



INSTITUTIONAL

ATTITUDES

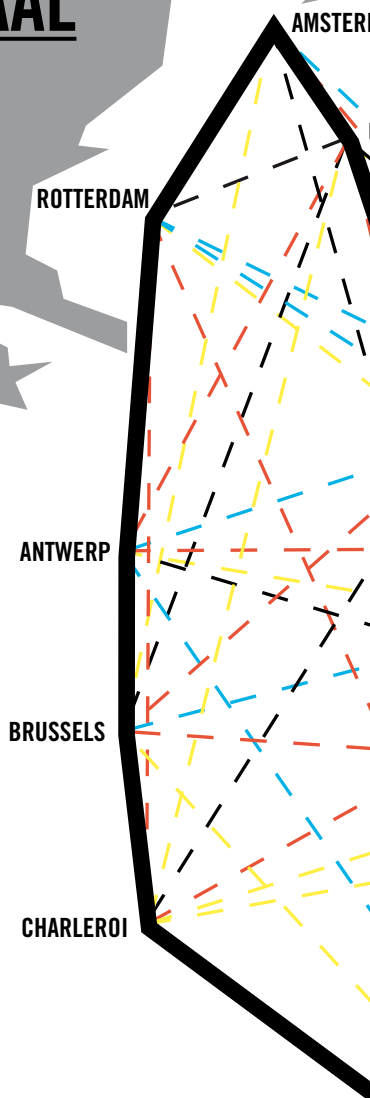
24 – 25 APRIL 2010



**ORGANIZED BY DE APPEL (AMSTERDAM), M HKA (ANTWERP) AND
WITTE DE WITH (ROTTERDAM) FOR THE COMITÉ VAN ROSENDAAL,
IN COLLABORATION WITH DE BUREN, DE BEURSSCHOUWBURG,
FARO AND RESEARCH GROUP ARTS IN SOCIETY**

COMITÉ VAN ROOSENDAAL

The Comité van Rosendaal was founded at the end of 2008 as an international discussion forum. Focusing on the creation of a collaborative network within the capital region of North Western Europe (made up roughly of the former Benelux and the German Rhineland), it spans a transnational, geographical unity with important historical and contemporary ties. The Comité van Rosendaal functions as a reflective meeting platform where policy questions for public contemporary art institutions are discussed. It aims to reconsider and investigate the position and significance of arts and culture in society as well as analyze the potential of public cultural institutions. This platform brings together the program makers of highly renowned institutions throughout the North Western region of Europe in an ongoing discussion about their practice, positions and ambitions.



The Comité van Rosendaal members are:

Bart De Baere – M HKA, Museum of Contemporary Art Antwerp; Ann Demeester – de Appel arts centre, Amsterdam; Charles Esche – Van Abbemuseum, Eindhoven; Robert Fleck – Kunst- und Ausstellungshalle, Bonn; Anselm Franke – Extra City, Kunsthall Antwerpen; Maria Hlavajova – BAK, basis voor actuele kunst, Utrecht; Enrico Lunghi – Mudam, Museum of Contemporary Art Luxembourg; Kasper König & Katia Baudin-Reneau – Museum Ludwig, Cologne; Vanessa Joan Müller – Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Pierre-Olivier Rollin – BPS 22, Charleroi; Nicolaus Schafhausen – Witte de With, center for contemporary art, Rotterdam; Dirk Snauwaert – Wiels, Contemporary Art Centre, Brussels.

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WELCOME

We wish you a warm welcome to the first public event of the Comité van Roosendaal. For some years now, the members of the Comité van Roosendaal have gathered to discuss policy and cultural-political issues of concern to public contemporary art institutions. In 2008, the Comité van Roosendaal was formalized as a platform with the specific aim of creating space for discussion beyond the walls of our own institutions, and in relation to issues beyond our immediate operations. By addressing certain cultural matters as a collective, under the framework of the Comité van Roosendaal, we hope to open-up space to invite peer groups beyond our own to join us in a discussion that, ultimately, affects the way we live and participate in society at large.

As leaders of contemporary art institutions we have a specific contribution to make to society. Through and in the service of art, we aim to stimulate and enhance reflective and critical thinking; we create space for creative and intellectual processes, within circles of thinkers and artists, and in dialogue with our audiences, both local and global. If art at times seems limited to the happy few, whether actively practiced or reflectively observed, it has an undeniable potential for critical expression. We see art as a strong force in society, one that can give rise to change, stimulate personal and collective agency, rethink existing systems and open up possibilities for self-organization.

With that in mind we feel that art has, and should continue to have, a specific place in the public domain. In and of itself, the public domain is a broad notion undefined by territorial boundaries, yet curiously organized along those parameters, be they municipal, national or transnational. Frequently this means that public organizations are constructed as carriers of jurisdictional identities. The Comité van Roosendaal, a self-organized collective of public art institutions, seeks not to reflect any existing governmental system, but does underscore the historical and contemporary political, economic and socio-cultural ties within the Benelux and Rhineland region. It has not been founded to function as a representative of the field of contemporary art in its entirety, nor does it claim to

be the voice of all public institutions.

Instead, we strive to contribute to the understanding and welfare of the public domain and the cultural practices that arise from it. With the conference *Institutional Attitudes* we attempt to rethink the paradigm of our practices in light of current economic and ecological crises, the position of our institutions in general, and our art institutions in particular.

On behalf of our partners in this endeavor, without whom this symposium would not be possible, we thank you for joining us here in Brussels.

Bart De Baere

Director
M HKA, Museum of Contemporary Art Antwerp

Ann Demeester

Director
de Appel arts centre, Amsterdam

Nicolaus Schafhausen

Director
Witte de With, center for contemporary art, Rotterdam

Nathalie Hartjes

Coordinator
Comité van Roosendaal

INSTITUTIONAL ATTITUDES

The conference *Institutional Attitudes* functions as a re-evaluation of a key premise of the Comité van Roosendaal: the shared conviction that contemporary art institutions may be an important voice in society. In part it is a response to recent shifts in society, which have been hastened by an economic crisis and an ecological state of emergency and whose immediacy has been widely felt.

The conference not only strives to research how the art institution can adjust to these paradigm shifts, but more importantly how to revitalize – if not make anew – its public role, acknowledging that while the art institution is a product of society, it is also an active agent capable of shaping society in return. This approach has been stimulated by recent proposals engaging with the notion of ‘the commons’ and ‘a commonwealth’, namely the urge of Italian philosopher Paulo Virno to consider a non-representative democracy as expressed through “a galaxy of foundations, a network of institutes.”

We would like to rethink the fundamental concept of ‘the public’ as it informs our art world: the public is no longer relegated to the public sphere nor is it continuing as the mere site of privatized culture, corporations and philanthropy. What would a ‘coming public’ be? How should we consider it in relation to the ‘common’? How can it counter the imperatives of production-based growth and the loss of collective memory, prompted by the consumer cycle?

We want to understand in detail the meaning of the current financial and institutional crises for public art institutions. Instead of looking solely to the market as the ultimate indicator of transformation, what other parameters of ‘change’ are there to consider in the field of art?

