

## **A pamphlet for the Serpentine Gallery Manifesto Marathon 2008:**

**1. The historic avant-gardes of the early 20th century and the neo-avant-gardes in the 1960s and 70s created a time of radical manifestos.**

**2. We now live in a time that is more atomised and has less cohesive artistic movements.**

**3. At this moment, there is a reconnection to the manifesto as a document of poetic and political intent.**

**4. This is a declaration of artistic will and new-found optimism.**

**5. New modes of publication and production are a means to distribute ideas in the form of texts, documents, and radical pamphlets.**

**6. This futurological congress presents manifestos for the 21st century. This event is urgent.**

## SPONSOR'S FOREWORD

In an exciting journey to discover the future of travel and relaunch their brand, Kuoni has partnered with a series of prominent experts from the worlds of contemporary lifestyle, fashion, art, architecture, music and literature. The latest in its ongoing series of collaborations sees Kuoni partner with the Serpentine Gallery, and, from 18 – 19 October, Kuoni is proud to be the headline sponsor of the *Serpentine Gallery Manifesto Marathon*. Through the sponsorship of the *Manifesto Marathon*, Kuoni will collect new perspectives on travel and develop these into a 'new culture of travelling'—a selection of luxury, unique and authentic travel experiences.

The Kuoni and Serpentine Gallery relationship is based on a common sense of curiosity and passion for innovation. Moreover, the concept of the *Manifesto Marathon* closely mirrors the Kuoni Getaway Council—an ever-evolving group of prolific experts and innovative thinkers from different fields, industries and countries—which was set up as a platform for exchanging ideas and finding new ways to innovate in travel. With a deeper understanding of contemporary culture resulting from these forums, Kuoni aims to cross new borders and deliver services that go beyond the conventional travel agency. Kuoni believes that service and knowledge, across the worlds of contemporary lifestyle, fashion, art, architecture, nature and urbanity are fundamental to the new culture of travelling and to driving the industry standards forward into the 21st century.

Remo Masala  
 Director Corporate Branding & Marketing  
 Kuoni Travel Holding Ltd.

## Gilbert & George (1969)

13/10 '08 14:24 FAX

02

### THE LAWS OF THE SCULPTORS

- 1 Always be smartly dressed,  
 well groomed relaxed friendly polite  
 and in complete control
- 2 Make the world to believe in you,  
 and to pay heavily for this privilege
- 3 Never worry assess discuss or criticize  
 but remain quiet respectful and calm
- 4 The lord chissels still,  
 so dont leave your bench for long

**GILBERT & GEORGE**

**1969**

## An Artist's Life

**An artist's conduct in his life**  
**An artist's relation to his love life**  
**An artist's relation to the erotic**  
**An artist's relation to suffering**  
**An artist's relation to depression**  
**An artist's relation to suicide**  
**An artist's relation to inspiration**  
**An artist's relation to self-control**  
**An artist's relation with transparency**  
**An artist's relation to symbols**  
**An artist's relation to silence**  
**An artist's relation to solitude**  
**An artist's conduct in relation to work**  
**A list of artist's possessions**  
**A lists of an artist's friends**  
**A list of artist's enemies**  
**Different death scenarios**  
**Different funeral scenarios**

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**Different reincarnation scenarios**  
**Life after death**  
**An artist's conduct in work during their after life**  
**List of an artist's possessions in their after life**  
**A list of artist's friends in their after life**  
**A list of artist's enemies in their after life**

## PARTICIPANTS

### MARINA ABRAMOVIĆ

Since the beginning of her career in 1970s Belgrade, Marina Abramović (born 1946, Serbian) has pioneered performance as a visual art form—the body has always been both her subject and medium, exploring her physical and mental limits in works that ritualize the simple actions of everyday life. From 1975-88, Abramović and the German artist Ulay performed together, but she returned to solo performances in 1989. She has presented her work at major institutions in the US and Europe, including: Van Abbemuseum, Eindhoven, the Netherlands (1985); Centre Georges Pompidou, Paris (1990); and Neue Nationalgalerie, Berlin (1993). She has also participated in many large-scale international exhibitions, including the Venice Biennale (1976 and 1997) and Documenta VI, VII and IX, Kassel, Germany (1977, 1982 and 1992). Upcoming projects include a retrospective at MoMA, New York.

### RASHEED ARAEEN

Rasheed Araeen (born 1935, Pakistani) is a London-based conceptual artist, sculptor, painter, writer and curator. He graduated in civil engineering from the University of Karachi, Pakistan (1962), and has been working as a visual artist since his arrival in London in 1964. In 1972, he joined the Black Panther Movement, and six years later he was founding editor of the journal *Black Phoenix*, which in 1989 became *Third Text*, one of the most important journals dealing with art, the Third World, post-colonialism and ethnicity; he described it as an attempt to 'demolish the boundaries that separate art and art criticism'. Araeen is one of the pivotal figures in establishing a black voice in the British arts, and his work demonstrates a concern with the problems of establishing an identity for Third World artists.

### ATHANASIOS ARGIANAS

Athanasios Argianas (born 1976, Greek) studied at Goldsmiths College, London (2003-05), and he lives and works in London. Argianas's works stem conceptually from his exploration of the complexity and beauty of sound, capturing acoustic vibration as voluminous cast alloy sculptures and precious wood constructions. These naturally repetitive forms are alluded to

in his stylized painting of braids and human faces that often accompany his sculptural works. Recent projects include: *We All Turn This Way*, the Serpentine Gallery, London (with Nick Laessing, 2008); *Sing Sideways / Sing from the Middle to the Start / End*, Alessandro De March, Milan (2008); and eponymous exhibitions at: the Breeder, Athens (2007); Max Wigram Gallery, London (2007); and the Arquebuse Gallery, Geneva (2008).

