

DECISION MAKER

the < rotor > magazine

No 1 / 2008

ART
RECLAIMS
FOREIGN
AFFAIRS

ARTISTIC STATEMENTS FROM
EUROPE AND BEYOND

FIRST EDITION OF THE MAGAZINE DECISION MAKER

EDITORIAL STATEMENT

Dear readers,

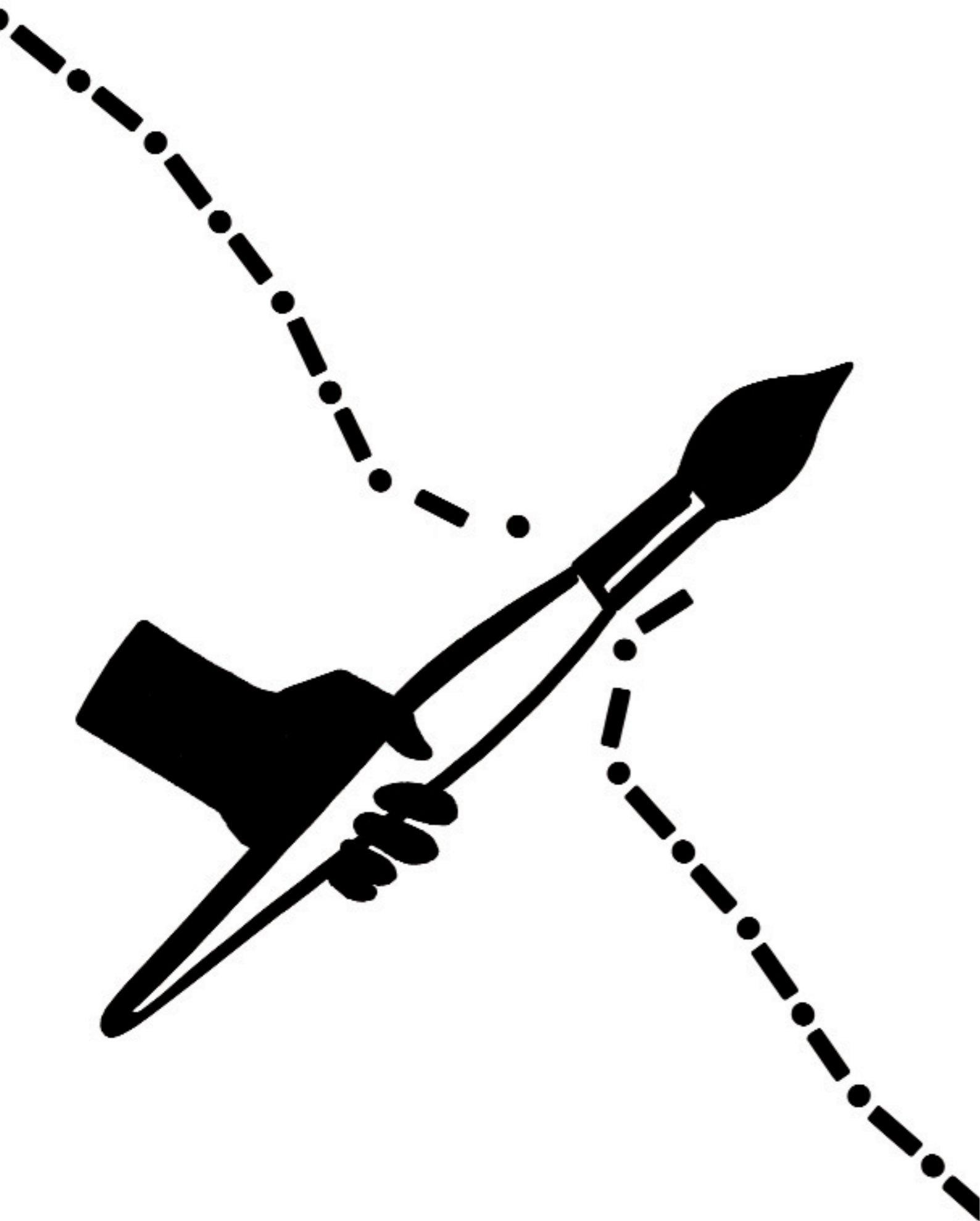
on the occasion of the conference “New Paradigms, New Models – Culture in the EU External Relations” in Ljubljana the Graz-based art association < rotor > has been invited by the Ministry of Foreign Affairs of the Republic of Slovenia, Division for International Cultural Relations to develop an art project accompanying the conference. After several discussions with the conference organizers we decided that the magazine at hand might be a relevant contribution to the conference.

Forty-nine artists from Europe and beyond have followed our invitation to send an artistic statement along the lines of “Art Reclaims Foreign Affairs“. In part these contributions are works which have been specially produced for the magazine; others are already existing artistic contributions which manifest how intensely artists engage in the role of art and its responsible approach to the thematic complex of foreign affairs and ask relevant questions in this context.

The issues brought up by the artists are manifold and reflect on social and societal processes related to EU/European foreign affairs. Many contributions are dedicated to the basic possibilities of artists and culture in the context of foreign affairs and even the magazine itself has been scrutinized closely. Others deal with the relationship of EU Europe to its neighbouring countries and have a close look at the attitude with which the politically and economically powerful Union approaches less influential countries and the people living there. Moreover, the magazine touches upon issues such as a closer examination of dominant political systems as well as the critique of existing economical conditions, of capitalism in particular, as a system that increasingly determines all fields of society.

We wish all readers of Decision Maker an inspiring experience with contemporary art and all of us that art is able to provide both an intellectual stimulus and an actual basic approach to make possible that conditions take a turn for the better.

Margarethe Makovec & Anton Lederer



INDEX

6

Jun Yang
based in Vienna and Yokohama
www.junyang.info

7

son:DA
based in Maribor
'remix situation.psd', 2007-2008
http://sonda.kibla.org

8

Mario Rizzi
based in Turin
Photos: 'Chisinau 2002', 'Hanadi Jaradat, from Neighbours 2007'
www.rizziart.com

9

Damian Le Bas
based in Worthing, West Sussex
'ROMA EUROPE', 2007

10-11

Runo Lagomarsino
based in Malmö
'In my Dreams Europe is Always Less Than a Metre', 2003

12

Petra Gerschner
based in Munich
'www.holy-damn-it.org', 2007

13

Anders Eiebakke
based in Oslo
'Fascists Waldemar Pabst and Otto Runge of the Freikorps Garde-Kavallerie-Schützendivision throws Spartacist-leader, Communist Rosa Luxemburg, in the Landwehrkanal after executing her on the orders of Social Democratic Chancellor, Friedrich Ebert, and Minister for Defence, Gustav Noske. Berlin, January 15th, 1919', 2008
www.anderseiebakke.no

14

Aleksander Raevski (Raevschi)
based in Chisinau
'Made in', 2008

15

Miklos Erhardt
based in Budapest
'Printable Version', 2008

16-17

Nada Prlja
based in London
'Make Everything Nice', 2008

18

Vangelis Vlahos
based in Athens

19

Oliver Ressler
based in Vienna
'Fly Democracy', 2007
www.ressler.at

20-21

bankleer
based in Berlin
Text and the videostills are part of the video 'nobody, nothing, never', 2007
www.bankleer.org

22

Mladen Stilinović
based in Zagreb
'Hands', 2007

23

Dmitry Vilensky / Chto Delat?
based in St. Petersburg
'People Diplomacy', 2008
http://www.chtodelat.org

24

Lala Raščić
based in Zagreb and Sarajevo
from the series 'The Invisible General', 2006

25

Armando Lulaj
based in Tirana and Bologna
'THE THEORY OF OUR TIMES', 2008

26

Goll & Nielsen
based in Copenhagen
'PWWUOTWSOCEUFAG', 2008
www.mortengoll.org

27

Blue Noses
based in Novosibirsk
'Requisite for Revolutions'

28

Erik Binder
based in Bratislava
'¥€\$!', 2008

29

Olga Kisseleva
based in St. Petersburg and Paris
'Conquest of Russia', 2006
www.kisseleva.org

2, 30-31, 63

R.E.P. group
members of the group: Ksenia Hnylytska, Nikita Kadan, Janna Kadyrova, Lesia Khomenko, Volodymyr Kuznetsov, Lada Nakonechna
based in Kiev
'Patriotism', 2008

32-33

Tanja Ostojić
based in Berlin and Belgrade
'Without title / After Courbet', 2004
Photo: David Rych

34

Škart
based in Belgrade and London
Text, drawing and embroidering: Lenka Zelenović,
fired single mother, Zemun/Serbia, 2006:
'to Europe we would like to go
but they don't want us: "not matured", you know'

35

Ron Sluik
based in Chisinau and Bergen
'TAKE MY CHAIR or BRING YOUR OWN.', 2008
www.sluik.info

36

Luchezar Boyadjiev
based in Sofia
detail of 'Visual Operative', 2005

37

Banu Cennetoglu
based in Istanbul
'the list of turkish contemporary art exhibitions in foreign countries between 1998-2008', 2008
www.banucennetoglu.com

38

G.R.A.M.
based in Graz
'Wenn der Tito stirbt', 2006

39

Erzen Shkolli
based in Prishtina and Berlin
'Hey you...', 2002

40-41

Éléonore de Montesquiou
based in Berlin and Tallinn
'Na Grane / on the border', 2008

42

Aleksander Komarov
based in Minsk and Rotterdam
'Weather Report', 2008

43

Yuri Leiderman
based in Berlin and Moscow
'Without title', 2008

44

Vlad Nancă
based in Bucharest
'i do not know what union i want to belong to anymore', 2003
http://vladnanca.blogspot.com

45

Maria Papadimitriou
based in Athens
'Untitled', 2008
www.tama.gr

46

Khaled D. Ramadan
based in Copenhagen
'Thank God I am Arab', 2008

47

Tadej Pogačar
based in Ljubljana
'Untitled', 2008
www.parasite-pogacar.si

48

Šejla Kamerić
based in Sarajevo and Berlin
'Decoration', 2008
www.sejlakameric.com

49

Extrastuggle
based in Istanbul
'Look Ahead', 2006
www.extramucadele.com

50

Dan Perjovschi
based in Bucharest
'Drawings', 2003-2008
www.perjovschi.ro

51

Ursula Biemann
based in Zurich
www.geobodies.org

52-53

Fadaiat: technopolitical laboratory
at the Strait of Gibraltar by Observatorio Tecnológico del Estrecho
http://fadaiat.net
contribution compiled by hackitectura.net (Sevilla-Cádiz-Gijón)

54

Roman Ondak
based in Bratislava
'Measuring the Universe', 2007

55

Hassan Khan
based in Cairo
'read fanon you fucking bastards (version 2.0)', 2008
www.hassankhan.com

56-57

Freee
based in Sheffield and London
'Fight Against Multiculturalism Commodifying Your Difference', 2008
www.freee.org.uk

58

Het Blauwe Huis (The Blue House) Amsterdam
A project by Jeanne van Heeswijk and Dennis Kaspori
based in Rotterdam
'gast≠vrij', 2008
www.blauwehuis.org

59

Kurt & Plasto
based in Sarajevo
from the series 'Greetings for Europe', 2005

60

Dren Maliqi
based in Prishtina
'I need a radical change', 2003-2004

61

Anetta Mona Chisa
based in Prague
'Culture is not Foreign Affairs', 2008
www.chisa-a.net

62

Bulgarian-Romanian Union
On 13 October 2006 during a historical meeting in Krakow, Poland, the artists Ivan Moudov, Vlad Nancă and Krassimir Terziev, discussed and signed the agreement for the founding of the Bulgarian Romanian Union.