Ultimately, we want to differentiate: the art world operates according to the logic of the product ‘art’ whose gradients range from large scale entertainment apparatuses to the operations of a critical community and self-organized projects. How can we implement a more attenuated structure without reducing avant-garde culture to an antidote to populism?

PROGRAM 24 APRIL

03:00 P.M. STARTING GROUND

Ann Demeester and Nicolaus Schafhausen

Laying a foundation for the discussions to follow, the Comité van Roosendaal has invited individuals from civil society to discuss their expectations, experiences and criticisms towards the art institution prior to this event. During the round table conversations, each of the conference moderators, Bart De Baere, Ann Demeester and Nicolaus Schafhausen, will build upon the statements and conclusions from this prior meeting in order to challenge existing preconceptions and address unanswered questions. Nicolaus Schafhausen and Ann Demeester will give a general introduction of the Comité van Roosendaal, lay out the objectives of the conference and summarize the most urgent issues brought to the fore in the preparatory meetings.

Contributors to the preparatory session were: Jack Bakker (CEO Uni-Invest), Sven Gatz (member of the Flemish Parliament), Wouter De Ploey (Director Business Technology, McKinsey), Marc Schuilenberg (department of Criminology, University of Amsterdam), Dieter Vankeirsbilck (Municipal Secretary, Bornem).

Ann Demeester is Director of de Appel Arts Centre and head of de Appel Curatorial Programme in Amsterdam. She has worked as an assistant curator for Jan Hoet and was Director of W139, a production and presentation platform for contemporary art in Amsterdam. Nicolaus Schafhausen is Director of Witte de With, center for contemporary art in Rotterdam. He was the founding Director of European Kunsthalle in Cologne, Director of Frankfurter Kunstverein and Artistic Director of Künstlerhaus Stuttgart.

03:20 P.M. BETWEEN YOU AND ME

Mirosław Balka

Acclaimed artist Mirosław Balka responds to the question: What do the various mental and physical spaces of the art institution mean to an artist as sites of potentiality? Under the title *Between You and Me* Balka shares his thoughts on how to enter the art institution. How does the rather anonymous general entry point differ from the more personal ‘back door’? What kind of exchanges do these different kinds of access generate and how is an artistic project shaped by these initial zones of contact?

Mirosław Balka is a Polish painter, sculptor and video artist, exhibiting internationally since 1985. In 2009, Balka installed *How It Is* as the 10th Unilever Series commission for the Turbine Hall at Tate Modern in London. He runs the Spatial Activities Studio at the Academy of Fine Arts in Poznań.

05:15 P.M. ROUND TABLE DISCUSSION

With Sofía Hernández Chong Cuy, Simon Sheikh, Trevor Smith, Dirk Snauwaert and Frans Timmermans, moderated by Bart De Baere

The chapter *Institutional Domains* closes with a conversation bringing a variety of institutional models and positions to the theoretical proposals made thus far: from an independent thinker with longstanding institutional involvement, a director of a mid-sized art center and two chief curators of large-scale museums to the former Minister for European Affairs of the Kingdom of the Netherlands. Focusing on the specific functions and interactions required to legitimize public funding, the panel seeks to articulate a differentiated understanding of the art institution. By reconsidering the limits of the 'mainstream' the discussion aims at clarifying the function of institutional visibility. It hopes to conclude with potential models of the institutional domain as a contribution to a non-representative democracy.

Sofía Hernández Chong Cuy is Director of the Museo Tamayo Arte Contemporáneo in Mexico City. Previously, she was Curator at Art in General and at the Americas Society in New York. She writes regularly for exhibition catalogues, magazines and in her blog www.sideshows.org.

Simon Sheikh is a freelance curator and critic. He was Coordinator of the Critical Studies Program at Malmö Art Academy and Director of Overgaden Institute for Contemporary Art in Copenhagen. Recent publications include *In the Place of the Public Sphere?* and *Capital (It Fails Us Now)*.

Trevor Smith is the inaugural Curator of Contemporary Art at the Peabody Essex Museum in Salem (MA) the oldest continuously operating museum in the United States. He was a Curator at the Center for Curatorial Studies, Bard College, the New Museum of Contemporary Art, New York, and Director of the Canberra Contemporary Art Space.

Dirk Snauwaert is Director of Wiels Contemporary Art Centre. Previously, he was Co-Director of the Institut d'Art Contemporain in Villeurbanne / Lyon, Director of the Munich Kunstverein, and supervised the contemporary art program at the Société des Expositions of the Palais des Beaux Arts in Brussels.

Frans Timmermans is the former Minister for European Affairs of the Kingdom of the Netherlands. He has served as diplomat at the Dutch embassy in Moscow, was advisor to the High Commissioner on National Minorities for the Organisation for Security and Cooperation in Europe and represented Parliament for the Labour Party in the European Convention.

Bart De Baere is director of M HKA, Museum of Contemporary Art Antwerp. Prior to that he was curator of the Ghent Museum of Contemporary Art, Documenta IX, the Johannesburg and São Paulo Biennials. He was also an advisor to the Flemish Minister of Culture and the Soros Foundations in Eastern Europe and co-founder of Wiels in Brussels.

PROGRAM 25 APRIL

CHAPTER 2 BEYOND CRITICALITY

The tension between project-based cultural production and archival-based practice is only one aspect of the complexity of the art institution. Another one is the actual substance of these institutions, namely, artistic practice. Within the confines of the institution, art has the opportunity to evolve in ways it can't within the sphere of the market or temporary public events. This chapter looks at the relationship between institutions and artistic practice and the conflict and fundamental questioning it generates.

10:30 A.M. CRITICALITY BETWEEN PAST AND FUTURE

Introduction

Julia Moritz

Sketching the avenues of critical thinking that current assessments of the term criticality rely on, art historian Julia Moritz shares some essentials of her dissertation on Institutional Critique. She contrasts the post-structuralist revision of Enlightenment ideas with an experiential approach. Eventually, concepts of ambiguity and realism are to be questioned as seemingly opposing tools for contemporary institutional maneuver.

Julia Moritz is an art historian currently completing the dissertation *Institutional Critique in Spaces of Conflict* that she conceived as a critical studies fellow at the Whitney Independent Studies Program in New York. Prior to this she has been an assistant at European Kunsthalle, Venice Biennial and Manifesta 7.

SELECTED EXHIBITIONS

ARGOS

Rue du Chantier 13
www.argosarts.org
Opening, Sat 24 April, 06:00 - 09:00 P.M.
Tue - Sun, 12:00 - 05:00 P.M.
Andrea Geyer *Spiral Lands* / Angel Santiago
Vergara *Monday: fireworks; Tuesday: illuminations;*
Wednesday: revolution

ART BRUSSELS

Place de Belgique 1
www.artbrussels.be
Open Fri 23 - Mon 26 April, 12:00 - 07:00 P.M.
See www.artbrussels.be for exhibitors, events
and off program.

