

situations

lecture archive 2003-4



Speakers biographies and details

The Situations lecture series took place between October 2003 and March 2004 and from October to November 2004, attracting over 2000 audience members and 20 international speakers. A DVD archive of the public lectures is available for consultation at the Bower Ashton Library, University of the West of England Bristol of the lectures to March 2004. Furthermore, edited transcripts and newly commissioned texts from the speakers are available in the publication *Contemporary Art: From Studio to Situation*, published by Black Dog Publishing.

Claire Doherty

8 October 2003

Claire Doherty leads the Situations project as Research Fellow in Fine Art at the University of the West of England and edits this publication. From 1995-2000, she was Curator at Ikon Gallery, Birmingham and from 2000-2001 established a new programme of projects and residencies at Spike Island, Bristol. She has worked extensively as a curator and writer, as Associate Curator for FACT Foundation of Art and Creative Technology from 2001-2004 and as Associate Curator for the new visual arts facility—firstsite newsite—in Colchester. Committed to the relationship between contemporary art, its place and publics, she has contributed essays and articles to a broad range of exhibition catalogues and art magazines. She launched Situations in October 2003, a programme of projects, commissions, talks, publications and events, which investigate the significance of context in the commissioning and production of contemporary art. In 2005, she will curate the eight new public art commissions for Bristol City Council.

www.situations.org.uk

Articles and books by Claire Doherty

"I Never Meant to Stay", *Art Monthly*, November 2004

"The institution is dead! Long live the institution! Contemporary Art and New Institutionalism", *Engage 15*, 2004

"social work / social sculpture", *Supermanual: The Incomplete Guide to the Superchannel*, exh. cat., Liverpool: FACT, 2000

"Out of Here: Curating Beyond the Edifice", in Gavin Wade, ed., *Curating in the 21st Century*, New Art Gallery Walsall, and University of Wolverhampton, 2000

"Soft Cities", *Contemporary Visual Arts Magazine*, November 2000
as it is, exh. cat., Birmingham: Ikon Gallery, 2000

Aleksandra Mir

15 October 2003

Aleksandra Mir's practice focuses on collaborations with a wide variety of institutions, the public and the academic realms, science, media and business. For each new work, a new model of production is developed. Mir has collaborated with various art institutions in the United Kingdom: Centre for Contemporary Art, Transmission Gallery, The Modern Institute, Glasgow; Fruitmarket Gallery, Edinburgh; Waygood Gallery, Newcastle; Barbican Centre, Cubitt, Serpentine Gallery and Institute of Contemporary Art; London. She also held a

residency at Delfina studios in the spring of 2001, where her work on *Plane Landing* and relationship with Compton Verney began. Aleksandra Mir's works often take the form of social processes. The work of art is an exercise that operates in everyday life a humanistic and playful organism with a large social appetite. The work's course of events is often started by Mir in relation to both specific events and the work's location. From this starting point the discussion is extended to more general conditions like traditions, norms and categorization.

www.aleksandramir.info

Aleksandra Mir, *Corporate Mentality*, ed., New York: Lukas & Sternberg Inc., 2003

Will Bradley, "Life and Times", *Frieze*, issue 75, 2003

Gilda Williams, "Aleksandra Mir from A to Z", *Art Monthly*, no. 266, 2003

13th Biennale of Sydney: (The World May Be) Fantastic, exh. cat., Sydney: Biennale of Sydney, 2002

Ralph Rugoff, ed., *How Extraordinary that the World Exists!*, San Francisco: CCAC Wattis Institute, 2002