### PIER VITTORIO AURELI

Professor Pier Vittorio Aureli (born 1973, Italian) is an architect and educator. He studied architecture and urbanism at the Istituto Universitario di Architettura di Venezia, Venice, and the Berlage Institute, Rotterdam, the Netherlands, before receiving his PhD from the Berlage Institute / Delft University of Technology. His studies focus on the relationship between architectural form, political theory and urban history. Aureli teaches at the Berlage Institute, where he is Unit Professor. He, together with Martino Tattara, is the co-founder of DOGMA. In 2006, they shared the first prize in an international competition for a new administrative city for 500,000 inhabitants in South Korea. They also received the first Iakov Chernikov Prize for Young Architects in 2006.

### CHRISTIAN BOLTANSKI

The artistic career of Christian Boltanski (born 1944, French) began when he left formal education at the age of 12, at which point he started painting and drawing. Since the 1960s, he has worked with the ephemera of the human experience from obituary photographs to rusted biscuit tins. Several of Boltanski's projects have used actual lost property from public spaces, such as railway stations, creating collections which memorialize the unknown owners in the cacophony of personal effects.

### NICOLAS BOURRIAUD

Nicolas Bourriaud (born 1965, French) is a curator and art critic. From 1999 to 2006, he was co-founder and co-director of the Palais de Tokyo, Paris, together with Jérôme Sans. He was founder & director of the magazine *Documents sur l'art* (1992-2000) and Paris correspondent for *Flash Art* (1987-95). In 2009, Bourriaud will curate

the 4th Tate Triennial at Tate Britain, London. English-speakers know Bourriaud best for his publications *Relational Aesthetics* (1998) and *Postproduction* (2001). *Relational Aesthetics*, in particular, has come to be seen as a defining text for a wide variety of art produced by a generation who came to prominence in Europe in the early 1990s. In *Postproduction* (2000), Bourriaud relates DJing to contemporary art practice.

#### ANDREA BRANZI

The architect and designer Professor Andrea Branzi (born 1938, Italian) graduated in 1966 in Florence, where he was brought up, but has lived and worked in Milan since 1973. From 1964 to 1974, he was a member of the group Archizoom Associati, at the forefront of the Radical Architecture movement, and whose projects are preserved at Centro studi e archivio della comunicazione, Parma; Branzi's graduation theme and other projects are archived at the Centre Georges Pompidou, Paris. In 1987, he received the Compasso d'oro award for his career in the fields of: industrial and experimental design, architecture, town planning, education and cultural promotion. He is professor and president of the graduation course in interior design at the Facoltà di interni e design of the Politecnico di Milano.

#### PAUL CHAN

Paul Chan is an artist living in New York City.

#### PETER COOK

Sir Peter Cook (born 1936, British) is an architect, teacher and writer. He studied architecture at Bournemouth College of Art (1953-58), then the Architectural Association School of Architecture in London, graduating in 1960. In the 1960s, he became a founding member of the Archigram group. This avant-garde collective that drew inspiration from technology to create hypothetical projects was awarded the Royal Gold Medal for Architecture by RIBA in 2002. Cook was Director of the ICA in London (1970-72), and in 1984 was appointed Life Professor at the Städtelschule in Frankfurt, which he helped to establish as one of Germany's foremost architecture schools. Now director of CRAB Studio, building the municipal theatre of Verbania, Italy, and social housing in Italy, he is also Emeritus Professor at UCL and Joint Professor at the Royal Academy.

#### EKATERINA DEGOT

Ekaterina Degot (born in 1958, Russian) is an art historian, art critic and curator based in Moscow. She has worked as a senior curator at the State Tretyakov Gallery, art columnist at *Kommersant Daily* and is now chief editor of [www.openspace.ru/art](http://www.openspace.ru/art). She has taught at the European University, St Petersburg and has been a guest professor at various American and European universities and teacher at Moscow Alexander Rodchenko photography school. Exhibitions she has curated or co-curated include: *Body Memory: Underwear of the Soviet Era* (City History Museum, St Petersburg); *Moscow-Berlin 1950-2000*, Martin-Gropius-Bau, Berlin, and the History Museum, Moscow (2003-04); and *Soviet Idealism*, Musée de l'art wallon, Liège, Belgium (2005), *Citizens, Mind Yourselves: Dimitri Prigov*, Museum of Modern Art Moscow (2008). Her books include: *Terroristic Naturalism* (1998), *Russian 20th Century Art* (2000) and *Moscow Conceptualism* (with Vadim Zakharov, 2005).

#### JIMMIE DURHAM

Jimmie Durham (born 1940, American) is a sculptor who now lives and works in Belgium. During the early 1960s, he was active in theatre, performance, and literature in the Civil Rights Movement. He became a political organiser in the American Indian Movement, 1973-80, Director of the International Indian Treaty Council and representative at the United Nations. Exhibitions include: Museum van Hedendaagse Kunst, Ghent, Belgium; Palais des beaux-arts, Brussels; ICA, London; Documenta, Kassel, Germany; Kunstverein in Hamburg; FRAC, Rheims, France; Wittgenstein Haus, Vienna; Whitney Biennial, New York; Kunstverein München, Munich; and the Venice Biennale. His book of poems *Columbus Day* was published in 1983 (West End Press), and he was included in *Harper's Anthology of 20th Century Native American Poetry*. Phaidon Press published a monograph on him in 1995.

#### BRIAN ENO

Brian Eno (born 1948, British) is a musician, producer and artist who is known as 'The Father of Ambient Music'. Art-school-educated, he first became prominent in the 1970s band Roxy Music. Upon leaving them, he began concentrating upon abstract soundscapes, in his *Discreet Music* (1975) and *Music for Airports* (1978). In the late 1970s, he collaborated with David Bowie in the avant-garde 'Berlin

Trilogy' of albums (*Low, Heroes, Lodger*). As producer, his credits include notable albums like Talking Heads' *Fear of Music* (1979) and U2's *The Joshua Tree* (1987). In the 1990s, Eno pioneered what he called 'generative music': creating musical systems using musical software, and co-founded The Long Now Foundation, a group committed to the encouragement of long-term thinking. As an artist, Brian Eno creates art installations, writes a newspaper column in *The Observer* and has created (with Peter Schmidt) *Oblique Strategies*, a deck of cards, each bearing a cryptic remark. He has used these cards extensively in his record productions.

