

ARTISTS SPACE

THE WEALTH OF NATIONS

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DAS KAPITAL

NEW ECONOMY

06.15–07.28.2007

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New Economy

Artists Space

June 15–July 28, 2007

Curated by João Ribas

Chantal Akerman

Kader Attia

Ursula Biemann

Mike Bouchet

Heath Bunting

Los Carpinteros

Carolina Caycedo

Daniel Dewar & Grégory Gicquel

Harun Farocki

Eva and Franco Mattes a.k.a.

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Cildo Meireles

Henrik Plenge Jakobsen

Oliver Ressler

Joe Scanlan

Santiago Sierra

Rirkrit Tiravanija

Milica Tomic

Donelle Woolford

“The basic economic resource—‘the means of production,’ to use the economists’ term—is no longer capital, nor natural resources, nor ‘labor’.... Value is now created by ‘productivity’ and ‘innovation,’ both applications of knowledge to work.”

—Peter Drucker
Post-Capitalist Society

The term “New Economy” emerged after the Cold War to define the postindustrial economic order. As a knowledge-driven form of post-Fordist capitalism originating in the 1950s, it heralded the productive power of information and communication technology as the new engine of global markets, ‘flexible accumulation’ serving as the catalyst for an economic model concerned with the production, processing, and distribution of information, and favoring ideas, services, and sociability over inert commodities and industrial labor. The ‘new economy’ and the corresponding expansion of broad non-industrial sectors of Western nations gave rise to a transnational market in which, according to *Wired* magazine in 1998, “people work with their brains instead of their hands,” and where “innovation is more important than mass production.”

As Daniel Bell had presaged decades earlier, the central role knowledge production and capital mobility played in this information economy focused on development in the ‘intangible’ sectors of production, as an ascendant ‘creative class’ leveraged the capacity of information through technology. By the mid-1990s, large-scale investment in information

and communications media had supposedly fixed economic fluctuations and led to a steady pattern of economic growth, hitting fever-pitch in the Dot-com boom.

The dominant economic model became that of the circulation of disembodied entities, such as information, derivatives, copyright, and social relationships, and the eventual assimilation of such technological utopianism throughout the entire global marketplace. Industrial economies gave way to social productivity and circulation of electronic capital, the informatisation of production expanding just as readily throughout the technology sector as through the remnants of the ‘matter’ industry, that is, from new media technologies to automobile manufacturing.

Immaterial production thus began to assert a central role in global markets, as the economics of information shaped even non-immaterial aspects of production (such as the ‘flexibilization’ of labor). The U.S. economy, for example, began to demassify in the post-Cold War era, with the information and service-based sector accounting for a large percentage of the total economy (30% of the workforce by some statistics). According to a major study conducted in 2004, the US information sector “grew about 46% in 1967 to about 56% in 1992, and to 63% in 1997.”

While only accounting for a fraction of the total global labor force and thus concentrated geopolitically, this new composition of ‘knowledge-based’ labor exerted a hegemony over all other forms of production through

a process of subsumption: just as capital had to ‘industrialize’ in the 19th century, it has to ‘informationalize’ today. In the words of Walter Wriston, a former chairman of Citigroup, “when the world’s most precious resource is immaterial, the economic doctrines, social structures, and political systems that evolved in a world devoted to the service of matter become rapidly ill suited to cope with the new situation.”

This lay behind Robert Reich’s argument, as secretary of labor under President Bill Clinton, for the assimilation of manufacturing jobs into the creative economy through the development of new skills. His case was seemingly oblivious to the fact that a new specialized sector might not absorb such displaced mass labor (thereby creating a ‘relative surplus population’ of the chronically underemployed). The goal was to educate a knowledgeable, rather than standardized, work force to act as the catalyst of economic growth through a redefinition of labor and the social character of work.

Yet as capital seemingly dematerialized, a correlative ‘remapping’ of labor occurred, as so-called industrial economies looked to downsizing and structural underemployment in response to increasing automation and flexibilization of labor. The result was an outsourcing phenomenon, a kind of spatial reorganization of capital flows: industrial economies shifted their manufacturing sector to areas with cheaper wage labor, and concentrated domestic investment on non-industrial and non-agricultural sectors. Concomitant with that spatial organization of information capitalism,

was the rise of the ‘socialized’ worker, a mutation of abstract labor resulting from the decentralization of production and an emphasis on communication, creativity, and innovation.

As information technology theorist Shalini Venturelli has argued, “a nation without a vibrant creative labor force of artists, writers, designers, scriptwriters, playwrights, painters, and musicians,” would not possess the necessary base to succeed in this new economic model. Creative enterprise has become a determining economic factor: according to the Intellectual Property Association, its related sectors are estimated to be worth “\$360 billion a year, making them more valuable than automobiles, agriculture, or aerospace.”

But if the knowledge and information-based sectors of major economies are increasingly valued as the driving force of economic development, and work is increasingly governed by creativity and social productivity, what is the role of artistic practice in this political economy? Are artists acting as migrant laborers who produce ‘artisanalized’ information? Is studio practice a localized form of resistance to immaterial capitalism?