Emma Mahoney, *Democracy!*, exh. cat., London: Royal College of Art, 2000

Nathan Coley

22 October 2003

Nathan Coley's work is based around an interest in the urban environment and the public space within it. This often means addressing issues such as the meaning and relevance of contemporary monuments and the social value of architecture. Notable solo projects include: an exhibition at The Fruitmarket Gallery, Edinburgh, 2004; *Show Home*, North Shields, Newcastle-Upon-Tyne, 2003; *The Black Maria* at the Physics Room, Christchurch New Zealand as part of the 2002 *Art and Industry Urban Biennial*; *The Land Marked*, Centro Cultural de Belém, Lisbon 2001, and *Urban Sanctuary*, a publication for the Stills Gallery in Edinburgh, 1996. Coley has contributed work to a number of group exhibitions including: *On Reason and Emotion: 14th Biennale of Sydney*, 2004; *Days Like These*, *Tate Triennial of Contemporary British Art*, Tate Britain, 2003; *Here and Now*, Dundee Contemporary Arts, 2001; *What If*, *Art on the Verge of Architecture and Design*, Moderna Museet, Stockholm, 2000; *as it is*, Ikon Gallery, Birmingham, 2000 and *artranspennine98*, Tate Gallery Liverpool, 1998. In 2000, as part of the Scotland's Year of the Artist initiative, Coley made himself the unofficial artist-in-residence at Kamp van Zeist, site of the Lockerbie Trial in the Netherlands.

www.showhome.org.uk

Nathan Coley: *There will be No Miracles Here*, Edinburgh: Fruitmarket Gallery, Newcastle: Locus +, 2004

Days Like These, *Tate Triennial of Contemporary British Art*, exh. cat., London: Tate, 2003
as it is, exh. cat., Birmingham: Ikon Gallery, 2000

What if, *Art on the Verge of Architecture and Design*, exh. cat., Stockholm: Moderna Museet, 2000

Fourteen Churches of Münster, exh. cat., Münster: Westfälischer Kunstverein, 2000

Urban Sanctuary, Edinburgh: Stills, 1997

Juan Cruz

5 November 2003

Much of Juan Cruz's work has been concerned with the relationship that places have to the

narratives that might unfold in and around them. Importantly, these narratives include the act - or performance - of Cruz engaging with these places as an artist: an identity which he describes himself as 'assuming' when he sets out to make the work. Cruz has worked with a variety of media including video, photography, sculpture and installation, but it is the activity of writing that has most frequently underpinned his practice. Recent solo projects and exhibitions include: *Portrait of a Sculptor*, Matt's Gallery London; *Application for Planning Permit*, Melbourne Festival. He has also exhibited at Witte de With, Rotterdam and Serralves Foundation, Porto. Cruz has been a recipient of a Paul Hamlyn Foundation Award for Artists 1999/2001 and was Kettle's Yard/Girton College Artist Fellow, Cambridge 1999/2000. Juan Cruz lives in London, is currently a lecturer at Goldsmiths College, London and is represented by Matt's Gallery, London and Galeria Elba Benitez, Madrid.

Juan Cruz, *Application for Planning Permit: Proposal to Build a Metaphor*, Melbourne Festival, 2002

Andrew Hunt, 'Juan Cruz', *Untitled No 26*, Autumn/Winter 2001, p 40

Bartmeu Mari, João Fernandes, Vicente Todoli, Miguel Von Haffe Perez *Squatters*, Serralves Foundation, Porto, 2001

Game and Theory of the Duende, [Artist's Pages], Afterall, London, Iss.3, 2001

Jeremy Millar, 'Juan Cruz', *Artforum (online)*, July - September 2001

Dave Beech, Wolfgang Fetz, Jane Lee, Peter Lewis, *Gymnasion*, Bregenzer Kunstverein, Bregenz 2001

Portrait of a Sculptor, Matt's Gallery, London [monograph], 2001

Thomas Hirschhorn

12 November 2003

Thomas Hirschhorn is best known for his constructions of foil, plastic, cardboard and packing tape that appear both in art institutions and in public places. They gather together references to philosophy and popular culture, economics and poetry, artists and fashion designers, in a bombardment of information and imagery. The initial effect is overwhelming, but close attention reveals careful explorations of the contemporary socio-cultural climate, and of the work of various left-leaning intellectuals including Gilles Deleuze and Georges Bataille. Hirschhorn's *Bataille Monument* was part of *Documenta 11*, 2002 and he recently took part in *Common Wealth* at Tate Modern, 2003, contributing *Hotel Democracy*, which assembled and housed different manifestations of the democratic spirit.