#### HENRY FLYNT

Henry Flynt (born 1945, American) attended Harvard, but dropped out to give his full time to original work. Flynt is known as a wholesale critic of the existing civilisation. Less well known is that Flynt has made many intellectual proposals which, when woven together, were meant to point to a post-capitalist, post-scientific civilisation, as documented in his *Blueprint for a Higher Civilization* (Multipla Edizioni, 1975). Flynt has swerved in and out of public cultural life over the past few decades. He has often published his work to make it part of the public record. About 20 albums of his music have appeared, and he resumed public music performance this year. Represented by art dealer Emily Harvey until her death, he participated in the 1990 Venice Biennale and the 1993 Lyon Biennale.

#### YONA FRIEDMAN

Yona Friedman (born 1923, French) studied architecture at the Technical University, Budapest (1943), but he left Hungary in 1945, completing his training in 1948 at the Technion, Haifa, Israel, subsequently teaching there. In the 1950s, he came to believe that requirements generated by technological progress and demographic growth were too great to be solved by traditional social, urban and architectural values and structures. In 1957, he settled in Paris and co-founded the Groupe d'étude d'architecture mobile (GEAM) with: Paul Maymont, Frei Otto, Eckhard Schulze-Fielitz, Werner Ruhnau and D.G. Emmerich. The group's manifesto was Friedman's *L'architecture mobile* (1958), in which he rejected the idea of a static city. In contrast, he developed the principle of 'infrastructure,' a skeletal metal 'space-frame grid' of several levels, on which mobile, lightweight 'space-defining elements' could be placed.

#### GILBERT & GEORGE

Gilbert (born 1943, British) met George (born 1942, British) as sculpture students at St Martins School of Art, London. They soon adopted the identity of 'living sculptures' in both their art and their daily lives, becoming not only creators, but the art itself. Their reputation was established in 1969 with *The Singing Sculpture*. Standing together on a table, they danced and sang 'Underneath the Arches'. It was a telling choice, harking back to vaudeville, while also identifying with society's fringes. Gilbert & George were invited to present *The Singing Sculpture* all over the world. In order that their audience was not restricted to those in their presence, they began to create films and pictures. In 2007, they had a major retrospective at Tate Modern, London.

#### JOHN GIORNO

John Giorno (born 1936, American) is a poet and performance artist. He founded the artist collective Giorno Poetry Systems and developed its mass communication experiment *Dial-a-Poem*. He became prominent as the subject of Andy Warhol's film *Sleep*, 1963. In 1968, Giorno founded Giorno Poetry Systems in order to connect poetry to new audiences, using innovative technology. This intuition turned out to be very influential on later approaches to poetry, like 'spoken word' and 'slam poetry'. Some of the poets and artists who recorded or collaborated with Giorno Poetry Systems were: William Burroughs, John Ashbery, Ted Berrigan, Patti Smith, Laurie Anderson, Philip Glass, Robert Rauschenberg and Robert Mapplethorpe. Since 2005, along with his solo poetry performances, he has done some music-poetry shows with the avant-garde Spanish composer and musician Javier Colis.

#### Fritz Haeg

Like a system of crop rotation, Fritz Haeg (born 1969, American) works between: his architecture and design practice (Fritz Haeg Studio), the happenings and gatherings of Sundown Salon / Schoolhouse, the ecology initiatives of Gardenlab (including Edible Estates), and other various combinations of building, designing, gardening, exhibiting, dancing, organising and talking. Haeg studied architecture at Venice's Istituto universitario di architettura di Venezia and at Carnegie Mellon University, Pittsburgh, Pennsylvania, where he received his B.Arch. His first book, *Edible Estates: Attack on the Front Lawn*, was published by Metropolis Books last

spring. He has produced projects and exhibited work at: Tate Modern, London; the Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; and the MAK Center, Los Angeles, among other institutions.

### K8 HARDY

K8 Hardy is an artist who works with performance, photography, installation and co-founding editor of the feminist journal *LTTR*. Exhibitions include: the Moscow Biennial of Contemporary Art (2007); *Locally Localized Gravity*, the Institute of Contemporary Art, Philadelphia (2007); *Media Burn*, Tate Modern, London (2006); *Eat the Market*, the Los Angeles County Museum of Art (2006); and *Beautiful Radiating Energy*, Reena Spaulings Fine Art, New York (2004). Her films have been screened at: the Kitchen, New York; Le magasin, Bordeaux; and Film Casino, Vienna. Hardy was a studio fellow of the Whitney Museum of American Art's Independent Study Program in 2003.

### SUSAN HEFUNA

Susan Hefuna (born 1962, Egyptian) lives and works in transit. She has recently had solo exhibitions at: Albion Gallery, in both its London and New York sites; Third Line Gallery, Dubai, United Arab Emirates; and the Alexandria Contemporary Arts Forum, Egypt (all 2008). Selected group shows include: the Seville Biennial, Spain (2008); *Museum as Hub: Antikhana*, New Museum, New York (2008); *Regards des photographes arabes*, Musée d'art moderne et contemporain, Algiers, Algeria (2007); the 2nd Riwaq Biennale, Birzeit, Palestinian Territories (2007); the 8th Sharjah Biennial, United Arab Emirates (2007); *Contrepoints*, the Louvre, Paris (2004); *Photo Cairo* (2003); *Rencontres*, Photo Biennale Bamako, Mali (2003); *DisORIENTATION*, Haus der Kulturen der Welt, Berlin (2003); and *Fantasies de l'harem i noves Xahrazads (Harem Fantasies and New Scheherezades)*, CCCB Centre de cultura contemporanea de Barcelona (2003).

### ERIC HOBSBAWM

Professor Eric Hobsbawm (born 1917, British) is a Modern historian. He was in Berlin when Hitler came to power and has since been Marxist. Specialising in the period 1789-1914 (the 'long 19th century'), his most well known work is the *The Age of... trilogy—Revolution* (1962), *Capital* (1975) and *Empire* (1987). As a post-script, he wrote *The Age of Extremes* (1997), on the 'short 20th century'—most of which he

had witnessed. Another interest was popular movements in newly born and would-be nations. For example, *The Invention of Tradition* (1983) questioned just how old national 'traditions' are. He is now retired from teaching at London University's Birkbeck College and at the New School for Social Research, New York. He says that he has read more manifestos 'than is good for any 91-year-old man'.