In the era of information as capital, artistic labor seems placed in a specific political position in terms of new economy ideology and new social structures defining the global labor market. *New Economy* surveys the nature of artistic practice in this post-Fordist era, while also focusing on artists who are dealing with the social conditions and redefinitions of labor implicit in the information-based model of postindustrial economies.

One of the most significant issues is seen in the rise of migrant labor policy debates in Europe and the U.S. While the idea of a common European market implies a borderless circulation of capital—in the ‘neo-medievalist’ Europe of decentralized power and transnational governance—borders themselves are in fact contested in order to stem the flow of migrant labor displaced by the ‘new economy.’ Yet through the proliferation of art fairs, biennials, and the transnational character of artistic production today, artists seem to function increasingly as part of a knowledge-labor sector that flows across neoliberal borders.

Is there any condition for criticality or political agency when artists are positioned directly in contrast to the marginal elements of the body politic, afforded rights, such as that of circulation, denied to other political subjects? Can this position serve as the basis for a politicized practice? In this sense, the transnational political character of artistic practice today might perpetuate a pattern of social organization that is increasing the disparity between the ‘first’ and ‘developing’ worlds along a division of labor.

Renowned filmmaker Chantal Akerman’s *From The Other Side* (2002) focuses on Mexican migrants waiting to cross over illegally into neighboring Arizona (thanks to surveillance technology perfected for the Gulf War, the INS has closed off most entry points into the U.S., leaving mostly mountains and deserts as pathways). Akerman’s film addresses the economic dependence of the U.S. on such undocumented labor and the disparities and dire reality of the

supposed ‘frictionless’ economy. Kader Attia’s illegal sweatshop, used to produce his own branded ‘Hallal’ goods, similarly makes visible the conditions of labor that lie behind the functioning economy of many subaltern populations.

If practice itself becomes a way to reconfigure artistic labor, and mobility and social production are embraced as potentially socially progressive, this is because contemporary art practice has in fact long been driven by information, from conceptualism and the dematerialization of the art object to relational aesthetics and new media art. One of the most prescient uses of this relationship is the appropriation of the e-commerce model by Heath Bunting several years before the Paypal system of electronic payment. *Skint—The Internet Beggar* (1995) functions as a website through which visitors can donate funds using a Visa or Mastercard. Ursula Biemann’s video *Writing Desire* (2000) looks at the role such information and communication technology plays in sex work on the internet, and on the exploitation of women from the third to the first world through the gaze of an internet browser.

In *Workers Leaving the Factory* (1995) filmmaker Harun Farocki addresses the factory as a social body, and as the source of organization of production in society, through its unique presence in the history of film. Taking its subject matter from the eponymous Lumière brothers’ film of 1895, widely considered the first work of cinema ever publicly screened, Farocki’s film essay traces the social development of industrialization and the nostalgic presence of the factory in

cinema as a symptom of the ongoing disappearance of industrial labor in the 20th century.

The nature of labor is also the source of the collective work of Havana-based artists Los Carpinteros and of French duo Daniel Dewar and Grégory Gicquel. In their work, artistic practice is a means to call on older forms of production—including the medium of drawing for Los Carpinteros—to assert that the role of creative labor in the new economy is as significant to artistic production as the shift from craftsman to inspired artist in 15th-century Italy. By drawing on the artist’s studio as a site of almost artisanal production, the work of Dewar & Gicquel seems to propose a kind of resistance to the conditions of informational capital, giving primacy to a defiantly material, poetic, and near pre-industrial basis of artistic labor (or its value, as in Cildo Meireles’ *Zero Dollars*, 1978-1984).

This logic is taken to a brilliantly absurd endgame in Mike Bouchet’s *My COLA Lite* (2004), an artist-produced, homemade diet soda. Joe Scanlan’s fictional African-American artist Donelle Woolford, who creates wood-based cubist paintings in a re-appropriated style, and Scanlan’s own sculptural work, function as a method to disseminate information and to reconfigure the character and distribution of artistic labor itself.

Away from the production model of artistic practice, the nomadic nature of post-studio work and the use of manual labor to produce art through instruction or exploitation reveal a specific position of the artist within the social body of knowledge-workers (reflected in the ‘artist as corporation’

phenomenon of the 1990s). From diametrically opposed ends, both Santiago Sierra and Rirkrit Tiravanija confront this condition, either by outright politicized manipulation of divisions of labor—as in the rounding up of beggars in Mexico City in Sierra’s *100 Indigentes* (2005)—or the creation of conditions that highlight an increasing commodification of social relationships over democratic processes, seen in Tiravanija’s work, such as *Untitled (Artificial Flavor)* (1991).

Karl Marx diagnosed the transformation of the capitalist mode of production reflected in this practice in the *Grundrisse der Kritik der Politischen Ökonomie* of 1858:

Labor no longer appears so much to be included within the production process; rather, the human being comes to relate more as watchman and regulator to the production process itself. What holds for machinery holds likewise for the combination of human activities and the development of human intercourse.

