actors, agents and attendants:
speculations on the cultural organisation of civility

what are we doing there?

who cares?

Actors, Agents
and Attendants:

**Speculations on
the Cultural
Organisation
of Civility**

OCTOBER
29TH – 30TH
2010
Day 1

**What are we
doing there?**
Politics and
philosophies
of publicness

Day 2
Who cares?
Case studies of art,
social architecture,
curating and
healthcare

INTRODUCTION

Speculations on the Cultural Organisation of Civility is the first in the series of symposia **Actors, Agents and Attendants** that aims to discuss the role of art and the creative industries in the formation of contemporary civility. Specifically, it will question how the current infrastructural and aesthetic relation between art and our increasingly destabilized civic institutions can aid or abet critical forms of public acting. The concept of what is 'public', and therefore what it means to author acts of art in public space, is altered radically by contemporary forms of social and political, spatial and temporal organisation. As novel forms of liberal capitalism emerge across the globe, and as Europe in particular turns towards privatisation, is the organisation of civility left to cultural institutions? How should such institutions, such as SKOR, now act? What is their role in the formation of new civilities, new
ways of acting, new platforms for multiple, perhaps dissenting, publics?
Our first focus is on **care** since it enables us to investigate a paradigm shift in politics and aesthetics, from a social model that supports broad concepts of care to one that does not. **Speculations on the Cultural Organisation of Civility** seeks to connect current debates about care and citizenship in contemporary art, philosophy and politics to realities of healthcare organisation in the Netherlands and internationally. With a focus on healthcare as a prime site of global market-driven transformation in governmental policies, this symposium brings together writers, artists, curators and politicians to question the role of art and its assumed ameliorative function.

While the first day –'What are we doing there?' – draws on care as a political and philosophical concept, the second day – 'Who Cares?'– focuses on the artistic and curatorial response to the politics of healthcare provision. We ask: If art consensualises the increasingly capitalised infrastructures of public care, can it still act as a critical agent?

CONDITIONS

In the context of **Speculations on the Cultural Organisation of Civility** the term 'care' can be understood in three, connected, ways. Firstly, care is that which hospitals, social workers, educators, psychologists, etc., and, under certain paradigms, artists (particularly in public and participatory projects) provide for their subjects, their patients and/or their viewers. Secondly, care forms the etymological root of curating ('curare'), thus providing an underlying description of the role of curators – i.e. the organisers of aesthetic experience – who must care for both their artists and their audiences. Thirdly, care is that which democratic models of governance (currently under erosion in the Western context and non-existent in other parts of the world) provide for their citizen-subjects, as such instantiating a historically conditioned and consensualised form of civility. But care, which for years Western democracies have governmentalised, is running out. Although its paradigm is criticised as ideological, patronising, repressive of individualism, singularity and (capital) growth, care, as delivered broadly by the welfare state, retains certain attractions: a safe and free health provision system, free public schooling, subsidies for the development of the arts, commitment to the idea of people having equal access to culture, education and healthcare. However global changes over the last three decades have stimulated a gradual transformation from the welfare state to neo-liberal conditions: a neo-conservative tendency has gained momentum. While in the name of freedom wars are waged, in the name of new forms of Western liberalism, major public property (public transportation, social housing, public healthcare) has been largely privatised. The advent of the credit crisis has intensified these tendencies, and naturalised our reactions to them. The Netherlands in particular is presently situated midway between the dissolution of the welfare state and the establishment of neo-liberalism. How to negotiate the withdrawal of a welfare state and the side effects of liberalism has become a key issue. How is the notion of civility transfigured by such alchemy? How does art aid and abet this process? Does the process of commissioning contemporary public art (and contemporary art more generally) act as a mollifying, edifying and/or emancipating social form in this context?
This, therefore, is the paradoxical moment we would like to address during **Speculations on the Cultural Organisation of Civility** – as we begin to understand how art, and specifically public art, has participated in the

development and erosion of the concept of benevolent care as a basis of civility and rights. We can say that care forms the core of public art's aesthetic assemblage: that public art has been invented to produce ameliorative caring, performances and objects within a landscape organised by a welfare state. So what happens when that landscape is radically withdrawn? Can artists and curators maintain a critical stance towards the spaces, situations, publics and places they are commissioned to work within, at the same time, as participating in a cycle of making and organising that upholds the basis of that which they serve to critique? Is that paradox what we might more readily recognize as contemporary 'civility'?

Thus art participates, perhaps 'innocently', in the manufacture of what might be called 'neo liberal aesthetics'. What choice do we have? What happens when we realise that our collective concept of the public has been removed, redescribed? Now that art institutions have to prove their socio-economic 'impact' in order to maintain their funding, how will public art and space be mobilised as proof of such endeavour? What space is to be claimed by the many curators and artists who profess to work critically 'outside' the institution? Where is this outside in terms.

what are we doing there?

Politics and Philosophies of Publicness

Friday
October 29th
2010

FRIDAY
OCTOBER 29TH
2010

12:00
Doors Felix Meritis open

13:00
Welcome by **Fulya Erdemci** and
introduction by **Andrea Phillips**
(Chair of the day)

Erdemci welcomes and shortly introduces the motivation of SKOR to organise this symposium. Andrea Phillips briefly elaborates on the conceptual framework and the specific topics of the first day.
Fulya Erdemci *is the director of SKOR |*
Foundation for Art and Public Domain (NL)
Andrea Phillips *is director of Research Programmes,*
department of Art, Goldsmiths, University of London and
member of the editorial board of the symposium

13:45 – 14:45
Mark Fisher
Fisher contextualizes our discussion of care, civility and its public aestheticisation within a contemporary politicalphilosophical field. Drawing on his recent book, *Capitalist Realism: Is there no alternative?,* Fisher articulates the relationship between artistic forms of consensus and other forms of popular culture.
Mark Fisher *is a writer, theorist and philosopher (UK)*

14:45 – 15:30
Steven de Waal
Considering the current Dutch political situation, De Waal focuses on the socio-economical effects of the upcoming governmental policies, and cuts upon society and the changing role, which active citizenship will have in the near future.
Steven de Waal *is founder and chairman of Public SPACE Foundation (NL)*

15:30
Coffee break

16:00 – 16:45
Alfredo Jaar
Jaar is an artist, architect and filmmaker known internationally for his provocative public interventions, usually temporary or ephemeral, that raise awareness of social and cultural global inequalities, border disputes and humanitarian offences. He talks about his work in the context of the topics of care and civility, focusing on recent public projects as examples of the ways in which artistic intervention might draw attention to socio-political concerns.
Alfredo Jaar *is an artist, architect and filmmaker (USA)*

16:45 – 17:30
Edi Rama and Fulya Erdemci
The conversation between Rama, artist and current Mayor of Tirana, and Erdemci, director of SKOR, focuses on political artistic interventions in the public domain, explicitly through Rama's own controversial policies in Albania. The conversation also speculates upon the formation of, and potential for civic partnerships in art and public policy against the backdrop of the current political situation.
Edi Rama *is Mayor of Tirana, Albania and chairman of the Socialist Party of Albania*
Fulya Erdemci *is director of SKOR | Foundation for Art and Public Space (NL)*

17:30 – 18:15
Anton Vidokle
Vidokle presents his recent initiative *Time/Bank,* in which he proposes an online platform for the exchange of immaterial labour in our currency-driven economy. Previously the co-initiator of unitednationsplaza and co-founder of e-flux, Vidokle's work questions conceptions of care enabled by digital technology and unfolds different possibilities in configuring new spaces and formats for contemporary art to function through speculative capitalism to produce an arena critical of neo-liberal politics.
Anton Vidokle *is an artist (Berlin/New York)*

18:15
Dinner break – **Film screening
of new work by Pilvi Takala** (FI)

19:15 – 20:00
Chto delat / What is to be done?
Dmitry Vilensky, member of the artist collective Chto delat, focuses on the history of cultural houses in the Soviet Union and Chto delat's recent artistic actualisation of the "Activist Club". His presentation questions the gains from a state-organised care and education system, while looking at alternative models of support, which create new social and political spaces within art institutions. How can we keep searching for the forms and places where art can attain its emancipatory role in society?
Chto delat/What is to be done? *is an artist collective (Russia)*

20:00 – 20:45
Discussion: **Steven de Waal / Gavin Wade /
Mark Fisher** Moderated by **Ann Demeester**
Drawing similarities between recent political shifts in concepts of state-run civility in Dutch and British situations, this panel will highlight the relationship between government and care as well as the manifestations of care in art and policy in fostering general forms of sociality. Contrasting with governmental policy discussions, Gavin Wade offers a radical rethinking of what curatorial practice might be in terms of support in social and aesthetic terms.
Mark Fisher *is a writer, theorist and philosopher (UK)*
Steven de Waal *is founder and chairman of Public SPACE Foundation (NL)*
Gavin Wade *is an artist and curator (UK)*
Ann Demeester *is director of De Appel arts centre (NL)*

20:45
Summary by **Margreet Fogteloo**
Margreet Fogteloo *is editor of De Groene Amsterdammer (NL)*

SAT URDAY
October 30th
2010

Case studies of art, curating and healthcare

who cares?

