciences' Archive of American Television, a trustee of the Hammer Museum, and a member of the KCRW Board, Los Angeles.

SERIES 3

COLLECTING VIDEOART.

Forum Auditorium 1, Hall 6.
Wednesday 17, from 6 to 8 p.m.

Sponsored by Fundación Banco Santander



In collaboration with



Director:



■ **Jean-Conrad Lemaître**, Collector, London, UK.

Jean-Conrad studied Business Studies at INSEAD. Isabelle and Jean-Conrad Lemaître began collecting in 1983 purchasing paintings in Spain. After that, they continued buying in England and Belgium. In the 1990s, they collected photography-based art and sculpture, and in 1996 they began to collect videos and film-based artworks. Their collection has been on show in Paris (Maison Rouge), San Sebastian (Tabacalera), Kiel (Kunsthalle), San Diego (University of California Art Gallery) and in 2009 in Lima (MALI, Fundación Telefonica).

Since it came to existence in the 1960's, videoart has been practiced by numerous artists. Today it is widely accepted as a form of art and videos are part of many contemporary art collections across the world. This being said the interest shown by artists and by museums is only shared by a few private collectors, the others face a serious challenge from videoart and feel very uncomfortable with it. Why is it so?

Probably because they have a difficulty to access a work of art which not an object. Indeed, for the longest time, museums, galleries, and the art world and art market in general have been mostly "object oriented". But Bill Viola says of video: "this work of art is information", it may be ephemeral compared to a marble statue, but because it consists of information that can be recopied, the video may last longer than stone. And Bill Viola to add "this technology reproduces itself the way people do by passing along information from generation to generation rather than preserving a single object. That is part and parcel of why I work in this medium..."

The video collectors may also have a reticence to buy a work edited in five, ten copies, although multiples exist in etching, photo and sculpture.

Another vexing question collectors face is: When to activate video?

Unlike traditional art forms, which are still and silent, video art is often alive with noise and rapid visual movement. If it is on, it dominates the room; if it is off, what is the point? They are afraid that this moving art will invade the environment of their collection. Some of them move the video collection out of their premises.

Since it is a technology driven medium, collectors are afraid that because of the evolution

of technology, their work and equipment will become obsolete, this means conservation could be a problem. It is however possible to preserve the work despite change of technology by migrating it on new systems.

Another concern is the proof of originality of the work because basically contrarily to etchings, photos, video have none of the hand-made aspect which differentiate a copy from an original. Artists provide a certificate of authenticity for the work.

Potential collectors are faced with a lot of questions and concerns and the objective of this panel composed of collectors of videoart is to discuss these issues, have each member share their experience of collecting this medium and explain why they adopted it. Hopefully their enthusiasm will be contagious!

Speakers:



■ **José-Carlos Mariátegui**, Collector, Lima, PERU.

(Lima, 1975) A scientist and media theorist. He studied Biology and Applied Mathematics at Universidad Peruana Cayetano Heredia (Lima), and a Master in Information Systems at the London School of Economics – LSE (London), where he is currently developing his research and preparing his PhD. Founding member of Alta Tecnología Andina (www.ata.org.pe), an organisation for the development of art, science and technology projects in Latin America, and of ATA Escuelab (www.escuelab.org), a school for advanced training, innovation and research. He is Vice-President of Acervo Leistenschneider, the main Pre-Columbian arts and sciences collection (www.acervoprecolombino.org). Former member of the National Cultural Committee of the Peruvian Government (2001-2002), Director – Founder of Casa Museo José Carlos Mariátegui (1995-2005) and founder of the VAE (Video/ Art/Electronics) Festival, Lima (www.festivalvae.com). Curator of several international exhibitions of media art such as: "Nueva/Vista: Videokunst aus Lateinamerika"; "ViaSatelite" (www.viasatelitelperu.org); "Videografías In(visibles)" (www.videografiasinvisibles.org), "Emergentes" (laboralcentrodearte.org/emergentes/). He acted as a node in the Tester project (www.e-tester.net). He has sat on the jury for Videobrasil, Ars Electronica, Competencia VIDA de Fundación Telefónica, Ojo de Iberoamerica, FIAP, among others. Member of the Network Committee of the Prince Claus Fund (Holland) and of the Advisory Council for Third Text (UK). Mariátegui lives in Lima and London.



■ **Manuel de Santaren**, Collector, Boston, USA.

Manuel de Santaren is a Boston (USA) based collector whose main focus is New Media/Video based artworks. For the past 4 years Mr. de Santaren has sat on the photography committee of The Solomon R. Guggenheim Museum where he has championed the acquisition and inclusion of Video works for the permanent collection. Since last November, he is Co-Chair of the Guggenheim Museum's photography committee. As well he is active on the Contemporary Art Visiting Committee of The Boston Museum of Fine Arts, once again offering his knowledge and passion for time based works.



■ **Sisita Soldevila**, Collector, Barcelona, SPAIN.

Together with her husband, Francisco Closa Solves, Sisita Soldevila is a private collector of contemporary art. Their constant interest, curiosity and love for art have led them to expand their collection towards different forms of expression and they now have a small but growing collection of video.



■ **Sandra Terdjman**, Curator and Advisor, Kadist Art Foundation, Paris, FRANCE.

(Born in Paris) More than a group of works, the collection gathers a group of artists with whom the foundation is engaged on a long-term basis through a residency program, productions, presentations and conservation of their work.

THURSDAY 18

SERIES 4

THE NOWNESS OF PLACE 3.

Artistic Interventions in the Public Space.

Forum Auditorium 1, Hall 6.

Thursday 18, from 12.30 to 2.30 p.m. and from 4 to 8 p.m.

Sponsored by Fundación Mapfre **FUNDACIÓNMAPFRE**

Director:



■ **Gloria Moure**, Art Critic and Curator, Barcelona, SPAIN.

Gloria Moure has a doctorate in History of Art from the University of Barcelona, and was the Director of the Fundació Espai Pobleu, Barcelona, from 1989 to 1995, and the Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela, from 1994 to 1998. She currently works as an art critic and independent curator. Her most recent projects include the exhibitions Cristina Iglesias, Fondazione Pomodoro, Milan (2009-2010), Honoré Daumier (2008), Sobre la Historia (On History, February – June 2007), both at the Santander Foundation in Madrid; Gordon Matta-Clark (Reina Sofia Museum, 2006); Paul Sharits (Espai d'Art Contemporani de Castelló, Valencia, 2006); and Behind the Facts. Interfunktionen 1968-1975, at the Miró Foundation, Barcelona, the Serralves Foundation, Porto, the Kunsthalle Fridericianum, Kassel, 2004-2005, and the Banco de la República Art Museum, Bogotá. She is also the editor of Colección 20_21, a series published by Ediciones Polígrafa, Barcelona, which features titles such as Dan Graham (2009), Jeff Wall (2007), Gordon Matta-Clark (2006) and Sigmar Polke (2005). She lives and works in Barcelona.

Many boundaries came tumbling down in the final third of the 20th century, and the visual arts became a test ground for new advances in all its different forms. From this moment onwards, contemporary art took on an expansive quality that reached all fields, starting with the involvement of the artist and continuing with the objectualisation of the space shared by sculpture and architecture and, above all else, redefining the idea of landscape as an interactive notion embracing the social, historical, ideological and the natural. This constantly transforming landscape in which the relationship between nature and artifice turns tense; in which the dialectic of power, language and conventions are made material and form; and in which collective history is stratified and conglomerated, cannot be anything else other than the cityspace.

The city is the place where one can best appreciate the intersection of language, nature,

artifice, history and the whole social becoming. This is the site of the debate on the concept of public space as critical and, consequently, political space. The urban space and its artistic interventions is the place of all questions truly affecting the relationship, both creative and otherwise, between individuals and things. Beyond any intentionality or strategy, the demands posited by the culture of today's society are laid on the table, insofar as this culture is nothing if not the way in which reality is understood while at once our way of participating in it.

This panel posits a reflection on the public dimension of the aesthetic debate. The experience brought to the question by artists and other experts will address the reinterpretation of the public, the terms permanent and temporary, and the relationship between aesthetic and urban ideologies, among other problematics inherent to art action in the place.

From 12.30 to 1 p.m. Presentation.

■ Gloria Moure.

From 1 to 2 p.m. Conference:



■ **Robert Barry**, Artist, New York, USA.
 Select Collections: MOMA, NY; MOCA, LA; National Gallery, Washington DC; Whitney Museum; Van Abbemuseum; Musee D'Orsay; Stedelijk Museum; Pompidou Centre. Recent Solo Exhibitions: Yvon Lambert, New York & Paris; Greta Meert, Brussels; Kunsthalle Nuremberg; Massimo Minini, Brescia; Alfonso Artiaco, Naples. Group Shows: "Voids" Centre Pompidou; "The Quick and the Dead", Walker Art Center; "Lear to Read", TATE Modern; "Lines, Grids, Stains, Words", MOMA NY.

From 4 to 5 p.m. Conference:



© Li Yang

■ **Mary Jane Jacob**, Executive Director of Exhibitions and Exhibition Studies, Professor of Sculpture, The School of the Art Institute of Chicago, Chicago, USA.
 As chief curator of the Museums of Contemporary Art in Chicago and Los Angeles, Mary Jane Jacob staged some of the first U.S. shows of American and European artists, including Gordon Matta-Clark. But she shifted her workplace from museum to street in the 1990s out of a need to critically engage issues of identity and ownership of public space, organizing site and community-based programs. Through a shared research process, she advanced thinking into the artist's creative process and ability to share that state of being with others. This led in 2004 to the book *Buddha Mind in Contemporary Art*. Research into the nature of art experience by the public led to her newest anthology *Learning Mind: Experience into Art*. She will also

publish this spring *The Studio Reader: On the Space of Artists*. At the College Art Association conference last month, she was awarded the Women's Caucus for Art Lifetime Achievement Award and the Award for Achievement in the Field of Public Art.