IMPRINT

DECISION MAKER

Art Reclaims Foreign Affairs
Here We Go: Artistic Statements
from Europe and Beyond

This magazine is released on the occasion of the international conference 'New Paradigms, New Models – Culture in the EU External Relations' held in Ljubljana, May 13 – 14, 2008.

Published by:
< rotor > association for contemporary art
Volksgartenstraße 6a, 8020 Graz
rotor@mur.at
http://rotor.mur.at

Editors: Margarethe Makovec & Anton Lederer
Art Direction: Christian Bretter
Print: Medienfabrik Graz
Print run: 800

We thank:
All the participating artists for their contributions
Helena Drnovšek-Zorko for the invitation to this project
Meta Štular for patience
Natascha Grilj for trust
Judith Laister for discourse
Medienfabrik Graz for support



A project by < rotor > association for contemporary art, Graz, Austria.
Commissioned by Ministry of Foreign Affairs of the Republic of Slovenia (Division for International Cultural Relations) and supported by the Austrian Cultural Forum Ljubljana.



MINISTRY OF FOREIGN AFFAIRS
REPUBLIC OF SLOVENIA

avstrijski kulturni forum^{ljiu}

ART RECLAIMS FOREIGN AFFAIRS HERE WE GO: ARTISTIC STATEMENTS FROM EUROPE AND BEYOND

INVITATION TO CONTRIBUTE

Deadline: April 25, 2008 Presentation: May 13 – 14, 2008 in Ljubljana, Slovenia at the International Conference “New Paradigms, New Models – Culture in the EU’s External Relations”

On the occasion of the Slovenian Presidency of the EU 2008 the international conference “New Paradigms, New Models – Culture in the EU’s External Relations” is held in Ljubljana. Officials from European Ministries of Foreign Affairs, the European Commission, the European Parliament and cultural relations organisations, cultural commentators, arts networks and artists discuss upon the possible future role of arts in the EU’s External Relations. Quoting the conference paper: “Culture and creativity touch the daily lives of citizens’ said Jose Manuel Barroso, President of the European Commission, in May 2007, as the European Commission adopted a policy statement on the role of culture in a globalising world. At strategic level, culture is seen as a vital element of the Union’s external relations.” Furthermore, there is a focus on the European Union’s neighbouring countries in the “Western Balkans” and on the “European and Mediterranean members of the European Neighbourhood Policy.”

< rotor > has been commissioned to develop an accompanying artistic project during the two days conference. We would like to use this opportunity to invite about 50 artists from all over Europe and beyond to send us an artistic statement concerning the topic “Art Reclaims Foreign Affairs”

WE ESPECIALLY ASK YOU TO CONSIDER THE FOLLOWING QUESTIONS:

Cultural expressions have always been exported. Under which self-conception does “European Culture” appear outside the EU? How far is “Europeanization” already going?

* That is a very silly in the sense of ‘too broad’ question – because European culture outside of EU is not that relevant – don’t take yourself that important/and seriously. Please define: export – it implies a European-centric view or at least presumes there is one centre and a periphery. For an exhibition or conference in Slovenia they should know better.

Is there any chance to avoid that culture is seen as door opener for economy and power politics?

* Historically culture has never been a door opener – the door opener were always something else – like religion, like economy – misusing culture – in fact they were never a door opener – it was more like breaking into ‘a door’. Unfortunately Culture is/was never that important.

What could be done to avoid exclusion of marginalized, illegalized, oppressed or critical cultural expressions?

* Instead of asking what could be done: what have WE done?

Representative democracies are the predominant European form of government. What could participatory structures change in defining the intentions of culturalized external relations?

* Another very silly question: A: please explain the first sentence B: what has A to do with B?

We will print all the contributions in the form of a fanzine / newspaper/ magazine and present this collection at the Ljubljana conference as reflexions at the grass-roots level of cultural production addressed to the decision makers. If you would like to participate, your contribution should have the format A4 and can be in black and white or color. Any kind of artistic form of this page is welcome. If you would like to provide an additional written comment we will present it – up to 1,500 characters in English – together with your contribution, your name, city of residence and the title of your contribution. Please email us your contribution in a printable format until April 25 to rotor@mur.at For your participation we can offer you a fee of 100 Euros. Of course you will also get a copy of the brochure.

A project by < rotor > association for contemporary art, Graz, Austria, <http://rotor.mur.at>

Commissioned by Ministry of Foreign Affairs of the Republic of Slovenia (Division for International Cultural Relations) and supported by the Austrian Cultural Forum.

SON:DA



CLOSURE IS NOT THE ANSWER

The quality of the artistic production in a society is directly proportional to the level of its democracy and the “health” of the dialogue among its different social and ethnical components. Art reflects on these interactions, as an artist is not there to please, but to look a bit further. Far away from being a political or economical instrument, art is where the social lacks, i.e. focuses on the minorities, the illegalized and the oppressed ones. Today European social values are impoverishing, also as a result of not considering culture a political priority anymore. It looks like it is all about creating new Biennials for touristic interests or about economically supporting local artist communities. If we don't create a new platform of confrontation between art and politics on the real priorities, our culture will dry out irremediably. I do believe that European institutions can find new energy and inspiration by collaborating with artists, beginning from urgent issues such as creating a climate of acceptance for the Roms, strongly fighting the human trafficking for sexual slavery, as well as for labour, acting against the marginalization of the Islamic communities in the West. Europe should play a more active role also in the Middle East, particularly towards a stable and human life condition for the Palestinians. Artists have already engaged themselves on all these issues for many years. Ask us how!



IN MY DREAMS EUROPE IS ALWAYS LESS THAN A METRE



www.holy-damn-it.org

On the Urgent Need for Radical Answers

The art project HOLY DAMN IT has to be seen as an artistic intervention in the process of a political debate about social alternatives in the international protest and resistance movements against the G 8 summit in Heiligendamm near Rostock in 2007.

Ten international artists and artist collectives from four continents have created one poster each: bankleer (D), open circle (India), Mansour Ciss/Laboratoire Déberlinisation (Senegal), Markus Dorf Müller (D), Petra Gerschner (D), Marina Gržinić (Slovenia), Ibrahim Mozain/Artists Without Walls (Israel/Palestine), Oliver Ressler (A), Walter Seidl (A), Allan Sekula (USA).

The artistic contributions deal with the hegemonic conditions and current issues about social movements against capitalist globalization: privatization, exploitation of human beings and resources, war, torture, escalating military mobilization from within as well as to the outside as a permanent state of exception, sexist violence and patriarchal as well as racist models of dominance. Moreover, the project deals with the power of global image (re-)production within capitalism and the development of ideas about an emancipative and solidarity-oriented culture and society.

Each poster of the ten artists and artist groups was printed 5,000 times in A 2 format, 4-c, and distributed: The posters had been handed out for free to various groups mobilizing against the summit.

HOLY DAMN IT can also be seen as the start for a long-term project of communication and exchange of ideas between artistic production and intervention as well as between the various perspectives on current views of the world.

Posters are not restricted to special sites of presentation. They can appear in various places, counter social mainstream and use public space as a place for action and reflection.

PETRA GERSCHNER

ANDERS EIEBAKKE

Fascists Waldemar Pabst and Otto Runge of the Freikorps Garde-Kavallerie-Schützendivision throws Spartacist-leader, Communist Rosa Luxemburg, in the Landwehrkanal after executing her on the orders of Social Democratic Chancellor, Friedrich Ebert, and Minister for Defence, Gustav Noske. Berlin, January 15th, 1919



MAKE EVERYTHING NICE



I have been invited by <rotor> association for contemporary art to comment, as an artist, on Art Reclaims Foreign Affairs.

This issue is more than alarming and deserves attention, however, I find it difficult to answer this request as an artist, as I no longer see myself as an artist anymore. It is not that I discard the role of art and the artist per se, as this is something that I have loved dearly since I was a child, and have been artistically trained since I was 14. However, there is an issue: What would the contemporary art world (or market driven art world) accept as being artistic activity? This type of narrow-mindedness shapes the artists' production today and excludes the possibility of a deeper engagement by the artist.

As I do not find myself comfortable in this current situation in the art world, I would be happy to answer <rotor>'s call, as a cultural worker. Recently in the UK, the widely used phrase 'Art and Education' is changing its wording to become 'Culture and Education', which clearly describes that art has a wider scope and that the artist is being invited to be active in a more general context rather than only within the art sector.

This seemingly positive example of the appropriation of cultural policies could be seen from two points of view: firstly, from that of the policy makers and secondly, from the artists' (or the cultural makers'/workers') point of view. In the eyes of the first, it is important to 'give a more accurate description to the contemporary cultural/art activity, with the aim not to offend or exclude anyone'. This is in line with the absurdity of the policy to include the sexual orientation of applicants for grants, etc (simply in order to avoid the risk of someone feeling 'excluded'). From the point of view of the artist or cultural worker - this may lead them to believe, naively, that something is moving toward a better understanding within society...

By engaging with this discrepancy of interests and goals, I am drawn into think-

ing about how, in our case, the 'title' of this discrepancy is being represented. I have started reading in-between the lines of this new legislation: '*... At a strategic level, culture is seen as a vital element of the Union's...*' It all sounds so good, almost too good to be true. But reading further: '*... Union's role of culture in a globalising world...*' - and my dream world based on culture as a core methodology for development of the policies has flattened out.