SAT URDAY OCTO BER 30TH 2010

09:30
Doors of Felix Meritis open

10:00
Welcome by **Fulya Erdemci** and introduction to the second day by
Theo Tegelaers (Chair of the day)
Fulya Erdemci *is the director of SKOR | Foundation for Art and Public Domain (NL)*
Theo Tegelaers *is curator at SKOR | Foundation for Art and Public Domain (NL)*

10:15 – 11:15
Beatriz Colomina:
X-Ray Architecture: Illness as Metaphor Beatriz Colomina bases her presentation on the research
for her forth coming book *X-Ray Architecture: Illness as Metaphor*.
In this project, Colomina questions the inclination of modern architecture to associate building with the
medicalised body and present architecture as a health inducing instrument. She
then unfolds the mechanisms behind the increasingly controlled relationship between our everyday
interaction and these spatial environments.
Beatriz Colomina *is an architectural historian and*
theorist at Princeton University (USA)

11:15 – 12:15
Discussion: **Hedy d'Acona / Matthijs Bouw / Beatriz Colomina** Moderated by
Arjen Oosterman
This discussion aims to relate architectural forms to the notions of care, expanding on Colomina's thesis
and connecting it to the effects of current political changes, to neo-liberal socioeconomic
developments, and their effect on architecture and urban planning in the Dutch context.
Hedy d'Ancona *is a politician and sociologist (NL)*
Matthijs Bouw *is an architect (NL)*
Arjen Oosterman *is an architectural critic (NL)*

12:15
Lunch break

13:30 – 14:15
AA Bronson
Artist and activist Bronson gives a personal, yet critical presentation about the effects of specific American
governmental policy, starting in the eighties through the AIDS activist work he carried out with General
Idea. Bronson also gives a poignant commentary and reflection on the current politicised American health
care debate, connecting it to the way in which civility is cultivated in American society.
AA Bronson *is an artist and healer (USA)*

14:15 -15:00
Intervention by **Ultra-red**
Ultra-red *is a sound art collective (UK)*

15:00
Coffee break

15:30 – 16:30
Bik van der Pol
Artists Liesbeth Bik and Jos van der Pol present the draft of their new project acting as a commentary on the narratives of the symposium. As active participants in the two expert meetings held prior to the symposium, Bik Van der Pol also create a link between these discussions and those that took place within the expert meetings.
Bik Van der Pol *are artists (NL)*

16:30 – 17:15
Discussion: **Nils van Beek / Mari Linnman / Sally Tallant** Moderated by **Mika Hannula**
The speakers discuss their curatorial practice and experience of working within healthcare institutions and the public domain.The discussion takes place in relation to the concepts of social and civic care and the changing structures of public care within the current political climate. The discussion also questions the ability of art to possess a critical dimension while pointing out new and more challenging ways of curating and commissioning during these times in which art an
Nils van Beek *is curator at SKOR | Foundation for Art and Public Domain (NL)*
Mari Linnman *is an independent curator, les Nouveaux Commanditaires (New Patrons) (FR)*
Sally Tallant *is Head of Programmes at the Serpentine Gallery (UK)*
Mika Hannula *is Professor for Artistic Research at the Faculty of Fine, Applied and Performing Art at the University of Gothenburg (SE)*

17:15
Summary by **Willem Geerlings**
Willem Geerlings *is the Chair of the Board of Medical Centre Haaglanden (NL)*

Biographies of the speakers and contributors

Hedy d'Ancona (1937)
is a Dutch politician and sociologist. d'Ancona is the former Minister of Health, Welfare and Sport and State Secretary for Social Affairs and Employment for issues concerning women's liberation (1989 - 1994) in the Netherlands. She also served in the European Parliament and in the first chamber of the Dutch parliament, for the Labor Party (1994 - 1999). From April 1995 through June 2004, d'Ancona was Chairwoman of Oxfam Novib (Oxfam Netherlands), serving also as Vice-Chairman of Oxfam International. She is known for starting the feminist monthly Opzij as well as the special interest lobbying group, Man-Vrouw-Maatschappij (Man-Woman-Society), which she co-founded with Joke Kool-Smit. She is a government advisor on Welfare Policies as well as writes for different newspapers and magazines. The Hedy d'Ancona Prize, which is named after her, is given every two years for excellent care architecture and aims to raise awareness of exemplary architecture in health care for all stakeholders. The Prize is a joint initiative of the Netherlands Architecture Fund and the Dutch Centre for Health Assets. d'Ancona lives and works in Amsterdam.

Nils van Beek (1974)
is a curator and art historian. Since 2006, Van Beek is curator at SKOR | Foundation for Art and Public Domain. He has worked as a lecturer and curator at the Sandberg Institute, Amsterdam and the AKV/St. Joost, Den Bosch/Breda and was involved in several artist initiatives and exhibition projects. He has published articles in Kunstforum International, Metropolis M, Kunstbeeld, Mister Motley, Tubelight and contributed to several monographs. Among his recent publications are *The Unique Moment,* Kunstforum International (2010) and *Here/Hier. Frank Halmans* (2009). Current projects include: *Watergoed, a design for new nature* by Herman de Vries; *De Ark van Paalgraven,* with Acconci Studio, *Cultuurmijl Enschede,* an urban sound art project with Bill Fontana, Modulorbeat Architects and others and *Focus op Landschap,* a locative media project with the aim to re-photograph a collection of Dutch landscape photography from 1975. Van Beek lives and works in Amsterdam.

Liesbeth Bik (1959) **and Jos van der Pol** (1961)
are an artist duo working collectively since 1995 as Bik Van der Pol. They explore the potential of art to produce and transmit knowledge, research methods on how to activate situations as to create a platform for various kinds of communicative activities. Their projects have been shown widely internationally. Recent exhibitions and projects include ENEL award, MACRO, Rome (2010); Western Front, Vancouver (2010); Museum Boijmans Van Beuningen, Rotterdam (2010); CCA Glasgow (2009); Lyon Bienniale (2009); One Day Sculpture, Auckland, New Zealand (2009); U-Turn, Copenhagen, Denmark (2008); Van Abbe Museum, Eindhoven (2008); ISP Whitney, New York (2008); Istanbul Biennale (2007); Moscow Biennale (2007); Rijksmuseum, Amsterdam (2006) and MOCA, Taipei (2005). Recent publications, part of their practice, include: *Catching Some Air* (2002), *With Love From The Kitchen* (2005), the ongoing series *Past Imperfect* (2005, 2007), *Fly Me To The Moon and +82* (2006), *The Lost Moment* (2007), *Istanbul, 29 Locations* (2007) and *Public Arena* (2009). All their projects can be found on their website, www.bikvanderpol.net. Bik Van der Pol live and work in Rotterdam.

Matthijs Bouw (1967)
is an architect and urban planner. Bouw is founding director of One Architecture. He taught at various educational institutes, such as the Architecture Academies in Amsterdam and Rotterdam, the TU Delft, TU Graz and Sci-Arc in Los Angeles. More recently, he held the chair of buildings theory and principles of design at the RWTH in Aachen, and was the Sunderland professor of Landscape Architecture at University of Kentucky. Bouw publishes and lectures internationally. Current projects of One Architecture include the pavilions at Keukenhof estate, the design for the Olympic Main Structure of the Netherlands, and the restructuring of East Gouda, Slotermeer Noord and Deventer Rivierenwijk. Bouw has received an honorable mention at the World Architecture Festival and the Hedy D'Ancona Prize (2010) for outstanding care architecture and is one of the key speakers at the 2010

Architecture Year conference. In 2011, the book *Deventer* will be published, which tells the human story, which drove *One's Jozef and Geertruiden projects,* and connects them to broader changes in the profession. Bouw lives and works in Amsterdam.