From 5 to 7 p.m. Panel:



■ **Fernando Sinaga**, Professor of Sculpture, University of Salamanca, Salamanca, SPAIN.
 (August 1951, Zaragoza). He took part at the 20th Bienal de São Paulo (1989) and represented Spain at the Spanish Pavilion at the Hannover Expo (2000). His work has been exhibited in various galleries and museums in Spain, France, Germany and USA and he has created many public projects including *Viomvo*, Gijón (2002) and *Pantallas espectrales sobre el Ebro*, for the Zaragoza Expo (2008).



■ **Eulalia Váldosera**, Artist, Barcelona, SPAIN.
 An internationally recognised artist, her interdisciplinary work explores a range of issues such as, among others, female identity. Her light installations have been seen at various biennials: Kwang-ju (1995), Sidney, Istanbul, Johannesburg (1997), Manifesta, Site Santa Fe, Venice (2001), Yokohama and São Paulo and in 1997 she took part at *Skulptur Projekt Münster*. For her first retrospective at Witte de Wit, Rotterdam, and *Fundació A. Tàpies*, Barcelona, she was awarded the *Premi Nacional d'Arts Plàstiques* from the Generalitat de Catalunya in 2003. Váldosera's most recent work was presented at *Museo Nacional Centro de Arte Reina Sofia* in Madrid.



■ **Angela Vettese**, Director, Fondazione Arnaldo Pomodoro, Milan, ITALY.
 She is chair of the Visual Art Graduate Programme at the IUAV University in Venice since 2001. She is president of the *Fondazione Bevilacqua La Masa* in Venice and is the director of the *Fondazione Arnaldo Pomodoro* in Milan. She is art critic for the Italian newspaper *Il Sole 24 Ore* since 1986. She was president of the Venice Biennale jury in 2009. She has written many essays and books, often oriented to the subject of how values of art are created from an artistic, social and economical points of view.



■ **José Roca**, Artistic Director, Philagrafika 2010 and Curator, Philadelphia, USA. (Barranquilla, Colombia, 1962). A Colombian curator, Roca is currently artistic director of Philagrafika 2010, a triennial of contemporary print-related work to be held in Philadelphia in 2010. Roca ran the art program at Banco de la República in Bogotá, Colombia, for ten years during which time it earned a reputation as one of the most art institutions in Latin America. He co-curated Poli/gráfica Triennial of San Juan, Puerto Rico (2004); the 27th São Paulo Biennial, Brazil (2006); the MDE07 Medellín Encounter, Colombia (2007); the Cart[ajena] art interventions project at the 4th Spanish Language Conference in Cartagena de Indias, Colombia (2007), plus countless exhibitions in Latin America, United States, Europe and Asia. Roca sat on the jury at the 52nd Venice Biennale (2007). He lives and works in Philadelphia and Bogotá

SERIES 5

EXPANDING THE FIELD.

Or, 8 good reasons to talk about new media (in an art fair).

Forum Auditorium 2, Hall 6.

Thursday 18, from 12.30 to 2.30 p.m. and from 4 to 8 p.m.

Director:



■ **Domenico Quaranta**, Art Critic and Curator, Brescia, ITALY.

Domenico Quaranta (<http://domenicoquaranta.com>) is an art critic and curator. He focused his research on the impact of the current techno-social developments on the arts. As an art critic, he regularly writes for Flash Art magazine. His first book titled, NET ART 1994-1998: La vicenda di Àda'web was published in 2004; he also co-curated Connessioni Leggendarie. Net.art 1995-2005 (Milan, October 2005) and Holy Fire. Art of the Digital Age (Bruxelles, April 2008) and co-edited, together with Matteo Bittanti, the book GameScenes. Art in the Age of Videogames (Milan, October 2006). Among his most recent shows: For God's Sake! (Nova Gorica, 2008); RE:akt! | Reconstruction, Re-enactment, Re-reporting (Bucharest – Ljubljana – Rijeka 2009); Expanded Box 2009 (ARCOmadrid Art Fair, Madrid 2009); Hyperlucid (Prague Biennial, Prague 2009) and Playlist (LABoral, Gijon 2009).

Something is happening in the field of art. Postmodernism seems to have been replaced, but nobody is really able to say by what. Art critics such as Nicolas Bourriaud and Carolyn Christov-Bakargiev explained this change looking backwards to Modernism, but Modernism itself is many things, and it's still not clear if this new modern, or Altermodern, is rooted in a new utopianism, as argued by Christov-Bakargiev, or in creolisation, globalisation and travelling, as suggested by Bourriaud.

What is clear to both is that new technologies, in the broader meaning of the term, are having a central role in this change.

Starting from here, and appropriating Ippolito and Blais' idea that the change will come from artists operating "at the edge of art" - Expanding the Field will involve artists and researchers that address, with different approaches, various new technologies – from the Internet to videogames and biotechnology – and issues and practices of the digital culture, from media hacking to data mining and surveillance. Some of them – such as Casey Reas – developed groundbreaking tools now used worldwide by artists operating in different fields; others – such as Tale of Tales – dropped out from the traditional art world in order to bring their idea of art to a different, possibly wider audience. Some feel more comfortable in labs than in museums, and most of them are strongly connected to online communities. Along the panel, they will be invited to introduce their work, addressing their relationship with technology and digital culture, and explaining how the fields they explore are affecting our culture and our concept of art.

From 12.30 to 1.30 p.m. Conference:



■ **Hans Bernhard**, UBERMORGEN.COM, Vienna, AUSTRIA.

Hans Bernhard (USA/CH/A, *1973) is a swiss-american writer, actionist and digital artist working in the field of media hacking, txt-modification, conceptual art and net.art. Since the mid-1990's, he has been a frequent speaker at conferences and universities worldwide, and has exhibited his work in venues such as Laboral Gijon (Spain), SFMOMA (USA), ZKM (Germany), New Museum New York (USA), Museum of Contemporary Art Tokyo (Japan), MOCA Taipei (Taiwan) or Mumok Vienna (Austria). Hans Bernhard is a co-founder of etoy (www.eto.com). He studied visual communication, digital art, and aesthetics in Vienna (Weibel), San Diego (Manovich), Pasadena (Lunenfeld), and Wuppertal (Brock). Hans Bernhard weighs 125 Kgs, is keen on attention and gets a new haircut in every city he travels to.



■ **lizvix**, UBERMORGEN.COM, Vienna, AUSTRIA.

(A/CH, *1973), lizvix is an Austrian net.artist working in the fields of digital imagery, media actionism and programming. She studied both commercial sciences as well as fine arts in Vienna and now works out of St. Moritz and Vienna. Using technology, computers, and sculpture as media since 1994, she has exhibited her net.art works in venues like the Ars Electronica (Austria), the Konsthall Malmoe (Sweden), the NTT ICC Museum (Japan), ARCO (Spain) or the Lentos Kunstmuseum (Austria). lizvix was also a founding member of 194.152.164.137 and of netznetz.net. lizvix is allergic to milk protein and enjoys changing hair colours.

From 1.30 to 2.30 p.m. Conference:



■ **Marius Watz**, Artist, Oslo/New York, NORWAY/USA.

Marius Watz (Oslo/New York) is an artist working with visual abstraction through computer code. He is known for his hard-edged geometric compositions based on generative systems. He is represented by [DAM]Berlin and has exhibited his work internationally at institutions and festivals like Künstlerhaus (Vienna), Todaysart (The Hague), Ars Electronica (Linz), ITAU Cultural (São Paulo) and Club Transmediale (Berlin). He teaches at the Oslo School of Architecture and Design.

From 4 to 5 p.m. Conference:



■ **Trevor Paglen**, Artist, Writer, and Experimental Geographer, Oakland/New York, USA.

Trevor Paglen work deliberately blurs lines between social science, contemporary art, journalism, and other disciplines to construct unfamiliar, yet meticulously researched ways to see and interpret the world around us. Paglen's visual work has been exhibited at Transmediale Festival, Berlin; The Andy Warhol Museum, Pittsburgh; Institute of Contemporary Art, Philadelphia; San Francisco Museum of Modern Art (SFMOMA); Massachusetts Museum of Contemporary Art, North Adams; the 2008 Taipei Biennial; the Istanbul Biennial 2009, and has been featured in numerous publications including The New York Times, Wired, Newsweek, Modern Painters, Aperture, and Art Forum. Paglen has received grants and commissions from Rhizome.org, Art Matters, Artadia, and the Eyebeam Center for Art and Technology. Paglen is the author of three books. His first book, *Torture Taxi: On the Trail of the CIA's Rendition Flights* (co-authored with AC Thompson; Melville House, 2006) was the first book to systematically describe the CIA's "extraordinary rendition" program. His second book, *I Could Tell You But Then You Would Have to be Destroyed by Me* (Melville House, 2007) an examination of the visual culture of "black" military programs, was published in Spring 2008. His third book, *Blank Spots on a Map*, was published by Dutton/Penguin in early 2009. In spring 2010, Aperture will publish a book of his visual work. Paglen holds a B.A. from UC Berkeley, an M.F.A. from the School of the Art Institute of Chicago, and a Ph.D. in Geography from UC Berkeley.

From 5 to 6 p.m. Conference:



■ **Oron Catts**, Director, SymbioticA, Crawley, AUSTRALIA.