DE BEURSSCHOUWBURG

Auguste Ortstraat 20-28
www.beursschouwburg.be
Fri 23 April, 08:30 P.M.
Book presentation and discussion Peter
Friedl *Secret Modernity: Selected Writings and*
Interviews 1981-2009

BOZAR

Rue Ravenstein 23
www.bozar.be
Tue - Sun, 10:00 A.M. - 06:00 P.M.
Thu 10:00 A.M.-09:00 P.M.
Laurent Ney *Shaping forces / El Greco /*
Imagenes del mexicano / El Horizonte del Topo

CC STROMBEEK

Gemeenteplein, Grimbergen
www.ccstrombeek.be
Mon - Sun, 09:00 A.M. - 10:00 P.M.
Feel Home with a.o. Rem Koolhaas, Gordon

Matta-Clark, Luc Deleu, Mario Merz, Jacques
Charlier, Imi Knoebel, Donald Judd, Franz West,
Liam Gillick, Jan Van Imschoot, Jan De Cock,
Anne-Mie Van Kerckhoven, Grzeszykowska &
Smaga

DE MARKTEN

Oude Graanmarkt 5
www.demarkten.be
Tue - Sat, 12:00 - 06:00 P.M.
For your eyes only

FINE ARTS MUSEUM

Rue de la Régence 3
www.fine-arts-museum.be
Tue - Sun 09:00 A.M. - 05:00 P.M.
Symbolisme

LA CENTRALE ELECTRIQUE

Place Sainte-Catherine 44
Wed - Sun 10:30 A.M.-06:00 P.M.
Frontières - Bamako 09

VANHAERENTS ART COLLECTION

Rue Anneessens 29
www.vanhaerentsartcollection.com
Opening, Fri 23 April, 06:00 P.M.-12:00 A.M.
further visits on appointment only
Disorder in the house, selection of the art
collection / David Altmejd Overmen

WIELS

Avenue van Volxem 354, www.wiels.org
Tue - Sun, 12:00 - 07:00 P.M.
Felix Gonzalez-Torres *Specific Objects Without*
Specific Form / Melvin Moti *From Dust to Dust* /
Pa/per View Book Fair

WHERE TO EAT

1. GOURMET D'ASIE

Rue Van Artevelde 14 - Choose from a huge
assortment of authentic dishes including the
house specialty, pig's ear. *Lunch & dinner*

2. HÔTEL MÉTROPOLE'S CAFE

Place de Brouckère 31 - The grand old lady
of Brussels' cafés, complete with high ornate
ceilings, enormous glass chandeliers, padded
red leather seats. *Breakfast, Lunch & Dinner*

3. LE PAIN QUOTIDIEN / HET DAGELIJKS BROOD

Rue Antoine Dansaert 16 - Wholesome bread,
sweet and savory pies, salads, sandwiches.
Breakfast & lunch

4. AUX ARMES DES BRUXELLES

Rue des Bouchers 13 - This elegant eatery is
where locals come to get treated like royalty and
to eat fantastic seafood. *Lunch & Dinner*

5. AL BARMARKI

Grand Place, Rue des Éperonniers 67 - After
serving authentic Lebanese food for over three
decades, it's made the Michelin guide. *Dinner*

6. LA BELLE MARAÎCHÈRE

Place Ste-Catherine 11a - Superb seafood.
Here, the Devreker family reverently prepare
lobster and fish, and it's the perfect place to try
Brussels' famous mussels in white wine. *Lunch*
& *Dinner*

7. DE MARKTEN

Oude Graanmarkt 5 - A clean and simple, very
popular and often crowded lunchroom with a
great terrace for sunny days. *Lunch & Dinner*

8. LE CRACHIN

Rue de Flandre 12 - Serves an array of
traditional Breton buckwheat crepes, with sweet
and savory toppings. *Lunch*

9. VIVA M'BOMA

Rue de Flandre 17 - A white-tiled former triperie
(butchers shop) now houses a restaurant that
pays tribute to grandmother's kitchen. *Dinner*

10. LE PRE SALE

Rue de Flandre 20 - Local diner that's become
an institution with the locals. *Lunch & Dinner*

11. PICNIK

Rue de Flandre 109 - Picnik is a self-service
vegetarian lunch-bar where you can enjoy fresh
dishes made on the premises. *Lunch*

12. FRITLAND

Rue Henri Maus 49 - The place for the famous
Belgian chips for a quick bite on the go. *Snack*

13. FALLSTAFF

Rue Henri Maus 17 - With appreciation rates
divided between the great Art Nouveau interior
and the dubious service, it's up to you if you
want to taste this piece of Brussels history.
Lunch & Dinner

IN BRUSSELS

FROM DE BEURSSCHOUWBURG TO WIELS PUBLIC TRANSPORT (25 MINUTES)

At Bourse/Beurs take Tram 4 in the direction of Stalle. Get off at Lemmonier. At Lemmonier take Tram 82 in the direction of Drogenbos. Get out at stop *Wiels*.

At Bourse/Beurs take Tram 3 in the direction of Churchill. Get off at Brussels South Station (Midi). Tram 82 or 97 / Bus 49 or 50. Get out at stop *Wiels*.

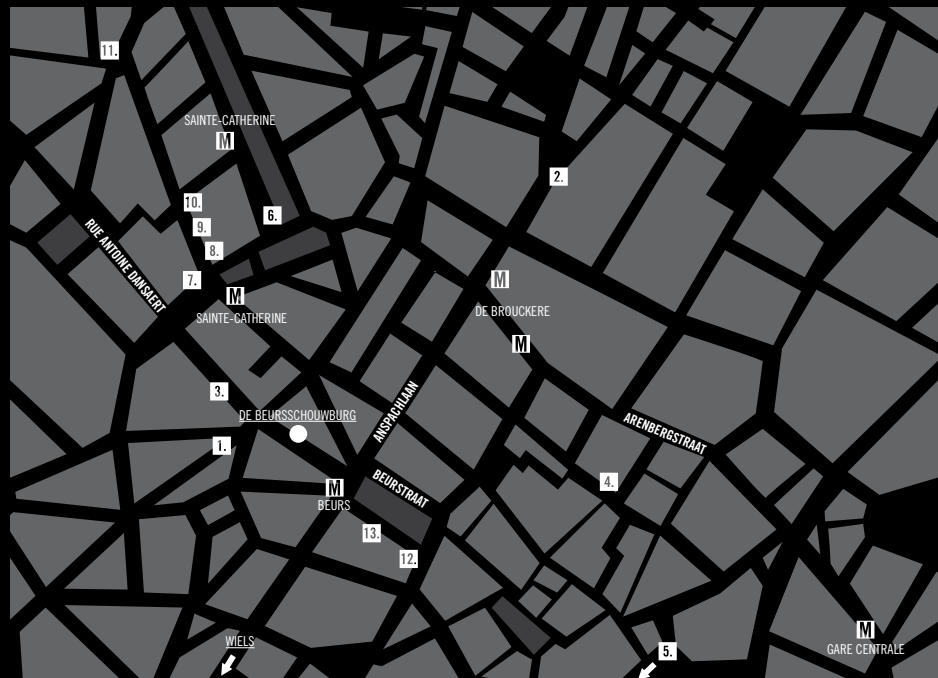
BRUSSELS TAXI COMPANIES

Autolux: +32 2 411 12 21

Taxis Bleus: +32 2 268 00 00

Taxis Orange: +32 2 349 43 43

Taxis Verts: +32 2 349 49 49



12:00 P.M. ROUND TABLE DISCUSSION

With Nataša Ilić, Bassam El Baroni, Marta Kuzma, Vanessa Joan Müller and Michael Turner, moderated by Ann Demeester

“Do you assume to perform criticality?” “Do you sometimes fail?” “How can you inhabit the contradiction?” These and other questions will be asked to different cultural producers: a member of a curatorial collective, an artist-curator, two institution directors and a fiction writer, all from different parts of the world. Together they will discuss their understanding of how critical concepts become valorized in the different contexts of their expertise, while elaborating on the notion of ‘mainstream’ practices. How feasible is a work ethic of seriousness? What other principles for critical praxis can be thought of and realized within the objectives of art institutions?

