



Slash: Hybrid Ecologies & Audiences Today

Symposium [EN]

Saturday 6 December 2014

Auditorium, Witte de With Center for Contemporary Art

Taking Dutch born, Beijing based curator/dealer/art historian/artist/ translator/publisher Hans van Dijk (1946–2002), currently the subject of Witte de With's exhibition *Dai Hanzhi: 5000 Artists*, as a point of departure, this symposium will investigate what happens when cultural sector divisions—such as public/private, commercial/non-for-profit, academic/non-academic and so forth—bleed. Although the latest financial crisis has passed, a new generation of cultural producers and institutions has come of age in—and was similarly forged by—this downturn.

Six years on, now is the time to take stock of how these initiatives, particularly those led by artist or writer-led startups, have scaled. To this end, Witte de With hosts a convocation of artists, thinkers, and producers currently engaged in these newer platforms—spanning artistic practice, exhibition and institution making, education, publishing, and others—to discuss how novel, and at times heterodox, modes of address, support, and management have reshaped—for better and for worse—the ways ideas spread.

With a keen eye and ear to the past, the day is punctuated by a series of 'case study' presentations, which each revisit the design, means, and context of related historical endeavors from several different periods and places.

Defne Ayas

Director, Witte de With Center for Contemporary Art

Anna Buyvid

Curator and Critic, RUS

James Early, John Hill

Founding Members of artist collective LuckyPDF, UK

Ben Eastham

Co-Founder and Editor, *The White Review*, UK

Adam Kleinman

Curator, *Slash* Symposium/Chief Editor, *WdW Review*

Rose Lejeune

Curator, UK

Raphael Linsi

Artist and Curator, SUI

Toke Lykkeberg

Freelance Curator and Critic, DEN

Mohammad Salemy

Programmer, The New Centre for Research and Practice, IR

Sandra Terdjman

Co-Founder, Council, FR

1.00–1.15pm

WELCOME

Defne Ayas and Adam Kleinman

1.20–1.50pm

UNI- OR MULTIDEPENDENT IN A POST-COMMERCIAL ART WORLD

Toke Lykkeberg

When gallerists do their dealing at the Venice Biennale, and institutional curators participate in talks and seek out artists at fairs, commercial and non-commercial activities are hard to tell apart. In such a post-commercial art world, nobody is independent but rather uni- or multidependent.

1.50–2.05pm

COLIN DE LAND AND AMERICAN FINE ARTS CO.

Rose Lejeune

Rose Lejeune examines Colin de Land's uncompromising work with American Fine Arts, Co., often characterized as an 'anti-commercial' art laboratory. De Land did not settle for any straightforward definition of art dealer, and included a multitude of activities in his area of operations.

3.30–3.45pm

EDITIONS: RENE BLOCK AND PAUL MAENZ

Raphael Linsi

Raphael Linsi discusses the role of editions in building markets up from scratch, establishing an audience and community. He looks back to examples from the 60s in Germany and the Netherlands with figures as Rene Block & Paul Maenz, and ahead to recent emerging markets, such as Poland, with Raster Gallery and Piktogram.

3.45–4.15pm

CONTEMPORARY / TRADITIONAL PUBLISHING: EDITOR / CURATOR

Ben Eastham

Ben Eastham explores the tensions inherent to contemporary publishing. What does it mean to be a responsible editor now in the face of developments such as aggregated content, immediacy and a readership not bound by geographic proximity? Can traditional models be reconciled to this new situation? Is there a parallel between the editor and the curator, and what can be drawn from the experiences of both?

4.15–4.30pm

COUNTERCULTURE AND SUB-ECONOMIES OF SOVIET ARTIST-RUN GALLERIES

Anna Buyvid

Anna Buyvid will explore counterculture and sub-economies of the Soviet Union before and after Perestroika through an investigation of artist-run galleries such as Natalia Abalakova and Anatoly Zhigalov's apartment gallery TOTART, Moscow, and squats by artists Timur Nvikov in Pushkinskaya 10, St. Petersburg; Ivan Sotnikov in Fontanka 145, Leningrad; Furmanny & Trekprudny, Moscow; and Parcom, Kiev, amongst others.