Awards winning artist, researcher and a curator. Founded the Tissue Culture and Art Project (TC&A) in 1996. In 2000 he founded SymbioticA, an artistic research laboratory housed within the School of Anatomy and Human Biology, The University of Western Australia. Under Oron's leadership SymbioticA has gone on to win the Prix Ars Electronica Golden Nica in Hybrid Art (2007) and became a Centre for Excellence in 2008. Curator of two major biological art shows- Biofeel (2002) and BioDifference (2004) as well as a show case of SymbioticA work at Linz (2007). Oron Catts has presented his work and topics relating to Biological Art in numerous international events and major exhibitions. His work has been shown at NY MoMA, Ars Electronica, Yerba Buena Center for the Arts, San Francisco, National Gallery of Victoria

(Australia) and much more. In April 2009 Oron was recognized by Icon Magazine (UK) as one of the top 20 Designers, "making the future and transforming the way we work". Oron was a Research Fellow in Harvard Medical School and a visiting Scholar at the Department of Art and Art History, Stanford University.

From 6 to 7 p.m. Conference:



■ **Auriea Harvey & Michaël Samyn**, Directors, Tale of Tales, Gent, BELGIUM.

Auriea Harvey (US, 1971) and Michaël Samyn (BE, 1968) started collaborating in 1999. As Entropy8Zuper! they created many websites and internet artworks. In 2003 they founded independent game development studio Tale of Tales in Gent, Belgium, where they still live and work. Harvey and Samyn have devoted their lives to the creation of elegant and emotionally rich interactive entertainment. "Skinonskinonskin" is a series of interactive love letters. "The Godlove Museum" fuses love, religion, politics and sex. "Wirefire" is a web-based performance environment. "The Endless Forest" is a multiplayer screensaver where everyone plays a deer. In "The Graveyard" you play the role of an elderly lady who visits a cemetery. "The Path" is a short horror game inspired by Little Red Ridinghood. "Fatale" explores the legend of Salome. Their work was awarded with the San Francisco MOMA Prize for Excellence in Online Art. Both The Path and The Graveyard were finalists in the Independent Games Festival and Indiecade. Several of their pieces have been featured in media art festivals and exhibitions all over the world. Yet their main focus is on digital distribution via websites and internet platforms such as Steam.

From 7 to 8 p.m. Conference:



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■ **Paul D. Miller/DJ Spooky**, Writer, Artist and Musician, New York, USA.

A graduate of Bowdoin College, Paul D. Miller aka Dj Spooky That Subliminal Kid is a writer, artist and musician who lives and works in NYC. His 2008 book Sound Unbound follows his award winning 2005 Rhythm Science, both published by MIT Press. Miller's work has been exhibited at museums throughout the world. He has performed in a wide variety of venues including The Tate Modern, The Guggenheim Museum, and The Herod Atticus Theater at the Acropolis, and recorded both on his own and with collaborators ranging from Metallica to Steve Reich. His latest CD is The Secret Song. www.djspooky.com

SERIES 6

ALTERNATIVE APPROACHES TO PRESENTING ART IN LOS ANGELES.

Forum Auditorium 1, Hall 6.

Friday 19, from 12.30 to 2.30p.m.



Sponsored by Embajada de EE.UU.

Director:



■ **Russell Ferguson**, Chair of the Department of Art, University of California, Los Angeles, USA.

From 1991 to 2001 he was at the Museum of Contemporary Art, Los Angeles. He has organized many exhibitions, including "In Memory of My Feelings: Frank O'Hara and American Art" (1999), "Open City: Street Photographs Since 1950" (2001) and "The Undiscovered Country" (2004), a survey of various approaches to representation in painting. He has also organized solo exhibitions by Larry Johnson (2009), Francis Alys (2007), Wolfgang Tillmans (2006), Patty Chang (2005), Christian Marclay (2003), Liz Larner (2001), and Douglas Gordon (2001).

This panel will look at various alternatives to the conventional structure of museums and galleries. The participants include three influential proponents of such approaches.

Mark Allen, an artist, is the founder and executive director of Machine Project, which is a non-profit performance and installation space that operates in the area where art meets technology, natural history, science, music, and literature. Machine Project is both a storefront community space in the Echo Park neighborhood of Los Angeles and a group of artists who operate at other sites in the city, including both the Santa Monica beach and the Los Angeles County Museum of Art. Machine Project are currently working on a year-long project exploring how visitors experience the Hammer Museum.

Emi Fontana is the founder of West of Rome, which has been in operation in Los Angeles since 2005. West of Rome has no fixed location. Instead it presents exhibitions and installations in a variety of spaces in the city. Each show, installation or event takes place in a different venue depending on the nature of each artist's project. West of Rome was launched with Meant To Be Lived In (Today I'm Feeling Prismatic), a large-scale, site-specific installation by Olafur Eliasson in a postmodernist house in the Pasadena Hills. The following project, Monica Bonvicini's Not For You in 2006, occupied a 50,000-square-foot retail space in Pasadena. In 2007, Relay, a collaborative video installation by T. Kelly Mason and Diana Thater, took place in a former bridal shop in the Westwood neighborhood. "Women in the City" (2008) was a viral public art exhibition throughout Los

Angeles that included the work of four important women artists: Jenny Holzer, Barbara Kruger, Louise Lawler and Cindy Sherman. Their work was shown in various locations, including billboards, video screens, storefronts, a movie theater and stickers.

Wendy Yao is the founder and owner of Ooga Booga, which is a store in the Chinatown district of Los Angeles. Opened in 2004, it specializes in art, artist books, ephemera, clothing, zines, music and design. Yao was a musician in the Los Angeles punk scene before opening the shop, and her commitment to supporting independent creative culture has its roots in that self-generated milieu. The store is at the heart of a community of artists, musicians, and others who share a sensibility.

All three panelists are engaged in rethinking the ways in which art in Los Angeles can be presented, and in how art can find an audience outside of those who are already committed attendees at the established art institutions of the city. The panel is moderated by Russell Ferguson, chair of the Department of Art at the University of California, Los Angeles.

Speakers:



■ **Mark Allen**, Artist, Educator and Curator; Founder and Director, Machine Project, Los Angeles, USA.
Mark Allen is Founder and Executive Director of Machine Project, a non-profit performance and installation space investigating art, technology, natural history, science, music, literature, food and everything else human do. He serves on the Board of Directors of the Andy Warhol Foundation for Visual Arts in New York, and is a member of the Advisory Board of the Hammer Museum in Los Angeles.



■ **Emi Fontana**, President and Founder, West of Rome Public Art and West of Rom Inc, Los Angeles, USA.
Emi Fontana, art producer, curator and writer, is founder of Galleria Emi Fontana, West of Rome inc. and West of Rome Public Art, she lives and works in Los Angeles.



■ **Wendy Yao**, Founder Ooga Booga, Los Angeles, USA.
Wendy Yao is founder and owner of Ooga Booga store in Chinatown, Los Angeles, specializing in artists books, art ephemera, music and design, since 2004. Born and raised in Los Angeles, she spent much of her life immersed in the underground punk music scene before opening the shop, and brings to the business a similar commitment to supporting independent creative future. www.ooga-booga-store.com

SERIES 7

THE STATE OF THE GLOBAL ART MARKET: TRENDS & OPPORTUNITIES.

Forum Auditorium 1, Hall 6.

Friday 19, from 3.30 to 7.45 p.m.

Director:

■ **ArtInsight**, Events partner of leading art market research & education company, ArtTactic, London, UK.

Programme moderator:



■ **Jeffrey Boloten**, Managing Director, ArtInsight Ltd., London, UK.
Jeffrey Boloten is the Managing Director of ArtInsight Ltd., the events partner of ArtTactic. Following a business degree from McGill University, and a background as a Solicitor, Jeffrey graduated from the Publishing course at Harvard University, with a publishing career including directorships with major international publishers including Penguin Books. Following an MA in Arts Management focused on the Art Market, and posts at the Tate, as a General Manager of a London Art College, Jeffrey Boloten joined ArtInsight in 2004. He is currently lecturing on the "Art Market" for the MA in Art Business at Sotheby's Institute in London.

One year on from the onset of the economic downturn, this Programme will closely examine the state of the global art market; What effect has the downturn had on prices and valuations? And how has this affected the roles and strategies of the key players in the art market - galleries, auction houses, collectors, artists, and public institutions.

Historically, the most vibrant of art scenes have tended to emerge, following serious downturns in the economy. The Programme will offer participants a unique opportunity to explore the specifics of these upcoming trends, providing a critical, insider's perspective for collectors & art market professionals on the short to medium term outlook for the global art market.

The Programme's comprehensive Global Art Market theme is to be divided into two main focus areas, highlighting the main future challenges and opportunities in the dynamic international art markets. Areas of focus will include: (1) The Global Art Market: Strategies for the Future, and (2) The State of the Emerging Art Markets: Roads to Recovery, Trends & Practice.

In developing the key topics, focus, & speaker choices for the Programme, ArtInsight has invited top international experts in each particular subject area to take part in this illuminating series of talks, panels & interactive discussions.

From 3.30 to 5 p.m. Session 1

The Global Art Market: Strategies for the Future.

Comprehensive overviews by two leading art market experts, each with extensive global perspectives on the state of the Global Art Market as it emerges from the shadow of the economic downturn; providing essential insights & analysis of the fundamental changes that the market has, and continues to undergo. Strategies for recovery, key future trends, and the wide array of collector opportunities that the new market realities will bring, will all be thoroughly explored.



■ **Clare McAndrew**, Founder, Arts Economics; Cultural Economist and Investment Analyst, Dublin, IRELAND.