Henrik Plenge Jakobsen’s ‘relaunch’ of Marx’s *Das Kapital* and Adam Smith’s *The Wealth of Nations* proposes a reassessment of classic economic doctrines within substantive changes in production and social life. The relaunch—in fact nothing more than promotional material generated for exhibition—also calls into question notions of branding and the increasing emphasis on the regulation of intellectual property rights in monopolistic information economies, as information goods become

reproducible at virtually no cost, and since knowledge leads to profit through copyright. Milica Tomic's *Reading Capital* (2005) puts Marx's text in the mouths of wealthy Texans, re-examining the premise of Marxist political economy within a model of capitalist wealth and exchange that is itself in contention. In contrast, Austrian artist Oliver Ressler uses the format of public posters and billboards to suggest tenets and principles on which an alternative system to the existing capitalist economy could be based.

One such principle still functioning is a barter economy, which has survived the agricultural, industrial, and postindustrial ages, continuing to this day on the internet. Carolina Caycedo's *Day to Day* (2006) revolves around such a dynamic of exchange without money. By subsisting only on the services and goods she could trade for others, Caycedo effects a redistribution and conservation of knowledge and commodities, breaking apart, as much relevant artistic practice today does, some of the essential conditions of production in a global informational economy.

—João Ribas

Chantal Akerman

De l'autre côté / From the Other Side
2002, 103 min.
Courtesy AMIP Multimedia, Paris



Kader Attia

Sweatshop

2005

Courtesy the artist and Galerie
Christian Nagel, Berlin

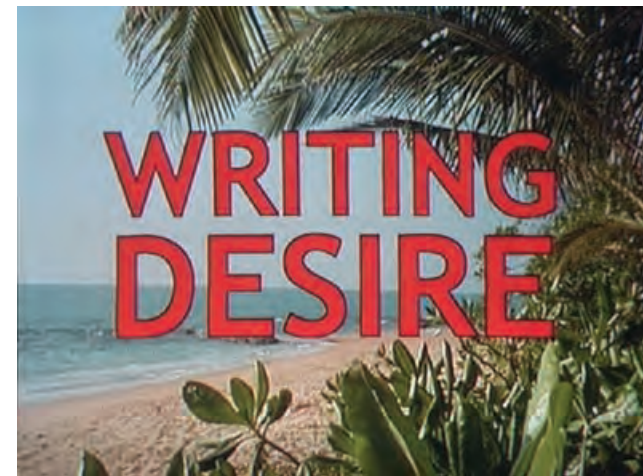


Ursula Biemann


Writing Desire

2000, 23 minutes, Color, VHS

Courtesy the artist



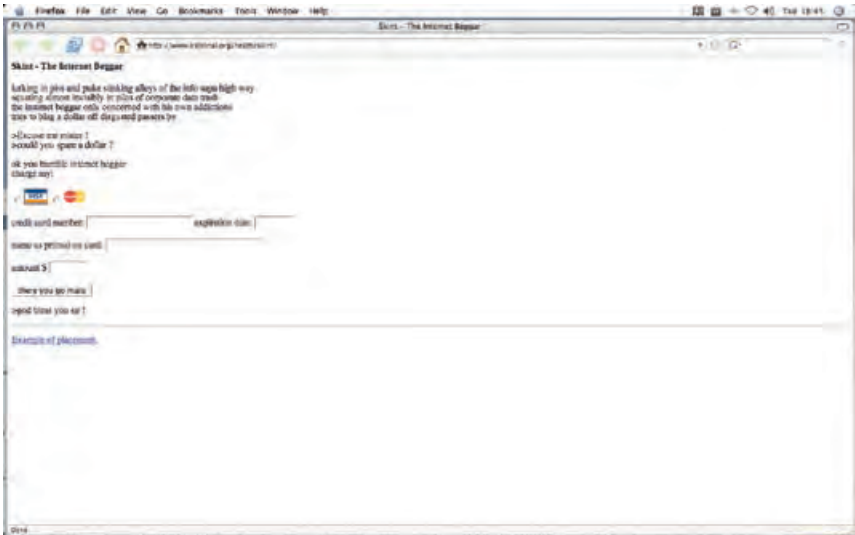
Mike Bouchet

My Cola LITE
2004, Homemade diet cola,
glass bottles, photocopied hand
affixed paper labels. 
Courtesy Maccarone, New York



Heath Bunting

Skint—The Internet Beggar
1995



Los Carpinteros

Jardín Francés

2007, wc / paper

64 × 128"

Courtesy Sean Kelly Gallery,
New York



Carolina Caycedo

*Day to Day 2 (I took Pedro [right
in photo] to pick up his broken bike
from Williamsburg to Sunset Park
in Brooklyn, in exchange for internet
access whenever I needed it)*
2006, digital c-print, 10 ½ × 22"

*Day to Day 11 (I moved Amy's stuff
from Fort Green in Brooklyn to
El Barrio. She gave me a camera,
books, plastic dishes, toys, clothes,
curtains and 6gm of cannabis sativa.)*
2006, digital c-print, 10 ½ × 22"
Courtesy Galería Comercial, San Juan,
Puerto Rico