Bassam El Baroni is a curator and art critic from Alexandria, Egypt. He is the co-founder and Director of Alexandria Contemporary Arts Forum and is currently curating ACAF's contribution to Manifesta 8, which opens October 2010 in Murcia, Spain.

Nataša Ilić is a freelance curator and critic. A member of the independent collective What, How & for Whom (WHW) she has co-curated international exhibitions such as *Collective Creativity* at Kunsthalle Fridericianum, Kassel and *What Keeps Mankind Alive?*, the 11th Istanbul Biennial.

Marta Kuzma is Director of Office for Contemporary Art in Oslo, Norway. In addition to serving as co-curator for Manifesta 5 in San Sebastian, Spain, she was the founding Director for the Soros Center for Contemporary Art, Kyiv and Head of the International Exhibitions Program at the International Center of Photography in New York. Vanessa Joan Müller is Director of the Kunstverein für die Rheinlande und Westfalen, Düsseldorf. She was curator for the Frankfurter Kunstverein, Co-Director of the European Kunsthalle in Cologne and has written for numerous artist's editions and catalogues.

Michael Turner is known for his fiction and as a commentator on Vancouver's art and its institutions. He has collaborated on scripts with visual artists and recently curated *To show, to give, to make it be there: Expanded Literary Practices in Vancouver, 1954-1969* at SFU Gallery in Vancouver.

Ann Demeester is Director of de Appel arts centre and head of de Appel Curatorial Programme in Amsterdam. She has worked as an assistant curator for Jan Hoet and was Director of W139, a production and presentation platform for contemporary art in Amsterdam.

04:30 P.M. ROUND TABLE DISCUSSION

With Zdenka Badovinac, Manu Claeys, Anselm Franke, Dieter Lesage and Dieter Roelstraete, moderated by Nicolaus Schafhausen

This final conversation makes a case for the coexistence of various institutional spheres and logics and the concrete commitments and responsibilities they entail. The views of curators of contemporary art in public institutions are juxtaposed with the perspectives of a philosopher and an activist. The goal of this conversation is to make a joint effort to formulate the position of the contemporary art institution in a persistently public domain. What are the consequences of the strategies, organizational structures and approaches as discussed in this conference for a potential 'Republic of Arts'?

Bart De Baere and Charles Esche close the conference with some concluding remarks.

Zdenka Badovinac is Director of Moderna Galerija, Ljubljana where she initiated *2000+ Arteast Collection*, the first collection of Eastern European art, among many other international exhibition projects. Manu Claeys is a spokesperson for various Antwerp civil activist organizations that aim for an increased participatory democracy, mainly in the field of urban development. He is currently working on a book about civil activism and its role in democracy.

Anselm Franke is a curator and writer. He is the Artistic Director of Extra City Kunsthall Antwerpen, was a co-curator of Manifesta 7 in Trentino-Alto Adige, Italy and a curator of KW Institute for Contemporary Art in Berlin.

Dieter Lesage is a philosopher and writer. He was a visiting professor at the Piet Zwart Institute in Rotterdam, and Institut für Kulturtheorie in Lüneburg and is currently Professor and Research Coordinator at the Department of Audiovisual and Performing Arts of Erasmus University College, Brussels.

Dieter Roelstraete was trained as a philosopher and works as a curator at M HKA, Museum of Contemporary Art Antwerp. He was a co-curator of the Belgian pavilion at the 51st Venice Biennial and has published extensively on contemporary art and related philosophical issues.

Nicolaus Schafhausen is Director of Witte de With, center for contemporary art in Rotterdam. He was the founding Director of European Kunsthalle in Cologne, Director of Frankfurter Kunstverein and Artistic Director of Künstlerhaus Stuttgart.

Charles Esche is a curator and writer. He is Director of Van Abbemuseum, Eindhoven and Co-Editor of *Afterall* Journal and Books. He is also an advisor for the Rijksakademie, Amsterdam. In the last years, he co-curated major exhibitions including the Biennials in Riwaq, Palestine, Istanbul and Gwangju, Korea.

BIOGRAPHIES

Zdenka Badovinac is Director of Moderna Galerija (Museum of Modern Art), Ljubljana. She initiated the first collection of Eastern European art, Moderna Galerija's *2000+ Arteast Collection*, first publicly displayed in 2000. Her key interests include processes of redefining history and various avant-garde traditions in contemporary art, which she first explored with the exhibition *Body and the East: From the 1960s to the Present*, Moderna Galerija, Ljubljana (1998). She continued in 2000 with a series of Arteast-exhibitions: *Form-Specific* (2003), *7 Sins: Ljubljana-Moscow* (with Victor Misiano and Igor Zabel, 2004), *Interrupted Histories* (2006), *Arteast Collection 2000+23* (2006) at Moderna Galerija and *The Schengen Women* (2008) at Galerija Škuc, Ljubljana as part of the *Hosting Moderna Galerija!* project. Her other major projects include *Silence: Contradictory Shapes of Truth* (1992), *House in Time* (1995), *The Sense of Order* (1996), *The Museum of Contemporary Art Sarajevo 2000*, and *unlimited.nl-3* at de Appel, Amsterdam (2000), *(un)gemalt*, Sammlung Essl, Klosterneuburg, Vienna (2002) *Marjetica Potrč: Next Stop*, Kiosk (2003), *Imagine Limerick*, Open&Invited, Limerick (2004) and *Democracies*, Tirana Biennale (2005).

Bart De Baere is Director of M HKA, Museum of Contemporary Art Antwerp, which has a film museum component and co-publishes *Afterall*. He was formerly curator of Ghent Museum of Contemporary Art (now SMAK), where he curated many exhibitions including *This is the Show and the Show is Many Things*. He was curator of Documenta IX. De Baere was an advisor for the Soros Foundations in Eastern Europe, for the Biennials in Johannesburg and São Paulo, and for the Flemish Minister of Culture in the formulation of a new policy for cultural heritage. He served as Chairman of the Flemish Museum Commission and was Chairman of the Flemish Council for Culture until 2008. He co-founded the Time Festival in Ghent and the art centre Wiels in Brussels. His published writing includes *The Integrated Museum* (in: *Stopping the Process*, 1998); and *Potentiality and Public Space: Archives as a Metaphor and Example for a Political Culture* (in: *Interarchive*, 2002). De Baere studied archeology and history of art, and started working early on as an art critic.