Dr. Clare McAndrew founded Arts Economics in 2005. Dr. McAndrew is a cultural economist, investment analyst and published author. Clare completed her PhD in economics at Trinity College Dublin in 2001, where she also lectured and taught economics for four years. She then led a number of research projects for the Arts Council of the UK, publishing studies on the effects of regulation, taxation and other issues in the visual arts market. In 2002, Clare joined US firm Kusin & Company, a boutique investment banking firm specialising in art investment, as chief economist. After three years in the US, Clare returned to Europe in 2005, and continued her work in the art market in a private consulting capacity for a global client base. Clare set up Arts Economics to focus her efforts on art market research and analysis, and works with a network of private consultants and academic researchers in providing research and consulting services to the global art trade and financial sector



■ **Matt Carey-Williams**, Private Sales Director for Post-War & Contemporary Art in Europe, Christie's, London, UK.

Matt Carey-Williams joined Christie's as Private Sales Director for Post-War & Contemporary Art in Europe in August 2008. His appointment reflects the huge increase in demand for private sales that Christie's has seen from its international clients, particularly in the Post-War and Contemporary field. Matt's arrival has ensured that Christie's continues to offer collectors the very best expertise and service available while maintaining and building its position as the world's leading art business. Matt came to Christie's with over twelve years' experience in the Post-War and Contemporary Art field. He joined Christie's from Haunch of Venison Gallery, where he was a Director. Prior to Haunch of Venison, Matt worked for the Gagosian Gallery in New York, having previously spent nearly eight years with Sotheby's in both London and New York, where he was a Senior Vice President of the Contemporary Art department. Matt's experience with both primary and secondary art markets

provides him with the best possible knowledge to develop private sales for Christie's in Europe, and will ensure that Christie's clients continue to be offered the very best advice and expertise for both the private and auction sales. Matt graduated with a First Class degree in English Literature and History of Art from The University of Birmingham in 1996, and gained his Masters in Contemporary Art History and Theory from the Sotheby's Institute in 1997. He has lectured widely on contemporary art and the post-war and contemporary art markets in locations as varied as Boston, London, Vienna and Seoul and continues to contribute to various magazines and journals.

From 5.15 to 7.45 p.m. Session 2

The State of the Emerging Art Markets: Roads to Recovery, Trends & Practice.

The dynamic emerging art markets are increasingly being seen to be taking leading roles in providing new and innovative models for the future, forward development of the global art market. Following on from the Keynote Lecture, this Session will call on four leading experts, focusing on four of the most vibrant of the emerging markets, to provide an up to the minute, insider's perspective on key trends & developments.

A. Keynote Lecture:



■ **Anders Petterson**, Founder & Managing Director, ArtTactic Ltd., London, UK.

Anders Petterson is a leading authority on art market research, with particular focus on the contemporary art market. He is the Founder and Managing Director of ArtTactic Ltd, a London-based art market research and advisory company set up in 2001. He previously worked at JP Morgan in the Investment Banking division, responsible for debt capital market and structured products for banks and corporates. Anders Petterson is currently lecturing on the 'Art market' and 'Art as an asset class' for the MA in Art Business at Sotheby's Institute in London and Singapore. He is a frequent art market commentator on Bloomberg TV and CNN.

B. Individual overviews will be presented by leading experts in each selected major Emerging Market, providing valuable insights into significant trends in artistic practice, and collector opportunities. The expert talks will be followed by an in-depth Panel discussion, moderated by Anders Petterson, and a question & answer session where audience participation will be very much encouraged.

The African Art Market



■ **Elisabeth Lalouschek**, Artistic Director, October Gallery, London, UK.

Elisabeth Lalouschek, born in Vienna, is the Artistic Director of October Gallery, London. She holds an MA in Fine Arts from the Royal College of Art. She joined October Gallery in 1987 and has been instrumental in promoting and furthering the careers of a range of outstanding artists from Africa including El Anatsui and Romuald Hazoumé. Over the years she has been involved in collaborations with institutions such as the British Museum, the Victoria and Albert Museum and a range of international museums.

The Indian Art Market



■ **Amrita Jhaveri**, Collector, Art Advisor and Writer, London/Mumbai, UK/INDIA.

Amrita Jhaveri has been active in the Indian Art World since 1994. She began her career at Christie's and now works as an independent advisor. She is the author of *101: A Guide to 101 Modern and Contemporary Indian Artists* (Indian Book House, 2005). She also manages a significant private collection of Indian art.

The Middle East Art Market



■ **Rose Issa**, Curator, Writer & Gallerist, London, UK.

Rose Issa is an independent curator, producer and writer, specializing in visual arts and films from the Middle East and North Africa. For over 25 years, Rose Issa has been curating film festivals, and exhibitions on contemporary art from the Arab world and Iran, in collaboration with such major international private and such public institutions as; Tate Britain, the Victoria and Albert Museum, the Barbican Art Centre, Queensland Art Museum (Australia), Asia House (New York), The State Museum of Oriental Art (Moscow), The Hermitage Museum (St Petersburg), Los Angeles Country Museum (LACMA), and the Smithsonian Institute in the US. She has advised a number of leading international institutions in the acquisition of contemporary art from the Middle East, and is also Director of Beyond Art Productions, which publishes monographs and thematic books on artists from the Iran and the Arab World. In 2003, Rose Issa was a member of the Jury of National Pavilions at the 50th Venice Biennale.

The Turkish Art Market



■ **Kerimcan Guleryuz**, Founder & Directing Partner, 'x-ist' Gallery, Istanbul, TURKEY.

Kerimcan Guleryuz, born in 1969, is the son of one of Turkey's most important and influential artists, Mehmet Guleryuz. He was the establishing director of the Sabanci University Kasa Gallery from 1998 -2000. After working in production, public relations and advertising in the private sector, he focused on more personal projects, which included documentary film-making and the feature-length film "Crude", which most notably won first place at the Los Angeles Independent Film Festival in 2003. From 2002- 2004 he directed the controversial art space Karsi Sanat, a non-profit organization geared towards bringing unheard voices to the forefront in the contemporary art scene in Turkey. In 2004 he founded "x-ist" with collector Daryo Beskinazi. "x-ist" provided an alternative to the 'status quo' of the established gallery circuit in Turkey, and has focused primarily on discovering and show-casing emerging young artists, and launching them in the international sphere.

SERIES 8

ART & CRISIS – MUTUAL DEPENDENCE?

Forum Auditorium 1, Hall 6.

Saturday 20, from 12.30 to 2.30 p.m.

Sponsored by Goethe-Institut Madrid & Instituto Cervantes de Berlín



Moderator:



■ **Margareta Hauschild**, Director, Goethe-Institut Madrid, SPAIN. (Born in 1951 in Bünde, Germany) Margareta studied English, French and Spanish in Freiburg, Paris, Cologne and Madrid. She entered the Goethe-Institut in 1982. Subsequently, she held several posts both in the head office of the Goethe-Institut in Munich and abroad. From 1992 to 1996, she was director of Goethe-Institut, Atlanta, USA. Afterwards, she led the research & development department in the Goethe-Institut's head office for five years. In 2001, Hauschild became delegate for EU affairs and director of the Brussel's institute. She was responsible for a significant part of the Cultural Programme during the German EU Presidency 2007. Since September 2009 she is director of the Goethe-Institut Madrid.



© Peter Groth-Klein

■ **Gaspar Cano Peral**, Director Instituto Cervantes in Berlin, GERMANY. Gaspar Cano Peral studied Anglogermanic Philology in the University of Valencia. He has worked as theatre director and dramatic advisor. He run the area of theatre at the "Círculo de Bellas Artes" in Madrid and opened and directed the Instituto Cervantes in Stockholm. Since 2007 he is the director of the Instituto Cervantes in Berlin. In March 2009 he was elected President of EUNIC Berlin (network of European Cultural organisations). A Master's degree in Aesthetics and Art Theory by UAM.

Since 2002, Spanish Cultural Institutes in Germany (Instituto Cervantes) have been cooperating with the German Cultural Centres in Spain (Goethe-Institut). Bilateral conferences in Berlin and Madrid on relevant cultural policy themes have been milestones in this cooperation.

For their next joint project the Goethe-Institut and Instituto Cervantes have chosen the theme of Art & crisis, which will first be debated during ARCOmadrid and then concretised at the end of May in Berlin. Mutual dependencies between the current economic and financial situation and visual arts will be analysed. For centuries, the various players in the field of visual arts (artists, art collectors, museums, art foundations, galleries, art academies, art fairs, etc.) have depended on the economic situation in their respective societies in a much closer and more direct way than representatives of other arts sectors.

In Madrid, different players from the art fair cosmos will come together on February 20, 2010: German and Spanish galleries, art collectors and art fair directors will debate their personal view and the challenges of the economic and financial crisis.

The conference in Berlin on May 27 and 28 will analyse the effects of the crisis on art production, the perception/reception of art, and on the facilitation/mediation of art.

Goals:

- Information and exchange on creative answers to the economic crisis.
- Fostering professional exchanges between Spain and Germany, as well as their international partners.

Target groups:

- Public and private art institutions.
- Art schools.
- Museums, collections, independent art associations.
- Art fairs, art galleries.
- Creative industries.
- Art lobbyists.

Questions to be debated:

Ever since the financial crash in 2008 civil society has been increasingly calling for new value systems as a counterbalance to the unrestrained deregulation and self-organization of the market. What are the consequences for the art scene, art production and their perception in our societies? Will there be new challenges for bilateral and international dialogue?

The diverse players in the field of visual arts will express their views, exchange information and creative approaches to new challenges:

- What exactly is the impact of the crisis for the different players within the field of visual arts in Spain, in Germany, etc.?
- What strategies are being developed by public and private institutions?

- Which type of “decision situations” are generated by the crisis? Which type of “decision cultures” are generated by the crisis? Will there be new definitions of notions like “quality”? Will there be a new relationship between quality and price?
- Can cultural actors make a contribution to describe and create a world which will grow qualitatively? Is there a chance for qualitative growth in order to improve our quality of life instead of improving our economic standard of living?
- Has the crisis contributed to a new perception of art by the public?
- How does the public react? How do the younger and also the less young target groups react?