www.bataillemonument.de

Bataille Maschine, en deux volumes, Berlin: Merve Verlag, 2003

Documenta 11; Platform 5, exh. cat., Ruit: Hatje Cantz Verlag, 2002

Dan Fox, "Documenta XI", *Frieze*, September 2002

Linda Nochlin, "Platform muse, Documented Success", *Artforum*, September 2002

Jan Estep, "Reading Hirschhorn: A problem of his knowledge, or Weakness as a virtue", *Afterall*, no. 9, 2004

Neville Gabie & Leo Fitzmaurice

19 November 2003

FURTHER Up in the Air is a long-term project, spanning half a decade, developed and run by artist/curators Leo Fitzmaurice and Neville Gabie. Evolving from an earlier project, *Up in the*

Air, this project expanded the vision with nationally and internationally recognised artists and writers responding to the same Sheil Park site in North Liverpool. For *FURTHER*, Linosa Close, the last tower block on the site, was the focus of 18 artists and writers from a broad spectrum of disciplines who worked in three phases of residencies.

www.furtherafield.org.uk

FURTHER Up in the Air, Liverpool: Further a Field, 2003

Ian Hunt, "161 Live Writer", *Art & Architecture*, no. 58, 2003

Allesandra Paudice, "A Block of Art Flats", *Casa Vogue*, no. 16, June 2003

Danny Louise, "Road Map", *AN Magazine*, June 2003

Graham Parker, "Further up in The Air", *Art Monthly*, November 2002

Hadley Freeman, "Self Denial of a Literary Sort", *The Guardian*, 26 September 2002

Henrietta Thompson, "High Art", *Blueprint*, September 2002

Kathrin Böhm

26 November 2003

Kathrin Böhm, Andreas Lang and Stefan Saffer form a team of artists and architects, public works, who are interested in the dynamics between formal and informal structures that are imminent to our everyday lives. An integral part of their work is the collaboration with the users of public space and the governing institutions. In order to articulate and address issues within the public sphere, they have developed different tools and strategies to initiate links between different interests: between the formal and the informal, between the temporary and the permanent and between the public and the private.

Recent projects by public works include: *Fitting*, 2002, *Layout*, 2002, *Mobile Porch*, 2000 and on-going, and *Park Products*, 2004, a participative one-year design and exchange project in Kensington Gardens for the Serpentine Gallery, London, which makes use of the existing cultural and natural resources of the park. Böhm is currently also involved on *Spacemakers*, a public-space design project with a group of young people in Hartcliffe, Bristol.

www.mobileporch.net

www.layout-gasworks.net

Aleksandra Mir, ed., *Corporate Mentality*, New York: Lukas & Sternberg Inc., 2003

Parasite Paradise, exh. cat., The Netherlands: Nai Publishers and SKOR, 2003

Shadow Cabinets in a Bright Country, exh. cat., Kassel: Kunsthalle Fridericianum, 2002

Alex Coles, "Kathrin Böhm: On the Move", *Art Monthly*, issue 247, June 2001

Nigel Prince and Gavin Wade, eds., *In the Midst of Things*, London: August, 1999

Richard Wentworth

3 December 2003

Sculptor and photographer, urban explorer, walker and talker, Richard Wentworth has lived in King's Cross for some 25 years. Wentworth's work is an ongoing conversation with his native habitat, fuelled by daily walks down the Caledonian Road and expeditions into the hinterlands of King's Cross. At a moment of huge upheaval in this area of outstanding unnatural beauty Wentworth temporarily took over a vacated general plumbing store on York Way, overlooking the back of King's Cross Station.

Richard Wentworth has played a leading role in New British Sculpture since the end of the 70s. His work, encircling the notion of objects and their use as part of our day-to-day

experiences, has altered the traditional definition of sculpture. This post Dadaist approach was also present in "Thinking Aloud", the touring exhibition curated by Richard Wentworth, which gathered together disparate uncanny items as well as works of art. Through the criss-crossing of a sort of everyday art, "Thinking Aloud" suggested a '*Cabinet de curiosities*' but was also a criticism of western mass-production society.