If we look at the 'product' of European policy making translated into one of the most important fields - the economy - the results are pretty 'globalised', or in other words, 'generalised'. The Euro banknotes, the design of which is apparently intended to conceal the identity of individual European countries, points out the horrifying position in which Europe finds itself. What I read from the Euro banknotes is a land with no identity, no heritage, a land that prioritises 'architectural details' and bad taste. How could this political gesture win the trust of the cultural workers and convince them that policy makers are 'really' interested in seeing culture '*... as a vital element of the Union's external relations...*'

Is it not clear to policy makers that any action is a political one that no 'polite' gestures could possibly protect someone from being excluded. Do they not see that their decision with the design for the Euro banknotes was based on negative thinking, on the assumption that someone would be offended if, let's say, the Eiffel tower would be represented on one of the banknotes? Doesn't this attempt at 'concealment' of historical heritage reveal a more defined political gesture?

For me this action is far beyond the EU's external representation. What would aliens visiting our earth in year 4360, say about a land with such a banknote? ...

I would stop now, by returning to the beginning of my text - I find it personally necessary to redefine myself as an artist

because of the outcomes/results that the market driven contemporary art is producing. Because of this, I would not be able to trust policy makers whose product is the design of the Euro banknote - some internal restructuring is needed. But let's be productive, as the intention here is to try to help the methods of defining the Union's external relations. I would like policy makers to deal with cultural activity, instead of expecting cultural workers to simply 'serve them' their models and thoughts 'on a platter' - as we are doing at the moment.

But, let's find ourselves of use; I could help with the redesign of the Euro banknotes, for example. Here I am suggesting using the Brandenburg Gate as a symbol of one of the biggest political events of the 20th century. Please erase that tasteful work of modern architecture on your 500 Euro banknotes....



Greek Prime Minister Kostas Simitis (left) shaking hands with Dragan Čović, the Croat representative of the Bosnia and Herzegovina presidency, Athens February 15, 2004

What history do they represent?



EMPTY POWER

The place of power, which had a natural owner in hierarchical societies – king and queen, dictator, leader or party –, became emptied. The new significant is an empty place, which cannot represent the public – unrestricted from any positive or idealistic content. Nothing can represent the public. It is our collective faith in this preeminent emptiness, which makes the existence of this place possible. We believe in this empty place, in which the public can appear. Democracy is a symbolic faith in the power yy-y a power without any specific form.

We ourselves are split between our personal interests and the multiple interests of the collective. A gap opens up in ourselves. We ourselves reach this emptiness only if we try to understand the world as a whole.

Every appearance within the emptiness is bait, which disguises that beyond the phenomena there is nothing to disguise.

In reality itself there has to exist a “Not everything” a gap, a hole, which will be filled by our experiences. For us this Emptiness is the border of all experiences. I myself have to become a hole in this order, become Nothingness. This Nothingness is not nothing, it is the cause itself. Only Nothingness can desire to become everything.

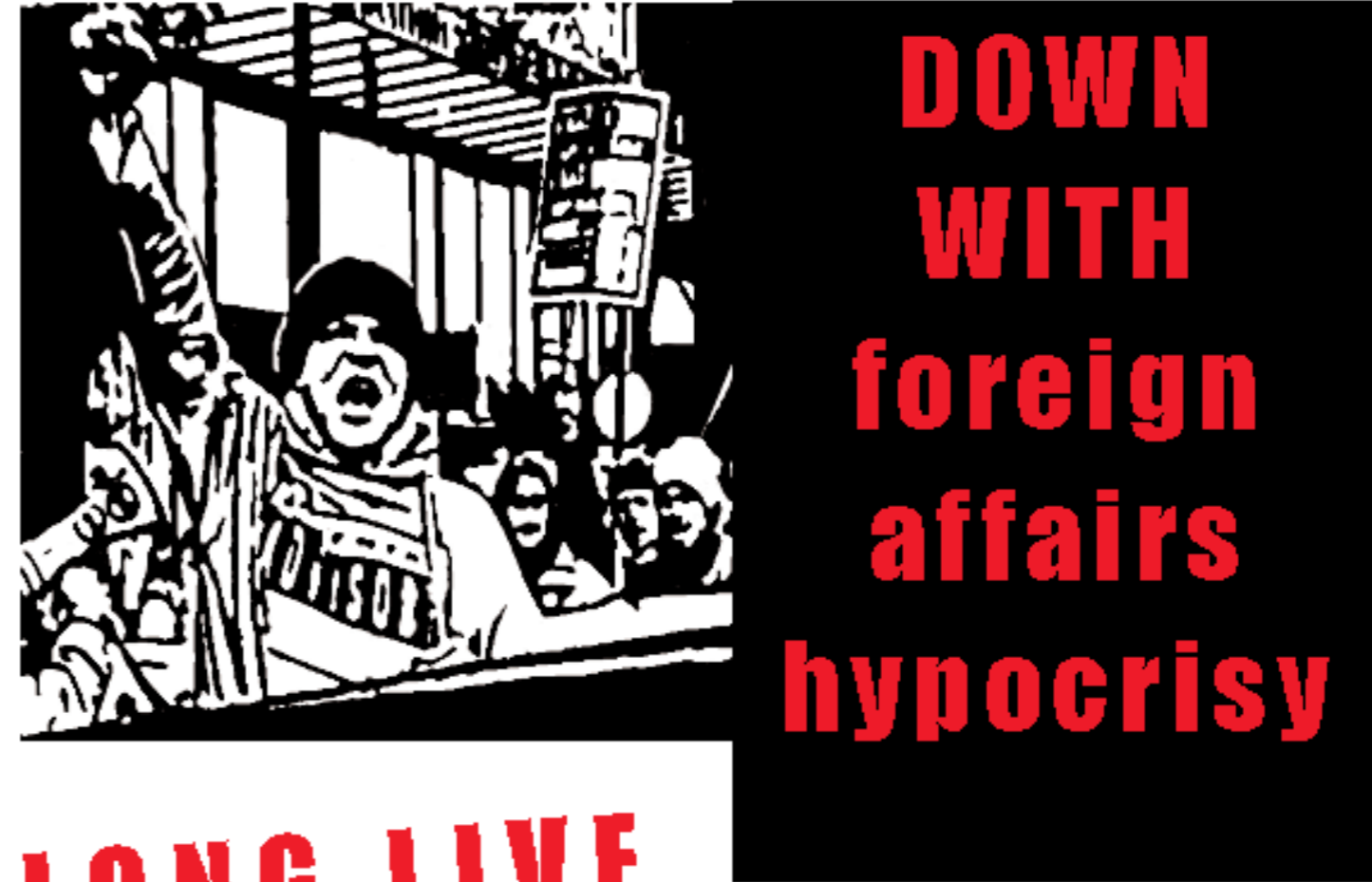
Politics is the illusion of the impossible pledge to really fill this emptiness. That must fail inevitably. In a democratic way it is essential to resist the totalitarian temptation to fill the gap. The breach between the principal emptiness and every

possible substance has to be maintained. The empty center is a public common property, which should be redefined again and again, in order to preserve it from a close-down. A property which would disappear by means of its realization.

The empty place of power is a symbolic place – our imaginary arrangement, in which we believe. This Nothing is ultimately the place for the intervention of imagination, where everything is decided.

This text is inspired by and composed of texts of Isolde Charim, Chantal Mouffe, Ernesto Laclau, Claude Lefort, Oliver Marchart and Slavoj Žižek. Text and the video stills are part of the video »nobody, nothing, never«, 2.30 min. Palast der Republik Berlin / Lenin Museum Gorki, © bankleer 2007, www.bankleer.org





**DOWN
WITH
foreign
affairs
hypocrisy**

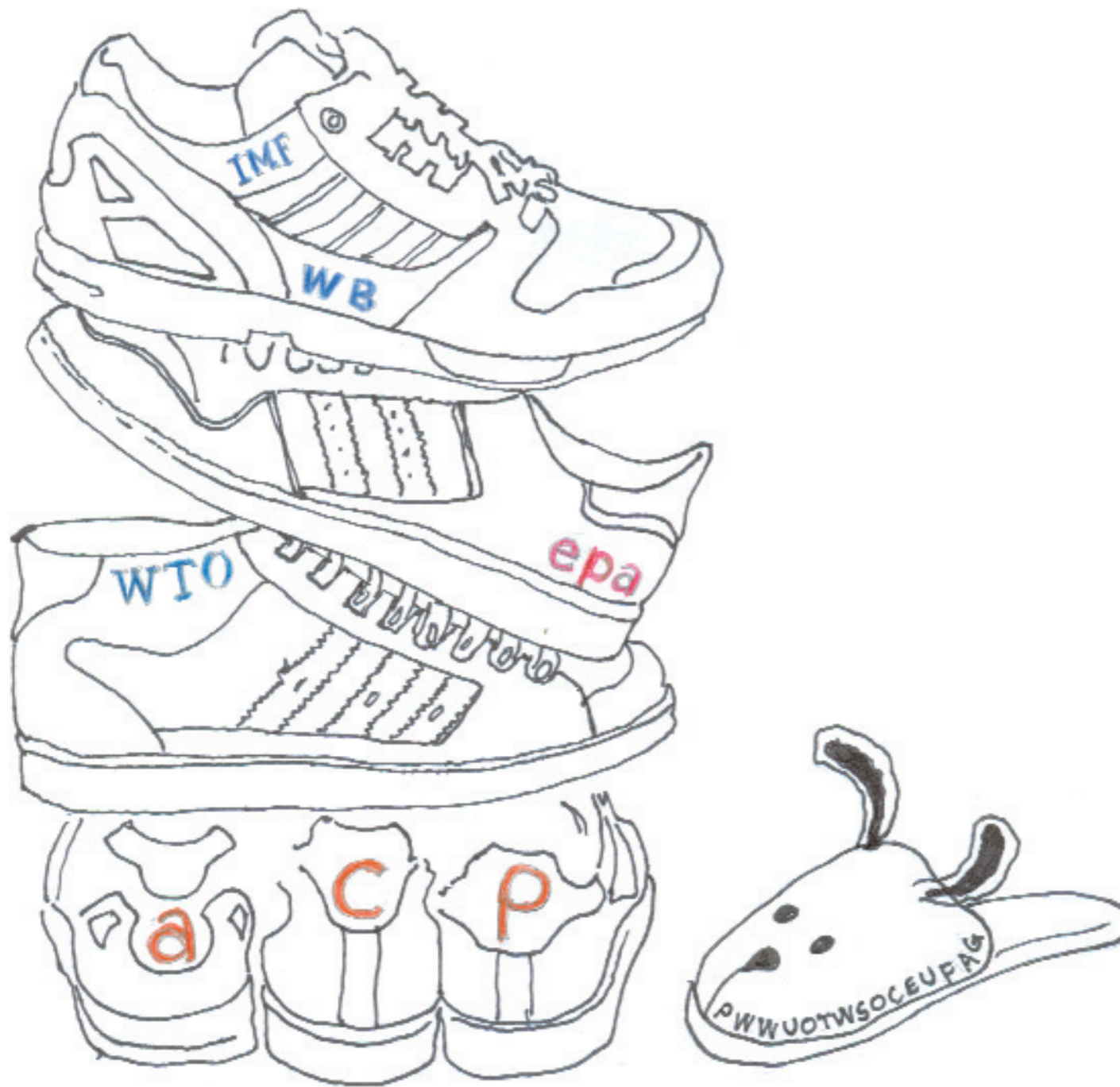
LONG LIVE



people's diplomacy!