Speakers:



■ **Hannes Kuckei**, Director Kuckei+Kuckei Gallery, Berlin, GERMANY. Hannes studied from 1986 to 1991 communication science, sociology and media advice at the Technische Universität Berlin. He concluded his studies with a degree as Media Advisor. From 1993 to 1996 he was the personal advisor for the department manager for culture, television drama and entertainment for the Ostdeutschen Rundfunk Brandenburg (ARD). In 1993 he founded with his brother Ben Kuckei the art gallery “vierte etage” (fourth floor) in Berlin. In 1998 the art gallery moved to the district Berlin-Mitte. Since then it is called “Kuckei + Kuckei”.



© art forum berlin

■ **Peter Vetsch**, Co-Director, art forum berlin, Berlin, GERMANY. Co-Director of art forum berlin since 2008. 2000 – 2008 Communications Manager Art Basel and Art Basel Miami Beach. 1999 – 2000 Editor in chief Ideales Heim and ATRIUM. 1988 – 1999 Editor in chief ARTIS. 1984 – 1988 Art critic. 1984 Lic. Phil. I, University of Zürich, art historian.



■ **José Luis Álvarez Margaride**, President, Amigos de ARCO Association, and member of the Organising Committee, ARCOmadrid, Madrid, Spain.



© Angela Martín-Retortillo

■ **Elba Benítez**, Director, Galería Elba Benítez, Madrid, SPAIN. Galería Elba Benítez opened its doors in Madrid in April 1990. Since its foundation it has been its main goal to promote contemporary art in Spain with a special interest in making Spanish and foreign artists known internationally. Along the traditional activities of a contemporary art gallery, galería Elba Benítez is presently actively involved in the design and management of other projects, all targeted to propose other ways of materializing the work of the artists

within other disciplines, with other mediums, and in collaboration with public or private institutions. Elba Benítez, director of the gallery, holds a BA in Politics and Sociology from the Complutense University of Madrid. She is part of the Art Gallery Association ArteMadrid, of the Contemporary Art Galleries Consortium and is a member of the ARCOmadrid advisor committee. Throughout her work in the gallery she has directed and collaborated with the following projects: Peninsulares. Arte Contemporáneo Portugués – Peninsulares. Contemporary Portuguese Art. Co-laboraciones: Arquitectos / Artistas – Collaborations: Architects / Artists Revisitar Canaria Links entre las Artes. Debate en torno a las afinidades entre arquitectura, ingeniería, artes plásticas, diseño y urbanismo – Links between Arts. A debate about the affinities between architecture, engineering, plastic arts, design and urbanism. and has taken part in numerous conferences and seminars, as for example: Conference “The Future of Galleries”. Seminar organized by the 16th World Wide Video Festival in Amsterdam, Holland, 1998. Conference “Art galleries: Culture intermediary, show or goods?” as part of the conference Fine arts in the change of the century, held in the Palacio de la Merced, deputation of Córdoba, 2000.



■ **Harald Falckenberg**, President, Hamburger Kunstverein and Collector, Hamburg, GERMANY. Harald Falckenberg is President of the Kunstverein in Hamburg. He has studied law in Freiburg, Berlin and Hamburg and works since 1979 as the General Manager of a company in the petrol business. Since 1987 he is honorary judge at the Hamburg Constitutional Court. He has received his degree of doctor in law with a dissertation on ‘Comparative International Law’. His worldwide renowned collection of contemporary art which comprises over 1900 works is shown on 62,000 square feet in a former factory building in Hamburg. In 2008 Falckenberg was appointed professor for art theory at the Academy of Art in Hamburg. He has written numerous essays on art and artists which are collected in the anthologies “Ziviler Ungehorsam” (Civil Disobedience), 2002, and “Aus dem Maschinenraum der Kunst” (From the Engine Room of Art), 2007.

■ **Lourdes Fernández**, Director, ARCOmadrid, Madrid, SPAIN.

SERIES 9

CITIES WE OWN, CITIES WE BELONG TO. CULTURAL DYNAMICS AND SOCIAL CHANGE IN CONTEMPORARY AFRICAN CITIES.

Forum Auditorium 1, Hall 6.

Saturday 20, from 3.30 to 8 p.m.

and

Forum Auditorium 2, Hall 6.

Sunday 21, from 12.15 to 2.30p.m. and 3.30 to 5.30 p.m.

Sponsored by AECID



Director:



■ **Elvira Dyangani Ose**, Art and Architecture Historian, Student at Cornell University; Chief Curator, Arte inVisible 2010 Project of AECID, Ithaca, USA.

Cordoba, Spain, 1974. With a degree in the History of Art and a diploma in Advanced Studies in Theory and History of Architecture, she is a founding member of the Oral Resources Laboratory in Equatorial Guinea and is also a member of the Afro-European research group at the University of León. She recently joined the ACC (African Centre for Cities) multidisciplinary research group at the University of Cape Town, South Africa. As an independent curator she has worked on various interdisciplinary projects focused on the recovery of the collective memory, interventions in the public space and urban ethnography including, among others, Authentic Fiction, Tentativa de agotar un lugar africano, Terrain Vague or Africalls? As a specialist in African contemporary art, she has taken part in conferences in many universities both in Spain and worldwide, and in lecture cycles presenting contemporary African artistic and cultural manifestations. Collaborates with publications such as Nka Journal of Contemporary African Art and Atlantica, Revista de Arte y Pensamiento. Dyangani Ose has worked as a curator at CAAC (Centro Andaluz de Arte Contemporáneo), Seville and at CAAM (Centro Atlántico de Arte Moderno), Las Palmas de Gran Canaria, where she curated the exhibitions Tres Escenarios and Olvida quién soy/ Erase me from who I am. She also curated the Arte inVisible project for AECID (Spanish Agency for International Development Cooperation) at ARCOmadrid 2009.

The city is inexorably present in African imaginary, even in its absence. As a space produced by the social relations that occur within it, the African city is very much the essence of Lefebvre's differential space, a space that resists the forces of homogenization. Art and other forms of visual culture reflect on a peculiar dimension of the African city

that emerges between the meta-narration of its history and the lived experience of its everyday routine. As Edgar Pieterse indicated in a recent conference, the African city is indeed on the edge for it is impossible to grasp its many dimensions at once. City practitioners, both experts and inhabitants, depict overlapping definitions of it that exist in perpetual juxtaposition.

This session as part of the Arte inVisible program features those many dimensions of the African city by means of a range of disciplines such as photography, video, comic, performance, music, cinema, interventions in the public space, and theory. On this occasion, it introduces movies, such as Malabo Barrio 'X' or Guzo. The Journey, metaphors of the encounter of new and old regimes through hip-hop music, and of rural and urban existences through the recounting of infra-ordinary details of day-to-day life. Cultural experiences, like those produced by platforms such as the Center for Contemporary Art of East Africa, CCAEA, in Nairobi, Kenya, DESTA for Africa, in Addis Ababa, Ethiopia, or the Art Bakery in Douala, Cameroon. Or interdisciplinary scholarly visions of the city as cartography, as site of an urban masterplan that articulates its sociopolitical component, such as those that remain the subject of research of new academic initiatives like the African Centre for Cities, University of Cape Town, South Africa.

Cities We Own, Cities We Belong To. Cultural Dynamics and Social Change in Contemporary African Cities aims to explore those meanings through different experiences of the city. The city we narrate is the one owned by its citizens, the one whose space these artworks, cultural endeavors, areas of studies, or movies reclaim. This session will feature the participation of artists, curators, scholars and other cultural agents from Africa.

SATURDAY 20.

Forum Auditorium 1, Hall 6.

3.30 p.m. Presentation:

■ **Elvira Dyangani Ose**.

From 3.40 to 4.30p.m. Conference:

Presents:

■ **N'Gone Fall**, Guest Curator Arte inVisible.

Lecturer:



■ **Edgar Pieterse**, Director & Professor, African Centre for Cities, University of Cape Town, Cape Town, SOUTH AFRICA.

Edgar Pieterse is holder of the NRF Research Chair in Urban Policy. He directs the African Centre for Cities at the University of Cape Town. His most recent books are: *Counter-Currents: Experiments in sustainability in the Cape Town region* (Jacana, 2010); *The African Cities Reader* (Chimurenga Press, 2009); *City Futures* (Zed Books, 2008). Professor Pieterse's current research focuses on: African urbanism, urban culture and regional development. He holds a PhD from London School of Economics, an MA in Development Studies from the Institute of Social Studies (The Hague, The Netherlands).

From 4.35 to 5.25 p.m. Conference:

Presents:

■ **Elizabeth W. Giorgis**, Guest Curator Arte inVisible.

Lecturer:



■ **Fasil Giorghis**, Lecturer, Addis Ababa University, Addis Ababa, ETHIOPIA.

Born in 1962, Fasil Giorghis Melessa, obtained his BA in Architecture by the Addis Ababa University, Addis Ababa, Ethiopia. He holds a Master of Architecture by the Helsinki University Of Technology. He has worked as an architect for several architecture studios and is responsible for a number of historical buildings restorations in Addis Ababa. Since 1995 until present has participated in various international conferences in Architecture and Urban Planning.

From 5.35 to 7.30p.m. Panel:

Moderator:



■ **Sarah Nuttall**, Professor of Literature, Wits Institute for Social and Economic Research (WISER), Johannesburg, SOUTH AFRICA. She is the author of *Entanglement: Literary and Cultural Reflections on Apartheid*, editor of *Beautiful/Ugly: African and Diaspora Aesthetics*, and co-editor, amongst many others, of *Johannesburg: The Elusive Metropolis*.