AA Bronson (1946)
is an artist and healer. Bronson is co-founder of the artists' group General Idea, along with Jorge Zontal and Felix Partz. From 1969 - 1994 the collective exhibited extensively in galleries and museums in North America, Europe, Japan and Australia. He is currently the President of Printed Matter, the
New York-based center for artists' books, and of the NY Art Book Fair, as well as the Artisitic Director of the Institute for Art, Religion and Social Justice at Union Theological Seminary.
He has taught at the University of Toronto, UCLA, and Yale University School of Art. Recent projects include *Invocation of the Queer Spirits* (In collaboration with Peter Hobbs), a series of five site-specific performances in five cities for Plug In ICA (Winnipeg) and Creative Time, New York (2008). His work is currently on view in *Love's Body 2* at the Tokyo Metropolitan Museum of Photography, *Hide/Seek: Difference and Desire* in American Portraiture at the National Portrait Gallery, Washington; *Contemporary Work from the Collection* at the Museum of Modern Art, New York, and *Traffic: Conceptual Art in Canada 1965 - 1980* at the University of Toronto art galleries. The Musée d'art moderne de la ville de Paris is currently preparing a travelling retrospective of General Idea opening in February 2011. He holds an honorary Doctor of Laws from Concordia University and an honorary Doctor of Fine Arts from NSCAD University and is an Officer of the Order of Canada. Bronson lives and works with his spouse, the architect Mark Jan Krayenhoff van de Leur, in New York City.

Beatriz Colomin
is an internationally renowned architectural historian and theorist. Colomina is Professor of Architecture and Founding Director of the Program in Media and Modernity at Princeton University. Colomina has written extensively on the questions of architecture and space. She is author of *Domesticity at War* (2007), *Doble exposición: Arquitectura a través del arte (Double Exposure: Architecture through Art)* (2006), *Privacy and Publicity: Modern Architecture as Mass Media* (1994) and *Sexuality and Space* (1992). Recently, she curated the exhibition *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X - 197X* at the Storefront for Art and Architecture in New York and the CCA in Montreal.
The exhibition travelled to Documenta 12, the Architectural Association in London, Norsk Form in Oslo, the Contemporary Art Gallery in Vancouver, the Disseny Hub Barcelona and the Colegio de Arquitectos de Murcia and is currently on show at the NAi Maastricht/Bureau Europe in Maastricht. Her current research project is *X-Ray Architecture: Illness as Metaphor,* for which she received a grant from the Graham Foundation. Colomina lives and works in New York.

Ann Demeester (1975)
is a curator and writer. Demeester is currently 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 Tykka and Nicolas Floc'h. In collaboration with Kestutis Kuizinas Demeester curated the Baltic Triennial, Vilnius (2009). From 2000 onwards she worked as an assistant curator for Jan Hoet in both the SMAK, Museum for Contemporary Art in Gent, Belgium and Museum MartA Herford in Germany, where she realized exhibitions and projects with Luc Tuymans and Raoul De Keyser, Rui Chafes, Royden Rabinowitch, Rob Birza, Joe Scanlan and Bjarne Melgaard. In 2003 Demeester was co-curator of the 2nd Tirana Biennial *U-Topos,* Albania. From May 2009 to February 2010, Ann Demeester was commissioned as 'cultural intendant' by the Municipality of Amsterdam for the purpose of sharpening the debate over the role that art and culture can play in urban (re)development processes. Demeester lives and works in Amsterdam.

Fulya Erdemci
is currently the director of SKOR | Foundation for Art and Public Domain. Prior to her appointment as director of SKOR in 2008, Erdemci worked as curator of numerous international exhibitions and biennials. After her graduation from Columbia University, New York, Erdemci started to work as a lecturer at Bilkent University in Ankara, Turkey and was among the first directors of the International Istanbul Biennial (1994 - 2000).

She was selected as co-curator of the 25th Sao Paolo Biennial Citades/Cities (2002), the 2nd Moscow Contemporary Art Biennial (2007) and she co-curated *SCAPE - Wandering Lines: Towards A New Culture of Space,* the 5th Biennial of Art in Public Space in Christchurch, New Zealand (2008) with Danae Mossman. In 2002, Erdemci initiated the *Istanbul Pedestrian Exhibitions,* the first urban public space exhibition in Turkey that centered on the "pedestrian", and co-curated its second edition in 2005 with Emre Baykal and associate curator Arzu Yayıntaş. Erdemci worked as director of Proje4-L in Istanbul (2003 - 2004) and as the temporary exhibitions curator at IstanbulModern between 2004 and 2005. Erdemci taught at Bilkent University (1994 - 1995), Marmara University (1999 - 2000) and Bilgi University, Department Visual Communication Design Graduate Program (2001 - 2007).
Fulya Erdemci has recently been selected as curator of the Turkish Pavilion at the 54th International Art Exhibition of the Venice Biennial, which will take place from June 4 - November 27, 2011. Erdemci lives and works in Amsterdam.

Mark Fisher (1968)
is a writer and theorist, focusing on culture, especially music and literature, as well as politics. Fisher writes regularly for Frieze, New Statesman, Film Quarterly, Sight & Sound and The Wire, where he was acting deputy editor for a year. He is founding member of the Cybernetic Culture Research Unit and teaches at Goldsmiths University of London, the University of East London and the City Literary Institute in London. Fisher maintains one of the most successful weblogs on cultural theory, k-punk. Among his recent articles: *A Return to Communism?,* Frieze (2009), *Speculative Realism,* Frieze (2009) and *Grey Area,* Sight & Sound (2010). He edited a collection of texts on the death of Michael Jackson, *The Resistible Demise of Michael Jackson* (2009) and recently published his first acclaimed book *Capitalist Realism: Is There No Alternative?* (2010). Fisher lives and works in Suffolk.

Margreet Fogteloo (1962)
is a journalist and historian. Fogteloo studied History in Utrecht and worked for years as a freelance editor at the Utrecht Nieuwsblad. She is currently an editor of the weekly publication
De Groene Amsterdammer, and has written extensively on the situation of the Health Care sector in the Netherlands. Recent articles include *Wie dan leeft, die nu zorgt. Het zwarte beeld van de witte jas (Living tomorrow, caring today.* The black image of the white coats), De Groene Amsterdammer (2010). Fogteloo lives and works in Amsterdam.

Willem Geerlings (1950)
is a Specialist Internist Nephrologist and a member of the Board of Directors, Medical Center Haaglanden. Geerlings was member of the Board of Directors of the Erasmus MC in Rotterdam. He previously worked in several medical institutions such as the Hospital Leyenburg, The Hague, the MSF and Martini Hospital Groningen. Geerlings lives and works in Utrecht.

Mika Hannula (born 1967)
is a writer, curator, teacher and art critic. Hannula is currently Professor for Artistic Research at the Faculty of Fine, Applied and Performing Art at the University of Gothenburg, Sweden. Through the years 2000 - 2005 he was the director of the Academy of Fine Arts, Helsinki, Finland, also acting as the chairman of KUNO, Nordic network of Art Academies. He holds a PhD in Political Science and is the author of numerous articles and of several books on contemporary art. He was curator for the Estonian Pavilion at Venice Biennial 2007 and curated the show *Situated Self* with Branko Dimitrijevic in Belgrade and in Helsinki, 2005 and *Talkin' Loud and Saying Something - Four Perspectives into Artistic Research* in Gothenburg, 2008. Recent books include: *Politics, Identity and Public space,* Expothesis (2009), T*he Politics of Small Gestures: Changes*

and Challenges for Contemporary Art, art-ist, Istanbul (2006), *It' s All or Nothing - Critical Theory, Contemporary Visual Art and Culture* (2003) and *Rock the Boat - Localized Ethics, the Situated Self, and Particularism in Contemporary Art* (2003, with Tere Vadén). Hannula lives and works in Berlin.