Miroslaw Balka is a Polish painter, sculptor and video artist. He graduated from Warsaw's Academy of Fine Arts. In the mid 1980s Balka staged a number of 'active openings' that suggested the influence of Joseph Beuys in the use of simple material props. In the late 1980s he developed a number of works that evoke mythical figures and broadened his repertoire of symbolic materials such as ashes, wood and neon, as well as non-figurative elements of human physiology. His persistence of personal narrative associations could be seen as an assertion of the individual against the collectivization of life in Poland under martial law, while the use of ordinary industrial materials suggests a protest against the influx of western consumer capitalism into Eastern Europe. Since 1983 he has had solo exhibitions in de Appel, Amsterdam; Museum Haus Lange, Krefeld, Germany; among many others. His work was shown in Documenta IX, Kassel; the 44th, 45th, 50th and 51st Venice Biennial; Museum for Samtidskunst, Oslo; Van Abbemuseum, Eindhoven; Zacheta Gallery

of Contemporary Art, Warsaw; The Renaissance Society, Chicago; Moderna Galerija, Ljubljana; Museum of Contemporary Art, Zagreb; Museo de Arte Moderna, Rio de Janeiro; and K21, Düsseldorf, among others. In 2009, Balka installed *How It Is* as the 10th Unilever Series commission for the Turbine Hall at Tate Modern in London. He runs the Spatial Activities Studio at the Academy of Fine Arts in Poznan.

Bassam El Baroni is a curator and art critic from Alexandria, Egypt. He is the co-founder and Director of Alexandria Contemporary Arts Forum (ACAF), a non-profit art space operating since December 2005. His curatorial projects include *You, Me and the Trajectories of a Post-Everything Era*, PROGR, Bern, Switzerland / ACAF (2005-06); *Cleonica 08* (Alexandria's first international media art festival, 2008), *Trapped in Amber: Angst for a Reenacted Decade*, UKS, Oslo (with Helga-Marie Nordby, 2009); and *A.K.A. Education*, Alexandria (2009). El Baroni is currently curating ACAF's contribution to Manifesta 8, which opens October 2010 in Murcia, Spain, and is curated by Alexandria Contemporary Arts Forum (with Associate Curator Jeremy Beaudry), Chamber of Public Secrets, and Tranzit.org. Besides curating, he has most recently turned his attention to developing and performing a series of dramatized lectures titled *FOX P2*, the latest in the series being *FOX P2 New York* in which he delivered his text to the sound of musical beats generated by the exceptional New York based beat-boxer Kenny Muhammad.

Manu Claeys is a spokesperson for various Antwerp civil activist organizations that aim for an increased participatory democracy, mainly in the field of urban development. He is currently working on a book about civil activism and its role in democracy. Claeys studied German Philology, Anthropology and English. From 1989 to 1996 he was Editor for the publishing houses Kritik and Van Halewyck in Leuven. In 1993 he received the ECI-essay prize and since 1997 he has been active as an independent Essayist. Following the municipal elections of Antwerp in October 2000 he wrote the essay *The Flemish National Party in all of us*, which was first published in the Dutch language newspaper *De Standaard* and later as a book in both Dutch and French. For this essay he received the tri-annual literary award from the province of West Flanders. In 2004 Claeys founded the action group De Ploeg (The Plow and The Team), a collaborative platform of eight neighborhood committees surrounding the Antwerp Kievitarea. He published extensively about their struggle in the process of the project development of the Kievitplein. Since 2005 Claeys has led the Antwerp residents committees *stRaten-generaal* in their resistance against the highway flyover that is planned through the city of Antwerp.

Ann Demeester is Director of de Appel arts centre and head of de Appel Curatorial Programme in Amsterdam. She is on the editorial board of the magazines *A-Prior* and *F.R. David* and has written recent essays on Michael Borremans, Jennifer Tee, Salla Tykkä and Nicolas Flocc'h. She was curator for the Baltic Triennial in Vilnius (with Kestutis Kuizinas, 2009). From 2003 to 2006, she functioned as director of W139, a production and presentation platform for contemporary art in Amsterdam and managed the renovation and acquisition of the art space. From 2000 onwards, she worked as an assistant curator for Jan Hoet at SMAK, Museum for Contemporary Art in Ghent, Belgium, and Museum MartA Herford, Germany, where she realized exhibitions and projects with Luc Tuymans, Raoul De Keyser, Rui Chafes, Royden Rabinowitch, Rob Birza, Joe Scanlan and Bjarne Melgaard. She has also worked as an editor and art critic for the Belgian national newspapers *De Morgen* and *De Financieel-Economische Tijd*. Demeester has studied literature and linguistics within the field of Germanic Languages.

Charles Esche is a curator and writer. He is Director of Van Abbemuseum, Eindhoven and Co-Editor of Afterall Journal and Books. Esche is an advisor for Rijksakademie, Amsterdam. In the last years, he curated major exhibitions including the 2nd (2007) and 3rd (2009) Riwaq Biennale in Palestine (with Reem Fadda), the 9th Istanbul Biennial (with Vasif Kortun, Esra Sarigedik Öktem and November Paynter, 2005) and the Gwangju Biennale in Korea (with Hou Hanru and Song Wang Kyung, 2002). Before that he was co-curator of *Intelligence: New British Art* at the Tate Gallery in London and *Amateur: Variable Research Initiatives* at Konstmuseum and Konsthall Göteborg (both 2000). From 2000-04 he was Director of the Rooseum Center for Contemporary Art, Malmö where he organized solo exhibitions with Surasi Kusolwong, Nedko Solakov and Superflex a.o. and group shows including *Baltic Babel* and *Intentional Communities*. From 1998-2002 he organized the international art-academic research project *protoacademy* at Edinburgh College of Art. From 1993-97 he was Visual Arts Director at Tramway, Glasgow where he curated exhibitions by Christine Borland, Douglas Gordon, Jonathan Monk, Stephen Willats and Richard Wright as well as group shows such as *Trust* and *The Unbelievable Truth*. A book of his selected writings, *Modest Proposals*, was published in 2005. He has edited and written for numerous catalogues including *The Netherlands, for example* (2007), *Collective Creativity* (2006) and *Shifting Map* (2004). Esche is also a board member of the International Foundation Manifesta, Amsterdam and the Emanuel Hoffmann Foundation, Basel and lectures extensively at art colleges and institutions.

Alex Farquharson is Director of Nottingham Contemporary, which opened in November 2009, a position he has held for three years. In his time there he has curated a number of exhibitions, including *Star City: The Future Under Communism* (with Lukasz Ronduda), *Uneven Geographies: Art and Globalization* (with TJ Demos), *David Hockney (1960-68)* and *Frances Stark* (Nottingham Contemporary's opening exhibition), *The Impossible Prison* (held in a Victorian police station), and *That Beautiful Pale Face Is My Fate (For Lord*

Byron) at Newstead Abbey. Prior to that he was an independent curator and critic based in London, and a tutor and Research Fellow on the Curating Contemporary Art MA at Royal College of Art. His most recent independently curated exhibitions are *British Art Show 6*, South Bank Centre (with Andrea Schlieker); *Le Voyage Interior*, Espace Electra, Paris (with Alexis Vaillant); and *If Everybody Had an Ocean*, CAPC Bordeaux / Tate St Ives. His writings on art and curating have appeared in various magazines, exhibition catalogues and other publications. During the 1990s he was Exhibitions Director at Spacex, Exeter, UK, and Centre for Visual Arts, Cardiff, UK.