Speakers:



■ **Jimmy Ogonga**, Artist, Nairobi, KENIA.

(1977) is a self-taught artist working with photography, sculpture, video and installation. He spent the first few years of his career studying and exploring aspects of spirituality and social philosophy in classical traditional African sculpture, and slowly began fusing these with contemporary art forms, working on themes with a strong social and political content, often airing an extremely convinced individual and radical side of him- commenting mainly about what he calls "the African State of Affairs". In 2001, he founded Nairobi Arts Trust/Centre of Contemporary Art of East Africa – an organization that works as a catalyst for the visual arts and the creation of significant art projects, which developed intercontinental networks with the Centre of Contemporary Art of Africa, currently based in Luanda. He has worked and exhibited widely, particularly in Nairobi where he is based, the United States, Germany, Senegal, Belgium, South Africa and Mali. He is currently working in "Amnesia", a provocative conceptual framework for a cultural process with the intention of examining the cultural and creative consequences of collective cultural memory loss.



■ **Ntone Edjabe**, Writer, Publisher and DJ; Founder and Editor, Chimurenga, Cape Town, SOUTH AFRICA.

Chimurenga is a pan African publication of writing, art and politics. He is also co-editor (with Edgar Pieterse) of *Urban Public Net-Work – an African Cities Reader* (forthcoming). He is a founding member of the Fong Kong Bantu Soundsystem, a collective of DJs and musicians. He is also co-curator of the annual "Spier Pan African Space Station," a music festival and radio station in Cape Town. Edjabe was an Abramovitz artist-in-residence at MIT for April 2008.



■ **Goddy Leye**, Visual Artist, Bonendale, Douala, CAMEROON.

Better known as video artist, his works include painting, installation, performance, and drawing. Since 2003 he runs ArtBakery, a small organization, whose activities include a residency program for visual artists, a training program in art and visual culture. The project also supports the interaction between young artists, international artists, critics and curators, and the local community. As well as, the use of new technologies for art production.



■ **Aida Muluneh**, Photographer, Addis Ababa, ETHIOPIA.

Aida Muluneh received a BA in film, radio and TV from Howard University in 2001. Since then, she has worked as a freelance photographer and founded DESTA (Developing and Educating Societies through the Arts), an organization that seeks to develop opportunities in the global community for African artists throughout the diaspora.



■ **Marion Louisgrand**, Coordinator, Kër Thioissane, Dakar, SENEGAL.

Kër Thioissane is a media art centre with an artist-residency programme, based in Dakar since 2003. The aim of Kër Thioissane is the integration of multimedia in artistic practices (music, dance, theatre, and visual arts) and the culture of open access, numeric creation through computer science and communication technologies. She coordinated also AfroPixel, the first African Digital Art Festival, during the Dakar Arts Biennale in May 2008.

From 7.30 to 8 p.m.

Performance:

■ **Donna Kukama**.

SUNDAY 21.

Forum Auditorium 2, Hall 6.

From 12.15 to 2.30 p.m.

Film Presentation - 'Malabo Barrio X'



■ **Marc Tardiu**, Producer, Barcelona, SPAIN.

Malabo Barrio X is his first work. With a degree in Philology, Tardiu also has plenty of experience in the theatre besides studying Audiovisual Communication for three years. His career has mainly been in television. As well as taking part in some film productions as assistant producer, he has also worked with some of Spain's major television production companies (Gestmusic/El Terrat). His two defining signs of identity are his ongoing involvement in social movements and his use of music as a source of inspiration.



■ **Uri Rivero**, Producer, Madrid, SPAIN.

Uri Rivero has a degree in Audiovisual Communication from the Pompeu Fabra University, Barcelona, and a diploma in Audiovisual Creation (EMAV). Since the age of 19 he has worked in TV production, taking part in over 20 productions for major Spanish TV production companies (Gestmusic Endemol, Mediapro, El Terrat, TVE, TV3, Telecinco, Antena 3, Cuatro...). At present, he is assistant producer of "El Hormiguero", a primetime programme with over 400 live broadcasts. He recently directed the documentary "Malabo Barrio-X", examining the impact of Hip Hop on an extremely young generation of African rap musicians in Equatorial Guinea. He also directed the recently premiered comedy short "Una familia de Cuenca".

From 3.30 to 5.30 p.m.

Film Presentation - 'Guzo. The Journey'



■ **Aida Ashenafi**, Partner and Director, Mango Productions Plc, Addis Ababa, ETHIOPIA

Aida Ashenafi is an awardwinning filmmaker with over 15 years experience in the media business. Ms. Ashenafi has worked in both the United States and Ethiopia in the music industry, the film industry, advertising and communications. In Ethiopia, Ms. Ashenafi has produced films for a variety of clients including the World Bank, the United Nations, USAID and Johns Hopkins University and is generally recognized as one of the leading figures in developing the capabilities of the Ethiopian film industry, bringing expertise and professionalism to her projects.

SERIES 10

PERFORMANCE. HISTORIES AND DISAPPEARANCES.

Forum Auditorium 2, Hall 6.

Saturday 20, from 1.15 to 2.15 p.m.

and

Performing Auditorium, Hall 6.

Saturday 20, from 3.30 to 8 p.m.

Sponsored by MANGO **MANGO**

Director:



■ **José A. Sánchez**, Professor, School of Fine Arts of Cuenca, SPAIN.

Professor of History of Art at the School of Fine Arts of Cuenca (UCLA) and director of the ARTEA research group. He has published several books on the theory and history of the performing arts: *Dramaturgias de la imagen* (1994), *La escena moderna* (1999) and *Prácticas de lo real* (2007). He is also the editor of, among others, *Desviaciones* (1999), *Cuerpos sobre blanco* (2002) and *Artes de la escena y de la acción en España* (2007). As director of ARTEA (www.arte-a.org) Sánchez has edited, together with Óscar Cornago, the *Archivo Virtual de Artes Escénicas* [Virtual Archive of Performing Arts] (www.artescenic.org) and participates in a European project for the creation of a Virtual Library of Performing Arts. Sánchez is currently an advisor to the Department of Public Activities at Museo Reina Sofía and also to *Cuerpo de Letra*, the theory of dance collection. As of the 2009-2010 academic year, he is also directing the Master in Performing Practices and Visual Culture at the University of Alcalá.

Performance, Memory, Re-enactment.

The concept "disappearance" is closely linked to that of "presence" in the definition of performative practice. The resistance to the objectification moves the subjectivity to an area of transit, that elusive present which yet can contain within itself both past and anticipation. So artistic action has been particularly effective in making visible the disappearances: there is coherence between the medium and the object, or rather between environment and that experience which resists to objectification as well as to representation.

Victims of disappearance, both individuals or accounts, fall outside of history, consigned to memory space. Memory differs from the imagination on the pretence of reality, of reconstitution. However, it shares with it the absent presence. Making present the absent is, in some way, challenge the current game of reality, and in that challenge, imagination

and memory can link up to the point where fiction comes to pollute the reconstitution of the missing to achieve the objective of the present. Contrary to the orthodox performance art's definition, which clung to the real, fiction, even the fabulous can become a means of understanding and intervention.

Imagination and memory share other characteristics that differentiate them from scientific knowledge and history: its proximity to the body and the sensible, their secondary relationship with writing. A few decades ago it seemed possible to draw a clear distinction between history and memory respectively based on his relationship with writing (code) and orality (corporeality). However, verbal language is no longer dominant in our construction of the history because it is becoming less in our daily communication. The history does not have to be written.

While performative practices get free from its fixation on the bodily-organic (often identified with the real, the present, the unrepresentable), artists discover new ways to imagine or to perform the knowledge and history. And this applies even to the very history of performative practices, to that until recently considered impossible history (unless the risk was taken of betraying the truth of the medium itself). The interest of many artists for re-enacting or re-staging unrepeatable pieces of the past is symptomatic of a new concern for thinking the history through performance practice history: the history of the body, the gestures, the modes of communication, history of memories and history of projects.

Forum Auditorium 2.

From 1.15 to 2.15 p.m.



■ **Ong Keng Sen**, Artistic Director, TheatreWorks in Singapore, SINGAPORE.

Ong Keng Sen is a well-known performance director and has actively contributed to the evolution of an Asian identity; as well as the subsequent transglobalisation of the Asian aesthetic in contemporary arts. He studied intercultural performance with the Performance Studies Department at Tisch School of the Arts, NYU, and holds a law degree. Many of his works have been presented and acclaimed throughout the world. The Flying Circus Project, created from 1996, is Keng Sen's most important work. This experimental project brings together traditional and contemporary Asian artists from the fields of visual arts, video, documentary, performing arts, as well as philosophers, literary specialists, and artists of new media and "new rituals". He has continued to develop this work with Dasarts, Amsterdam; the Urban Fetishes programme at TanzQuartier Wien; Göteborg Dance and Theatre Festival; Kiasma Helsinki; as well as with the Summer Institute at The Kitchen, in New York City. In 1999, he initiated a network for Asian artists to encourage inter-Asian engagement, known as the Arts Network Asia. This recently received an endowment from Ford Foundation for its sustained

collaboration across borders in the arts and cultures of Asia. Keng Sen is the founder and director of In-Transit, an annual interdisciplinary arts festival in Berlin (2002 & 2003). He also curated the Insomnia season for the Institute of Contemporary Arts in London (2005), and the Politics of Fun exhibition at the House of World Cultures, Berlin (2005). This year, he presently directed major productions for the Edinburgh International Festival 09 and for Linz 09, European Capital of Culture.

Performing Auditorium.
From 3.30 to 5 p.m.