His works have been shown in various institutions such as the Serpentine Gallery, the Whitechapel Art Gallery, the Hayward Gallery, London; the Israel Museum, Jerusalem; the Institute of Contemporary Art, Philadelphia; the Irish Museum of Modern Art, Dublin; the Museum Moderner Kunst Stiftung Ludwig, Vienna; the Musée d'Art Moderne de la Ville de Paris, Paris and is Ruskin Master of Drawing at the Ruskin School of Drawing and Fine Art, University of Oxford.

www.artangel.org.uk

Gerrie van Noord, *Off-Limits: 40 Artangel Projects* (London: Artangel and Merrel) 2002
Thinking Aloud, exhibition catalogue, Hayward Gallery, National Touring Exhibition, 1998

Minerva Cuevas

14 January 2004

Mejor Vida Corp. was initiated by artist Minerva Cuevas. Her practice is focused around public intervention and corporate critique, which are integrated with her art through the subversive visual and socio-political messages her works convey, and the inclusive participatory elements of endeavours in urban civic and virtual space. Cuevas uses images, objects and actions as a means of stimulating reflection, asking members of the local and global public to reconsider their relation to their everyday environment. Principally, this venture has focused on economic and social activities—namely those of governments and transnational corporations—and the ways in which the mass media is implicated in these activities as a powerful mediating element.

www.irational.org/minerva

www.minervacuevas.org

Cream 3, Phaidon Press, London, 2003

Hans Ulrich Obrist, 'Conversation Minerva Cuevas - Hans Ulrich Obrist', *tema celeste*, September - October 2000

Cuahtémoc Medina, "Recent Political Forms, Radical Pursuits in Mexico" and Hans Ulrich Obrist, "Conversation with Minerva Cuevas" both at above web links.

14th Biennale of Sydney: Emotion and Reason, exh. cat., Sydney: Biennale of Sydney, 2004

Aleksandra Mir, *Corporate Mentality*, New York: Lukas & Sternberg Inc., 2003

Maria Lind

21 January 2004

Maria Lind was the director of Kunstverein München from 2002-2004 where she, together with a curatorial team—consisting at different times of Sören Grammel, Katharina Schlieben, Tessa Praun, Ana Paula Cohen and Judith Schwarzbartran—ran a programme which involved artists such as Deimantas Narkevicius, Oda Projesi, Bojan Sarcevic, Philippe Parreno and Marion von Osten. The format of a retrospective, or survey, was explored in a year long retrospective with Christine Borland 2002-2003, only ever showing one piece at a time and a retrospective project in the form of a seven-day long workshop with Rirkrit

Tiravanija. The group project *Totally motivated: A sociocultural manoeuvre* was a collaboration between five curators and ten artists looking at the relationship between 'amateur' and 'professional' art and culture. From 1997-2001 she was curator at Moderna Museet in Stockholm and, in 1998, co-curator of *Manifesta 2*, Europe's biennale of contemporary art. Responsible for Moderna Museet Projekt, Lind worked with artists on a series of 29 commissions that took place in a temporary project-space, within or beyond the Museum in Stockholm. There she also curated *What if: Art on the Verge of Architecture and Design*, filtered by Liam Gillick. Lind was one of 10 contributing curators to Phaidon's *Fresh Cream* book, and she has contributed widely to magazines including *Index* and *Site*, as well as to *Frieze*, *Art Monthly* and *Parkett*.

Articles and books by Maria Lind

"Models of Criticality", in *Contextualize*, exh. cat., Hamburg: Kunstverein, 2002

"Exchange and Transformation" in *Critical Interventions/Biennale of Sydney*, 2002, Sydney: Artspace Visual Arts Centre Ltd., Woolloomooloo, 2002

"Selected Nodes in a Network of Thoughts on Curating", in Carin Kuoni, et al, *Words of Wisdom: A Curator's Vade Mecum on Contemporary Art*, New York: Independent Curators