Alfredo Jaar (1956)
is an artist, architect and filmmaker. Jaar's work has been shown extensively around the world. He has participated to the Biennales of Venice (1986, 2007); São Paulo (1987, 1989, 2010); Sydney (1990); Istanbul (1995); Kwangju (1995, 2000); Johannesburg (1997); Moscow (2009); and Liverpool (2010), as well as Documenta (1987, 2002), in Kassel. Jaar recently had individual exhibitions at Hangar Bicocca and Spazio Oberdan, Milan (2008); Musée des Beaux Arts, Lausanne (2007); and Fundación Telefónica, Santiago (2006). His publications include *It Is Difficult* (2008); *La Politique des Images* (2006); *The Fire This Time* (2005); *Let There Be Light: The Rwanda Project 1994 - 1998* (1998). He just completed two largescale public commissions: *The Park of the Laments* for the Indianapolis Museum of Art and *The Geometry of Conscience,* located next to the recently opened Museum of Memory and Human Rights in Santiago de Chile. He is completing a third memorial in Kigali, Rwanda in memory of the victims of the 1994 genocide. He received a John D. and Catherine T. MacArthur "genius" grant (2000) and received a fellowship from the John Simon Guggenheim Memorial Foundation (1985). In 2006 he received Spain's Premio Extremadura a la Creación. Jaar lives and works in New York.

Mari Linnman (1964)
is a curator and founder of the production and commissioning agency 3CA/Contexts in Paris. Linnman has curated exhibitions and commissions in various contexts including galleries, hospitals and educational institutions. 3CA is a certified mediator for the Nouveaux Commanditaires (New Patrons), supported by Fondation de France. Recent projects include: *Cadence modulaire,* a work by Melik Ohanian at the hospital Saint-Antoine, Paris 12e; artistic restructuration by Ann Veronica Janssens for the mortuary (or death) chamber of l'hôpital Tenon, Paris 20e; Sites 2.0, interactive work by artist and researcher Samuel Bianchini, Maison du Geste et de l'Image. Linnman lives and works in Paris.

Markus Miessen (1978)
is an architect, consultant, educator, and writer. In 2002, Miessen set up Studio Miessen, a collaborative agency for spatial practice and cultural inquiry. In 2007, he co-founded the London- and Berlin-based architectural practice nOffice. In various collaborations, Miessen has published: *The Nightmare of Participation - Crossbench Praxis as a Mode of Criticality* (Sternberg Press, 2010), *Institution Building: Artists, Curators, Architects in the Struggle for Institutional Space* (Sternberg Press, 2009), *When Economies Become Form* (Berlage Institute, 2009), *East Coast Europe* (Sternberg Press, 2008), *The Violence of Participation* (Sternberg Press, 2007), *With/ Without: Spatial Products, Practices, and Politics in the Middle East* (Bidoun, 2007), *Did Someone Say Participate? An Atlas of Spatial Practice* (MIT Press, 2006), and *Spaces of Uncertainty* (Muller+Busmann, 2002). In 2008, *The Independent* listed *Did Someone Say Participate?* as one of the ten best architecture books of all time. Miessen frequently contributes to international magazines and journals, such as Artforum, Log, 032c, Bidoun, Volume, Archive, and Kaleidoscope. His work has been published and exhibited widely, including at the Lyon, Venice, Performa (NY), Manifesta (Murcia), and Shenzhen Biennials. He has taught and lectured at the Architectural Association, London (2004 - 2008), the Berlage Institute, Rotterdam (2009 - 2010), Columbia University, and MIT. He has consulted the Slovenian Government during Slovenia's presidency of the EU council, the European Kunsthalle, the Serpentine Gallery, the Dutch SKOR | Foundation for Art and Public Domain, and the Swiss think tank W.I.R.E. In 2008, he founded the Winter School Middle East (Dubai/ Kuwait).
Miessen currently researches as a Harvard Fellow in Kuwait, is a professor for architecture and curatorial practice at the Hochschule für Gestaltung (Karlsruhe), a PhD candidate at the Centre for Research Architecture (Goldsmiths, London), and has recently been elected a member of the *European Cultural Parliament.* Miessen lives and works in Berlin. www.studiomiessen.com / www.nOffice.eu / www.winterschoolmiddleeast.org

Arjen Oosterman (1956)

is a critic, curator, architecture historian, and educator. Oosterman is editor-in-chief and publisher of Volume Magazine. He contributes to various magazines and architecture platforms, has participated in international conferences and has taught architectural history at several institutions in The Netherlands such as The Academy of Architecture Amsterdam, The Academy of Architecture Groningen and Utrecht Graduate School of Visual Art and Design. He has written numerous essays on architecture. He wrote and edited several books on contemporary Dutch architects and architecture. Among his publication and articles are *Housing in the Netherlands: Exemplary Architecture of the Nineties* (1997), *New Forms of Involvement Five Contributions on Architecture and Urban Politics,* Open, issue no.15 (2008) and *The African city center and its future / A report from the African Perspectives conference in Pretoria, South Africa* (2009). Oosterman was one of the jury members of Archiprix (2009). He co-organized the Architecture of Peace conference in Rotterdam (2010), and co-curated an exhibition on the Dutch architect Jos. Bedaux in Tilburg (2010). Oosterman lives and works in Amsterdam.

Andrea Phillips

is Reader in Fine Art at the Department of Art, Goldsmiths and Director of the Doctoral Programmes. From 2006 - 2009, Phillips was Director of Curating Architecture, a think tank based in the art department, which investigated the aesthetic and political relationship between architecture, curating and concepts of public display. Phillips publishes widely in art and architecture journals, artists' monographs and collections on politics, philosophy and contemporary art practice. She speaks internationally on art, architecture, politics, institution-making and urban regeneration. Current research projects include the aesthetic formatting of transnational space and its relation to contemporary art, the future and implications of practice-based research. Another research project is *Building Democracy,* a set of publications and discussions, which foregrounds critiques of participation in contemporary art and architecture. She is Chair of Research in the Department of Art, Goldsmiths. Phillips lives and works in London.

Edi Rama (1964)

is a politician, artist and publicist. Rama has been the Mayor of Tirana since 2000 and is currently in his third term. Rama is also the chairman of the Socialist Party of Albania. He has served as President of the Albanian Association of Mayors, the Minister of Culture of Albania and as Minister of Culture, Youth and Sport (1998 - 2000). Rama also participated in several solo exhibitions in Europe and North-South America. Recent exhibitions include: Place de Mediatheque, France (1995), Palais Jalta, Frankfurt (1997) and Gallery XXI, Albania (1999). He has taught at the University of the Arts of Albania and has written articles and analysis in several newspapers and magazines such as Klan Magazine, Shekulli, Koha Jone, New York Times, The Guardian, Panorama, Frankfurter Allgemeine Zeitung and the Independent. In 2002, the World Link Magazine, an edition of the World Economic Forum, selected Mayor Edi Rama in the Dream Cabinet for 2002 among other world political personalities. Named the World Mayor in 2004, Rama is one of the founders and key players of the Movement for Democracy, a political group that played a determining role in the struggle for democracy during 1996 - 1997. Rama lives and works in Tirana.

Sally Tallant

is Head of Programmes at the Serpentine Gallery, London where she is responsible for the delivery of an integrated programme of Exhibitions, Architecture, Education and Public Programmes. Since 2001, Tallant has been developing an ambitious programme of artist's projects and commissions, conferences, talks and events. Recent projects include the *Edgware Road* (a series of 10 artists' commissions), *Skill Exchange* (6 artist and architects' projects exploring housing and the politics of care) Serpentine Gallery Marathon series with Hans Ulrich Obrist; *Disassembly* with Runa Islam, Christian Boltanski, Yona Friedman and Faisal Abdu'Allah; *Lets Twitch Again,* Maria Y'Barra Jnr.; *Hearing Voices, Seeing Things: Art and Mental Health* (7 artists residences with North East London Mental Health Trust); *Park Products* by Kathrin Böhm and Andreas Lang and residencies with Tomoko Takahashi, Toby Paterson and *A Constructed World.* Tallant has curated and organised exhibitions in a wide range of contexts, including the Hayward Gallery, Milch, Chelsea and Westminster Hospital, lectured on graduate and postgraduate courses internationally. She is a regular contributor to conferences nationally and internationally. She is an academic referee for the Litmus Research Centre at Massey University in New Zealand, on the Board of Directors of the Exhibition Road Cultural Group, a Trustee of the

Chisenhale Gallery and Raking Leaves, the external examiner for MA Fine Art at Central Saint Martins' and on the Advisory Board of the Goldsmiths Media Research Programme *Spaces, Connections, Control* funded by the Leverhume Trust. Tallant lives and works in London.