### DAVID HOCKNEY

The artist David Hockney, CH, RA, (born 1937, British) is now based in Los Angeles. He was born in Bradford and educated at Bradford College of Art and the Royal College of Art (RCA) in London. While still a student at the RCA, he was featured in the exhibition *Young Contemporaries* that announced the arrival of British Pop Art, and he became associated with the movement. He is considered one of the most influential British artists of the 20th century. Hockney was made a Companion of Honour in 1997 and is also a Royal Academician. Furthermore, he serves on the advisory board of the new political magazine *Standpoint* and contributed original sketches to be published in its inaugural edition in June 2008.

### KARL HOLMQVIST

Karl Holmqvist (born 1964, Swedish) is an artist working with spoken word performances, photocopy artist's books and room-sized installations. Looking to liberate language from written-word rigidity, his experiments combine song lyrics, pop culture, political activism and art-world slogans. Recent solo exhibitions include: The Living Art Museum, Reyjavik, Iceland, and Dépendence Gallery, Brussels (2008). This year also saw him take part in: the Manifesta 7 exhibition *The Souls, or Much Trouble in the Transportation of Souls*, Trento, Italy; the *Serpentine Gallery Experiment Marathon*, Reykjavik; and *That Social Space between Speaking and Meaning*, White Columns Gallery, New York. Forthcoming exhibitions include: *A Choreographed Exhibition*, Ferme du Buisson, Marne-la-Vallée, France, (2008); and Galerie Giti Nourbakhsh, Berlin, and at Gaga Gallery, Mexico City (2009).

### STEWART HOME

When Stewart Home (born 1962, London) was 16, he held down a factory job for a few months, an experience that led him to vow he'd never work again. After dabbling in rock journalism and music, he switched his attention to the art

world in the early 1980s. Home now writes novels as well as cultural commentary, and he continues to make films and exhibitions. He is currently editing the *Semina* experimental fiction series at Book Works and also performing as a ventriloquist. His 12th novel, *Memphis Underground*, was published by Snowbooks in 2007, and the follow-up, *Blood Rites of the Bourgeoisie*, is due to be issued by Book Works in 2010.

### CHARLES JENCKS

Charles Jencks (born 1939, American) divides his time between lecturing, writing, and designing in the US, the UK and Europe. He is the author of the best-selling *The Language of Post-Modern Architecture* (reissued as *The New Paradigm in Architecture*, 2002). He has also written numerous other books on contemporary arts and building, including *What is Post-Modernism?* (4th edition, 1995), *The Architecture of the Jumping Universe* (2nd edition, 1997) and *The Iconic Building: The Power of Enigma* (Frances Lincoln, 2005). His celebrated garden in Scotland is the subject of his book *The Garden of Cosmic Speculation* (Frances Lincoln, 2003); in 2004, the Scottish National Gallery of Modern Art, Edinburgh, won the Gulbenkian Prize for Museums for his design, *Landform Ueda*.

### TERENCE KOH

Terence Koh (born 1977, Canadian) rose to prominence in the mid-1990s, under the *nom de pinceau* asianpunkboy, for his eponymous website and 'art-porn' zines. His sprawling body of work, which includes paintings, photographs, sculptures, drawings, and performances, quickly drew a large following in the queercore underground and in the larger art world. Since 'killing off' asianpunkboy in 2004, he has concentrated in producing room-sized installations and performances. In 2005, along with gallerist Javier Peres, he opened Asia Song Society, an exhibition space in New York. Koh lives and works in Beijing, New York and Berlin, and is represented by Peres Projects and Thaddaeus Ropac. Solo exhibitions include: *Love for Eternity*, MUSAC, Leon, Spain (2008); *Captain Buddha*, Schirn Kunsthalle, Frankfurt (2008); and *Terence Koh*, Whitney Museum of American Art, New York (2007) and Kunsthalle Zürich (2006).

### SILVIA KOLBOWSKI

Silvia Kolbowski (born 1953, American) is an artist based in New York. Her scope of address includes the ethics and politics of history, sexuality, culture and the unconscious. Her project *Proximity to Power, American Style*, aslide/ audio work about the relational aspects of masculine power, was part of a one-person, three-project exhibition, *Inadequate... Like... Power*, at the Secession, Vienna (2004). In 2007, she exhibited a revised version of her 1999 *An Inadequate History of Conceptual Art* at the Centrum Sztuki Współczesnej, Warsaw. Her most recent project, a video and photo work entitled *After Hiroshima Mon Amour* (2008), opened as a solo exhibition at LA><ART in Los Angeles in September. She is on the advisory board of *October* journal, and teaches in the CCC programme of the École supérieure d'art visuel, Geneva.

### HILARY KOOB-SASSEN

Hilary Koob-Sassen (born 1976, USA) is an artist living in London. He works in sculpture, film, and performance and has recently shown at: Transmediale, Berlin; Whitechapel Gallery, London; and Dictionary of War, Graz, Austria. He will be appearing in the group exhibition *Object Salon* at White Space Gallery, London (until 22 November). Koob-Sassen performs with his experimental band The Errorists, by announcing their error, the Errorists claim the liberty to make ambitious political and scientific proposals. As Syntactical Elaborationists, they deploy different media to make aspects of their proposals public. Their third album, *Faith in Infrastructure*, is available to download now.

### REM KOOLHAAS

Professor Rem Koolhaas (born 1944, Dutch) is an architect, architectural theorist, urbanist and Professor in Practice of Architecture and Urban Design at the Graduate School of Design at Harvard University. Koolhaas studied at: the Netherlands Film and Television Academy, Amsterdam; the Architectural Association School of Architecture, London; and at Cornell University, New York. Koolhaas is the principal of the Office for Metropolitan Architecture (OMA) and of its research-oriented counterpart AMO, currently based in Rotterdam. In 2005, he co-founded *Volume* magazine, together with Mark Wigley and Ole Bouman. In 2000, Rem Koolhaas won the Pritzker Prize; in 2008, *Time* magazine put him in their top 100 of 'The World's Most Influential People'.