Daniel Buren

22 January 2004

From 1965, chose to use non-traditional art methods, opting for the use of striped fabric vertical stripes alternating between white and colour with a width of 8.7cm which has continued to form the basis of his work. Towards the end of 1966 Buren became associated with Olivier Mosset, Michel Parmentier and Niele Toroni. The four artists defied artistic practice through a series of works challenging how exhibition spaces are used, thus highlighting the system of 'exhibiting and showing' as obsolete. Daniel Buren continued this reflection through a period of work on space and context called *élargissement du Champ Visual*. By applying the paint to the fabric in a minimalist way, Buren achieved an expression called absolute zero—"degré zero". He believed the painting to liberate itself from all its aesthetical contexts such as expression, composition, harmony of colour etc. allowing the focus to fall upon its surrounding space rather than on the actual painting itself. In November 1967, he began to paste posters which were based on his work with striped fabric, directly onto the walls of buildings in Paris. The paintings, created *in situ*, consequently eliminated the object with nothing remaining but a visual sign which took the form of its space and context. He has since participated in the *Venice Biennale* winning a prestigious Golden Lion award and his work has been exhibited at the Museum of Modern Art, New York, the Art Institute of Chicago and Tokyo Museum of Contemporary Art. His work can be found in the permanent collections of Museo di Capodimonte, Naples, and Castello di Rivoli Museo d'Arte Contemporanea, Italy.

Parkett, no. 66, January 2003 (Texts by Robert Hobbs, Jeremy Millar, Hans Ulrich Obrist and a conversation with Daniel Buren)

Daniel Buren, *In situ*, Turin: Bruno Corà, Testo & Immagine, 2003

Mot à mot, Paris: Editions Centre Pompidou / Editions de la Martinière / Editions Xavier Barral, 2002

Guy Lelong, *Daniel Buren*, Paris: Flammarion, 2002

Daniel Buren, "Can art get down from its pedestal and rise to street level?", in Klaus

Busmann, Kasper Koenig and Florian Matzner, eds., *Skulpture Projects in Münster*, Ruit: Hatje Cantz Verlag, 1997

This lecture was organised with the support of the Institut français du Royaume-Uni.

Rod Dickinson

18 February 2004

Rod Dickinson's work explores ideas of belief and social control. Using interventions into social groups, and detailed research into moments of the past and present, he has made a series of meticulously re-enacted events that represent both the mechanisms that enable belief, and the social systems that make belief systems function. In 2002 he recreated Dr. Stanley Milgram's infamous 1961 social psychology experiment *Obedience to Authority* at the Centre for Contemporary Art in Glasgow. Other recent work has included a re-enactment of 1974 political, anti-American, anti-capitalist sermon and miracle healing given by Jim Jones, leader of the People's Temple religious movement infamous for their mass death in their self-built "Marxist utopia" in Jonestown in Guyana in 1978. Prior to this, Dickinson's practice has also included making and documenting many of the crop circle interventions in the English countryside throughout the 1990s.

www.milgramreenactment.org

www.jonestownreenactment.org.uk

www.circlemakers.org

Charlie Gere, "The technologies and politics of delusion: an interview with artist Rod Dickinson", in Cathy Gere and Charlie Gere, eds., *Studies in History and Philosophy of Science Part C: Studies in History and Philosophy of Biological and Biomedical Sciences* (special issue on "The Brain in a Vat"), vol. 35, issue 2, June 2004.

Neil Mullholland, "All You Need To Know", *Frieze*, March 2003

Steve Rushton, ed., *The Milgram Re-enactment: An Anthology of Essays*, The Netherlands: Jan Van Eyck Academie, 2003

Steve Rushton, "Rights and Responsibilities", *Metropolis M*, no. 4, September 2003

Sean O'Hagan, "It's Simply Shocking", *The Observer*, 10 February 2002

Adam Dant

25 February 2004

Adam Dant is probably best known as the creator of *Donald Parsnips Daily Journal*, a comic-strip pamphlet he drew, photocopied and handed out to passers-by in London or wherever he travelled between 1995-1999. *Donald Parsnips* also appeared as a weekly column in *The Independent on Sunday*. He also created *The Anecdotal Plan of Tate Britain* for Tate Magazine in 2001 and won the Jerwood Drawing Prize in 2002. His works, particularly the recent series of vignettes, *The People Who Live on the Plank*, are heir to William Hogarth's popular satirical prints of the eighteenth century, in which all manner of folly and vice was paraded before viewers for their amusement and supposed moral edification.