2.05–2.35pm

COMMERCIALIZATION AND SELF-INSTITUTIONALIZATION

James Early and John Hill

Excluded from both old and new market structures, artists are tackling market failures with pre-emptive strategies of commercialization and self-institutionalization. Traditional DIY approaches are now focused less on production and exhibition, more on promotion, media and sales. LuckyPDF will discuss their own work in the context of that of their contemporaries to look at strategies of artistic survival through commercial appropriation and diversification.

2.35–3.00pm

BREAK

3.00–3.30pm

ACCELERATION, PLATFORMS & CURATORIAL PRACTICE

Mohammad Salemy

Expounding the synthesis between accelerationist theory and curatorial practice, Salemy focuses on the founding and operations of The New Centre for Research & Practice. Here, existing global telecomputational infrastructure expands the possibilities for the field of curation and the pedagogical dimension of artistic practice. The presentation also demonstrates the place and pitfalls of social media in knowledge production and its mass dissemination.

4.30–5.00pm

COUNCIL: COLLECTIVE MODELS OF KNOWLEDGE PRODUCTION

Sandra Terdjman

Sandra Terdjman discusses the models that inspired Council and the methodologies developed for its program of inquiries and productions. Co-founded by Terdjman in 2013, Council is an agency that explores modes of composition of arts, sciences and civil society, to propose new representations of contemporary social issues. Based in Paris as well as online, Council moves nomadically alongside issues and projects of current concern.

5.00–5.20pm

PLENARY WITH PARTICIPANTS

Moderated by Adam Kleinman

5.20–5.30pm

Q&A

INVITED PARTICIPANTS

James Early is an artist, film-maker and member of artist collective LuckyPDF, producing projects that have featured at the Tate, London; Hayward Gallery, London; Armory Show, New York; and the Athens Biennale. He is interested in employing mainstream culture production and distribution models for the dissemination of his art. His solo work featured as part of the ikono On Air Film Festival (2013). He lectures regularly and is exhibiting a new body of independent work at the inaugural show of Orłowski & Yang Gallery, Kraków (2014).

Ben Eastham is co-founder and editor of *The White Review*, a journal on the arts and literature published in print and online. His writing has featured in publications including the *Art Newspaper*, *New York Times*, *Financial Times*, *Times Literary Supplement*, *Elephant* and *Illuminations: the 54th Venice Biennale*. He is the co-author with Katya Tylevich of *My Life as a Work of Art*, due out in 2015 with Laurence King.

John Hill is a founding member of artist collective LuckyPDF and maintains an individual writing and curatorial practice. In 2014 he led the Cinema6 project at Arcadia Missa. He has written for journals *How to sleep faster* and *NOIT*, as well as online for *Frieze* and *Rhizome*. He is co-chair, with Dr Cadence Kinsey, of *Semiautomatic Images* at the CAA Annual Conference, New York (2015) and is education officer at Flat Time House, London, running the Summer School and postgraduate MFI Group.

Toke Lykkeberg, is an art critic and curator based in Copenhagen. He is co-curator of the MOMENTUM-Nordic Biennial of Contemporary Art (2015). He has curated half a hundred exhibitions, most recently the group show *L'embaras* at TOVES, Copenhagen (2014). In 2009, he co-founded the artist-run space IMO in Copenhagen instigating a “post-commercial”

and “multidependent” gallery model. He is a regular contributor to *Kunstkríttik* and *DIS Magazine*, and published *Zevs-The execution of an image*, Gallimard (2014) and *Non-art as last artistic tendency*, Copenhagen (2013).

Mohammad Salemy is an independent New York based critic and curator from Iran. He has curated exhibitions at the Koerner Gallery at the University of British Columbia, as well as the Satellite Gallery, Access Gallery and Dadabase. He co-curated *Faces* exhibition at the Morris and Helen Belkin Art Gallery. In 2014, Salemy organized the *Incredible Machines* conference in Vancouver. Salemy holds a masters degree in Critical and Curatorial Studies from the University of British Columbia and is one of the organizers of The New Centre for Research & Practice.

Sandra Terdjman is a curator. In 2013, she co-founded Council, an agency that explores the modes of composition of arts, sciences and civil society, to propose new representations of contemporary social challenges. She is also the founding director of Kadist Art Foundation—a private foundation based in Paris and San Francisco, dedicated to supporting contemporary art.