Theo Tegelaers
has started his art practice in 1987 and has experimented with exhibition making in collaboration with other artists. Tegelaers founded the non profit space BEAM, Nijmegen (1992) and fully dedicates himself to curating and producing exhibitions. Tegelaers was appointed director of W139, Amsterdam
(1994 - 1999). He worked as freelance curator on national and international shows and projects (1999 - 2002). He has curated exhibitions such as *Prodigal Prodigy* with Paul Thek, Rita Ackermann, Candice Breitz at White Box, New York; *Echt* with David Bade and Joep van Liefland at Walcheturm, Zurich and several exhibitions in Los Angeles with Matthew Monahan, Charlotte Schleiffert, Erik Wesselo and others. Tegelaers worked for the Chief Government architect as curator and coordinator of art projects for governmental buildings and offices, where he realised projects with Monika Sosnowska, Liam Gillick, Lara Almarcegui, William Speakman, Dan Peterman, Job Koelewijn, and others. He worked simultaneously as affiliated curator of De Appel, Amsterdam (2002 - 2005) and curated a solo show with Katerina Grosse, *The Gravity in Art* with works by, amongst others, Bas Jan Ader, Aernout Mik, Bruce Nauman, and Fiona Tan, and *On Patrol* with Jill Magid, Julia Scher and Paul Chan. Tegelaers works as curator for SKOR | Foundation for Art and Public Domain since 2006, where he has worked on projects as *My name is Spinoza* in Amsterdam with Thomas Hirschhorn, Francisco Camacho and Nicoline van Harskamp, and *Portscapes* - an ongoing project for Maasvlakte 2 in the Port of Rotterdam. Tegelaars lives and works in Rotterdam.

Ultra-red
Robert Sember (1963) is an artist, researcher, and member of the sound art collective Ultra-red. Sember joined Ultra-red for *SILENT/LISTEN* in 2005. Over the past fifteen years, he has contributed to ethnographic research and policy analysis related to HIV/AIDS and other public health concerns in the United States, South Africa and Brazil. Sember brings a background in performance studies to his research and his collaborations with artists and curators around the world. He has taught in the Mailman School of Public Health at Columbia University, the School of the Arts at the University of California in Los Angeles and at the University of Amsterdam's International School for Humanities and Social Sciences. He is a 2009 - 2010 fellow with the Vera List Center for Art and Politics at the New School in New York and is artist in residence at the Centre for Possible Studies and St. Marylebone School as part of the Serpentine Gallery's *Edgware Road* project. Sember lives and works in ...

Janna Graham is an organizer, writer, researcher, educator, curator and member of the sound art collective Ultra-red. Graham first collaborated on the Ultra-red project *Articles of Incorporation* at Art Metropole, Toronto in 2005. She has been active in the group's AIDS activist project *SILENT/LISTEN,* particularly Ultrared's events around the XVI International AIDS Conference in August 2006. Graham has initiated a number of radical pedagogy projects combining popular education, action research and the arts, including participation in *Academy: Learning from the Museum* at the Van Abbemuseum, *No Programme,* a Curatorial Residency and exhibition at the Plymouth Arts Centre, and many years of work as a community organiser/ curator at the Art Gallery of Ontario in Toronto. This work continues with Graham's involvement in Ultra-red projects like *Rural Intavenshan* based in Torbay, *We Come From Your Future* presented at venues across the southwest of England (2007), at Tate Britain (2008), *The Cardew Object* presented at the ICA (2009), and forthcoming at the Drawing Room (2010). She is a PhD candidate at Goldsmiths University in the programme of Visual Culture, and is currently Projects Curator at Serpentine Gallery in London. Graham lives and works in ...

Anton Vidokle (1965) is an artist and curator. Vidokle is founding director of *e-flux,* an international contemporary art network and information agency. His artistic practice and curatorial projects consist of a varietyof fields, questioning ideas concerning labour, contemporary art, education and self-organization. Amongst his projects and exhibitions are: *New York Conversations,* Kunstverein Arnsberg, Arnsberg (2010), *The New World -Artnews Projects,* Berlin (2008), *Emergency Biennale in Chechnya,* Centre A Vancouver International Centre for Contemporary Asian Art, Vancouver (2006), *Lyon Biennial* (2005), *Utopia station: auf dem weg nach porto alegre,* Haus der Kunst, Munich (2004), Lodz Biennale (2004) and Venice Biennale (2003). As cocurator of Manifesta 6, Vidokle initiated research into education as site for artistic practice. Later, in response to the cancellation of Manifesto 6, Vidokle set up an independent project in Berlin called *unitednationsplaza,* a long-term project involving over one hundred artists, writers, philosophers and diverse audiences. He co-organized with Julieta Aranda, the *e-flux video rental,* which travelled to numerous institutions, including Portikus, Frankfurt; Kunst-Werke, Berlin; Extra City, Antwerp; Carpenter Center, Harvard University, Cambridge, MA, and others. Within the framework of e-flux, he has produced projects such as *Next Documenta Should Be Curated By An Artist* (2003), and *Do it, Utopia Station poster project* (2004). He recently launched a new project together with Julieta Aranda: *Time bank,* an international platform that exchanges time and skills, by passing money as a measure of value. Vidkole lives and works in New York.

Dmitry Vilensky (1964)
is an artist, writer, and founding member of Chto Delat?/ What is to be done?, a collective platform of artists, critics, philosophers and writers. Initiated in 2003, the collective acts at the intersection of political theory, art and political activism. Vilensky works mainly within a framework of interdisciplinary collective practices in video, photography, text, installation and interventions in the public sphere. He is also an editor of the Chto Delat? newspaper. Recent exhibitions of Chto Delat? include *The urgent need to struggle,* Galerie Nova, Zagreb and Institute of Contemporary Art, London (2010); FORMER WEST Research Exhibition *Vectors of the Possible,* BAK, Utrecht (2010), *Principio Potosí,* Museo Nacional Centro de Arte Reina Sofía, Madrid (2010); 17th Biennale of Sydney (2010), and the 11th Istanbul Biennial (2009). Chto Delat?'s latest film, *The Tower: A Songspiel* is currently shown in BAK, Utrecht as part of the exhibition *Vectors of the Possible.* An extensive solo exhibition is currently shown in ICA, London. Vilensky lives and works in Saint Petersburg.

Steven de Waal (1955)
is founder of Public SPACE Foundation, an independent think tank that focuses on research and debate for a dynamic and social public sector. De Waal was consultant at Boer & Croon for nearly 20 years, including four years as chairman. He is currently working as an independent strategy consultant in the public and non-profit sector. Since 2000, he has been involved in the renewal of the Dutch Labour Party, the PvdA. In 2001 - 2005 he was member of the national board of the party. In 2005 he was chairman of the committee responsible for PvdA's vision on the future of the health care system. De Waal has published extensively on governance and entrepreneurship, amongst his publications are *New Strategies for the Public Domain* (2000) and *Strategic Management for the Public Cause* (2008). He is an active citizen of Utrecht, serving as the chairman of the Stock Foundation at FC Utrecht, member of the Supervisory Board of the School of the Arts in Utrecht, and member of the Utrecht Development Board. He is pursuing his PHD thesis on civic leadership at the Erasmus University Rotterdam. De Waal lives and works in Utrecht.

Gavin Wade (1971)
is an artist-curator, publisher of Strategic Questions, and director of Eastside Projects, Birmingham. Wade has curated numerous international projects, including *Book Show* (2010), *Liam Gillick: Two Short Plays* (2009), *This Is The Gallery And The Gallery Is Many Things* (2008); *Eastside Projects; Strategic Questions Venice,* 52nd Venice Biennale (2007); *Thin Cities, Piccadilly Line Centenary,* Platform for Art, London Underground (2006 - 2008). Other projects include *Support Structure Phase 1-10,* with Celine Condorelli (2003 - 2009) and *Kiosk5: KiteKiosk* (with Simon & Tom Bloor and Nils Norman), Folkestone Triennial (2008). His books include *Has Man A Function In Universe* (2008); *The Interruptors: A Non-Simultaneous Novel* (2005); *STRIKE* (adjusted by Liam Gillick) (2002) and *Curating In The 21st Century* (2000). In 2010, he received the Paul Hamlyn Foundation Breakthrough Fund award for exceptional cultural entrepreneurs. Wade lives and works in London.