Daniel Dewar & Grégory Gicquel

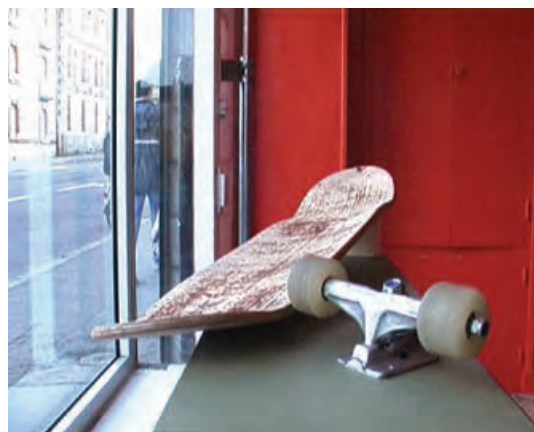
Handcrafted BMX Frames

2004, A37 tubes

Handmade Deck, Truck and Wheels

2002, Rubber, wood, stainless steel

Courtesy Galerie Loevenbruck, Paris



Harun Farocki

Workers Leaving the Factory

1995, video, b/w & color, 36 min.

Courtesy Harun Farocki

Filmproduktion



Eva & Franco Mattes
a.k.a. 0100101110101101.ORG

Nothing Is Real, Everything Is Possible
2007, posters and postcards of ongoing
synthetic performance in Second
Life, a re-enactment of Joseph Beuys' *7000 Oaks*
Courtesy the artists



Cildo Meireles

Zero Dollar
1978–1984, Offset litho on paper
Courtesy Galerie Lelong, New York



Henrik Plenge Jakobsen

Das Kapital
2004, Dimensions Variable
Courtesy the artist



Oliver Ressler

*Alternative Economies,
Alternative Societies*
155 × 110 cm, 2005
Courtesy Artra Galleria, Milan

Milan, Italy, 2006
Photo: Fabrizio Spipari
Courtesy Artra Galleria, Milan

Bratislava, Slovakia
Billboartgallery Europe, 2004
Photo: Oliver Ressler

**IMAGINE A DEMO-
CRATIC SYSTEM**
IN WHICH THE HOPES OF SOCIAL
TRANSFORMATION ARE NOT
BURIED IN THE BALLOT BOX
BUT FORM THE BASE FOR
ACTIVE PARTICIPATION IN
POLITICAL DECISION-MAKING
BASED ON EQUAL RIGHTS



*Imagine a decentralized
system of social order in
which all persons
affected by political
decisions are allowed to
make decisions in a
grassroots democratic
way, based on the
principle of consensus*



*Imagine a society in
which people have a say
in decisions in proportion
to the degree that they
are affected*

Santiago Sierra

*100 Indigentes, Plaza del
Estudiante, 20. México D.F., México.*



December 2005

Courtesy the artist and
Galería Helga de Alvear, Madrid



Rirkrit Tiravanija

Untitled 1991 (Artificial Flavor)

1991, Two suitcases, flavored potato
chips, lots of people

Courtesy Gavin Brown's Enterprise,
New York



Milica Tomic

Reading Capital
2004, production stills
Courtesy Charim Galerie, Vienna



Donelle Woolford

Desktop Publishing
Still Life With Hanging Lamp
2007, Wood scraps, latex paint,
screws, cardboard
Courtesy the artist



**Chantal Akerman**

Born 1950 in Brussels, Belgium. Lives in Paris.

Selected Solo**Exhibitions**

2005 “Chantal Akerman - 25ème écran (25th Screen)”, Princeton University Art Museum, Princeton, NJ **2004** “Retrospective Integral”, Cinema at Centre Pompidou, Paris **1998** “Selfportrait/ Autobiography—a work in progress”; Sean Kelly Gallery, New York; Frith Street Gallery, London

Selected Bibliography

Foster, Gwendolyn Audrey; “Identity and Memory: The Films of Chantal Akerman”, Flicks books, London, Southern Illinois University Press, Carbondale, 2003; Akerman, Chantal: “Une famille à Bruxelles”, L’Arche éditeur, September 1998; Akerman, Chantal: “Un divan à New York”. L’Arche, 1996; Akerman, Chantal, Catherine David, Michael Tarantino: “Bordering On Fiction: Chantal Akerman’s D’Est,” Walker Art Center, Minneapolis, Minnesota, 1995

Kader Attia

Born 1970 in Dugny, Seine Saint-Denis, France. Lives in Paris.

Education

Ecole Nationale Supérieure des Arts Décoratifs, Paris, 1998; Escola de Artes Aplicadas “La Massana,” Barcelone, 1994; Ecole Supérieure

des Arts Appliqués

Duperré, Paris, 1993

Selected Solo**Exhibitions**

2006 Musée d’Art Contemporain de Lyon, Lyon, France; Andréhn-Schiptjenko, Stockholm, Sweden **2005** *The Sketch*, London, UK; *Big Bang*, Jewish History and Art Museum, Paris **2004** *HALLAL*, Kamel Mennour Gallery, Paris **2002** *Alter Ego*, Kamel Mennour Gallery, Paris **Selected Bibliography** “50ème Biennale de Venise”, Fault Lines, 2003; “Ouvertures Algériennes”, créations vivantes, 2003; *Alter Ego*, galerie Kamel Mennour, Paris, 2002; Nova Magazine, mars 2000; “L’Événement du Jeudi”, février 2000; “Libération”, février 2000

Ursula Biemann

Born 1955 in Zurich, Switzerland. Lives in Zurich.