$$E = mc^2$$

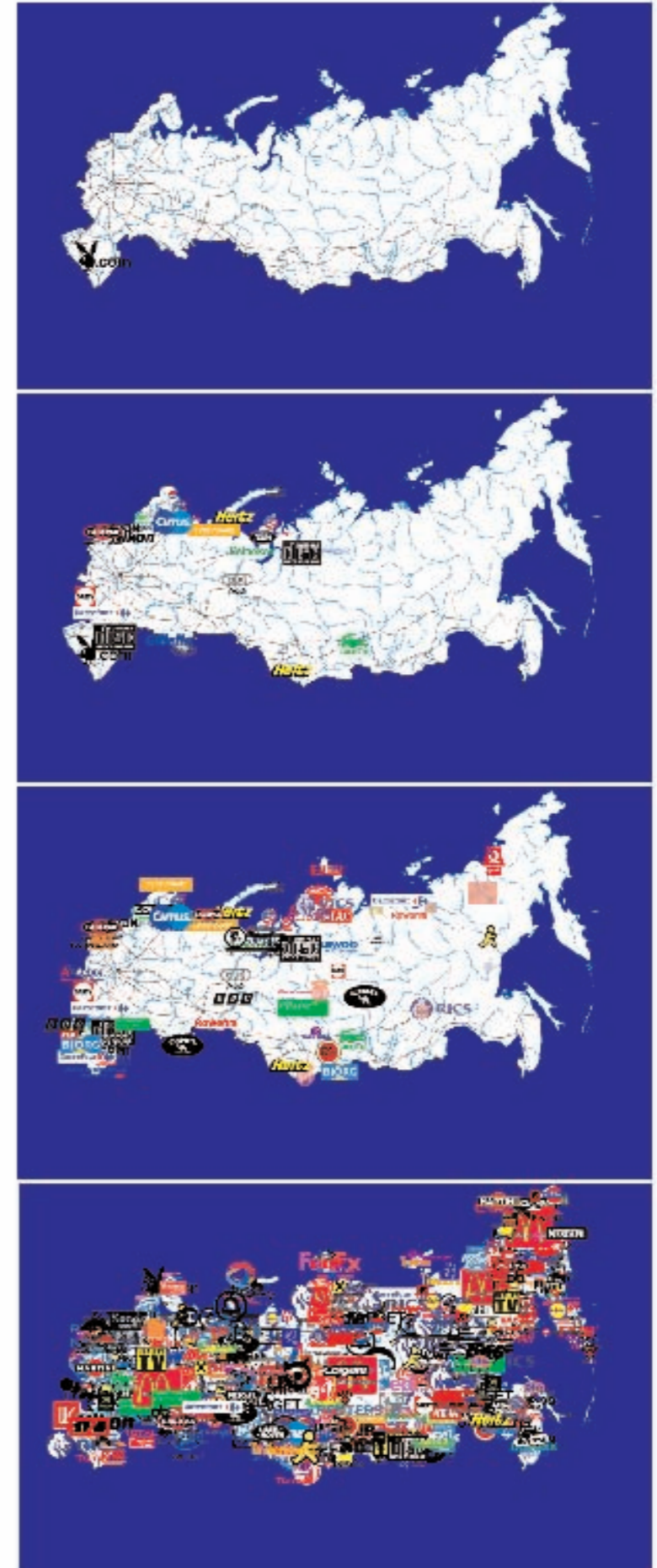




































- IMF** International Monetary Fund
- WB** The World Bank
- EPA** Economic Partnership Agreement
- WTO** World Trade Organization
- ACP** African, Caribbean, and Pacific group of countries
- PWWUOTWSOCEUFAG** People-who-wake-up-on-the-wrong-side-of-capitalism-everyday-united-for-another-globalization





CONQUEST OF RUSSIA



	POWER		NEW GENERATION		CLEANLINESS
	ACTION		INVESTIGATION		IMPORT
	FRIENDSHIP		MASS MEDIA		PROSTITUTION
	MARRIAGE		CARE		FORESIGHT
	TEXT		IDEA		EQUAL RIGHTS
	RELIGION		ART		BORDER
	WOMAN		INTELLECTUAL POTENTIAL		SCIENCE
	MAN		PEACE		PROGRESS
	ALIAS		BLOOMING		LOVE
	JOB		PROSPERITY		PROTECTION
	DISABILITY		COMPETITION		COMMUNITY
	CHILDHOOD		MANIPULATION		EXPORT
	OLD AGE		RECEIPT		IMPORT
	SUCCESS		RECORD		CONSERVATION
	HEALTH		FOUNDED		CONNECTION
	BEAUTY		POP-STAR		PUBLICITY
	FLIGHT		DREAM		HOME
	BUILDING		UNITY		AI CONDI
	HOLIDAY		HOPE		PRIVACY
	DIFFERENTIATION		FIRE		COMPANYS
	FERTILITY		PRESENT		DEADLINE
	SPORT		KNOWLEDGE		FUTURE
	WAR		ANCESTOR		PROCP, KNNHY
	CRIMINALITY		NATURAL ENVIRONMENT		KNOWLEDGE
	CORRUPTION, GRAFT		COMMON CAUSE		RELATIONS
	HOOIGANISM		HISTORY, MEMORY		ARRIVE
	STATE		MOVEMENT FORWARD		REST
	MANCUTION		FASHION		DANCER
	DISTRIBUTION				



The project "Patriotism" has been developed by R.E.P. group since 2006. Each manifestation of this project offers a text composed of an artificial visual language invented by R.E.P. artists. The "Patriotism" dictionary includes visual analogues for different words and notions, so that the viewer can literally 'read' the work.

After Courbet, was presented on rotating billboards in the *EuroPart* exhibition in public spaces in Vienna from December 2005 to January 2006. The work was removed after two days as a result of a media scandal at the point when Austria was about to take over the chairing of the EU. Over one hundred articles and over a thousand readers' comments witnessed it in a very complex way. The poster, 3.5 x 4 meters in size, was re-mounted on the façade of Forum Stadtpark Graz from January - March 2006.

In certain periods in history, nudity revolved in the public mirror, but taken for its symbolic value in society it frequently served as a carrier for other messages. Besides the composition and the reference to the title (*L'Origine du monde* – The Origin of the World, oil on canvas, 1866, 46 x 55 cm, by Gustave Courbet), beyond the image my reference to Courbet was referring directly to his position as an artist who was concerned with the class struggle during the time of the Paris Commune and who believed in the emancipatory role of art in society. His artworks have been banned from shows, and he was arrested as well, primarily because of his political engagement. The painting *L'Origine du monde* remained hidden in private collections for more than 120 years but then has been on display at the Musée d'Orsay in Paris since the nineteen eighties.

As a consequent thought, I believe this recent interpretation of mine wouldn't have provoked the mass media scandal if the blue underwear hadn't featured the EU flag on it at such a problematic moment of Austrian political reality. In the tradition of my earlier works, like the *Crossing Borders* series and the *Integration Project 2000-2005*, I am continuing my critical view of the politics of exclusion and the issues of bio-politics in the EU. The body of the woman in the picture – my own – is the body of someone who does not belong to the EU territory, someone who speaks from the perspective of a migrant woman and who has been discriminated against for not being citizen of this elitist political and economic space.

As the European Union states sharpen control over non-citizens, the immigration police, for example, continue the long-time practice of "checking-the-warmth-of-bed-sheets" in intermarriages between EU- and non-EU partners.

The fact that artworks of mine were removed from a rolling board in Vienna caused much turmoil in art circles, in Austria in particular. Without doubt it is a form of censorship that represents a danger for the future of the arts in Austria - especially when it concerns art with political content, critical art, women artists, artists from outside the EU, public funding in the arts, and removing or covering serious political content from the public eye. The work became even more present in digital media and publications, which are a priori public spaces, and apparently some much more constructive and more intellectual debates took place, on top of the mainstream reaction. Which brings us to the absurdity and hypocrisy of the removal for moralistic reasons, as that act only served as a manifestation of official political executive power but failed in its purpose since it actually multiplied the content, taking it to the remote corners of society.





Text, drawing and embroidering: Lenka Zelenović, fired single mother, Zemun/Serbia, 2006:
'to Europe we would like to go
but they don't want us: "not matured", you know'

What follows are some anecdotal associative thoughts and sketchy ideas which pop up in the mind of just another misplaced person, a former grensverleggende (frontier) artist with a Dutch passport, with a Moldovan son, who recently switched his habitat from Chisinau to Bergen Norway, uncertain but with love. The picture of the chair I attach to this text is the first photo I made in those new mainly wet surroundings. I guess I need more words than Dan P or Geert W. How much are my thoughts worth in Euros? Contemporary means: in time. I always seem to be too early or too late ... The comforting thought is that I am not alone and according anyway to The Workforce (DEVO 76) not clever enough to be a monkey, not pretty enough to be David Bowie. This is an application form!

Early 90s while traveling through splitting up Yugoslavia local colleagues blamed, and not only envied, me for the luxury of my return ticket, my passport. In 2001 I swapped Amsterdam for the Rep. of Moldova and tried to move in opposite directions with no intentions to return. I even applied for a new light blue citizenship. But finally the negative spiral got hold of me too at the moment when some started to see the significance of the things I tried to establish. Too late... it is too fresh still to write about the wounds and scars. I still hope my lonely pioneering leads to some new settlements in the country I left so unexpectedly. Last year at one of those conferences or seminars, this time in Timisoara, Luchezar B. just laughed when I asked him why he wasn't teaching in Sofia ... I guess I understood and we should work on getting return tickets for all of us.