PARTICIPANTS FROM THE GALLERIST PROGRAMME, DE APPEL ARTS CENTRE

Anna Buyvid is an independent curator and art historian. Born in Ukraine, she lives and works in Moscow and St. Petersburg. She studied Art History and Theory at the Academy of St. Petersburg. A finalist of the EUNIC program (2012), she was awarded an internship as a curator in Austria. Buyvid is currently curator for the alternative gallery Monthly Payment, a guest project during the 55th Venice Biennale (2013).

Rose Lejeune is a London based independent curator and advisor. She has a BA in Philosophy and Art History and an MA Curating Contemporary Art, Royal College of Art. She is currently Curator for Art on the Underground, London, and a Vision Forum Research Member at Linköpings Universitet in Sweden.

Raphael Linsi is an artist and curator. He runs the exhibition space LAKE&ONLY, Trin-Mulin, and is co-founder of the curators collective, The Forever Ending Story (2009–2011). He now works at Croy Nielsen Gallery, Berlin. As an artist he was nominated for the Swiss Art Awards 2014. In 2011 he received a scholarship for the Cité internationale des Arts, Paris. He holds a BA in Fine Arts at HGK Basel.

The case-studies for this symposium have been organized in collaboration with the Gallerist Programme, de Appel arts centre.

Since 2012, de Appel arts centre organizes the Gallerist Programme, developed in collaboration with The Fair Gallery (gb agency, Paris; Hollybush Gardens, London; Jan Mot, Brussels; and Raster, Warsaw). The Gallerist Programme aims to encourage and contribute to the discourse on gallery practice by creating an environment for investigation and discussion for young (and aspiring) gallery owners and curators with a particular interest in the commercial area of the art world.
www.deappel.nl

Witte de With Center for Contemporary Art is an international public institution with Rotterdam as its home base. Established in 1990, Witte de With explores developments in contemporary art worldwide. Witte de With has been commenting on the social and political predicament since its inception through the presentation of curated exhibitions, symposia, live events, educational programs, and a bold publishing arm.
www.wdw.nl

COLOPHON

Concept

Defne Ayas (Director, Witte de With Center for Contemporary Art)
Adam Kleinman (Curator, *Slash Symposium / Chief Editor, WdW Review*)

Curation & Organization

Adam Kleinman with Orit Gat (Managing Editor *WDWReview*)
Nathalie Hartjes (Head of Gallerist Programme, de Appel arts centre)
and Natasha Hoare (Associate Curator, Witte de With Center for Contemporary Art)