**ZAK KYES**

Zak Kyes (born 1983, Swiss-American) is a graphic designer based in London. He is Art Director of the Architectural Association and has curated the exhibition *Forms of Inquiry: The Architecture of Critical Graphic Design* and co-edited the accompanying publication (with Mark Owens, 2007). Kyes has lectured, juried, and taught workshops at: London College of Communication; Architectural Association School of Architecture, Kunstencentrum Vooruit, Ghent, Belgium; Casco Projects, Utrecht, the Netherlands; IASPIS, Stockholm; Sint-Lucas beeldende kunst, Ghent, Belgium; and ECAL, Lausanne, Switzerland. He has recently founded Bedford Press, a private press established at the Architectural Association. He has run his own studio, Zak Group (www.zakgroup.co.uk), since 2005 and was recently joined by Grégory Ambos.

**NICK LAESSING**

Nick Laessing (born 1973, British) searches for answers to unproven scientific phenomena, with investigations and constructions that resuscitate utopian possibilities. After achieving his BA in Fine Art in 1996 at Kingston University, UK, Laessing attended the Kunstakademie Düsseldorf, Germany, before completing a postgraduate diploma at the Royal Academy Schools, London (1996-99). Laessing now lives and works in Berlin, and has had solo exhibitions at: Arquebuse, Geneva (2007); Center, Berlin (2005); and Mary Mary, Glasgow, UK (2005). Group exhibitions include: *We All Turn This Way*, a performance in collaboration with Athanasias Argianos, Serpentine Gallery, London; *Tales of Disbelief*, La galerie, Noisy-le-Sec, Paris (2008); *40 Questions*, Künstlerhaus Bethanien, Berlin (2005); and *Sense of Wonder*, Herzliya Museum of Contemporary Art, Israel (2002).

**JOHN LATHAM**

One of the major preoccupations of the conceptual artist John Latham (1921-2006) was to map the relation between artistic and scientific modes of perception. The conventional world picture is in terms of 'objects'; Latham held the view that time-based tradition in art uses a dimensionality of 'event' that is incompatible with 'object' language—hence his construct 'event structure'. He was a founder member in 1966 of the Artist Placement Group (APG), a programme for placing artists in positions within industry, government and academia—where

they could generate alternatives to what were viewed as divisive systems of power. Latham's most famous works are his book-reliefs (1950s onwards); he was the first person in the UK to use spray-paint in his work. There have been retrospective exhibitions at Tate Britain, London (2005) and at P.S.1, New York (2006). His home and studio, FTHo, is open to the public until July 2009.

**JEAN-JACQUES LEBEL**

Jean-Jacques Lebel (born 1936, French) is a painter, artist and film-maker. With his book *Le happening* (1966), his founding of the Festival de la libre expression, and happenings such as *120 minutes dédiées au divin marquis*, he was one of the first practitioners of happenings in 1960s in Europe. A friend of Duchamp and Ernst, Lebel maintained a Surrealist love of wordplay, e.g. his 1964 slogan 'Art is *Shit*'. He is a fan of Picabia, Artaud and direct action. An active member of the Mouvement du 22 mars during the 1968 uprising, he was also involved with the anarchist group Noir et rouge. He notably championed the work of William S. Burroughs and of Beat poets such as Ferlinghetti, Corso, Ginsberg and McClure, translating them into French in the 1960s. He now organises the Polyphoniz Festival.

**MANIFESTO CLUB (JJ CHARLESWORTH)**

Formed in 2006, Manifesto Club's Artistic Autonomy Group is a network of artists, arts administrators, researchers and students who want to defend artistic freedom against restrictive policies and practices. Along with JJ Charlesworth (born 1973, British), other group members are: Josie Appleton, Sonya Dyer and Emma Ridgway. The 2007 campaign, *Boxed In*, addressed diversity schemes in arts funding, and the 2008 report focuses on freedom in art schools. The larger organisation, Manifesto Club, is a pro-human campaigning network based in London. The aim is to bring together individuals who believe in developing people's creativity and knowledge. Manifesto Club's agenda is for a 21st-century Enlightenment—to build a future where human potential is developed to the fullest extent possible. Campaigns are developed through discussions, salons, events, petitions essays and reports.

**TOM MCCARTHY**

Tom McCarthy (born 1969, British) is a writer and artist. His books include the non-fiction work *Tintin and the Secret of Literature* (2006)

**John Latham***JOURNAL OF ART & ART EDUCATION*

john latham  
ian macdonald-munro

HOW, in A.D.1988, IS IT THAT HUMAN INGENUITY HAS BEEN UNABLE, FIRSTLY VIA SCIENCE IN ITS MANY FIELDS AND SECONDLY VIA BELIEVERS WITH THEIR VARIOUS CREDOS - TO ARRIVE AT AGREED DEFINITIVE FORMS WHEN, TO GENERAL CURRENT PERCEPTION THE UNIVERSE IS A SINGULAR PHENOMENON...?

IS THERE A BLACK HOLE  
MEGATRUTH  
AT THE CENTRE OF  
THE 20C TRAJECTORY  
....?

"If harmony in a society depends on the common integration of the "one", of the unity behind the multiplicity of phenomena, the language of the poets may be more important than that of the scientists."