www.drawingroom.org.uk/Projects_Past_AdamDant.htm

Tom Morton, "Adam Dant", *Frieze*, September 2003

Sarah S. King, "Adam Dant at Almine Rech", *Art in America*, January 2002

Jimmie Durham

3 March 2004

Jimmie Durham became active in the early 1960s in theatre, performance, and literature in the US Civil Rights Movement. Durham's first solo art exhibit was in Austin, Texas in 1965. In 1969, Durham moved to Geneva, Switzerland, returning to the US in 1973. Durham was a political organiser in the American Indian Movement from 1973-1980 and director of the International Indian Treaty Council and representative at the United Nations. From 1981-1983, he became the director of the Foundation for the Community of Artists (FCA) in New York City. Three years later he moved to Mexico, returning to Europe in 1994. His poetry has been published in *Harper's Anthology of Twentieth Century Native American Poetry* and various small magazines. His book of poems, *Columbus Day* was published in 1983 by West End Press, Minneapolis. His essays and articles have been published in *The Los Angeles Times*, *Art Forum*, *Black Scholar*, and *Third Text* among others. Durham has exhibited in Museum van Hedendaagse Kunst, Gent; Palais des Beaux Arts, Brussels; Institute of Contemporary Art, London; *Documenta*, Kassel; *Whitney Biennial*; Kunstverein München and the *Venice Biennale*.

Jimmie Durham, London: Phaidon Press, 1995

Books by Jimmie Durham

Stoneheart, Kitakyushyu: CCA, 2001

Between the Furniture and the Building, Cologne: Walter König, 1998

Der Verführer und der Steinerne Gast, Vienna: Springer, 1996

A Certain Lack of Coherence, London: Kala Press, 1994

The East London Coelecanth, London: Bookworks, 1992

Catherine David in conversation with Irit Rogoff

10 March 2004

Catherine David has worked since 2002 as director of the Witte de With Centre for Contemporary Art in Rotterdam. She worked during the 1980s as a curator at the National Museum of Modern Art, Centre Georges Pompidou, Paris. Her exhibitions since the 1990s have in the most part examined art practice in relation to contemporary socio-political issues. This approach was made highly visible by her direction of *Documenta X* in 1997, and more recently in her exhibitions at the Witte de With. Her recent projects include *Ulrike Ottinger: Bild Archive*, 2004; *Contemporary Arab Representations: Cairo/Egypt*, 2003; *based upon True Stories*, 2003 and *Contemporary Arab Representations:Beirut/Lebanon*, 2002.

www.wdw.nl

Catherine David, ed., *Politics: Documenta X The Book*, Ruit: Hatje Cantz Verlag, 1997

Catherine David, ed., *Tamass: Contemporary Arab Representations: 1 Beirut/Lebanon*, Barcelona: Fundació Antoni Tàpies, 2002; *2 Cairo/Egypt*, Rotterdam: Witte de With, 2003

Irit Rogoff is Chair of Art History and Visual Culture at Goldsmith's College, London. Rogoff writes extensively on the conjunctions of contemporary art with critical theory with particular reference to issues of colonialism, cultural difference and performativity. She is author of *Terra Infirma: Geography's Visual Culture*, 2000; editor of *The Divided Heritage: Themes and Problems in German Modernism*, 1991 and co-editor, with Daniel Sherman, of *Museum Culture: Histories, Theories, Spectacles*, 1994. Rogoff is director of an international Arts and Humanities Research Board project "Translating the Image: Cross-cultural Contemporary

Arts" housed at Goldsmith's College. Her current research project investigates audience participation in contemporary art spaces.