Anselm Franke is a curator and writer based in Brussels and Berlin. He is the Artistic Director of Extra City Kunsthall Antwerpen where he has curated *Mimétisme, Sergei Eisenstein: the Mexican Years, Animism* and several solo presentations, among others with Peter Friedl, Smadar Dreyfus and Guy Tillim. Previously, he was a co-curator of Manifesta 7 in Trentino-Alto Adige, Italy, in 2008 (Trento) and curator of KW Institute for Contemporary Art in Berlin until 2006, where he organized exhibitions such as *Territories. Islands, Camps and Other States of Utopia* (2003), *Image Archives* (2001/02), *The Imaginary Number* (with Hila Peleg, 2005), *B-Zone: Becoming Europe and Beyond* (2006), and *No Matter How Bright the Light, the Crossing Occurs At Night* (2006). Franke has edited various publications and is a contributor to magazines such as *Metropolis M*, *Piktogram* and *Cabinet*.

Pascal Gielen is professionally based at the University of Groningen as a sociologist of the arts and holds the research chair Arts in Society at the Fontys College for the Arts in Tilburg. He has written *Aesthetics for Decision Makers* (2001), *Art in Networks* (2003), *An Environment for Contemporary Art* (with Rudi Laermans, 2004) and *Cultural Good* (2005). Gielen's recent monographs are *The Unattainable Inside of the Past* (2007) and *The Art Institution* (2007). He edited the journal *Open. Cahier on Art and the Public Domain 16 – The Biennial as a Global Phenomenon. Strategies in Neo-Political Times* (2009). In 2009 he edited the book *Arts in Society. Being an Artist in Post-Fordist Times* (with Paul De Bruyne) and published his new monograph *The Murmuring of the Artistic Multitude. Global Art, Memory and Post-Fordism*.

Sofía Hernández Chong Cuy is a curator of contemporary art, and was recently appointed director of the Museo Tamayo Arte Contemporáneo in Mexico City. During 2008-09, she was curator-in-residence at the Center for Curatorial Studies, Bard College in New York, where she received her graduate degree eight years ago. Prior to this, Hernández Chong Cuy was curator at the non-profit gallery Art in General in New York City, where she developed its New Commissions Program and realized projects with artists including Ayreen Anastas and Rene Gabri, Bernadette Corporation, Sharon Hayes and Andrea Geyer. Earlier, she worked at Americas Society in New York, where she curated *Pictures of You* (2002), and *Puerto Rican Light* (2003), the first New York solo-exhibition of Jennifer Allora & Guillermo Calzadilla. Recent independently curated exhibitions

include: *Autopsia de lo invisible*, MALBA, Buenos Aires and *Archaeology of Longing*, Kadist Art Foundation, Paris. Hernández Chong Cuy writes regularly for exhibition catalogues and magazines and, more recently, in the blog she initiated, *sideshows.org*. She also initiated the editorial project *Murmu* with a first publication on conceptualism and economy (2009).

Nataša Ilić is a free-lance curator and critic. She is a member of the independent curator collective What, How & for Whom (WHW), a non-profit organization for visual culture formed in 1999 and based in Zagreb, Croatia. Its other members are curators Ivet Curlin, Ana Devic, and Sabina Sabolovic, and designer and publicist Dejan Kršić. Since May 2003 WHW has been directing the program of Gallery Nova, a non-profit, city-owned gallery in Zagreb. Among WHW's international shows are *What, How & for Whom*, on the occasion of the 152nd anniversary of the Communist Manifesto, Croatian Association of the Artists, Zagreb (2000) and Kunsthalle Exnergasse, Vienna (2001), *Looking Awry*, Apexart, New York (2003), *Collective Creativity*, Kunsthalle Fridericianum, Kassel (2005), and *What Keeps Mankind Alive?*, 11th Istanbul Biennial (2009). Ilić co-curated *Love it or Leave it*, 5th Cetinje Biennial (with Rene Block, 2004).

Marc Jacobs is the present director of FARO, Flemish Interface for Cultural Heritage in Brussels. He studied history and European ethnology at Ghent University, the European University Institute in Florence, the EHESS in Paris and the Vrije Universiteit Brussels, where he obtained a PhD in history in 1998 with a dissertation on patronage networks and culture in 17th century Franche-Comté and the Spanish Netherlands. He worked as a researcher in several universities (1987-98) and was associate professor in the history department of the KUBrussel (2006-07). Jacobs was director of the Flemish Centre for Popular Culture (1999-2007). He has worked on charivari in Europe, popular culture, early modern and contemporary cultural history, representations of the fetus, last suppers and food history. Since 2001 he has been active in developing and implementing the 2003 convention for the safeguarding of intangible cultural heritage, both in and outside UNESCO. At present he is focusing on the cultural heritage paradigm, cultural policy and cultural brokerage. He has published more than 200 articles and books. *Visibility, Awareness and Dialogue. Beyond the lists of Intangible Cultural Heritage* (with Alan Govenar) is forthcoming in 2010.

Marta Kuzma is Director of Office for Contemporary Art Norway (OCA) with significant international experience as a curator, critic, and lecturer having directed institutions both in the United States and Europe. Her more recent curatorial projects at OCA include *Whatever Happened to Sex in Scandinavia?*, which received extensive attention from the international press, and the current series of projects *Columns, Grottos, Niches: The Grammar of Forms – On Art Criticism, Writing, Publishing and Distribution*. In addition to serving as co-curator for Manifesta 5 in San Sebastian, Spain (2004), Kuzma was the founding Director for the Soros Center for Contemporary Art in Kyiv, the Director for the Washington Project for the Arts,

Corcoran, and Head of the International Exhibitions Program at the International Center of Photography in New York. A graduate of Columbia University in New York and postgraduate of the Centre for Modern European Philosophy in London, she has lectured at various academic institutions, including her current role as Guest Professor at IUAV in Venice. Her writings on contemporary art and culture have appeared in international journals such as *Artforum* and *Radical Philosophy*, among others. Kuzma is currently a board member of the Fondazione Antonio Ratti in Como, Italy.

Maurizio Lazzarato is a sociologist, social theorist and philosopher. Based in Paris, he is conducting research on nonphysical labor and social movements and is participating in activities of part-time (intermittent) workers. Lazzarato was a member of the editorial board of the journal *Multitudes*. He is best known for his 1996 essay *Immaterial Labour* that extends the original autonomist notion of the expansion of work to waged and unwaged spaces and the resulting 'social factory' in which virtually every activity becomes productive. His analyses are a vital part of the efforts of autonomist Marxists who have paid sustained attention to the role of language and communication in contemporary configurations of capital. Close to social movements, this critique has been picked up by the increasing efforts to fight 'precarious labour', predominantly in Europe. Furthermore Lazzarato published the work of Gabriel Tarde in France. Other publications are: *Videofilosofia: La percezione del tempo nel postfordismo* (1997), *Les révolutions du capitalisme* (2004), *Expérimentations politiques* (2008), and *Intermittents et Précaires* (2009).