Education

Whitney Independent Study Program, New York, 1988; BFA School of Visual Arts, New York, 1986; Instituto de Bellas Artes, Mexico, 1984; School of the Museum of Fine Arts, Boston, 1981; Colleges in Zurich and Lausanne, 1976

Selected Exhibitions

2007 “Black Sea Files: This is My Place”, Kunstverein Hamburg; “Zona-B”, Fundacio Antoni Tapies, Barcelona; Peacock Gallery, Aberdeen; Biennial Moscow; “The Maghreb Connection”, Centre d’Art Contemporarin

Geneva; Thessaoloniki

Biennial **2006** “Black Sea Files, Glanz und Globalisierung”, Hartware MedienKunstVerein, Dortmund; “World Unlimited”, Museum for Modern Art, Arnhem, NL; “The Unquiet World”, Australian Centre for Contemporary Art, Victoria AUS; Tehran Museum of Contemporary Art; Olivetti Foundation, Rome; Gallery of Brandeis University, Boston **2005** “Europlex: Re-Act”, Nikolaj Copenhagen Contemporary Art Center; “The Need to Document”, Kunstmuseum Baselland; Barents Triennial, Kirkenes Norway; “Black Sea Files: B-Zone Becoming Europe and Beyond”, Kunstwerke Berlin; 7th Sharjah Biennial

Selected Bibliography

Ursula Biemann/Brian Holmes: “The Maghreb Connection, Movements of Life Across North Africa,” English/Arabic. Ed., Actar Publishers, 2006; “Black Sea Files” in: “B-Zone - Becoming Europe and Beyond”, Ed. Anselm Franke, Actar Publishers, 2005; Ursula Biemann Ed. “Geography and the Politics of Mobility,” Generali Foundation, Vienna, English/German, published by Walther König, Cologne, 2003

Mike Bouchet

Born 1970 in Castro Valley, California. Lives in New York City.

Education

UCLA, School of Fine Arts Los Angeles, 1994

Selected Solo**Exhibitions**

2007 “Mike Bouchet”, Galeria GP + N Vallois, Paris **2006** “Jacuzzis & Almost Every City in the World”, Galerie Michael Neff, Frankfurt **2005** “New Jacuzzis”, Kunstraum Innsbruck, Austria; “Top, Back and Bottom of mind Awareness”, maccarone inc., New York **2004** “Extra City (residency)”, Antwerp, Belgium; “Mike Bouchet”, Michael Neff, Frankfurt

Heath Bunting

Born 1966 in London, England. Lives in Bristol, England.

Selected Exhibitions

2007 “From clubcard to citizenship, the status project”, ICA, London **2006** “Cutting, Climbing, Crossing, dayplandrugblog”, OVERGADEN, Copenhagen; “Day planning for everyone”, Kalmar Konst Museum, Kalmar, Sweden; “How to change your identity and location in ten minutes”, Forum 06, Art Box, Athens, Greece **2005** “Cooking cleaning and shopping, city rumble”, Overgaden, Copenhagen, Denmark; “How to change the status of media art”, Radiator Festival, Trampoline, Nottingham, United Kingdom

Los Carpinteros

Marco Antonio Castillo Valdés, born 1971

in Cuba; Dagoberto Rodríguez Sánchez, born 1969 in Cuba. Los Carpinteros live in Havana.

Education

Marco Antonio Castillo Valdés: Superior Art Institute of Havana (ISA), 1995; Dagoberto Rodríguez Sánchez: Superior Art Institute of Havana (ISA), 1994

Selected Solo**Exhibitions**

2006 “Sel et Poivre”, Galerie In SITU, Paris, France; *Faro Tumbado*, Galería Habana, Havana, Cuba; “During Dinámicas de la Cultura Urbana”, 9th Havana Biennial, Havana, Cuba; “Los Carpinteros”, Contemporaneamente, Milan, Italy; “Los Carpinteros”, Unosunove and IILA, Rome, Italy **2005** “Los Carpinteros: Inventing the World”, USF Contemporary Art Center, South Florida University, Tampa, Florida, Chicago Cultural Center, Chicago, Illinois, Contemporary Arts Center, Cincinnati, Ohio; *En el Jardín*, Fortes Vilaça Gallery, São Paulo, Brazil

Selected Bibliography

Abreu, Andrés: “Equilibrio entre reiterados y debutantes”, Granma, Havana, p.6 [illus.], Cuba, January 19, 2005; Alberdi Benítez, Virginia: “Cuba es noticia en la Bienal de Venecia”, Granma, Havana, p.6 [illus.], Cuba, June 22, 2005; Sedano Alvarez, Verónica: “Transmutaciones de lo ordinario a lo extraordinario o cómo salir de la piel del conejo. A propósito de Manual de Trabajo / Esculturas Recientes”, Revolución y Cultura, Havana, pp. 61-63 [illus.]

de lo ordinario a lo extraordinario o cómo salir de la piel del conejo. A propósito de Manual de Trabajo / Esculturas Recientes”, Revolución y Cultura, Havana, pp. 61-63 [illus.]