Design

Kristin Metho

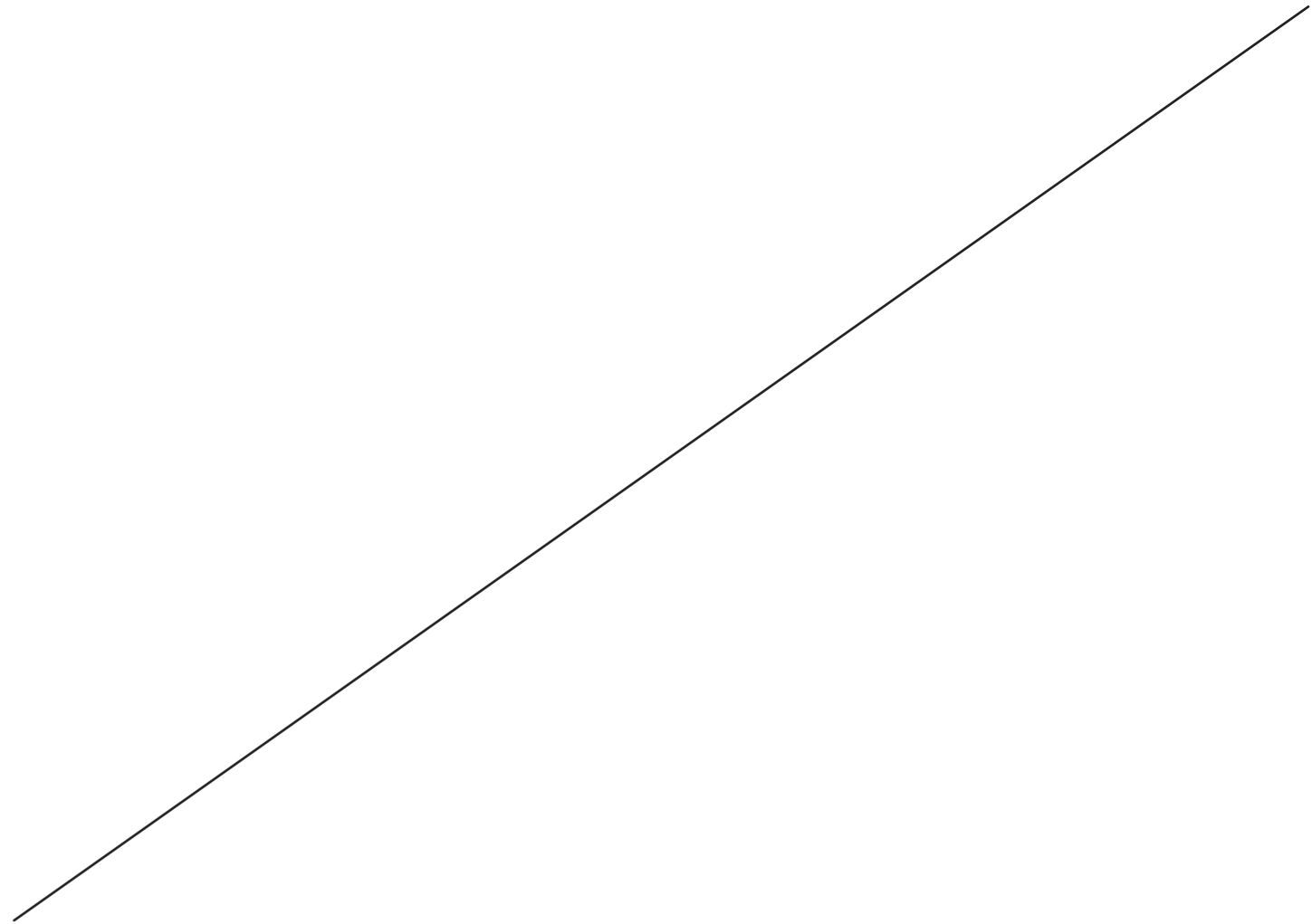
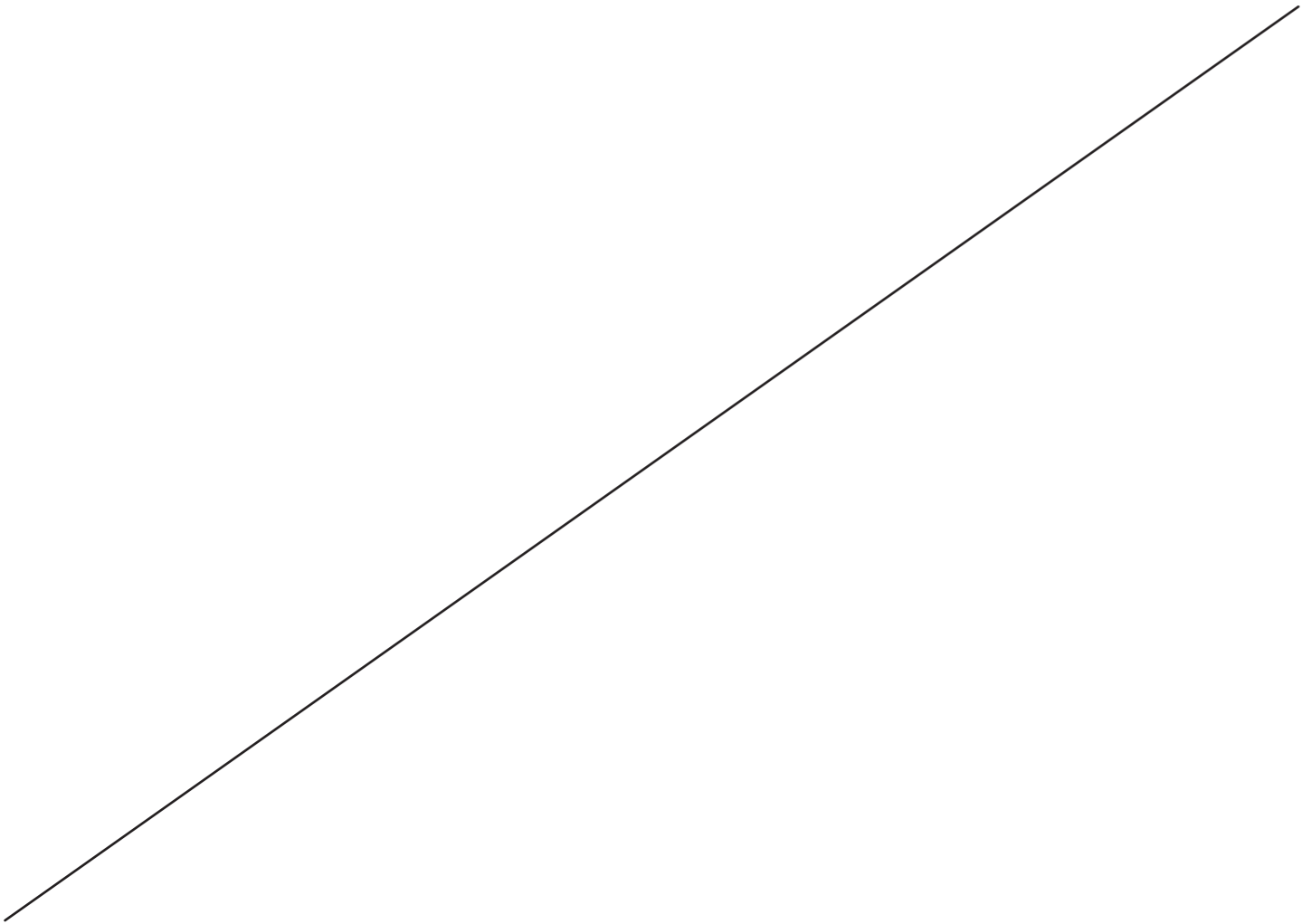
Print