Dieter Lesage is a Belgian philosopher and writer based in Berlin. He studied philosophy at the Catholic University of Leuven, where in 1993 he obtained his PhD on the dissertation *Names like Faces. A consolidation theory of proper names*. He was a visiting professor at the Piet Zwart Institute of Willem De Kooning Academie in Rotterdam (2003-05) and full-time visiting professor at the Institut für Kulturtheorie of Leuphana Universität Lüneburg (2007) with a Eurolecture grant from the Alfred Toepfer Stiftung. Lesage is Professor and Research Coordinator at the Department of Audiovisual and Performing Arts Rits of Erasmus University College in Brussels and a member of the Editorial Board of the journal *Afterall*. He is the author of, among others, *Vertoog over verzet. Politiek in tijden van globalisering* (Discourse on Resistance. Politics in the times of globalisation, 2004) and the editor of *A Portrait of the Artist as a Researcher: The Academy and the Bologna Process* (with Kathrin Busch, 2007). *Black Sound White Cube* (with Ina Wudtke) is forthcoming in 2010. He has also collaborated on the scenario of Herman Asselberghs' new video *After Empire*, to be released in 2010.

Julia Moritz is an art historian and critic committed to the investigation of critical institutional practice. Before graduating from Leipzig University she worked at Kunsthalle Zurich and Galerie für Zeitgenössische Kunst Leipzig. In 2005 Moritz joined the founding team of European Kunsthalle in Cologne where she co-published *Question of the Day* (with Nicolaus Schafhausen, 2007). She co-organized the German Pavilion of the 52nd Venice Biennial and was Assistant Curator of *Projected Scenarios* at Manifesta 7 in Trentino-Alto Adige, Italy, in 2008 (Fortezza). As a Critical Studies Fellow at the Whitney Independent Studies Program in New York (2008-09) she started her dissertation *Institutional Critique in Spaces of Conflict* (with a case study on the 'Bilbao-Effect', and was awarded with a research grant and residency by the Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain) that she is currently completing at Freie Universität Berlin and Vienna Academy of Fine Arts. Her exhibition project *Critical Complicity* (with Lisa Mazza) will open at Kunsthalle Exnergasse, Vienna, in 2010.

Vanessa Joan Müller studied art history and film theory at Bochum University and holds a PhD in art history. From 2000 to 2005 she was curator at Frankfurt Kunstverein, where she co-curated exhibitions such as *non-places* (2002), *New Heimat* (2001) and *Adorno: The possibility of the impossible* (with Nicolaus Schafhausen, 2004). From 2005 to 2007 she was Deputy Director of the project European Kunsthalle in Cologne, a virtual art space exploring potential models for a new art institution. She devised a programme of lectures and events entitled *Under Construction* and co-curated an art-in-public-space exhibition called *Models for Tomorrow*. Since 2006 she has been Director of Düsseldorf Kunstverein. Recent exhibitions she curated include solo shows by Gerard Byrne, Blinky Palermo (with Kunsthalle Düsseldorf), Ulla von Brandenburg, Ian Wallace, and Florian Pumhösl, as well as group shows like *Words and Things* (Christopher Williams, Annette Kelm, Susanne Kriemann and others), *The Perception of Ideas leads to New Ideas* (Bernadette Corporation, Jonathan Monk, Joachim Koester, Mario Garcia Torres, Ian Forsyth / Jane Pollard and others), and *Dance in My Experience* (Tom Burr, Claire Fontaine, Manon de Boer, Josephine Meckseper, Aleksandra Mir and others). Numerous publications on contemporary art and art theory confirm her position as a curator with a strong interest in contemporary art and its social and philosophical contexts.

Dieter Roelstraete was trained as a philosopher at the University of Ghent and works as a curator at the M HKA, Museum of Contemporary Art Antwerp. His curatorial projects there include *Emotion Pictures*, *Intertidal*, a survey show of contemporary art from Vancouver, *The Order of Things*, and the collaborative projects *ACADEMY: Learning from Art*, *The Projection Project* and *All That Is Solid Melts Into Air*. In 2005 he was one of the curators of *The Quest* by Honoré d'O, the Belgian pavilion at the 51st Venice Biennial. Roelstraete has organized group shows and monographic exhibitions in Amsterdam, Berlin, Brussels and Vancouver. He is an editor of *Afterall* and *F.R. David* as well as a contributing editor to *A Prior* Magazine. Roelstraete has published extensively on contemporary

art and related philosophical issues in numerous catalogues and journals. His most recent book *Richard Long: A Line Made By Walking* is published by Afterall Books / MIT Press. He is a tutor at de Appel in Amsterdam and at Piet Zwart Institute in Rotterdam.

Lrit Rogoff is a theorist, curator and organizer who writes at the intersections of the critical, the political and contemporary arts practices. Rogoff is Professor of Visual Culture at Goldsmiths College London University, a department she founded in 2002. Her work across a series of new 'think tank' PhD programs at Goldsmiths (Research Architecture, Curatorial/Knowledge) focuses on the possibility of locating, moving and exchanging knowledges across professional practices, self generated forums, academic institutions and individual enthusiasms. Publications include *Museum Culture* (1997), *Terra Infirma: Geography's Visual Culture* (2001), *Unbounded: Limits Possibilities* (2008), and forthcoming *Looking Away: Participating Singularities, Ontological Communities* (2009). Curatorial work includes *De-Regulation* with the work of Kutlug Ataman (2005-8), *ACADEMY* (2006), and *Summit: Non Aligned Initiatives in Education Culture* (2007).

Simon Sheikh is a freelance curator and critic, based in Berlin and Copenhagen. He is a correspondent for Springerin, Vienna, and a columnist for e-flux Journal, New York. He is a researcher for the on-going Former West project, initiated by BAK, Utrecht. He was Coordinator of the Critical Studies Program at Malmö Art Academy in Sweden (2002-09), Curator at NIFCA in Helsinki (2003-04), and Director of Overgaden Institute for Contemporary Art in Copenhagen (1999-2002). Sheikh was the Editor of the magazine Øjeblikket (1996-2000), and a member of the project group GLOBE (1993-2000). His curatorial work includes exhibitions such as *Exclusion*, *Consul*, Århus (1993); *Escape Attempts* (with GLOBE), Christiania, Copenhagen (1996); *Do-It-Yourself: Mappings and Instructions*, Bricks+Kicks, Vienna (1997); *In My Room: Nordic Video*, Musee d'Art Moderne de la Ville de Paris (1998); *Models of Resistance* (with GLOBE), Overgaden, Copenhagen (2000); *Capital (It Fails Us Now)* at UKS, Oslo (2005) and Kunstihoone, Tallinn (2006), and *Vectors of Possibility*, BAK, Utrecht (2010). Recent publications are *We are all Normal* (with Katya Sander, 2001), *Knut Åsdam* (2004), *In the Place of the Public Sphere?* (2005) and *Capital (It Fails Us Now)* (2006). A collection of his essays (*Afterall*, *AnArchitecture*, *Open* and *Texte zur Kunst* among others) is forthcoming at b_books Berlin.