Articles and books by Irit Rogoff

"Looking Away: Participations in Visual Culture" in Gavin Butt, ed., *Art After Criticism*, Oxford: Blackwell, 2004

"We—Mutualities, Collectivities, Participations", *I Promise It's Political*, Cologne: Museum Ludwig, 2002

"Not There Of", *ARS 2001*, Helsinki: Kiasma Museum of Contemporary Art, 2001

Terra Infirma: Geography's Visual Culture, London and New York: Routledge, 2000

Becky Shaw

17 March 2004

Becky Shaw looks for new ways to understand and explore the relationship between the artist and public, individual and group and the individual and wider society. This ongoing project involves entering work, leisure, health and education contexts, finding live, written and visual ways to explore and create situations. Following a practical and theoretical doctorate in 1998, projects have included *The Generosity Project*, a critical exploration of the artist's role as 'doer of good', for Kunstprijs Amstelveen, a re-production of an ultramarine factory using leisure activity as opposed to hard labour for Grizedale Arts, and a harnessing of exerciser's energy to power a commercial cappuccino bar in Stratford Gallery and Visitors Centre. A recent response to a residency in the Department of Social and Policy Sciences, University of Bath, involved Shaw becoming her own receptionist. Often frustrated by the circumstances of artistic practice, Shaw creates structures of distribution through *Static*, an organisation dedicated to building discursive and critical activity in Liverpool and beyond. She co-edits *Static's* online *Pamphlet* with co-director and architect, Paul Sullivan.

www.static-ops.org

www.occasionaltrade.com

Alan Dunn, "So Near", *Static Pamphlet 1*, 25 May, 2003

Becky Shaw, Mark Ramsden, "Stazione di Topolo: Changing the World or Escaping it?", *Third Text*, Spring, 2003

Becky Shaw, "The Architecture of Collaboration", *The Journal of Dementia Care*, vol. 11, no. 6, 2003

Nicolas Bourriaud

31 March 2004

Nicolas Bourriaud is co-director with Jerome Sans of the newly created Palais de Tokyo Contemporary Art Centre in Paris. He was Founder and Director of the magazine *Documents*, 1992-2000 and the Paris correspondent for *Flash Art*, 1987-1995. His exhibitions include: *Aperto*, Venice Biennale, 1993; *Commerce*, Espace St Nicolas, Paris, 1994; *Traffic*, CAPC Musée d'Art Contemporain, Bordeaux, 1996; *Joint Ventures*, Basilico Gallery, New York, 1996; *Contacts*, Kunsthalle Fri-Art, Fribourg, Switzerland, 2000; *Touch*, San Francisco Art Institute, 2002; *GNS*, Palais de Tokyo, 2003 and *Playlist*, Palais de Tokyo, 2004.

www.palaisdetokyo.com

Nicolas Bourriaud, *Esthetique Relationnelle / Relational Aesthetics*, Paris: Presses du reel, 1998 / 2002

Nicolas Bourriaud, *Postproduction*, New York: Lukas & Sternberg, 2001

Bennett Simpson, "Public Relations: an interview with Nicolas Bourriaud", *Artforum*, April 2001

Phil Collins

October 6 2004

Phil Collins is drawn to communities living in extreme situations, where his approach to the documentary tradition is affected by his social conscience and empathy. He is best known for his photography and video installations, exploring the construction of individual, communal, sub-cultural and national identities.

Rosalind Nashashibi

October 13 2004

Winner of the Becks Futures Award in 2003, artist Rosalind Nashashibi will discuss her use of 16mm film, video, collage, drawing and print with curator Claire Doherty, alongside a screening of her acclaimed film *Hreash House* (2004) filmed in Nazareth.

Oda Projesi

October 27 2004

Artist group Oda Projesi began their work in 1997 in Istanbul. Their projects draw on aspects of everyday life - social gatherings, meal-times, discussions - to expand the possibilities for new ideas and social spaces. For this, their first visit to Bristol, Oda Projesi will introduce their work at the Venice Biennale in relation to their on-going project in Istanbul.

Carlos Basualdo

November 24 2004

Co-curator of Documenta 11, art critic and now adjunct professor at the IUAV (Istituto Universitario di Architettura di Venezia) Carlos Basualdo will discuss how the phenomena of globalisation is effecting the exhibition, commissioning and production of contemporary art. This lecture will also launch the publication *Contemporary Art: From Studio to Situation* published by Black Dog Publishing in association with Arnolfini and Situations.