Drukkerij Raddraaier

The symposium is partly supported by Mondriaan Fund and AMMODO for the exhibition *Dai Hanzhi: 5000 Artists*.



Notes



De casussen in dit programma zijn georganiseerd in samenwerking met het Gallerist Programme van de Appel arts centre.

Sinds 2012, organiseert de Appel arts centre het Gallerist Programme, ontwikkeld in samenwerking met The Fair Gallery (gb agency, Parijs; Hollybush Gardens, Londen; Jan Mot, Brussel en Raster, Warschau). Het Gallerist Programme wil het discours over de galeriëpraktijk stimuleren door een omgeving te creëren voor onderzoek en debat voor jonge (en aspirerende) galeriehouders en curatoren met een specifieke interesse in de commerciële kant van de kunstwereld.

www.deappel.nl

Witte de With, Center for Contemporary Art is een internationale kunstinstelling met Rotterdam als thuisbasis. Sinds 1990 verkent Witte de With de hedendaagse kunst wereldwijd en reflecteert op sociale en politieke ontwikkelingen door middel van tentoonstellingen, theoretische en educatieve programma's, symposia, live events en publicaties.

www.wdw.nl

COLOFON

Concept

Defne Ayas (Directeur Witte de With Center for Contemporary Art)

Adam Kleinman (Hoofddirecteur *WdW Review*)

Curator / Organisatoren

Adam Kleinman met Orit Gat (*Eindredacteur WdW Review*)

Nathalie Hartjes (Hoofd Gallerist Programme de Appel arts centre)

Natasha Hoare (Associate Curator Witte de With Center for Contemporary Art)

Ontwerp

Kristin Metho

Druk

Drukkerij Raddraaier

M
mondriaan
fonds
A O M
D O M

Het symposium wordt deels ondersteund door het Mondriaan Fonds en AMMODO in het kader van de tentoonstelling *Dai Hanzhi: 5000 Artists*.



Aantekeningen

James Early is kunstenaar en filmmaker, en lid van kunstenaarscollectief LuckyPDF. Zijn projecten zijn gepresenteerd in Tate, Londen, Hayward Gallery, Londen, Armory Show, New York, en op de Biënnale van Athene. Voor de verspreiding van zijn kunst is Early geïnteresseerd in het gebruik van productie methodes en distributie modellen van mainstream cultuur. Zijn solowerk werd getoond op het Ikonu On Air Film Festival (locatie, 2013), de openingstentoonstelling van Orłowski & Yang Gallery, Kraków (2014).

Ben Eastman is mede-oprichter en redacteur van *The White Review*, een magazine over kunst en literatuur dat zowel online als in print verschijnt. Eastmans artikelen zijn onder andere gepubliceerd in *The Art Newspaper*, *New York Times*, *Financial Times*, *Times Literary Supplement* en *Elephant, Illuminations: the 54th Venice Biennale*. Samen met Katy Tylevich werkt hij aan het boek *My Life as a Work of Art*, dat in 2015 zal verschijnen bij Laurence King.