If in the near future art reclaims foreign affairs I would be honestly surprised and kind of happy as well, but in the meantime: I did try it, worked hard ... failed ... so if artists reclaim foreign affairs you can take my seat and keep it for a while! Hey ... I will try to get my optimistic brain cells on the right side cooperating to this text! So in a world without borders we can delete the word Foreign from our dictionaries ... Oh, new colonialism?

A Chisinau street conversation between 2 artists I remember from 1997. John Doe says, 'Do you know that we Americans have much more words in our dictionary than you Russians?' 'I guess so', Mark Verlan replied, 'but we individually know how to use a bigger variety of words in our conversations.' He answered in Russian.

TAKE MY CHAIR OR BRING YOUR OWN

Contemporary Art Reclaims Foreign Affairs is a slogan?



An old Tao says: Without leaving my room I know the world. Today we google or get into the truth of Wikipedia, after all it is the most consuming occupation of our time. Occasionally it tells you a flowery truth. Lying however is out of the question! ... Or if so it is the subjective disability to cope with reality ... Bamse is the fourth son of Noah who refused to get on board according to the Koran and we are his descendants ... art is a relic of the past and Duchamp the best chess-player ever ... Hans van den Broek a Slovenian angel ... the Tiraspol enigma can be solved after Bosnian model... Ho, wait, are statements always slogans?

Last February in Norway I saw a pregnant woman covered in a long shirt with the slogan: YOU DON'T WANT TO KNOW WHERE THIS CAME FROM. I guess she was hit by space junk and Dolly in the same time! I once spotted a homeless girl in Moldova wearing a second-hand old dirty coat with the

word STREETGIRL knitted on the back. Does she and do I understand the meaning of it? In autumn 2006 I took the train from Osijek to Pecs when a teenager girl passed by in the aisle with a tattoo on her back waist in Gothic letters, between punky iron belt and shirt: YOU CAN TAKE ME FROM THIS SIDE. Do I want to remember this? Last week I saw a woman on the street in Amsterdam wearing a knitted jumper with the text BERGEN ZIJN NIET MOOI! (Mountains are not pretty). Do I love Bergen?

A young journalist asked Nestbeschmutzer Thomas Bernhard shortly before his death why he lived in such a boring landscape (Upper Austria and not Tyrol). He replied agitated why this boy did not understand that people with mountains in their heads do not need to be reminded of those mountains while opening the curtains in their bedroom in the morning.

Oh, how I wish frontier artists to be ambassadors to open doors and windows entering better worlds but do they really matter when the follow up is nothing else but exporting tulips and cheese, van Gogh and Anne Frank, windmills and wooden shoes, or other suitable national equivalents, all in boringly but colorful freshly designed plastic bags?

I remember last summer when the artist band Auto Awac played a concert in the huge but abandoned and demolished Casa de Cultura of the tiny village Mereceeni and the director coming up to me saying: do you want to have this building? I wish I could keep the promise I made her.

My last thought is interrupted by the handy mobile: ... after my father asks about my happiness he says: Are you a proud Dutchman? I reply: Pa, I photographed my Vanja in the nude but feel a self censorship to show it to you! (longer story).

Early June my DeAr Hilde will manufacture, make, construct, produce, fabricate, litter, bred, calve, bring forth, bring a child into the world, give birth to, cultivate, drop young, deliver a new borderless child. Welcome! I love the future and ignore Aleksandar Tisma's wisdom for a moment. I have no words, except: Hilde, Jeg Elsker Deg!

Ron Sluik, 24 April 2008

Currently project lecturer at BAS, Bergen School of Architecture and looking for a new occupation after the summer.
www.sluik.info



Here is to the EU – if talking to Turkey proves to be so difficult for you – well then, I have this useful suggestion: start talking NOW; In 5 years we take in Turkey all the way to the Bosphorus; in 10 years – all the way to Ankara; in 15 years – all the way to Iraq, Syria, Iran, and so on.

- ×
- Civil Escapes TWNYE* @Basel, Bernie, Colre, Genève, Uster; Zurich, Switzerland/ November 2008
- Made in Turkey* @Different Institutions in Frankfurt, Germany/ September 2008
- Sampling* @Hellenic Centre of Folk Art and Tradition in Plaka Athens, Greece/ March 2008
- Istanbul 7 - Stadtverbindungen* @Kunstmuseum Erlangen Nürnberg, Germany/ February 2008
- Istanbul Now - Zeitgenössische Kunst aus Istanbul* @Lukas Felchler Galerie Vienna, Austria/ September 2007
- Home and Away - Moving Images of new Turkish Art* @Maribor Art Gallery Maribor, Slovenia/ December 2008
- Rejection Episodes* @Vooruit-de Centrale Gent, Belgium/ December 2008
- Eurohope 1153 - Contemporary Art from the Bosphorus* @Villa Marini Centre for Contemporary Art Udine, Italy/ October 2008
- Urban Realities - Focus Istanbul* @Marini-Gropius-Bau Berlin, Germany/ July 2005
- Cosmopolis 1 Mikrocosmos X Makrocosmos* @Macedonian Museum of Contemporary Art Thessaloniki, Greece/ December 2004
- Vice Versa* @Kunstlerhaus Bethanien Berlin, Germany/ August 2004
- Contemporary Painting and Sculpture from Turkey* @Lyngby Kulturhus Lyngby, Denmark/ June 2004
- False World* @Rathausgalerie Munich, Germany/ May 2004
- Türkische Kunst der Gegenwart* @Leverkusen Foyer Eholungshaus der Bayer AG, Germany/ April 2004
- Urban reviews: Istanbul* @Ita Gallery Stuttgart - Berlin, Germany/ April 2004 - October 2004
- Call me ISTANBUL ist in ein Name* @ZKM Karlsruhe, Germany/ April 2004
- Sisters and Brothers and Birds* @Badischer Kunstverein Karlsruhe, Germany/ April 2004
- Turkish Delight* @Museu de Arte Moderna Rio de Janeiro, Brazil/ April 2004
- Placido Effect* @Sparwasser HQ Berlin, Germany/ March 2004
- Purification* @Turkish Cultural Center Sarajevo, Bosnia-Herzegovina/ January 2004
- Walking Istanbul: Notes from the Quarantine* @The Israeli Center for Digital Art Holon, Israel/ December 2003
- Peripheral Landscapes* @The 22nd International Alexandria Biennale Alexandria, Egypt/ October 2003
- Turkish Art Today* @Saitama Contemporary Art Center, Saitama Tokyo, Japan/ August 2003
- Registering the Distance: Istanbul - Los Angeles* @Crazyspace Santa Monica Los Angeles, USA/ May 2003
- Daydreaming in Quarantine* @< rotor > Graz, Austria/ April 2003
- Sheshow - Photography, digital print, video, installations from Istanbul* @Ita Center for Contemporary Arts, Sofia Bulgaria/ March 2002
- Under the Sign of the City - Contemporary Art from Turkey* @Kunstmuseum Bonn, Germany/ December 2001
- Wie Du Mich Siehst, So Bin Ich Nicht* @Frauermuseum Bonn - Kommunale Galerie Berlin, Germany/ May - September 2001
- Jön Türk' Export Revolution* @450 Broadway Gallery, New York, USA/ June 2000
- Aus der Ferne so nah - Vier Künstlerinnen aus der Türkei* @Städtische Kunsthalle, Baden Baden Germany/ May 2001
- Early Spring* @Nikolaj, Copenhagen Contemporary Art Center, Copenhagen Denmark/ April 2000
- Turquoise 2000 - Regard sur L'art Contemporain Turc* @Espace Pierre Cardin Paris, France/ March 2000
- Out of Nowhere* @Centrum Beeldende Kunst, Dordrecht - Centrum Beeldende Kunst Leiden - Artotheek Schiedam the Netherlands/ 1999
- Stills, Cuts & Fragments* @Ita-Galerie Stuttgart Stuttgart, Germany/ November 1999
- Iskorpit - Active Art from Istanbul* @Badischer Kunstverein Karlsruhe - Haus der Kulturen der Welt Berlin, Germany/ 1999 -1998
- Reise durch das Labyrinth - Junge Künstlerinnen aus Istanbul* @Pozzo Pozzotta Berlin, Germany/ September 1998

*Above is the list of Turkish Contemporary Art Group Exhibitions realized outside of Turkey between 1998 and 2008. It is a compilation of my personal archive and with the information provided by sarballibankat Documentation Center for Arts - Türkiye Sanat Yığı (Turkish Art Archive). However it is definitely incomplete...



Hey Europe I'm addressing You a letter
 As Albanian of Old Albania
 How are my sons
 You know well that they're in emigration
 Hey You gray-haired Europe
 Do You remember my territories?
 Do You remember Albanians in one homeland?
 Why don't You consult the papers that you've in London?
 How did You cut off our borders!
 My brothers and sisters were left outside
 My nephews and nieces they're left behind
 You have divided the Eagle's sons in two parts
 This is not the first letter that I'm writing
 Hey for Your injustice today I'm still suffering
 If You ever want the peace in Balkans
 You'd love the Albanians as Your soul
 As for me the sun doesn't shine
 Ev'ry day I'm asking You for my sons
 In America, France and England
 Denmark and Deutschland
 Even in Suisse and Italy
 Bulgaria and Rumania
 Argentina and Norway
 Including Brazil and Australia.
 I'm pledging You for the God's sake
 Make then united, the George Castriota's sons
 That you've divided them long ago
 We've never stopped crying
 At the end of this letter that I'm writing
 Don't play with the Albanians
 If they break Eagle's wing
 Oh the whole Balkan will burn.

NA GRANE / ON THE BORDER

In Estonia, the very edge of Europe, almost one third of the population are speakers of Russian. They have been referring to Soviet Russian culture in their daily lives since WW2, when cultural events aimed to serve the power through social realism. How much is tolerated in the current new paradigm?

Victory Day, May 9th, 1945 is considered either as the beginning of the Soviet occupation in Estonia,
or as the day the country was freed from fascism.

I was struck by the events I filmed on "Victory Day". Mainly in Russian speakers' cities like Sillamäe, ceremonies take place as an attempt to preserve some continuity and honour the loved ones by planting flowers on their tombs.

The red flower has been seen as a political provocation in the past years. Through the media, economy and power politics on either side of the Russian-Estonian border manipulate these gestures to create as much unrest as possible.

In April 2007 the Estonian government decided to remove the Soviet memorial ("Aliocha", the bronze soldier) from its central location in Tallinn. The opportunity was seized by the Russian government to destabilise the country.

Olga, Narva, Oct. 2007: For me the moving of the Bronze Soldier was a desire for anger, to show that you are nothing here and we spit on you. How to get back from this? I don't know.