SCHEDULE: SATURDAY 18 OCTOBER

HOURS	PARTICIPANT	TITLE
12.40 13.20	VIVIENNE WESTWOOD	ACTIVE RESISTANCE TO PROPAGANDA
13.40	PIER VITTORIO AURELI	DOGMA, ARCHITECTURE REFUSES
14.00	HILARY KOOB-SASSEN	FAITH IN INFRASTRUCTURE
14.20	INGO NIERMANN & ZAK KYES	THE CHOICES
14.40	ELAINE STURTEVANT	DUMBING DOWN AND DUNKING DOUGHNUTS
15.00	RASHEED ARAEEN	ART BEYOND ART (THE BARBARISM OF CIVILISATION MUST END) A MANIFESTO FOR THE 21ST CENTURY
15.20	PETER COOK	EXPANDING AND DISSOLVING ARCHITECTURE
15.40	TARYN SIMON	THATCHER EFFECT
16.00	RICHARD WENTWORTH	DA DO RON RON
16.20	GILBERT & GEORGE	THE LAWS OF SCULPTORS TEN COMMANDMENTS FOR OURSELVES
16.40	BEN VAUTIER	I DON'T KNOW WHAT TO DO
17.00	JONAS MEKAS	SUMMER HAIKUS: A MANIFESTO
17.20	JEAN-JACQUES LEBEL	WHAT HAS TO CHANGE IF WE WANT THE WORLD TO BE BETTER?
17.40	TOM MCCARTHY	INS DECLARATION CONCERNING THE RELATIONSHIPS BETWEEN ART AND DEMOCRACY
18.00	MARK WALLINGER	UNMARKED
18.20	YOKO ONO	THEN AND NOW
18.40	BARBARA STEVENI	#1 CONTEXT IS HALF THE WORK
19.00	EKATERINA DEGOT	THE MANIFESTO OF INFERIORITY COMPLEX
19.20	RAQS MEDIA COLLECTIVE	FRAGMENTS FROM A COMMUNIST LATENTO
19.40	NATHANIEL MELLORS	THE ILL-TEMPERED MANIFESTO OR A NEW AGING MANIFESTO OR THE NEW OLD MANIFESTO
20.00	LEE SCRIVNER	THE SOUND MONEYFESTO  * * * * * SET CHANGE * * * * *
20.40	ANDREA BRANZI	SEVEN SUGGESTIONS FOR THE NEW ATHENS CHARTA
21.00	HENRY FLYNT	THE CINACT MANIFESTO
21.20	MARINA ABRAMOVIĆ	AN ARTIST'S LIFE
21.40	AGNÈS VARDA	WHAT TO DO? HOW TO DO IT? [A POTATO STORY]
	REMOTE PARTICIPANTS	TITLE
	CHRISTIAN BOLTANSKI	LES ARCHIVES DU CŒUR (ARCHIVES OF THE HEART)
	PAUL CHAN	SEX AND THE NEW WAY V.1
	YONA FRIEDMAN	NEW CONTEXT
	JOHN GIORNO	IT DOESN'T GET BETTER
	DAVID HOCKNEY	MANIFESTO FOR SMOKING
	JOHN LATHAM	IS THERE A BLACK HOLE MEGATRUTH AT THE CENTRE OF THE 20C TRAJECTORY...?
	GUSTAV METZGER	SLIDES OF MANIFESTOS
	YVONNE RAINER	A MANIFESTO RECONSIDERED
	JALAL TOUFIC	DON'T GO TO HELL FOR THE SAKE OF FINISHING WATCHING THE FILM

SCHEDULE: SUNDAY 19 OCTOBER

HOURS	PARTICIPANT	TITLE
06.30	HEC AND BEC	PROVISIONAL PROTOCOL FOR THE HYPER/BRUTALLY EARLY CLUB
10.00	MANIFESTO CLUB	FOR A FREE ART SCHOOL
10.20	SUSAN HEFUNA	CAIRO POSTCARD MANIFESTO
10.40	STEPHEN WILLATS	EXPLAIN YOURSELF
11.00	FALKE PISANO	MANIFESTO MACHINE
11.20	ADAM PENDLETON	1902
11.40	CLAUDE PARENT	PARIS NOYÉE, LONDRES AU FOND DE LA TAMISE, QUELLE ARCHITECTURE?  * * * * * SET CHANGE * * * * *
12.20	JIMMIE DURHAM	NO MORE SILLY HATS
12.40	NICOLAS BOURRIAUD	ALTERMODERN MANIFESTO
13.00	PLATFORM	AN ANTI-MANIFESTO FOR DEMOCRATIC ACTION ON CLIMATE CHANGE
13.20	THE OTOLITH GROUP	A FIELD MANUAL FOR DYSCRONIA
13.40	TINO SEHGAL & HANS ULRICH OBRIST	
14.00	KARL HOLMQVIST	YOU BLEW UP MY HOUSE  * * * * * SET CHANGE * * * * *
14.40	NICK LAESSING	THE PLACE OF THE MATERIAL WORLD IN THE UNIVERSE IS THAT OF AN EXQUISITELY BEAUTIFUL PRECIPITATE OR VARIED CLOUD-WORK IN THE UNIVERSAL AETHER
15.00	TERENCE KOH	SNOW WHITE
15.20	STEWART HOME	ART STRIKE BIENNIAL
15.40	MARK TITCHNER	FEEL BETTER NOW (APATHY AND THE NEW SINCERITY)
16.00	K8 HARDY	THE DROID MANIFESTO
16.20	REM KOOLHAAS	
16.40	FRITZ HAEG	LONDON: A MANIFESTO FROM YOUR ANIMALS
17.00	CHARLES JENCKS	MANIFESTO <sup>2</sup>
17.20	ERIC HOBSBAWM	A CENTURY OF MANIFESTOS
17.40	ATHANASIOS ARGIANAS	MANIFESTO OF NON-DURATIONAL TIME
18.00	SILVIA KOLBOWSKI	YOUNGER AND STRONGER MEN
18.20	SPROUT	MANIFESTO FOR MULTIPLICITY
18.40	BRIAN ENO	THE THANK YOU PARTY
19.00	MARK AERIAL WALLER AND GILES ROUND	TAVERNA ESPECIAL