1. Bringing to Present.



■ **Antonio Prieto**, Researcher, Universidad Veracruzana, Veracruz, MEXICO.
A Mexican researcher specialising in performance studies, contemporary Mexican theatre, gender and queer studies. Professor-researcher at the Drama College of Universidad Veracruzana. A member of Mexico's National Researchers System (level 2), he has a master in Performance Studies from the New York University, and a PhD in Latin American studies from UNAM.



■ **Ana Longoni**, Writer, Researcher at CONICET and Lecturer in Media and Cultural Theory, School of Philosophy, University of Buenos Aires UBA, Buenos Aires, ARGENTINA.
A Doctor in Arts (UBA), she runs postgraduate seminars at UBA and PEI-MACBA (Barcelona) exploring the cross-sections between art and politics in Argentina and Latin America. She directs the research group "¿La cultura como resistencia?: lecturas desde la transición de producciones culturales y artísticas durante la última dictadura argentina". A founding member of Red Conceptualismos del Sur in 2007, she has published, either individually or jointly, the books *De los poetas malditos al video-clip* (Buenos Aires, Cántaro, 1998), *Del Di Tella a Tucumán Arde* (Buenos Aires, El cielo por asalto, 2000; reedited: Eudeba, 2008), the preliminary study for the book by Oscar Masotta, *Revolución en el arte* (Buenos Aires, Edhasa, 2004), a chapter in the anthology edited by I. Katzenstein, *Listen, Here, Now! Argentine Art of the sixties: Writings of the Avant-Garde* (New York, MoMA, 2004), *Traiciones. La figura del traidor en los relatos acerca de los sobrevivientes de la represión* (Buenos Aires, Norma, 2007), and the compilations *El Siluetazo* (Buenos Aires, Adriana Hidalgo Editora, 2008) and *Conceptualismos del Sur/Sul* (Sao Paulo, Annablume, 2009). Directed by Ana Alvarado, her play "La Chira" was premiered in

the theatre in 2004 and included in the anthology compiled by Jorge Dubatti, *Nuevo teatro argentino: dramaturgia(s)*, Havana, La Honda, 2007. Another of her plays, "Árboles", was premiered in Buenos Aires in 2006, directed by herself. She is a member of the editorial committee of the magazines *Ramona*, *Ojos Cruelles* and *Des-bordes*.

Performing Auditorium.
From 5 to 6.30 p.m.

2. Re-enactments.



■ **Rebecca Schneider**, Chair of the Department of Theatre Arts and Performance Studies, Brown University in Providence, Rhode Island, USA.
She is the author of *The Explicit Body in Performance* (Routledge, 1997) and completing the forthcoming *Performing Remains: Reenactment, Civil War, Performance Art*. She has coedited the anthology *Re:Direction: A Theoretical and Practical Guide to 20th-Century Directing*. She is a contributing editor to *TDR: The Drama Review* and coeditor with David Krasner of the book series "Theatre: Theory/Text/Performance" with University of Michigan Press. Schneider has published essays in several anthologies, including *Psychoanalysis and Performance*, *Acting Out: Feminist Performance, Performance and Cultural Politics*, and the essay "Solo Solo Solo" in *After Criticism*.



■ **Janez Janša**, Director, MASKA Institute for publishing, production and education, Ljubljana, SLOVENIA.
Janez Janša is author, performer and director of interdisciplinary performances a.o. *MISS MOBILE, WE ARE ALL MARLENE DIETRICH FOR* (with E. Omarsdottir), *PUPILJA, PAPA PUPILO AND THE PUPILCEKS – RECONSTRUCTION*, *SLOVENE NATIONAL THEATRE and LIFE [IN PROGRESS]*. His visual works include a.o. *REFUGEE CAMP FOR THE FIRST WORLD CITIZENS* (with P. Šenk) and *NAME Readymade* (with Janez Janša and Janez Janša). His work contains strong critical and political dimension and it is focused on the relation between art and social and political context. He is author of the book on Jan Fabre (*JAN FABRE - La Discipline du chaos, le chaos de la discipline*, Armand Colin, Paris 1994; published in Dutch, Italian and Slovene as well) and has been editor in chief of MASKA, performing arts journal from 1999 to 2006.

Performing Auditorium.
From 6.30 to 8 p.m.

3. Choreography of Attention.



■ **Goran Sergej Pristas**, Director, BADco, Zagreb, CROATIA.
Since 1994 professor at the Academy of Drama Art, University of Zagreb. Program coordinator in Centre for Drama Art (CDU) since 1995. Founder and editor-in-chief (1996-2007) of *Frakcija*, a magazine for the performing arts. One of the initiators of the project Zagreb-Cultural Capital of Europe 3000. Director, producer, dramaturge and performer in internationally presented artistic collective BADco.



■ **Bojana Cvejic**, Artist and Theoretician, Utrecht, THE NETHERLANDS.
Bojana Cvejic is performance maker and theorist, working in contemporary dance and performance also as dramaturg and performer. She has published in performing arts, music, philosophy journals, magazines and anthologies and is author of two books, most recently "Beyond the Musical Work: Performative practice" (IKZS, Belgrade, 2007). With Jan Ritsema she has developed a theater practice in a number of performances since 1999 (a.o. TODAYulysses, 2000), and has collaborated with X. Le Roy, E. Salamon, M. Ingvarsten a.o. Her own performance work includes directing five experimental opera performances, most recently Mozart's Don Giovanni (BITEF, Belgrade). Cvejic has been active in teaching in a number of European educational programmes (e.g., P.A.R.T.S. in Brussels), as well as organizing independent platforms for theory and practice in performance: TkH Centar (=Walking Theory Center in Belgrade), PAF (performingARTSforum in St. Erme, France) and most recently 6MONTHS1LOCATION (CCN in Montpellier). She is currently writing a PhD ("Performance after Deleuze: Creating 'Performative' Concepts in Contemporary Dance in Europe") at the Centre for Research in Modern European Philosophy at Middlesex University in London. Since September 2009, she is teaching contemporary dance and performance at the Utrecht University, M.A. program Theater Studies.



■ **Isabel de Naverán**, Researcher, ARTEA Investigación y Creación Escénica, Bilbao, SPAIN.
Degree in Fine Arts (UPV-EHU). Diploma of Advanced Studies in Image, Technology and Contemporary Culture. Doctorate Candidate in the course Thinking and Praxis in Present-day Art (UPV-EHU). Co-founder of ARTEA Investigación y Creación Escénica www.arte-a.org. Researcher at the Virtual Archive of Performing Arts www.artescenicas.org. Coordinator of debates at the In-presentable Festival (La Casa Encendida, Madrid). Co-Director of the Body Discourses "Danza Kodeak. Discursos del Cuerpo" Summer Seminar (Bilbao Arte eta Kultura, UPV-EHU). Guest Lecturer at the Master in Performing Practices and Visual Culture (JAH). Her dissertations have been published in books and specialised magazines. She collaborates regularly with artists and projects, both on local and international levels.

SERIES 11

**ASIAN MAPS.
DISPLAYING STRATEGIC DISLOCATIONS IN THE THEORY AND PRACTICE OF THE
ASIAN CONTEMPORARY ART.**

Forum Auditorium 1, Hall 6.
Sunday 21, from 4 to 8 p.m.

Sponsored by Casa Asia



CASA ASIA

Director:



■ **Menene Gras**, Exhibition and Culture Director, Casa Asia, Barcelona/Madrid, SPAIN.

As an art critic and curator, she has written many essays and catalogues besides four books of poetry (*Espejismos*, *Alimento del Tiempo*, *Paisajes portátiles* and *Suma de Lluvias*). She has also collaborated in the daily newspapers *El País* and *La Vanguardia*, and many art magazines: for over twelve years she was Spanish correspondent for *Artforum*. She has been Professor of Aesthetics at the University of Barcelona and worked as the Spanish curator in Lima Plaza Mayor de la Cultura and in the 1st Biennial of Lima (1997). Recent curatorships include *Oriente y Occidente en la India de los siglos XX y XXI* (Barcelona, 2004); *Manuel Ocampo Bastards of Misrepresentation* (Barcelona, 2005); *Pierre Gonnord, el Retrato fotográfico* (Asian Portraits made in Japan); *Arquitecturas de la vida cotidiana* (Museo de la Revolución, Hanoi, November 2006), *AUSTRAL* (Barcelona, Burgos, Madrid, São Paulo, Santiago de Chile, Rome) or *Graphics from Vietnam* (1960-2005) in Barcelona, Madrid and Granada. Since 2004, she organizes *Asian Maps*, a public seminar for ARCOmadrid with art critics and curators from Asia as a platform to discuss different local and translocal issues.