Trevor Smith is the inaugural Curator of Contemporary Art at the Peabody Essex Museum in Salem, MA. Founded in 1799, it is the oldest continuously operating museum in the United States and has the fourth largest collection. Prior to this he was Curator in Residence at the Center for Curatorial Studies, Bard College where he co-curated *Wrestle*, the inaugural exhibition at the Hessel Museum (2006) and presented *Martin Creed: Feelings*, the first large-scale survey of this artist's work (2007). From 2003-06 he was Curator at the New Museum of Contemporary Art in New York City where, among other projects, he co-curated the widely acclaimed exhibition *Andrea*

Zittel: Critical Space and presented a major survey of the work of Brian Jungen. Smith studied Art History at the University of British Columbia and worked at the Biennale of Sydney, as Director of the Canberra Contemporary Art Space, and as Curator of Contemporary Art at the Art Gallery of Western Australia (1997-2003). His exhibitions there include *The Divine Comedy: Francisco Goya, Buster Keaton, and William Kentridge* for the Art Gallery of Western Australia and the Perth International Arts Festival (2002). He also curated a major survey of the work of Robert MacPherson and presented his work as the Australian representative to the 2002 Sao Paulo Biennial. He has published widely in exhibition catalogues and journals in North America, Europe, Australia and Asia. In 2011 he is co-curating the 3rd Singapore Biennial.

Dirk Snauwaert has been the Director of Wiels Contemporary Art Centre since 2004. Previously, he was Co-Director of the Institut d'Art Contemporain in Villeurbanne / Lyon, France, where he developed the exhibition program and the collection FRAC Rhône-Alpes. From 1996 to 2001, he was Director of the Munich Kunstverein. From 1989 to 1995, he supervised the contemporary art program at the Société des Expositions of the Palais des Beaux Arts in Brussels. He organized and coordinated many exhibitions, both monographic and thematic. He lectures and publishes regularly on art and visual culture. He was a member of the Visual Arts Advisory Board and in charge of the acquisitions for the Flemish Community of Belgium (2003-06). He sat on the reflection committee of AFAA Paris, on several juries such as the DAAD Berliner Künstlerprogramm, Munch Prize Oslo, Blue Orange, Prix Marcel Duchamp, and on the acquisitions board of FRAC Pays de la Loire Carquefou, APT Berlin, the International Board of OCA Oslo, Kuratorium der Allianz Kulturstiftung and Generali Foundation, Vienna. For Wiels he recently curated the exhibitions of Anne Mie Van Kerckhoven, Bruno Serralongue, Luc Tuymans, Andro Wekua, and Francis Alys, as well as the group exhibitions *Rehabilitation* and *Expats-Clandestines*. He also curated the exhibition by Jef Geys for the Belgian pavilion at the 53rd Venice Biennial, and *Idiolect*, a poetry project in Bruges.

Frans Timmermans studied French language and literature in Nijmegen, Netherlands, followed by a postgraduate course in European Law and Politics and French Literature at the University of Nancy, France. From 1987 to 1994 he served as diplomat at the Ministry of Foreign Affairs in The Hague and at the Dutch embassy in Moscow. Subsequently he worked in the cabinet of Hans van den Broek, the EU Commissioner for Foreign Relations and was adviser and private secretary to Max van der Stoep, the High Commissioner on National Minorities for the Organisation for Security and Cooperation in Europe (OSCE). From 1998-2007 he was a member of Parliament for the Labour Party (PvdA) where he represented the Parliament in the European Convention. From February 2007 until February 2010 Timmermans was Minister for European Affairs of the Kingdom of the Netherlands.

Michael Turner is a Vancouver based author known for his fiction such as *Hard Core Logo* and *The Pornographer's Poem* and as a commentator on Vancouver art. He has collaborated on scripts with visual artists Stan Douglas (*Journey Into Fear*, *Suspiria*) and Geoffrey Farmer (*Broadsiding*) and has contributed essays on Vancouver's interdisciplinarity, the Western Front artist-run centre, and the city's commercial galleries, as well as on the work of artists Tim Lee, Ken Lum and Michael Morris. As the Ellen and Warren Tallman SFU Writer-in-Residence, Turner curated *to show, to give, to make it be there: Expanded Literary Practices in Vancouver, 1954-1969* at SFU Gallery, Vancouver in 2010.

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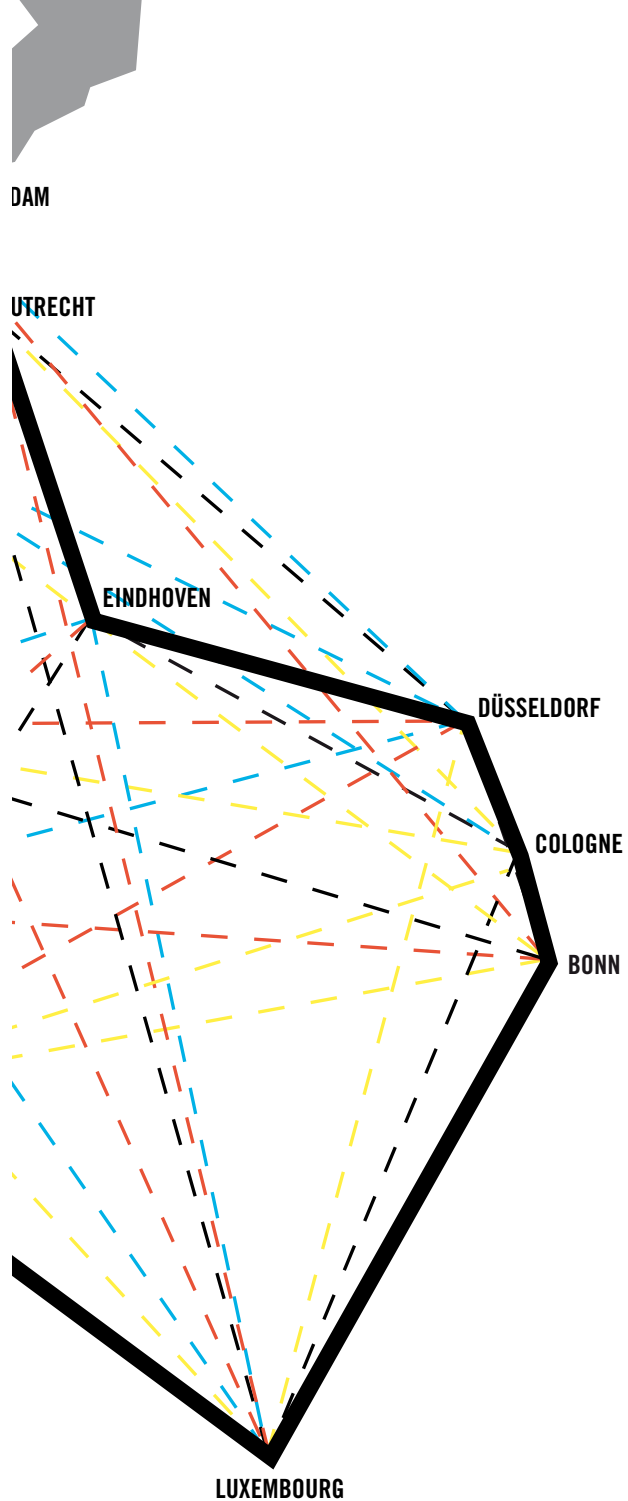
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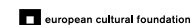
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