Carolina Caycedo

Born 1978 in London, England. Lives in London, Bogota, and Puerto Rico.

Education

BA, Los Andes University, Bogotá, 1999

Selected Solo**Exhibitions**

2006 Blow de la Barra, London, UK **2005** “Solo Under”, Galeria Comercial, San Juan, Puerto Rico; “Break it”, Ibid Projects, Vilnius, Lithuania **2003** “Sonidos de una Ciudad”, Alianza Francesa Norte, Bogotá, Colombia; “Break Dance Season”, Espacio La Rebeca, Bogotá, Colombia

Selected Bibliography

Smith, Roberta, “A Carnival Of Art, Money, Surf And Sand”, The New York Times, Dec.3 2005; Bajo, Carlos “Un Arte Para Todos Los Públicos”, Diari de Terrasa, 21.02.2004; Mojica, Jenifer “Carolina Caycedo En Het Colectivo Cambalache”, Thru #2. Oct. 2003; Dossier Le Troc. Edited by Sylvette Babin. ESSE Arts+Opinions 49. Fall 2003; Hoffman, Jens, “Take Me (I’m Everyone’s)”. “Here, There, Elsewhere... Krabbesholm”, Denmark. 2003

Daniel Dewar & Grégory Gicquel

Daniel Dewar, born 1976, in Forest Dean, Great Britian. Lives in Nantes, France; Grégory Gicquel, born 1975, in St Brieuc, France. Lives in Paris.

Education

Dewar: Ecole Regionale des Beaux Arts de Rennes, France, 2000. Gicquel: Ecole Regionale des Beaux Arts de Rennes, France, 2000.

Selected Solo**Exhibitions**

2007 “Dewar & Gicquel”, FRAC Basse-Normandie, Caen; “Dewar & Gicquel”, Chapelle du Genêteil, Centre d’Art Contemporain, Château-Gontier; Daniel Dewar & Grégory Gicquel, Palais de Tokyo, Paris **2006** “HAZELNUT COTTAGE”, Galerie Loevenbruck, Paris; “Strike a pose VCA”, Margaret Lawrence Gallery, Melbourne, Australia; “UKIYO – E”, FRAC Pays de la Loire, Carquefou; “Driving in the abyss behind a 2 big tits lorry truck truck mental ray”, Ecole municipale des Beaux-Arts, Galerie Edouard Manet, Gennevilliers

Harun Farocki

Born 1944 in Novy Jicin,

Czechoslovakia. Lives in Berlin.

Education

Deutsche Film- und Fernsehakademie Berlin (DFFB), 1968

Selected Exhibitions

2006 Filmmuseum, Vienna **2004** Museu d’Art Contemporani de Barcelona, Barcelona; Zeughaus, Berlin; Cinemateca Uruguaya, Montevideo; VideoeX, Zürich; Video Lisboa, Lisbon **2003** 10e Biennale de l’image en Mouvement Centre Saint Gervais, Geneva; Argos Festival, Brussels; Kino in der Reitschule, Bern

Selected Bibliography

Volker Pantenburg: “Film als Theorie Bildforschung bei Harun Farocki und Jean-Luc Godard” transcript, 2006; Christa Blümlinger: “Harun Farocki / Image (Circum)volution; Harun Farocki / (Circum)volución de la imagen” Zehar, No. 59, 2006, p. 20-26; Matthias Mühling: “Gefängnisbilder. Harun Farocki”, 40 Years Video Art.de Digital Heritage, Part 1, Ostfildern 2006, p. 302-305

Eva and Franco**Mattes a.k.a.**

0100101110101101.ORG Born 1976. Live and work in Italy. Selected Solo Exhibitions **2007** “Annoying Japanese Child Dinosaur”, Dockswiss Gallery, Lucerne, Switzerland; “13 Most Beautiful Avatars”, Postmasters Gallery, New York; LOL, Fabio Paris Art Gallery, Brescia, Italy **2006** “13

Most Beautiful Avatars”, Italian Academy at Columbia University, New York **2005** “United We Stand”, Postmasters Gallery, New York; “Nike Ground Experience”, Fabio Paris Art Gallery, Brescia, Italy

Cildo Meireles

Born 1948 in Rio de Janeiro, Brazil. Lives in Rio de Janeiro. **Selected Solo Exhibitions** **2006** “Babel”, Estação Pinacoteca, Sao Paulo, Brazil; “Seducoes: Valeska Soares, Cildo Meireles, Ernesto Neto”, Daros-Latinamerica, Zurich, Switzerland **2005** “Algun Desenho [1963-2005]”, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil **2004** “Descala and Strictu”, Galerie Lelong, New York; “Occasion”, Portikus im Leinwandhaus, Frankfurt, Germany **2003** Miami Art Museum, Miami, Florida; Musée d’Art Moderne et Contemporain de Strasbourg, France; Musée d’Art Moderne de la Ville de Paris, France **Selected Bibliography** Taylor, Victor Zamudio, “Seduções: Valeska Soares, Cildo Meireles and Ernesto Neto,” Art Nexus, October-December 2006, p. 160-161; Volz, Jochen, “Cildo Meireles,” Frieze, September 2005, p. 144; Gilmore, Jonathan, “Reviews: Cildo Meireles at Galerie Lelong,” Art in America, March 2005, p.132; Sheets,