One cannot speak of Asian art in opposition to other nationalities in art, yet this discrimination, while attempting to be positive, takes on greater import when it tries to establish the identity of a certain visual production, given the corresponding information this wishes to add without necessarily affecting its real or fictitious value. Following last year's edition dedicated exclusively to India, the second Asian country invited to ARCOmadrid following Australia, the theme of this sixth edition of "Asian Maps" is sufficiently open in order to embrace some crucial aspects brought into crisis by artists, critics, theorists and curators. Despite being frequently used in the vocabulary of anatomy to immediately reference the human body and especially the joints of the extremities, the term dislocation is sufficiently ambiguous in the mesh of meanings to also integrate the

possibility of an inflection into the plane of the text: first of all, the term means a crystalline defect or an injury or fracture of the articulations. Yet, the meaning we extract here is one of deviation and distortion coming from the impact involved in an intervention aimed at putting to the test a materially formulated statement and the meaning it proposes. By analogy, the word at once implies the action of deviation, distortion, slippage or out-of-jointness besides spraining, twisting and injuring. In this case, it is understood as a deployment associated with a form of action to strategically address the reading and interpretation of texts that take on sensitive forms through the image. The ambiguity in the use of the term allows this practice to be addressed from the different disciplines using the languages shared by visual production in the broader field of art. The participants in the seminar come from different disciplines, to encourage the plurality of perspectives in accordance with the mission announced in the title of the seminar. The exercise of dislocation and deviation or disjuncting is necessary to provoke a fracture or rupture that would favour or stimulate the change and new development of a certain language that is organised in text and a weave of signs. Asian art cannot be addressed globally, but any localised approximation must take into account the respective transitions of the local to the global, whatever the chosen framework. The various regions of Asia are characterised by their diversity, without it being possible to omit the local and regional identity in the global context of international art, whose vulnerability ultimately reveals its dependence on the world economy and the market. The interventions are grouped together in two panels to separate producers from theorists and differentiate their positions vis-à-vis phenomena that accumulate uncertainty and posit unresolved questions, to the extent that the production anticipates its rationalisation and as a consequence requires this exercise in interpretation that must be proposed from dislocation, deviation and the fracture of the system or systems of art today, as an essential strategy for knowledge.

**Panel 1.
From 4 to 6 p.m.**

■ **Lida Abdul**, Artist, Kabul/Los Angeles, AFGHANISTAN/USA.

Born in Kabul, Afghanistan in 1973, and resides there now. Abdul lived in Germany and India as a refugee after she was forced to leave Afghanistan after the former-Soviet invasion. Her work fuses the tropes of "Western" formalism with the numerous aesthetic traditions--Islamic, Buddhist, Hindu, pagan and nomadic--that collectively influenced Afghan art and culture. She has produced work in many media including video, film, photography, installation and live performance. Her most recent work has been featured at the Venice Biennale 2005, Istanbul Modern, Kunsthalle Vienna, Museum of Modern Art Arnhem, Netherlands and Miami Central, CAC Centre d'Art Contemporain de Bretigny, and Frac Lorraine Metz, France. She has also exhibited in festivals in Mexico, Spain, Germany, Uzbekistan, Kyrgyzstan and Afghanistan; She was also a featured artist at the Central Asian Biennial 2004. For the past few years, Abdul has been working in different parts of Afghanistan on projects exploring the relationship between architecture and identity.



■ **Lu Chuan**, Cinema Director, Beijing, CHINA.

Over the past ten years, 3 films and more than 40 international film awards all over the World, Lu Chuan has written his own history as a young Chinese film director. In 1998, after receiving a Master's degree in Film Directing from Beijing Film Academy, Lu Chuan wrote and shot his directional debut, *Xun Qiang* in 2001; In 2004, Lu Chuan's second feature, *Ke Ke Xi Li*, aka, *Mountain Patrol*, was praised by many critics and touched tens of thousands of audiences all over the world. Ever since 2005, Lu Chuan shot his third film. This epic film, named *City of Life and Death*, created quite a stir all over the world and won the top Golden Shell I and Best Cinematography Award at the 57th San Sebastian International Film Festival and Achievement in directing and Achievement in cinematography in the third annual Asia Pacific Screen Awards. In 2006, Lu Chuan was chosen "The Top 10 Directors to Watch", *Variety* (USA). In 2009, he received the award "China's most powerful people 2009", *BusinessWeek* (USA).



■ **Lee Mingwei**, Artist, New York, USA.

Born in Taiwan and currently living in New York City, Lee Mingwei creates both participatory installations, where strangers can explore issues of trust, intimacy, and self-awareness on their own, and one-on-one events, where visitors explore these issues with the artist himself through eating, walking and conversation. Lee's projects are often open-ended scenarios for everyday interaction, and take on different forms depending on the participants. Time is central to this process, as Lee's installations often change during the course of an exhibition.

© *Gernika in Sand*, 2008
Courtesy of the artist,
Lombard Freid Projects,
New York and Yeh Rong Jai
Culture & Art Foundation,
Hsingchu, Taiwan
Photo: Anita Kan



■ **Mariko Mori**, Artist, Tokyo/New York, JAPAN/USA.

Mariko Mori has been catapulted into artistic fame, collected by museums and art collectors the world over. In the early nineties, Mori attracted attention with her creation of large scale photographic works and epic video installations, projected in full Cinemascope. These fantasy dreamscapes star the artist herself in improbable scenarios, featuring fashion imagery peppered by her critique of mass popular culture. By 1999, Mariko Mori began eliminating her physical self in her work, shifting to a profoundly spiritual perspective. Her constant quest for research has enabled her to create abstract, large-scale, highly accomplished three-dimensional works which cross the various disciplines, including science, architecture, cinema, and music. In particular, Mori gained worldwide acclaim for her interactive installation, *WAVE UFO*, which was included in the 2005 Venice Biennale/ *The WAVE UFO* began its travels in Kunsthau Bregenz, Austria

© David Sims

in 1993, followed by the showcase exhibition at the IBM building with the Public Art Fund and thereafter at the Palazzo Ducale, Genoa in 1994. *The Wave UFO* continued to travel as part of *Oneness*, a large scale mid-career retrospective of Mariko Mori's work, to Groningen Museum, Groningen April 2007, Aarhus Kunstmuseum, at the Aros Aarhus Kunstmuseum, Denmark, October 2007, and most recently to Pinchuk Art Centre Ukraine in 2008. Born in Tokyo, 1967, Mariko Mori studied fashion design in Japan and worked as a fashion model in the late 1980s. She attended the Chelsea College of Art, London (1989-92), and the Whitney Museum of American Art Independent Study Program (1993). Her monumental installations have been exhibited throughout the world, including the Museum of Contemporary Art, Tokyo; Centre Georges Pompidou, Paris; the Prada Foundation, Milan; The Brooklyn Museum of Art, New York; Museum of Contemporary Art, Chicago, The Serpentine Gallery, London; the Dallas Museum, the Los Angeles County Museum of Art, and the Groningen Museum, Groningen.



■ **Davide Quadrio**, Founder and Director, ARTHUB and Far East Far West Art Productions, Bangkok, THAILAND.

Davide Quadrio, a sinologist and art historian, founded BizArt, Shanghai's first non-profit art centre, in 1998. In 2007, he started Arthub (www.arthubasia.org), a Hong Kong not-for-profit organisation supporting contemporary art creation in China and the rest of Asia. Since 2009, he is a founder and director of Far East Far West Ltd, an art production company which supports new, challenging productions for artists or projects based in Asia.

Panel 2.
From 6 to 8 p.m.

■ **Arjun Appadurai**, Goddard Professor of Media Culture and Communication, New York University, New York, USA.

He is also Senior Research Partner at the Max-Planck Institute for Religious and Ethic Diversity in Gottingen (Germany) and Founder-President of PUKAR (Partners for urban knowledge Action and Research) a non-profit research organization in Mumbai. He is the author of *Modernity at Large* (Duke University Press) and numerous others books and articles on globalization, media and social activism.



■ **Melissa Chiu**, Museum Director & Vice President Global Art Programs, Asia Society Museum, New York, USA. Previously, she was Founding Director of the Asia-Australia Arts Centre in Sydney. As a leading authority on Asian contemporary art, she has organized nearly 30 exhibitions of artists from across Asia including China, Vietnam, Japan, Iran, Pacific Islands and Korea including a retrospective of artist Zhang Huan's work and an historical exhibition of art from China's Cultural Revolution. Chiu earned a M.A. in Arts Administration (1994) and a PhD (2005) in Art History and is the author of numerous articles and books including *Breakout: Chinese Art Outside China* (2007) and *Chinese Contemporary Art: 7 Things You Should Know* (2008).

■ **Huang Du**, Critic and Curator, Beijing, CHINA.



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■ **Hou Hanru**, Director of Exhibitions and Public Program, San Francisco Art Institute, San Francisco, USA. Born in 1963 Guangzhou, China, is a San Francisco-Paris based art critic and curator. He is currently Director of Exhibitions and Public Program, Chair of Exhibitions and Museum Studies in San Francisco Art Institute. He has curated numerous exhibitions and events of contemporary art across the world, including the 10th Lyon Biennial, 2009, EV+A 08, Limerick, Ireland, 2008, *Trans(jent) City*; *Global Multitude*, Luxembourg 2007, the 10th Istanbul Biennial, 2007, the Chinese Pavilion, Venice Biennale, 2007, etc. He contributes regularly to art journals and catalogues and lectures in international institutions. He is also serving in various juries and advisory committees of major international museum, collections and other organisations including the Guggenheim Museum, Deutsche Bank Collection, etc.



■ **Victoria Lu**, Chief Curator, MOCA Shanghai, Shanghai, CHINA. Victoria Lu began writing art criticism in the mid-1970s for a number of Taiwanese newspapers and magazines. She launched her curatorial career at the end of 1978. She is the first female art critic and curator in the Chinese contemporary art world. She has served on the Board of Directors of the Museum of Contemporary Art in Taipei. She moved to Shanghai in 2003 and served as the Artistic Director at Bund 18 Creative Center and later the Creative Director at the Museum of Contemporary Art in Shanghai. She was also the Creative Director of the First Shanghai eARTS Festival. Lu was appointed Director of Moon River Museum of Contemporary Art in Beijing in 2006-2007. In 2007, she was invited to be a member on the Asian Council at the Guggenheim Museum. Now she is back with MoCA Shanghai and teaching in Taipei.



■ **Vyjayanthi Rao**, Assistant Professor of Anthropology, The New School for Social Research, New York, USA. She works on cities after globalization and is particularly interested in the intersection of art, urban planning and design practices in the politics of the contemporary global urbanism. She is completing a book titled *The Speculative City: Episodes in the Making of Global Mumbai*.

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