BBC news, Friday April 26th, 2007: Police have fired tear gas after clashes erupted following the removal of a Soviet war memorial in Tallinn. Estonia says the memorial symbolised Soviet occupation. Supporters say it celebrated heroes who fought the Nazis. The Estonian president, Toomas Ilves, defended the actions of police in breaking up the first night of demonstrations: "The state cannot hesitate or stand back when order and security need to be restored."

Notes:

1st image: extract from my film "09/05/05" realised on May 9th, 2005 in Estonia

2nd image: press photo shot in Tallinn during the riots on April 26th, 2007, downloaded from <http://pilt.delfi.ee/picture>

text: interviews with inhabitants of Sillamäe and Narva-Estonia - published in "ATOM CITIES" and excerpts from BBC news on April 27th, 2007

<http://news.bbc.co.uk/2/hi/europe>

Eléonore de Montesquiou



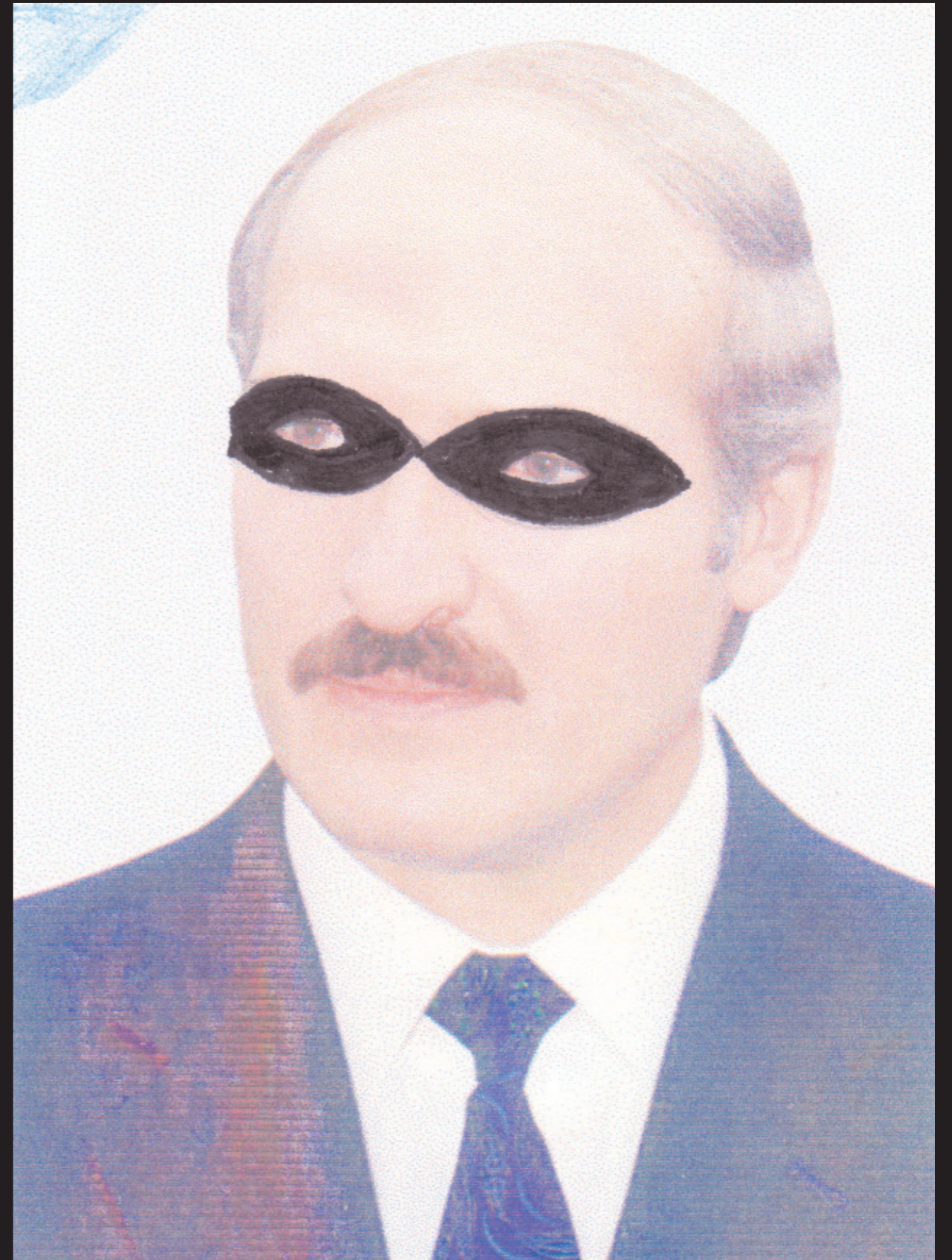
History is breathing, our breath is weak compared to this. We are now living in capitalism, oriented to individuals, which doesn't allow us to experience the feelings of a common impulse. Because people used to be united in a mass, like fingers in a fist, the feelings they experienced were very strong. (Valentina Repina, Estonia)

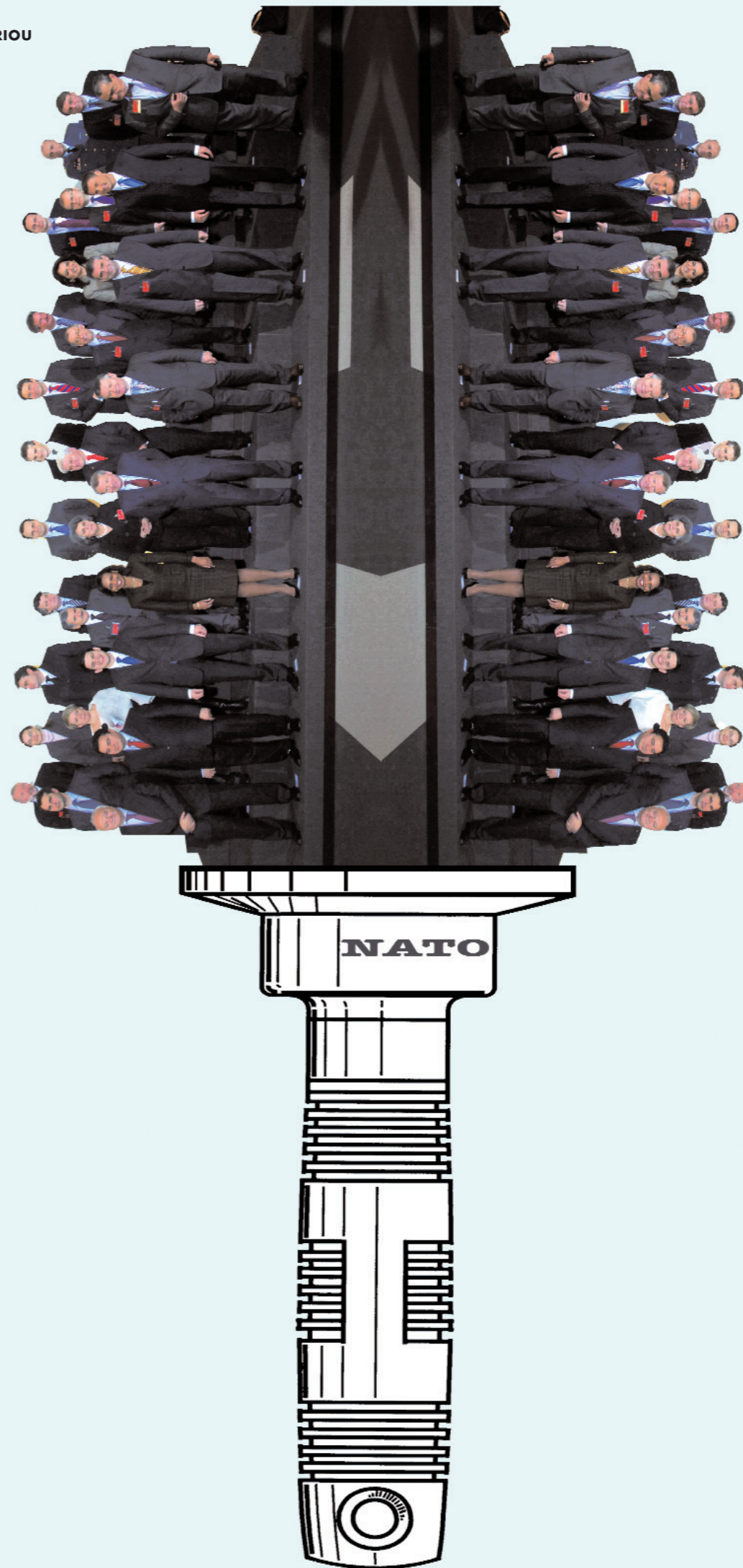




WEATHER REPORT

Sovietskaya Belarus is Belarus's national newspaper. It hails from the Soviet era as its name, persisting unchanged, declares. The weather forecast published in this newspaper offers varied prognoses for the same day. Since 1996, Lukashenka and his administration have governed Belarus. In the aftermath of an election, Lukashenka and the opposition announced contradictory election results in the newspapers. It was impossible to establish the relative shares of the vote. The similarities between politics and weather forecasts make people in Belarus deeply indifferent towards (truth) prognoses of any kind. Respectively, the weather forecast for the coming months: the same as last year this period, only less windy. —Aleksander Komarov, April 2008







My Dear,

I am writing this letter in confidence believing that if it is the wish of God for you to help me and my family, God almighty will bless and reward you abundantly and you would never regret.

I am a female student from University of Burkina faso, Ouagadougou, I am 25 yrs old. I like any person who can be caring, loving and home oriented, I will love to have a long-term relationship with you and to know more about you. I would like to build up a solid foundation with you in time coming if you can be able to help me in this transaction.

Well, my father died earlier two months ago and left me and my junior brother behind. My father was a king, which our country citizens title him over sixteen years before his death. I was a princess to him and I am the only person who can take care of his wealth because my only brother is still young and my mother is not intelligent enough to know all my father's wealth.

My father left the sum of USD \$25 Million (Fifteen Million, Five Hundred Thousand US Dollars) in a security company. The money was annually paid into my late father's account from E.P.I.B. Permit In burkina Faso company (E.P.I.B. Permit In burkina Faso company) operating in our locality for the compensation of youth and community development in our jurisdiction.

I don't know how and what I will do to invest this money somewhere in abroad, so that my father's wealth will not take over what belongs to my father's family, which they were planning to do without my present because I am a female as stated by our culture in the town.

Now I urgently need your honorable assistance to help me move this money from the security company to your bank account, That is why I felt happy when I saw your profile because I strongly believe that by the grace of God, you will help me invest this money wisely.