John Hill is onafhankelijk schrijver en curator en een van de oprichters van het kunstenaarscollectief LuckyPDF. In 2014 leidde hij het Cinema6 project bij Arcadia Missa, Londen. Hij heeft bijdrages geleverd aan de magazines *How to sleep faster* en *NO!T* en publiceerde online bij *Frieze* en *Rhizome*. Samen met dr. Cadence Kinsey zal hij *Semiatomatic Images* tijdens de CAA Annual Conference, New York (2015) voorzitten. Daarnaast is Hill educatie medewerker bij Flat Time House, waar hij de Summer School en postgraduate MFI Group leidt.

Take Lykkeberg is kunstcriticus en curator gevestigd in Kopenhagen. Hij is benoemd tot co-curator van de Scandinavische Biënnale – Momentu m (2015). Hij cureerde tientallen tentoonstellingen; de meest recente

was de groepstentoonstelling *Lembarras* bij TOVES, Kopenhagen (2014). In 2009 was hij medeoprichter van het kunstenaarsinitiatief IMO te Kopenhagen dat een "post-commerceel" en "multidependent" galerie model onderzocht. Hij draagt regelmatig bij aan *Kunstkritikk* en *DIS Magazine*, en publiceerde Zevs - *The execution of an image*, Gallimard (2014) en *Non-art as last artistic tendency*, Kopenhagen (2013).

Mohammad Salemy is een onafhankelijk Iraanse criticus en curator woon-achtig in New York. Hij cureerde tentoonstellingen bij de Koerner Gallery van de Universiteit van British Columbia, evenals bij de Satellite Gallery, Access Gallery en Dadabase. Hij was mede-curator van *faces* bij de Morris and Helen Belkin Art Gallery. In 2014 organiseerde Salemy de conferentie *Incredible Machines* in Vancouver. Salemy behaalde een Master in Critical and Curatorial Studies aan de Universiteit van British Columbia en is een van de initiatiefnemers van The New Centre for Research & Practice.

Sandra Terdjman is curator. In 2013 was zij mede-oprichter van Council, een bureau dat door middel van samenwerking tussen kunst, wetenschap en de maatschappij vernieuwend antwoorden op hedendaagse sociale vraagstukken ontwikkelt. Ze is ook oprichter en directeur van de particultureere stichting Kadist Art Foundation in Parijs en San Francisco, gewijd aan de ondersteuning van de hedendaagse kunst.

Anna Buyvid is onafhankelijk curator en kunstcriticus. Ze werd geboren in de Oekraïne en woont en werkt nu in Moskou en St. Petersburg. Anna studeerde Kunstgeschiedenis en -theorie aan de Academie van St. Petersburg. Als finaliste van het EUNIC programma verdende zij in 2012 een stageplaats als curator in Oostenrijk. Sinds 2012 is ze curator van de alternatieve galerie Monthly Payment, te zien als gast-project op de 55ste Biënnale van Venetië.

Rose Lejeune is onafhankelijk curator en adviseur en woont en werkt in Londen. Ze heeft een BA Filiosofie en Kunstgeschiedenis en een MA Curating Contemporary Art van de Royal College of Art. Momenteel is Lejeune curator bij Art on the Underground, Londen en Vision Forum Research Member bij Linkopings Universitet in Zweden.

Raphael Linsi is kunstenaar en curator. Hij leidt de tentoonstellingsruimte LAKE&ONLY in Trin-Mulin en is medeoprichter van het curatoren collectief *The Forever Ending Story* (2009-2011). Hij werkt nu bij Croy Nielsen Gallery, Berlijn. Voor zijn werk als kunstenaar werd hij genomineerd voor de Swiss Art Awards 2014 en ontving daarnaast in 2011 een studio beurs voor de Cité internationale des Arts, Parijs. Hij heeft een BA Fine Arts van de HGK Basel.