Hilarie, “Underrated/Overrated,” ArtNews, January 2005, p. 10

Henrik Plenge Jakobsen

Born 1967 in Copenhagen, Denmark. Lives in Copenhagen. **Education** Royal Danish Academy of Fine Arts, Copenhagen, Denmark, 1994; Institut des Hautes Etudes en Art plastique, Paris, France, 1993; Ecole Nationale Supérieur des Beaux Arts, Paris, France, 1993 **Selected Solo Exhibitions** **2005** “J’Accuse”, South London Gallery, London, England; “Circus Pentium”, The National Gallery of Fine Arts, Copenhagen, Denmark **2003** “Circus Portikus”, Portikus, Frankfurt Am Main, Germany; “Dialectic materialism”, Galleria Maze, Turin, Italy; “Delirium”, Vin & Sprit historiska museet, Stockholm, Sweden; “Wiener Kromatisch”, Michael Hall, Vienna, Austria **Selected Bibliography** Frieze issue 93, “Common People” By Alex Farquharson, 2005; “Henrik Plenge Jakobsen, Circus Pentium”, exh cat., Statens Museum for Kunst, Copenhagen, Edited by Sven Bjerkhof, Marianne Torp & Henrik Plenge Jakobsen, 2005; “Populism”, exh. cat. Editors: Lars Bang Larsen, Cristina Ricupero, Nicolaus Schafhausen Editorial Co-ordinator: Publisher:

Lukas&Sternberg, Berlin/New York, 2005

Oliver Ressler

Born 1970 in Knittelfeld, Austria. Lives in Vienna. **Education** Artists Residency, Banff Centre for the Arts, Banff, Canada, 1998; University for Applied Arts, Vienna, 1995 **Selected Exhibitions** **2007** “Mucha vigilancia, mucho movimiento, mucha desconfianza”, Centro Fundación Telefónica, Documentation Center, Lima (PE); “Display – space for contemporary art”, Prague (CZ); “If you see something, say something”, Gallery A4, Sydney (AU); “Nothing for us. Everything for everyone!”, Galerie IG Bildende Kunst, Vienna (A); “The Country of the Endangered Body”, Trafo Gallery, Budapest (HU); “After Neurath: Like Sailors on the Open Sea”, Stroom, The Hague (NL); Moscow Biennial, Moscow (RUS); “Free Radicals; Public Views”, Gandy Gallery, Bratislava (SK); “Emotional Landscapes”, Fri-Art – Centre d’Art Contemporain, Fribourg (CH) **2006** “Now-Time Venezuela, Part 1: Worker-Controlled Factories”, Berkeley Art Museum, Berkeley (USA) (with Dario Azzellini); “Protesting Capitalist Globalization”, KBB, Barcelona (E) **Selected Bibliography** ‘Alternative Economics, Alternative Societies’, Revolver – Archiv

für aktuelle Kunst, Engl./Serbian, 72 p., 2005; “Alternative Ökonomien, Alternative Gesellschaften”, Kurswechsel, 2005; “European Corrections Corporation”, Revolver – Archiv für aktuelle Kunst, Ger./Engl., 2004; “Boom!”, folder, Engl., 2002; “Dienstleistung: Fluchthilfe – Border Crossing Services”, Ed. Selene, 52 p., Ger./Engl., 2002; “Nachhaltige Propaganda Sustainable Propaganda”, Ed. Selene, 44 p., Ger./Engl., 2000

Joe Scanlan

Born 1961 in Stoutsville, OH. Lives in New Haven, Connecticut. **Education** The School of the Art Institute of Chicago, IL, 1985; BFA, The Columbus College of Art and Design, Columbus, OH, 1984 **Selected Solo Exhibitions** **2007** “Mood Swings”, Galerie Micheline Szwajcer, Antwerp **2006** “Thanks: Returning the Favor”, Apexart, New York, NY; “Six Feet Under Autopsie unseres Umgang mit Toten”, Kunstmuseum Bern, Bern; “*printemps de septembre*”, Printemps de Septembre, Toulouse; “Home Sweet Home – module n°1”, CCC – Centre de Creation Contemporaine, Tours; “6th Shanghai Biennale - Hyper Design”, Shanghai Biennale - Shanghai Art Museum, Shanghai **2005** “Massachusetts Wedding Bed”, Galerie de

Expeditie, Amsterdam, The Netherlands **Selected Bibliography** Art Forum 6, Février 2004, “Artist Curates, Joe Scanlan”, 2004; “Fussnoten”, Kunsthalle Bern, Ilona Ruegg, 2002; “Cut and Place”, A Prior & Donelle Woolford, 2002; Knight, Christopher, “The Everyday on a Pedestal”, The Los Angeles Times (Wednesday, January 31), 2001