Artist positions

September

–

October
2010

Various locations
throughout
the city of
Amsterdam

A series of commissioned artist projects alongside a restaged installation, leading
to the symposium Actors, Agents and Attendants: Speculations on the Cultural
Organisation of Civility on October 29th – 30th, 2010.
The Artist Positions reflect on the broader themes related to the notions of care,
civility and the mechanisms involved in the current
provision of health care. The projects by national and international artists are
circulated through the city, online or presented in a temporary setting.
The artists have developed new projects, which critically reflect on the current
debate on health care, resulting from an increasing trend for public services to
adopt neo-liberal market practices within the public policies. The
Artist Positions take the role of activating the public's awareness in questioning
relevant issues unfolded during the symposium.

Bik Van der Pol
Point d'Ironie, 2010
Photographs

Using the motif of the 'point d'ironie', artists Liesbeth Bik and Jos van der Pol have been working together
with the participants of two invited expert meetings and during the symposium to produce a series of
performative photographs forming the symbol of a mirrored question mark. The project
is based loosely on the similar action by the Slovak artist Julius Koller's *Univerzálny Futurologicky
Otáznik [Universal Futurological Question Mark (UFO)]* in 1978, forming a
question mark with a group of people. The point d'ironie is a mirrored question mark, which was invented
by the poet Alcanter de Brahm in the end of the 19th century, and was used
to indicate irony and sarcasm. The punctuation mark embodies Bik Van der Pol's questions
as commissioned artists in relation to what their contribution may be. Their contribution and role within the
context of care and politics may be uncertain: it is an adventure with unknown outcomes. This impossibility
knowing is however marked by one certainty: all the participants in these meetings will 'coproduce'
and communicate ideas and speculations on where we are heading to. They decide to punctuate importance
of all those involved in these discussions and of the moment.

Marc Bijl
Statement, 2010

Poster intervention

Dutch artist Marc Bijl has designed a poster with a quote by 18th century Dutch psychiatrist and philosopher Bernard Mandeville (1670-1733): "Trots en ijdelheid hebben meer ziekenhuizen gebouwd dan alle deugden bij elkaar" ("Pride and greed have built more hospitals than all the virtues together"). Bijl's Artist Position is posted around the city of Amsterdam and its hospitals. Censored and prosecuted during his time, Mandeville has published *The Fable of The Bees: or, Private Vices, Public Benefits* in 1741, which only recently has been translated into the Dutch language. Mandeville's book elucidates many key principles of economic thought as he was convinced that human societies are based on the shared need for protection, even though people are selfish in essence, and guided by personal interests. He concluded that individual benefit does not necessarily match the socially useful and desirable. Rather, he believed that it was vicious greed, which could lead to services for the public good - if properly channelled. This concept is now known as the Mandeville paradox. Bijl's use of this timely quote is not only a provocative reaction towards the progressively privatized health care sector in the current crisis of the welfare state, but also questions an individual's interest in creating a public good.

Laser 3.14
Statement, 2010

Graffiti intervention in the city

Laser 3.14 is the pseudonym of an anonymous graffiti artist active in Amsterdam. The poet behind the pseudonym Laser 3.14 has been leaving personal, lyrical and politically tinged messages on temporary buildings and fences for the past few years. His sentences respond to current social issues, such as the role of religion or the collapse of the stock market, but also raise more existential questions. His messages provide the passer-by with food for thought and in some situations also offer a different view of the surroundings. For Artist Positions, Laser 3.14 has developed a series of sentences in relation to the subject of public health care. The works are temporarily visible at major circulation points of the city of Amsterdam providing a critical insight to the issue, and simultaneously stimulating passers by with his witty and ironic texts.

Pilvi Takala
Fear Cure, 2010

VIDEO

Fear Cure is a video-collection of the visits Takala has made with NLP (Neuro-Linguistic Programming) trainers, in an attempt to be cured of her fear of swine flu or the impending flu epidemic. The project draws direct reference to the various governments' precautionary measures of stockpiling vaccines against the swine flu outbreak last year. The scenario was deemed useless, as people refused to take the vaccines based on unclear side effects and the harmlessness of the epidemic. In taking a position of a hypochondriac, Takala investigates the mechanisms in play in the formation of individual and collective psychological responses, as public institutions and

medical professionals fail to ensure protection for its citizens. This paranoia founded upon the distrust to medical professions becomes a prompt to seek for alternative ways to safe guard one's health outside the formal structures of scientific medicine. The film is screened during the symposium.

Elmgreen & Dragset
Opname, 2010
installation

Elmgreen & Dragset have been working in the past decades in challenging our understanding of social and institutional spaces. The artists create objects, architectural interventions and installations serving to deconstruct these notions and provide space for new interpretations. The site-specific installation *It's the small things that matter, blah blah blah* is presented in De Inkijk with a new title, *Opname* (Dutch for Waiting Room) and was originally produced and displayed during *The Welfare Show* in 2005 - 2006.* The restaged installation in De Inkijk revisits the issues linked to the supposedly liberal and socially responsible political system, which is currently under pressure by forces of neo-liberal politics and globalisation. Modelled after a nondescript waiting room in the hospital and consisting of a generic plant, a waiting bench, a ticket dispenser and a blinking sign with '000', *Opname* presents the dehumanized reality of socialized care. It also subtly stages the amount of time we spend waiting to be processed through various public offices. Rather than a didactic overview of state support, *Opname* offers the audience a space to rethink how the welfare provision is being administered and today's decline of shared societal values.

*The Welfare Show was initiated by the Bergen Kunsthall in 2005 and produced in collaboration with Bawag Foundation, Vienna and travelled to The Power Plant, Toronto and Serpentine Gallery, London. The work *Opname* was first shown at The Welfare Show at Serpentine gallery, London (2006).

FILM PROGRAMME

October
12 / 19 / 26
2010

Leading to the Symposium *Actors, Agents and Attendants: Speculations on the Cultural Organisation of Civility* on October 29th – 30th, 2010, SKOR organised three film evenings, contextualising and reflecting on the themes and notions explored throughout the symposium. Through a comprehensive selection of artists' films and documentaries, the film programme exemplifies and articulates the politics of resistance and participation in relation to the idea of democracy and ideology. On this occasion, SKOR joined forces with Schijnheilig, an Amsterdam based cultural collective involved in the claim of unused spaces for creative and political purposes. The venue therefore embodies the very idea of political struggle that is highlighted throughout the event.

Tuesday October 12TH
Theories on governance and neo-liberal politics
***Encirclement: Neo-Liberalism Ensnares Democracy* Canada (2008),
160 min. dir. Richard Brouillette**

Drawing upon the thinking and analyses of renowned Intellectuals, this documentary sketches a portrait of neo-liberal ideology and examines the various mechanisms used to impose
its dictates throughout the world. Neo-liberalism's one-size-fits-all dogmas are well known:
deregulation, reducing the role of the State, privatisation, limiting inflation rather than unemployment, etc. In other words, depoliticising the economy and putting it into the hands
of the financial class. And these dogmas are gradually settling into our consciousness because they're being broadcast across a vast and pervasive network of propaganda.
Richard Brouillette, **Encirclement: Neo-Liberalism Ensnares Democracy** *(2008) Courtesey Cinema Esperança International, Toronto.*

Tuesday October 19th
Health-Care, society and activism
***Hospital* (1970) USA , 84 min. dir. Frederick Wiseman**
HOSPITAL shows the daily activities of a large urban hospital in late 1960's New York with the emphasis on the emergency ward and outpatient clinics. The cases depicted illustrate how medical expertise, availability of resources, organizational considerations, and the nature of communication among the staff and patients affect the delivery of appropriate health care. This acclaimed documentary by Frederick Wiseman is an engaging work, which echoes the current shift in healthcare
policies in the USA. *Frederick Wiseman,* **Hospital** *(1969)*
© Frederick Wiseman, 1969