1.00-1.15 uur
WELKOMSTWOORD
Defne Ayas en Adam Kleinman

1.20-1.50 uur
ENKEL- OF MEERVOUDIGE AFHANKELIJKHEID
IN EEN POST-COMMERCIELE KUNSTWERELD
Rose Lejeune

1.50-2.05 uur
COLIN DE LAND EN AMERICAN FINE ARTS CO.
Rose Lejeune

3.30-3.45 uur
EDITIES: RENE BLOCK EN PAUL MAENZ
Raphaël Linsi

3.45-4.15 uur
HEDENDAAGS / TRADITIONEEL PUBLICEREN:
REDACTEUR / CURATOR
Ben Eastham

4.15-4.30 uur
TEGENCULTUUR EN SUB-ECONOMIËN VAN
KUNSTENAARS GALERIES IN DE SOVIET-UNIE
Anna Buyvid

2.05-2.35 uur
COMMERCIALISERING EN ZELF-
INSTITUTIONALISERING
James Early en John Hill

2.35-3.00 uur
PAUZE

3.00-3.30 uur
VERSNELLING, PLATFORMEN EN
CURATORIELE PRAKTIJK
Mohammad Salemy

4.30-5.00 uur
COUNCIL: COLLECTIEVE MODELLEN VOOR
KENNISPRODUCTIE
Sandra Terdjman

5.00-5.20 uur
GESPREK MET DEELNEMERS
Gemoderd door Adam Kleinman

5.20-5.30 uur
Q&A

Als buitenstaanders van zowel oude als nieuwe marktstructuren gaan kunstenaars de tekortkomingen van de markt tegen middels het zelfuitbaten van doe-het-zelf kunstenaarsinitiatieven. Waar eerdere richtten op productie en tentoonstellen, ligt er nu meer nadruk op promotie, media en verkoop. LuckyPDF zal hun eigen werk in relatie met dat van hun tijdgenoten bespreken om te kijken naar overlevingsstrategieën.

Salemy presenteert The New Centre for Research & Practice en gaat in op de samenleving van acceleratisme of 'versnellingstheorie' en curatoriele praktijken. Het gebruik van bestaande wereldwijde telecomputatie infrastructuren biedt nieuwe mogelijkheden voor tentoonstellingen en stimuleert en verruimt de pedagogische dimensie van artistieke werkingen. De presentatie belicht de positie en de valkuilen van sociale media an hun rol in de pro-ductie en massale verspreiding van kennis.

Zaterdag 6 december 2014

Auditorium, Witte de With Center for Contemporary Art

Geïnspireerd door curator/kunsthandelaar/kunsthistoricus/vertaler/
schrijver Hans van Dijk, de centrale figuur in onze huidige tentoonstelling
Dai Hanzhi: 5000 Artists, onderzoekt dit symposium wat er gebeurt
wanneer opdelingen van het culturele veld—zoals publiek/privé, com-
mercieel/non-profit, academisch/non-wetenschappelijk etc.—in elkaar
overlopen. Hoewel de recente financiële crisis voorbij lijkt, is tijdens
deze periode een nieuwe generatie culturele producenten opgestaan,
gevormd door precies deze crisis.

Zes jaar later is het nu tijd maat te nemen van deze initiatieven, in het
bijzonder deze die door kunstenaars of schrijvers geleid worden. Witte de
With nodigt hiertoe critici, denkers en kunstenaars uit die momenteel
betrokken zijn in deze nieuwe platformen die kunst, mode, publicatie- en
tentoonstellingspraktijken omvatten. Met hen samen onderzoekt *Slash*
hoe nieuwe—en soms heterodoxe—stijlen van discours, ondersteuning en
management de verspreiding van ideeën beïnvloeden.

Het programma omvat een serie case study presentaties, die elk de opzet,
betekenis en context van de geselecteerde historische praktijken van diverse
periodes en plekken bespreken.

Defne Avas

Directeur Witte de With Center for Contemporary Art

Anna Buyvid

Curator en criticus, RUS

James Early, John Hill

Oprichters en leden van kunstenaarscollectief LuckyPDF, UK

Ben Eastham

Mede-oprichter en redacteur *The White Review*, UK

Adam Kleinman

Mede-organisator *Slash Symposium*/Hoofdredacteur *WdW Review*

Rose Lejune

Curator, UK

Raphael Linsi

Kunstenaar en curator, SUI

Toke Lykkeberg

Freelance curator en criticus, DEN

Mohamad Salemy

Programmeur The New Centre for Research & Practice, IR

Sandra Terdjman

Mede-oprichter Council, FR

Slash:
Hybrid
Ecologies &
Audiences
Today