— END —

THE FUTURE WILL BE CHROME RIRKRIT TIRAVANAJA THE FUTURE WILL BE CURVED OLAFUR ELIASSON THE FUTURE WILL BE 'IN THE NAME OF THE FUTURE' ANRI SALA THE FUTURE WILL BE SO SUBJECTIVE TINO SEHGAL THE FUTURE WILL BE BOUCLETTE DOUGLAS GORDON THE FUTURE WILL BE CURIOUS NICO DOCKX THE FUTURE WILL BE OBSOLETE TACITA DEAN THE FUTURE WILL BE ASYMMETRIC PEDRO REYES THE FUTURE WILL BE A SLAP IN THE FACE CAO FEI THE FUTURE WILL BE DELAYED LORIS GRÉAUD THE FUTURE DOES NOT EXIST BUT IN SNAPSHOTS PHILIPPE PARENNO THE FUTURE WILL BE TROPICAL DOMINIQUE GONZALEZ-FOERSTER FUTURE? ...YOU MUST BE MISTAKEN TRISHA DONNELLY THE FUTURE WILL BE OVERGROWN AND DECAYED SIMRYN GILL THE FUTURE WILL BE TENSE JOHN BALDESSARI ZUKUNFT IST LECKER HANS PETER FELDMANN ZUKUNFT IST WICHTIGER ALS FREIZEIT HELMUT KOHL (PROPOSED BY CARSTEN HÖLLER) A FUTURE FUELLED BY HUMAN WASTE MATTHEW BARNEY THE FUTURE IS GOING NOWHERE WITHOUT US... PAUL CHAN THE FUTURE IS NOW-THE FUTURE IS IT DOUG AITKEN THE FUTURE IS ONE NIGHT, JUST LOOK UP TOMAS SARACENO THE FUTURE WILL BE A REMAKE... DIDIER FIUZA FAUSTINO THE FUTURE IS WHAT WE CONSTRUCT FROM WHAT WE REMEMBER OF THE PAST-THE PRESENT IS THE TIME OF INSTANTANEOUS REVELATION LAWRENCE WEINER THE FUTURE IS THIS PLACE AT A DIFFERENT TIME... BRUCE STERLING THE FUTURE WILL BE WIDELY REPRODUCED AND DISTRIBUTED CORY DOCTOROW THE FUTURE WILL BE WHATEVER WE MAKE IT JACQUE FRESCO THE FUTURE WILL INVOLVE SPLENDOR AND POVERTY ARTO LINDSAY THE FUTURE IS UNCERTAIN BECAUSE IT WILL BE WHAT WE MAKE IT IMMANUEL WALLERSTEIN THE FUTURE IS WAITING-THE FUTURE WILL BE SELF-ORGANIZED RAQS MEDIA COLLECTIVE DUM SPERO WHILE I BREATHE, I HOPE NANCY SPERO THIS IS NOT THE FUTURE JORDAN WOLFSON THE FUTURE IS A DOG; L'AVENIR C'EST LA FEMME JACQUES HERZOG & PIERRE DE MEURON ON ITS WAY; IT WAS HERE YESTERDAY HREINN FRIDFINNSSON THE FUTURE WILL BE AN ARMCHAIR STRATEGIST, THE FUTURE WILL BE LIKE NO SNOW ON THE BROKEN BRIDGE YANG FUDONG THE FUTURE ALWAYS FLIES IN UNDER THE RADAR MARTHA ROSLER SUTURE THAT FUTURE PETER DOIG 'TO-MORROW, AND TO-MORROW, AND TO-MORROW' (SHAKESPEARE) RICHARD HAMILTON THE FUTURE IS OVERRATED CERITH WYN EVANS FUTURO = \$BIG(B HECTOR ZAMORRA THE FUTURE IS A LARGE PHARMACY WITH A MEMORY DEFICIT DAVID ASKEVOLD THE FUTURE WILL BE BAMBOO TAY KHENG SOON THE FUTURE WILL BE OUSSS KOO JEONG-A THE FUTURE WILL BE...GRAINS, PARTICLES & BITS... THE FUTURE WILL BE...RIPPLES, WAVES & FLOW... THE FUTURE WILL BE...MIX / SWARMS / MULTITUDES... THE FUTURE WILL BE...THE FUTURE WE DESERVE BUT WITH SOME SURPRISES, IF ONLY SOME OF US TAKE NOTICE... VITO ACCONCI IN THE FUTURE... THE EARTH AS A WEAPON... ALLORA & CALZADILLA THE FUTURE IS OUR EXCUSE... JOSEPH GRIGELY AND AMY VOGEL THE FUTURE WILL BE REPEATED... MARLENE DUMAS OK, OK I'LL TELL YOU ABOUT THE FUTURE, BUT I AM VERY BUSY RIGHT NOW; GIVE ME A COUPLE OF DAYS MORE TO FINISH SOME THINGS AND I'LL GET BACK TO YOU... JIMMIE DURHAM FUTURE IS INSTANT YUNG HO CHANG THE FUTURE IS NOT... ZAHA HADID THE FUTURE IS PRIVATE ANTON V DOKLE THE FUTURE WILL BE LAYERED AND INCONSISTENT LIAM GILLICK THE FUTURE IS A PIANO WIRE IN A PUSSY POWERING SOMETHING IMPORTANT MATTHEW RONAY IN THE FUTURE PERHAPS THERE WILL BE NO PAST DANIEL BIRNBAUM THE FUTURE WAS JULIETA ARANDA THE FUTURE IS MENACE CAROLEE SCHNEEMANN THE FUTURE IS A FORGET-ME-NOT MOLLY NESBIT THE FUTURE IS AN KNOWING EXCHANGE OF GLANCES SARAH MORRIS THE FUTURE: SCRATCHING ON THINGS I COULD DISAVOW... WALID RAAD THE FUTURE IS OUR OWN WISHFUL THINKING... LIU DING LE FUTUR EST UN ÉTOILEMENT EDOUARD GLISSANT THE FUTURE IS NOW MAURIZIO CATTELAN THE FUTURE HAS A SILVER LINING THOMAS DEMAND THE FUTURE IS NOW AND HERE YONA FRIEDMAN IS A FAX BEST TO USE AS FACSIMILE G&G FAX IS: THE FUTURE? SEE YOU THERE! AS ARTISTS WE WANT TO HELP TO FORM OUR TOMORROWS... WE HAVE ALWAYS BELIEVED IN THE PAST, PRESENT AND FUTURE... IT'S GOING TO BE MARVELLOUS... LONG LIVE THE FUTURE WITH LOTS OF LOVE ALWAYS AND ALWAYS GILBERT&GEORGE THE FUTURE IS WITHOUT YOU DAMIEN HIRST THE FUTURE IS A SEASON... PIERRE HUYGHE THE FUTURE IS A POSTER MM WE HAVE REPEATED THE FUTURE OUT OF EXISTENCE TOM MCCARTHY THE FUTURE HAS TWO LARGE BEAUTIFUL EYES JONAS MEKAS LESS, FEW TOURS IN MY FUTURE STEFANO BOERI FUTURE IS WHAT IT IS... HUANG YONG PING THE FUTURE IS THE VERY FEW YEARS WE HAVE REMAINING BEFORE ALL TIME BECOMES ONE TIME GRANT MORRISON FUTURE MUST BE HERE TODAY JAN KAPLICKY FUTURE IS MORE FREEDOM JIA ZHANGKE MY ART IS VERY FREE, I DON'T KNOW WHAT TO DO IN THE FUTURE... BUT I AM POSITIVE XU ZHEN THE FUTURE IS INSIDE... SHUMON BASAR, MARKUS MIESSEN, ÅBÅKE NO FUTURE-PUNK IS NOT DEATH! THOMAS HIRSCHHORN THE FUTURE WILL BE GRIM IF WE DON'T DO SOMETHING ABOUT IT... MORGAN FISHER