I am ready to pay 20% of the total amount to you if you help us in this transaction and another 10% interest of Annual After Income to you, for handling this transaction for us, which you will strongly have absolute control over. If you can handle this project sincerely and also willing to assist me in lifting this fund, kindly reach Me

Also For your more investigation, you are kindly advice to visit this website [/www.etruscan.com/lsiwebsite/pbf.htm](http://www.etruscan.com/lsiwebsite/pbf.htm)

Please, note that this transaction is 100% risk free and I hope to commence the transaction as quick as possible, I will send to you my picture as soon as I hear from you.

Yours sincerely,

PRINCESS KING SAWADOGO

AFRICA RECLAIMS EUROPE
ART RECLAIMS FOREIGN AFFAIRS

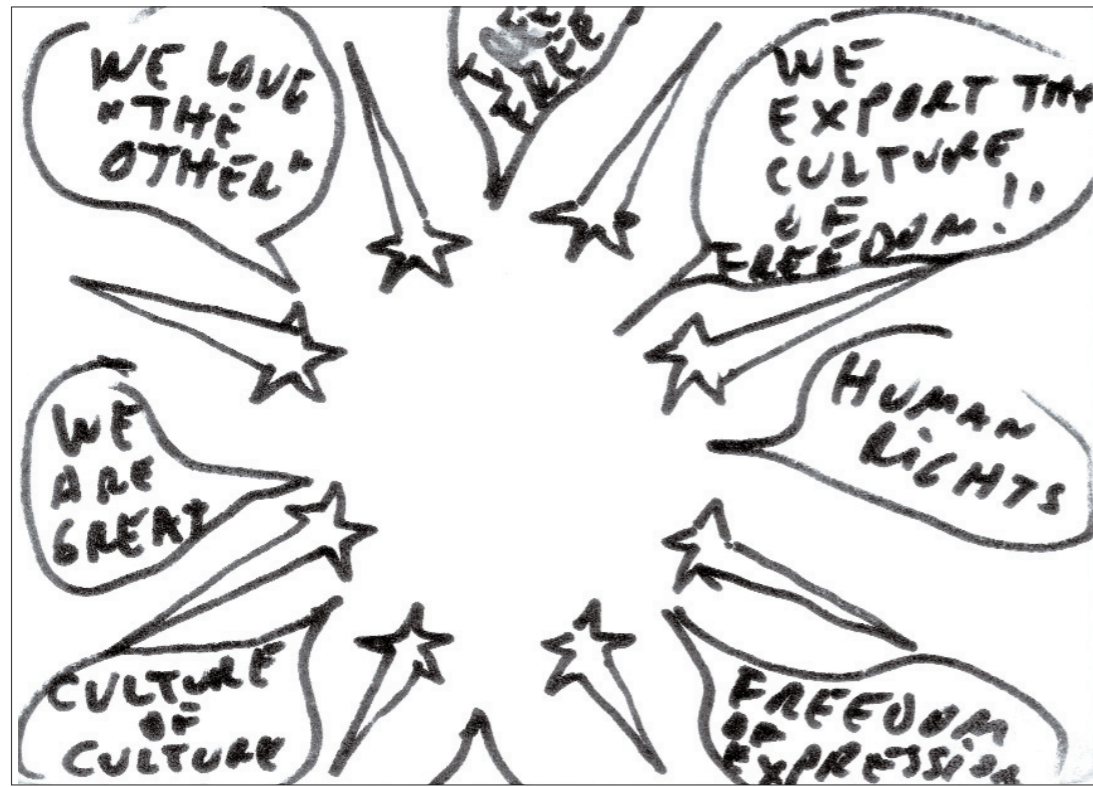
**ART FUCK
POLITICS
WOULD LIKE
TO FUCK ART
POLITICS
FUCK ART
WOULD LIKE
TO FUCK
POLITICS**

**IF YOU KEEP LOOKING IN FRONT OF YOURSELF,
AND IF YOU LOOK REALLY CAREFULLY, YOU CAN SEE YOUR OWN ASS.**





In the course of a globalized media landscape where competitive broadcasters are increasingly drawing on an easily recognizable but narrow scope of image stocks, art is asked to move in with unspectacular but well observed representations of the needs, motives and operating systems of the migration flows in and around Europe so that images don't end up serving merely political action but help us understand the social processes of our time.



FADAIAT: TECHNOPOLITICAL LABORATORY AT THE STRAIT OF GIBRALTAR

To us, the Strait of Gibraltar is a mirror-territory of the transformations taking place in the world today: globalisation, migrations, borders, citizenship, network-society, communication, technologies (...). The border is a crossed-place, an extensive territory of life and mobile confinements where multiple social practices put pressure on established limits. New spaces and relationships emerge from and through the border between Southern Europe and Northern Africa.

Fadaiat was an event that happened in June 2004 and 2005, between Tarifa and Tangiers: i.e. on the border between Fortress Europe and North Africa. Continuing with the Multitude Connected project, it was a social, political, technological and artistic laboratory that brought together a wide group of activists - migration, labor rights, gender, communication ...-, political theorists,

hackers, union organizers, architects and artists to think about the relations between freedom of knowledge and freedom of movement in a society of globalised information production.

However, it wasn't only about thinking but above all about doing: Our aim was to construct a complex situation traversed by a multiplicity of counter hegemonic flows, of bodies and data, with the potential to become a nodal moment in the multitudinary processes emerging in the geopolitical territory of the Straits of Gibraltar: An event able to multiply the rhizome, to multiplex the assemblages, to construct new unconscious, to produce new desires... A catalyst and accelerator of genetic algorithms of new worlds...

* Fadaiat means "through spaces" in Arabic. The word is also used for satellite dish and space ship

Fadaiat: technopolitical laboratory at the Strait of Gibraltar

...about the construction of new territories crossing over the Schengen borders...



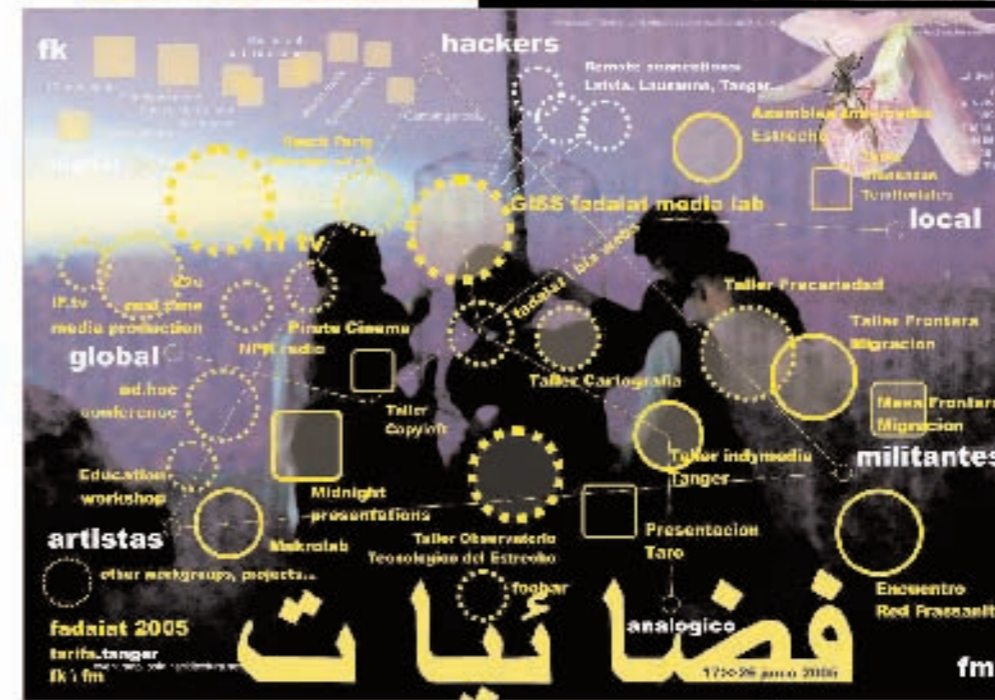
tactical cartography of the strait of Gibraltar