***Fast Trip, Long Drop* (1993) USA , 53 min. Dir. Gregg Bordowitz**
In the spring of 1988, video-maker/activist Gregg Bordowitz tested HIV-antibody positive. He then quit drinking and taking drugs and came out to his parents as a gay man. This imaginative autobiographical documentary began as an inquiry into these events and the cultural climate surrounding them.
While writing the film, a close friend was diagnosed with breast cancer and his grandparents were killed in a car accident. The cumulative impact of these events challenged his sense of identity, the way he understood his own diagnosis, and the relationships between Illness and history.
Gregg Bordowitz, **Fast Trip, Long Drop** *(still) (1993) Image copyright of the artist, courtesy of Video Data Bank*

Tuesday October 26th
Active citizenship, collective identity and resistance
***Dammi i colori* (2003) Albania, 16 min. dir. Anri Sala**
When former artist Edi Rama became mayor of Tirana in 2000 he immediately set upon a controversial project to enliven the troubled Albanian capital by re-painting the city's decaying buildings in a riotous array of colour and pattern. An aesthetic and political act, which prompted social transformation, and much debate, through its visualisation of signs of change. Three years later Rama and the project became the subject of artist (and friend) Anri Sala's film, *Dammi i colori*. The next year,
Rama was voted World Mayor 2004. Edi Rama will be giving a presentation at Felix Meritis on 29 October, as part of the symposium.
Anri Sala, **Dammi i colori** *(still) (2003) © Anri Sala Courtesy the artist; Johnen Galerie, Berlin; Marian Goodman Gallery, New York; Galerie Chantal Crousel, Paris and Hauser & Wirth*

Get Rid of Yourself (2003) USA , Italy, France, 61 min. dir. Bernadette Corporation

Get Rid of Yourself is a video-film-tract addressed to those who anonymously embody the return of political activism within the Empire. While its initial sounds and images were filmed in Genoa, during the hyper-mediatised riots of the G8 countersummit in 2001, they are pulled apart and recomposed in order to locate the intensity of a shared experience. Elaborating a complex and rhythmic form of address, the film declares its own exile from a biopolitical space-time where nothing ever happens. The crisis it announces is the sudden return of history without characters or a story, and of a politics without subjects.
Bernadette Corporation, **Get Rid of Yourself** *(2003) Courtesy Electronic Arts Intermix (EAI), New York.*

Shut the Fuck Up! (1985) USA , the Netherlands, 14 min. dir. General Idea

Shut the Fuck Up! deals with the media cliché of the artist. The (sometimes hilarious) fragments of TV programmes, documentaries and feature films that are featured in *Shut the Fuck Up!* create the impression that the media have little respect for 'the artist' and that they ascribe to a set of preconceived ideas and stereotypes . These images are periodically interrupted by General Idea's 'talking heads' who spew forth artistic clichés. General Idea is a Canadian artist group formed in 1969 by AA Bronson, Felix Partz and Jorge Zontal. AA Bronson will be giving a presentation during the symposium on Friday 29 October. *General Idea,* **Shut the Fuck Up!** *(1985) Distributed by: Netherlands Media Art Institute, Amsterdam*

Closed Expert Meeting I

September 30TH
2010

The first expert meeting focused on the current situation in Dutch healthcare. In the course of the meeting SKOR wanted to explore, with those involved, what is currently happening and at stake, and to speculate on future scenarios.
Now that our future government intends to take a further step back in favour of market forces, the question arises which basic responsibilities we can still ascribe to the state, an issue touching on our definition of the public interest and the underlying values on which our society is founded.
What do we regard as common and how do we secure that within care?
And what are the possibilities for citizens and social parties with regard to the provision and renewal of care? What may citizens expect from the state and how can they formulate their own role and act? These issues are intrinsically linked to an understanding of (new) citizenship: one that actively engages with values, morality and the question of the public interest.

PRESENTAT IONS

The role of the state, market, and citizens

Steven de Waal, founder of Public SPACE Foundation, elaborated on the future role of the state, market and new forms of citizenship in health care. Labour shortage and a rigorous reduction of the protecting state will lead to a need for active citizens and civil parties. Their potential role is especially foreseen in co-production within the existing institutes (in situations where professionalism is not per se more effective than semi-professional care); development of new initiatives; and prevention.

Underlying values of the current system

Erik Lieber, former physician and gallery owner, outlined an aging population, rising costs and labor shortage as guiding facts in current practice and politics. Within the existing system the underlying values of charity, state and market are conflicting, while the political debate is focused on the system, instead of effective care for health. It is necessary to put into perspective the utopian idea of perfect health – achievable by treatment - and to revalue personal responsibility and prevention.

Oursourcing

Rineke van Daalen, sociologist at the University of Amsterdam, presented cases of the state delegating responsibilities to the market and non-commercial parties. Her recent research concerned child-care, pointing towards similar developments in healthcare. The introduction of the Social Support Act (WMO) and the personal budget for example, were motivated by cost reduction, as well as the desire for self-determination and active citizenship. Outsourcing tasks led in these cases to freedom of choice but also to loss of control over professional standards and working conditions.

Mental health care GG Z under market conditions

In the opinion of Alan Ralston, psychiatrist, mental health care is a field that doesn't fit within the concepts and conditions of the market. Within the current management driven system focused on standardization and control, especially patients with complex and chronical disorders get into trouble. Here government is still needed to ensure control, involving other values than market values, and a minimum quality of treatment.

DISCUSSIONS : SOME KEY CONCEPTS AND INSIGHTS

citizen VERSUS Consumer

The market serves the individual consumer and provides it with a choice in cases with a clear request and treatment that can be clearly defined and delineated in advance. But the market doesn't provide a vision of the public interest and a willingness to secure that collectively, ensuring affordable and accessible care for all. Therefore active citizenship is needed, for cost reduction, but even more in terms of defining and defending the common interest. Government has a role here too. To stimulate and enable initiatives by citizens, we need less steering, regulation and bureaucracy. Moreover government needs to secure a minimum quality of care, professionalism and acceptable working conditions.

CURE VERSUS CARE

Active citizenship seems particularly promising in Care and to a lesser extent, within Cure. Cure refers to the highly professionalised and often highly technological institutes for medical treatment, like hospitals and other specialized centres. A current future scenario for Cure is the so-called careboulevard, a public environment merging medical treatment with other services and commercial functions. Care can be roughly defined as the field outside Cure - although there is no strict separation between the two - like residential complexes for elderly also supplying care; community care etc. Especially in this sphere citizens already develop initiatives, like various forms of housing instigated by future users themselves.

patients and employees

While exploring the interests and needs of employees and patients, employees mentioned a lack of grip on the larger changes in the field and on the content and execution of their own work, as time management and cost control became leading principles in both. Experiences of patients were twofold; Because of being ill many patients lose their ability to speak for themselves. At the same time they wish for a more humane treatment and to be able to make their own decisions.

SOME CONCLUSIONS

This first meeting took place the very day our new government presented its plans, covering severe cuts in the fields of culture and care. Therefore it stressed the urgency to share knowledge and experience, and to collectively formulate a new agenda. The relations between citizens, existing institutes, state and market were discussed; and potential for new forms of citizenship was a main issue. Also values related to care – that might possibly be expressed by art – were named.

This expert meeting was composed by Mariska van den Berg and Nils van Beek
SKOR | September 2010

List of particiants

Bik Van der Pol *Artists www.bikvanderpol.net*

Rineke van Daalen *Sociologist affiliated with the Department of Sociology & Anthropology - Citizenship, Policy and Social Care – University of Amsterdam* *home.medewerker.uva.nl/r.m.vandaalen*

Margreet Fogteloo *Editor of the weekly De Groene Amsterdammer and specialist in health care* *www.groene.nl*

Alexandra Gabrielli *Journalist and author of a series of video-interviews* *www.beroepseer.nl | www.vimeo.com*

Arnoud Holleman *Visual artist and former advisor of SKOR | www.arnoudholleman.nl*

Loes Jansen Verplanke *Researcher affiliated with the Department of Sociology & Anthropology University of Amsterdam | www.ishss.uva.nl*

Erik Lieber *Former general practitioner and gallery owner, currently consultant* *www.eriklieber.nl*

Elke de Quay *Communication specialist in the field of health care | www.beteringesprek.nl*

Alan Ralston *Psychiatrist and spokesman of Zorg geen Markt, an independent committee against market forces in health care | bwww.zorggeenmarkt.nl*

Riek Sybring *Visual artist and nurse in community care | www.geuzen.org* *www.buurtzorgnederland.com*

Steven de Waal *Founder of Public SPACE Foundation and involved in health care policy within the Dutch Socialist Party | www.public-space.com*

SKOR Nils van Beek, Tom van Gestel, Hanneke Janssens, Fedor Kiebert, Simone Kleinhout, Liesbeth Melis, Fleur van Muiswinkel, Theo Tegelaers *www.skor.nl*

Mariska van den Berg *Independent cultural producer, former curator at SKOR*

Students Dirk Comello, Laurens Karsten en Jetske Verhoeven of Sandberg Instituut, master program of Gerrit Rietveld Academie in Amsterdam and Annelien van Drooge, sociology student at dept. Citizenship, Policy and Social Care – University of Amsterdam | *www.sandberg.nl*

Closed Expert Meeting II

OCTOBER 13TH
2010

The second expert meeting took as its central issue the role of art, design and architecture in care. SKOR has been creating art projects specifically for healthcare institutions like hospitals, psychiatric clinics, nurseries and elderly houses, since its very beginning. Starting from the results of the first expert meeting and the practices presented we explored new reasons and formats to produce and distribute art in the field. What forms of commissioning can support relevant and critical artistic production? What new scenarios do we need?