Santiago Sierra

Born 1966 in Madrid, Spain. Lives in Mexico City. **Education** Escuela de San Carlos, Universidad Nacional Autónoma de México, Mexico City, 1997; Hochschule für Bildende Künste (F.E. Walter, B.J. Blume and S. Brown), Hamburg, Germany, 1991; Círculo de Bellas Artes (J.G. Dokoupil), Madrid, 1989; Universidad Computense, Madrid, 1989 **Selected Solo Exhibition** **2007** “Proyecto Caracas, Santiago Sierra, Sala Mendoza”, Centro Cultural Chacao de El Rosal, Caracas, Venezuela **2006** “Santiago Sierra, CAC Málaga, Málaga; 245 m_ - Santiago Sierra”, Synagoge Stommeln, Stommeln-Pulheim, Germany **2005** “Under construction 2: Casa Poporului”, National Museum of Contemporary Art, Bucharest, Rumania; “Santiago Sierra: Una

persona”, Galleria Civica di Arte Contemporanea Trento, Trento, Italy; *Haus im Schlamm*, Kestnergesellschaft, Hannover, Germany **Selected Bibliography** “La Têléréalité: Un Laboratoire d’Observation sociale”, Claire Moulène, in: Art contemporain et Lien social, Éditions Cercle d’Art, Paris, 2007; *Minimalism and After*, Renate Wiehager, DaimlerChrysler Collection, Hatje Cantz Verlag, Ostfildern, ex. cat., 2007; einatmen. ausatmen, Christiane Mennicke, Kunsthau Dresden, Dresden, ex. cat., 2007; *Vitamin Ph: New Perspectives in Photography*, Phaidon Press, London, 2006

Rirkrit Tiravanija

Born 1961 in Buenos Aires, Argentina. Lives in New York, Berlin, and Bangkok. **Education** The Whitney Independent Studies Program, New York; The School of the Art Institute of Chicago; The Banff Center School of Fine Arts, Banff, Canada; The Ontario College of Art, Toronto, Canada **Selected Solo Exhibitions** **2005** Retrospective, ARC, Musée d’Art Moderne de la Ville de Paris, Paris (cat.); Guggenheim Museum, New York **2004** Retrospective, Museum Boijmans Van Beuningen, Rotterdam, Netherlands (cat.);

“Gordon Matta-Clark-In the Belly of Anarchitect (with Pierre Huyghe & Pamela M. Lee)”, Portikus, Frankfurt, Germany; “Nothing”, CMU Art Museum, Chiang Mai, Thailand; “Social Pudding”, Rirkrit Tiravanija and Superflex, 1301PE, Los Angeles, CA **2003** “Demo Station No. 4”, Ikon Gallery, Birmingham, UK; “In the Future Everything Will Be Chrome”, Gavin Brown’s enterprise, New York, NY; “Social Pudding”, Galerie für Zeitgenössische Kunst, Leipzig, Germany **Selected Bibliography** Bishop, Claire, “But is it –Installation Art?” Tate, Etc., Issue 3, Spring, pp. 26-35, 2005; Lutticken, Sven, Review, Artforum, XLIII, No. 6, February, pp. 164-165, 2005; Sheets, Hilarie M., “Underrated Overrated (Paul Ha)”, ARTnews, January, p. 108, 2005; “News: Prizes”, ARTnews, January, p.54, 2005; “News: Prizes and Competitions”, Flash Art, January-February, p. 45, 2005; Parreno, Philippe; Sterling, Bruce; Tiravanija, Rirkrit; “A Retrospective (Tomorrow is another fine day)”, Museum Boijmans Van Beuningen, Rotterdam, 2004

Milica Tomic

Born 1960 in Beograd, SCG. Lives in Belgrade. **Education** MA, Academy of Fine Arts Belgrade, 1990 **Selected Solo Exhibitions**

2002 “Bild Museet”, Umea, Sweden **2000** “Artist Statement”, Facade Project, Secession, Vienna; Museum of Modern Art, Arnheim, Netherlands; Kunsthalle Wien, Project space, Vienna, Austria 1999 Galerie im Taxispalais, Innsbruck, Austria; “i am milica tomic” (web project) CYGNET/Shiseido Virtual Gallery, Japan **Selected Bibliography** Gerald Matt, Interviews, Triton Verlag, Vienna, Austria, 2003; Paco Varragan, El arte que viene/The art to come, Subastas siglo XXI, Madrid, Spain, 2002; Elizabeth Cowie, “Perceiving Memory and Tales of the Other. The Video Art of Milica Tomic”, Camera Austria International, Vienna, Austria, No. 72, pp. 14–16, 2000

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Cover

Henrik Plenge Jakobsen

The Wealth of Nations

and Das Kapital

2004, Dimensions

Variable

Courtesy the artist

Inside Cover

Harun Farocki

Workers Leaving

the Factory

1995, video, b/w &

color, 36 min.

Courtesy Harun Farocki

Filmproduktion