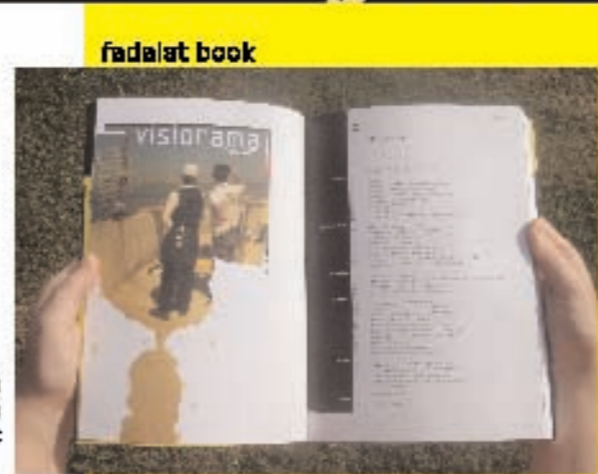
indymedia estracho algorithm



temporary simultaneous media-labs



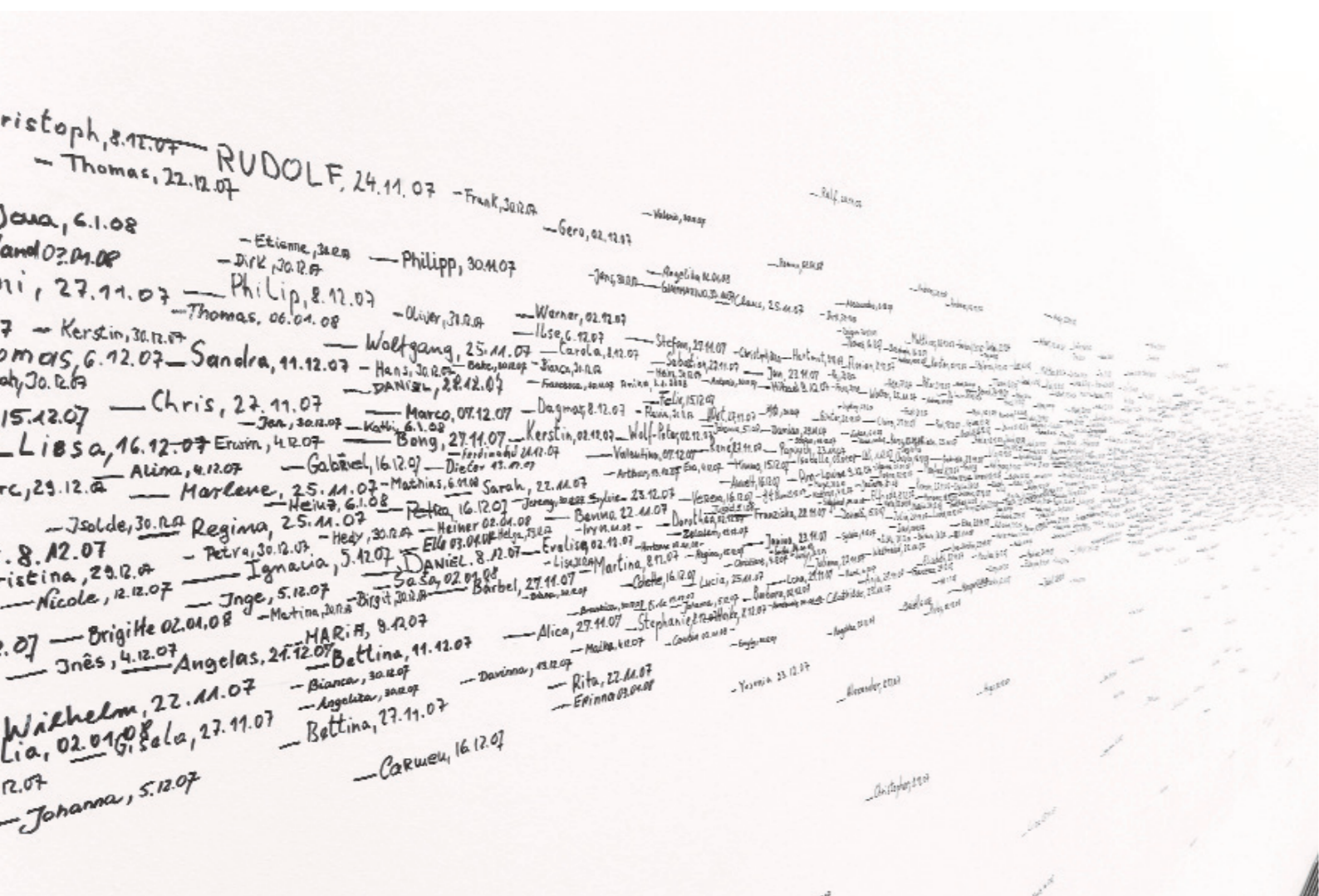
proposal of a permanent observatory of the straits (don't achieved)



available at fadaiat.net



designed with hucscope



read fanon you fucking bastards

A4 page with statement printed in font designed by artist and accompanied by caption, Hassan Khan (2008). All images courtesy of the Artist and Galerie Chantal Crousel.

FIGHT AGAINST MULTICULTURALISM



COMMODYFYING YOUR DIFFERENCE

g a e s t v r i j

It is a term such as hospitality that provides the opportunity to better understand the fragile situation in which the inhabitants of the different European 'Zones Urbaines Sensibles' find themselves and to arrive at more inclusive models of urbanity. In her book *Postcolonial Hospitality*, Mireille Rosello broaches this problem and argues that it is becoming increasingly difficult to reconcile the metaphor of immigration as a form of hospitality with the social and legal reality. That reality increasingly seems to be following the logic of commercial hospitality that we are familiar with from hotels. 'Acknowledgement that the foreigner is entrapped in the host country's commercial rhetoric would at least make it possible for cultural commentators to give a description of the immigrant as "paying" guest that is less cynical than the caricature employed by the [French] Minister of the Interior. Various metaphors are apparently competing for the best spot under the sun of common sense and what is self-evident, and it is also true that the same metaphor can easily be employed by radically opposing agendas. However, it would still be advisable to render something visible with the images we employ rather than using them to conceal things,' writes Rosello in her book. Here Rosello is describing the task that exists for cultural practices to call these images into question and attempt to devise new visions and models of hospitality.

gastvrij is a two year program on hospitality of Het Blauwe Huis (The Blue House) and the European Cultural Foundation and is led by Jeanne van Heeswijk and Dennis Kasper.

GREETINGS FOR EUROPE

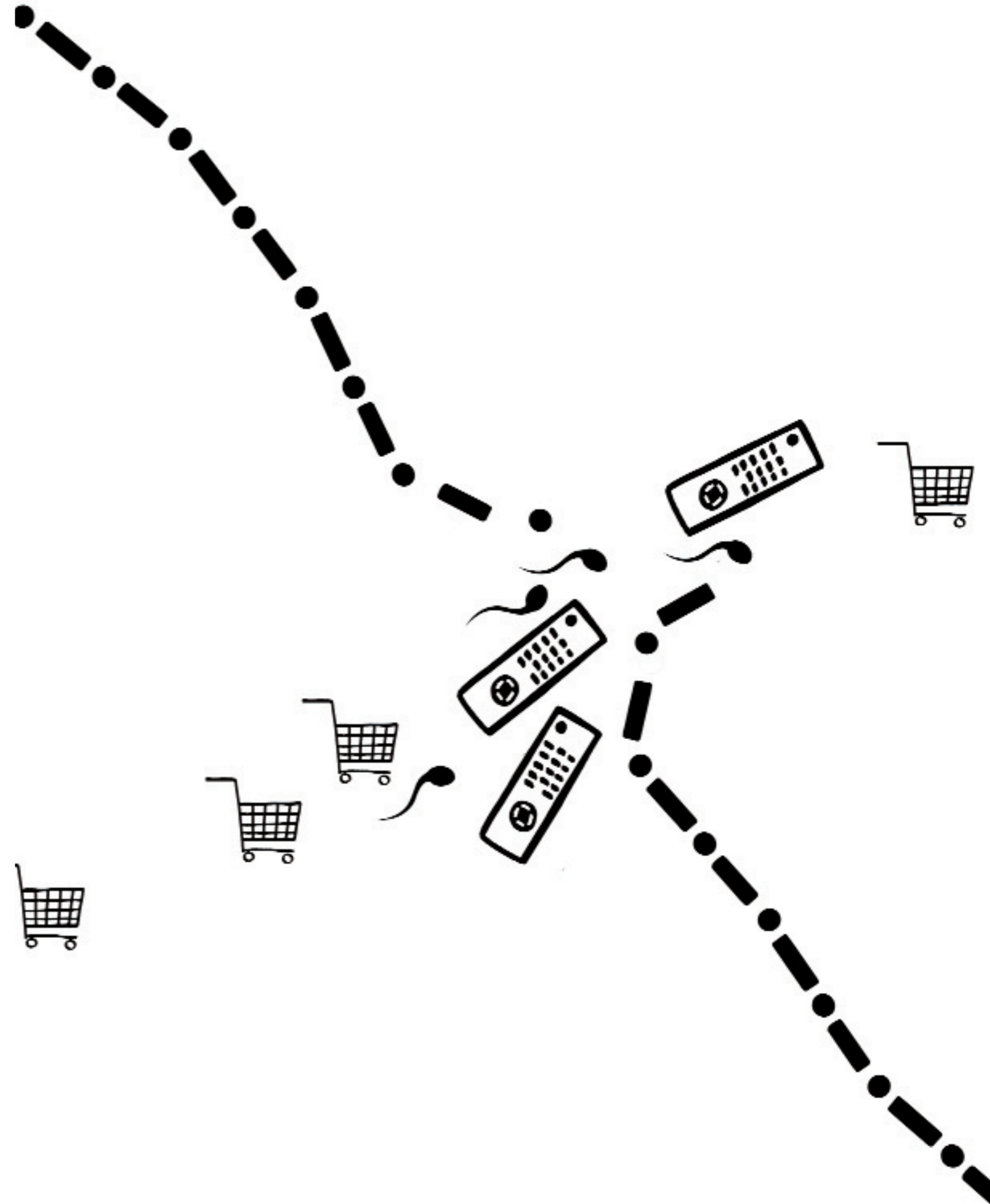
**ESSELAMU
ALEJKUM**





Culture is not globalization, culture is not europeanization, culture is not uniform, culture is not hegemonic, culture is not strategic, culture is not a political tool, culture is not power, culture is not money, culture is not business, culture is not trading, culture is not internal market, culture is not economic growth, culture is not a good, culture is not merchandise, culture is not a commodity, culture is not a brand, culture is not corporate, culture is not capitalist, culture is not antitrust policy, culture is not monopolist, culture is not plan D, culture is not regional policy, culture is not enlargement process, culture is not equal opportunity, culture is not cross-border mobility, culture is not social cohesion, culture is not investing in people, culture is not for everyone, culture is not democratic, culture is not culture 2000, culture is not € 400 million, culture is not organized, culture is not control, culture is not tolerance, culture is not mutual, culture is not solidarity, culture is not, an open method of coordination, culture is not implementation, culture is not external relations, culture is not ~~implementation~~ media, culture is not on TV, culture is not fun, culture is not populist, culture is not elitist, culture is not legal, culture is not illegal, culture is not a, soft power, culture is not a weapon, culture is not security, culture is not an authority, culture is not legislation, culture is not subsidiarity, culture is not the, development cooperation instrument, culture is not a job, culture is not labour, culture is not human capital, culture is not employment, culture is not normative, culture is not positive, culture is not diplomatic, culture is not politically correct, culture is not a competition policy, culture is not, business without frontiers, culture is not international relations, culture is not foreign affairs.

*The Bulgarian-Romanian Union
is a general sponsor of the International Conference
“New Paradigms, New Models – Culture in the EU External Relations”
May 13 – 14, 2008, Ljubljana, Slovenia*



**Jun Yang | son:DA | Mario Rizzi |
Damian Le Bas | Runo Lagomarsino |
Petra Gerschner | Anders Eiebakke
Aleksander Raevski | Miklos Erhardt
| Nada Prlja | Vangelis Vlahos |
Oliver Ressler | bankleer | Mladen
Stilinović | Dmitry Vilensky / Chto
Delat? | Lala Raščić | Armando Lulaj
| Goll & Nielsen | Blue Noses | Erik
Binder | Olga Kisseleva | R.E.P.
group | Tanja Ostojić | Škart |
Ron Sluik | Luchezar Boyadjiev |
Banu Cennetoglu | G.R.A.M. | Erzen
Shkololli | Eléonore de Montesquiou
| Aleksander Komarov | Yuri
Leiderman | Vlad Nancă | Maria
Papadimitriou | Khaled D. Ramadan
| Tadej Pogačar | Šejla Kamerić |
Extrastruggle | Dan Perjovschi |
Ursula Biemann | Fadaiaf |
Roman Ondak | Hassan Khan | Freee
| Het Blauwe Huis | Kurt & Plasto |
Dren Maliqi | Anetta Mona
Chisa | Bulgarian-Romanian Union**