PART 1
INFILTRATION VERSUS SELF-ORGANISATION

Liesbeth Bik en Jos van der Pol - working together as Bik Van der Pol - presented their project for Lindestede, a healthcare centre and nursery home for the elderly. Based on the needs and demands of the residents they developed the project in cooperation with landscape architect Thijs van Hees, including a pet farm and kitchen garden, providing additional activities and a connection with the local community: successfully expanding the limits of the average artproject.

Jurgen Bey – founder of Studio Makkink Bey – advocated for the cultural field to take initiative itself. Especially in the current political situation in which funding is sharply reduced, it is no longer productive to await invitations. Moreover, if you are operating on the territory of a commissioning party, this will necessarily lead to concessions. A better strategy is to autonomously develop and realize a care-concept - for example an elderly home - and manifest different qualities. He proposes to start from our own worldview and vocabulary. Why not start to think from the picture of a beautiful green forest, rather than the medical environment and tools as we know them. In this way a different world can be created where we could feel at home. For this kind of diversity new languages need to be developed. The discussion following the presentations focused on the commissioning process versus autonomous initiatives. In the first the role of a visionary and engaged commissioner seemed essential, whereas the independent approach faces challenges dealing with partners and financial backers.

PART 2
LANGUAGES

Tellervo Kalleinen – working together with Oliver Kochta-Kalleinen – showed a fragment of *People in White*, a new video work the duo made for Madness & Arts Festival (September- October 2010 Haarlem) and SKOR. The film records the experiences of psychiatric patients -many of the interviewed act in the film- and their treatment providers. Because of great public interest at the festival additional screenings were organized.

Suzy Wilson – director of Performing Medicine – introduced the Performing Medicine project, providing training to medical students and healthcare practitioners, using the performing and visual arts. Within this educational approach the project questions current medical codes of behaviour – how contact is made within the hierarchical relation between doctor and patient; and how a relation to the patient's body is established, in an attempt to fruitfully bring together the different languages of the medical and creative professions. The film *People in White* showed the potential of an autonomous artwork exploring mental health and care as its subject. Showing from the inside what is means to be ill, was received as of great importance. Most medical information follows the language of advertising, rooted in ideal images and economic principles – while here aesthetic imagery was used. The film gives all the information by showing what is going on, involving patients who can take their time. Both projects, autonomous and instrumental, showed the potential of art in bringing together diverse languages and agenda's.

PART 3
INTERFACES

Eva Knutz, artist and researcher, showed the computer-game environment for young children taken into hospital, which she is developing within a PhD programme in Denmark. Knutz is doing extensive research into their experience of anxiety; in the medical world there are no tools yet to effectively map these emotions. Besides providing a new tool for scientific goals, and supporting the communication between the children and the medical staff – the device aims to make the children feel more comfortable, requiring further research into the effects of narration and the game pattern. For Knutz as an artist, the development of the prototype is most interesting; a spin-off version for broader use and commercial purposes has no priority.

Tanja Vollmer – cooperating with Gemma Koppen in Kopvol, Office for Architecture and Psychology. Kopvol researches the influence of the built environment on the experience of disease. Their investigation in cancer care institutes, resulted in a new typology to improve the health and quality of life for cancer patients, with architecture as an integral part of the concept of care. It is published as Lay-out 11 by SFA (Netherlands Architecture Fund in Rotterdam). Kopvol approaches architecture as a stage, for a scenario to influence patients and inhabitants, oriented on special needs. A comforting and hopeful environment needs interventions right where the stress is. Not an additional green garden to retreat in, but an all over 'fresh air perspective', thought from the 'esthetic of the deficient'.
The discussion focussed on the correspondence between the projects, questioning if a building can function as a communicative interface as the game does? When coping strategies are integrated in the program for the building, it can.

DISCUSSION GROUPS
THE FUTURE OF ART CO MMISSIONING
What does it take to facilitate relevant artistic production within the field of health care? Beside the paintings in the corridor and the healing environment that are proven practices here,
what other strategies do we envision? And are there new environments to explore?
In this group the following issues were discussed: Commissioning, (new) partnerships and models, and new realms.

RESEARCH AND BEYOND
The question in this group was how self-initiated research can find its way to application. What kinds of partnerships are required for realization of these visions and results? In this group the following issues were discussed: Language, long term relationships, and the role of cultural institutes.

OWN INITIATIVE
What roads are to be taken and what kind of partnerships are required to actually realize independent plans. How to develop, produce and finance? In this group the following issues were discussed: autonomy, the role of cultural institutes, and finances.

List of particiPants

Jurgen Bey | Studio Makkink Bey *Jurgen Bey is a designer and the director of the Sandberg Institute in Amsterdam, the Master Program of the Gerrit Rietveld Academy www.studiomakkinkbey.nl*

Bik Van der Pol
Liesbeth Bik and Jos van der Pol, visual artists | www.bikvanderpol.net

Gijs Frieling
Visual artist, former Director of W139 in Amsterdam, and currently advisor for the Chief Government architect | www.gijsfrieling.nl

Tellervo Kalleinen
Visual artist, part of the duo Tellervo Kalleinen & Oliver Kochta-Kalleinen www.ykon.org/kochta-kalleinen

Eva Knutz *Visual artist and researcher | newbauhaus.id.iit.edu | www.9nerds.com/eva*

Kopvol (Office for Architecture and Psychology, Rotterdam)
Gemma Koppen is an architect, Tanja Volmer is a psycho-biologist www.kopvol.com | www.architectuurfonds.nl

Anneloes van der Leun
Editor of the book of the Hedy d'Ancona Price for excellent care architecture 2010 and head of communication at Netherlands Architecture Fund www.architectuurfonds.nl

Marien van der Meer
Division director at Altrecht Aventurijn at Altrecht GGZ (mental health care) www.altrecht.nl

Andrea Phillips
Director of Research programmes at Department of Art, Goldsmiths University of London; and member of the editorial board of Actors, Agents and Attendants: Speculations on the Cultural Organisation of Civility by SKOR www.gold.ac.uk/visual-arts/curating-architecture

Vivienne Reiss
Independent curator and currently interim arts manager at Great Ormond Street Children's Hospital in London | www.justgiving.com/gocreate

Joke Stoute
Art consultant at De Geestgronden and affiliated with Het Dolhuis, Dutch Museum for Psychiatry | www.ggzingeest.nl | www.hetdolhuys.nl

Riek Sybring
Artist and nurse www.geuzen.org www.buurtzorgnederland.com www.skor.nl

Huib Haye van der Werf, moderator
Curator at the NAi, Dutch Architecture Institute, and former advisor for the Chief Government architect | www.nai.nl

Suzy Wilson
Director of Clod Ensemble and founder of Performing Medicine (Queen Mary University, London) | www.performingmedicine.com

SKOR
Fulya Erdemci, *director /* Tom van Gestel, *senior curator /* Nils van Beek, *curator /* Theo Tegelaers, *curator /* Jorinde Seijdel, *final editor OPEN /* Christina Li*, assistant-curator /* Fleur van Muiswinkel, *symposium coordinator*

Mariska van den Berg
Independent cultural producer, former curator at SKOR

Students
Dirk Comello, Laurens Karsten en Jetske Verhoeven | *www.sandberg.nl*

COLOPHON