and the novels *Remainder* (2005)–winner of the Believer Book Award and currently being adapted for cinema by Film4– and *Men in Space* (2007). In 1999, McCarthy founded the International Necronautical Society (INS). Part parody and part reprise of early 20th century avant-gardes, the INS surfaces intermittently in the form of publications, proclamations and denunciations, live events and art exhibitions. Recent manifestations include the installation in Stockholm's Moderna Museet of a 'Black Box' flight recorder that transmitted looping lines of text around the city, and a public *Declaration on Inauthenticity*, which, initially delivered in the Drawing Center, New York, will be reprised at Tate Britain, London (January 2009).

**JONAS MEKAS**

Jonas Mekas (born 1922, Lithuanian) is one of the leading figures of independent and avant-garde cinema. He has dedicated his life and work to establishing independent film as an art form. As a film-maker, critic, curator, editor, distributor, archivist and poet, Mekas has contributed heavily to the creation of the modern avant-garde and independent film movements, which he continues to expand today. Mekas co-founded *Film Culture* magazine as editor-in-chief and began writing his 'Movie Journal' column for New York's *The Village Voice* newspaper. He also co-founded the Film-Makers' Cooperative, the Film-makers' Cinematheque and Anthology Film Archives. In 2007, Mekas launches his 365 project, realising one film each day of the year through his website [www.jonasmekas.com](http://www.jonasmekas.com). His film work has been screened extensively at film festivals and museums around the world, recently including: the Venice Biennale; Tate Modern, London; and the Museum of Modern Art, New York.

**NATHANIEL MELLORS**

Nathaniel Mellors (born 1947, British) studied at the Ruskin School, Oxford University (1996-99) and the Royal College of Art, London (1999-2001). He is currently resident at the Rijksakademie van beeldende kunsten, Amsterdam, where, along with London, he lives and works. The application of language is a central theme in Mellors' s absurdist scripts, psychedelic theatre, film, video, performance, collage and sculpture. Mellors also plays bass guitar in the group Skill 7 Stamina 12 and is co-founder of Junior Aspirin Records. Recent exhibitions include: *Art Now*, Tate Britain,

London (2008); *The Time Surgeon*, Biennale de Lyon, France (2007); and *Hateball*, Alison Jacques Gallery, London (2006). Forthcoming ones include: Tate Triennial, London (February 2009); South London Gallery (January 2009); and the Venice Biennale (2009). Nathaniel Mellors is represented by Matt's Gallery, London, and ZINGERpresents, Amsterdam.

**GUSTAV METZGER**

Gustav Metzger (born 1926) is an artist and political activist who developed the concept of 'Auto-destructive art' and co-organised the *Destruction in Art Symposium* in London in 1966. Metzger was also involved in the Fluxus movement and notoriously declared an 'art strike' from 1977 to 1980. Concerned with environmental issues in art already in the 1970s, many of his projects are now seen as prescient. He is still generating new projects—as for Münster Sculpture Projects 2007, Germany –and realising earlier ideas—as with Project Stockholm. Originally conceived in 1972 for the UN Environmental Conference in Stockholm, now produced for the Sharjah Biennale, United Arab Emirates (2007), the huge installation consists of 120 cars that discharge their exhaust fumes into a plastic structure.

**INGO NIERMANN**

Ingo Niermann (born 1969, German) is a novelist, freelance writer, and editor of the book series *Solution*. Now living in Berlin, his published books include: *Solution 9: The Great Pyramid* (with Jens Thiel, 2008), *The Curious World of Drugs and Their Friends* (with Adriano Sack, 2008), *China ruft dich* (2008), *Metan* (with Christian Kracht, 2007), *Umbau- and-Zehn deutsche Visionen* (2006), *Skarbek* (with Antje Majewski, 2005), *Atomkrieg* (with Antje Majewski, 2004), *Minusvisionen* (2003) and *Der Effekt* (2001). He co-founded the revolutionary collective Redesigndeutschland, and invented a tomb for all people, The Great Pyramid ([www.thegreatpyramid.org](http://www.thegreatpyramid.org)).

**YOKO ONO**

Yoko Ono (born 1933, Japanese) is a multimedia artist who lives and works in New York City. She is known for her work as an avant-garde artist and musician, and her partnership with musician John Lennon. Yoko is acknowledged as an influential artist who consistently pushes the boundaries of the art, film, music and theatre media.



### THE OTOLITH GROUP

The Otolith Group was founded in 2000 by its core members, Anjalika Sagar and Kodwo Eshun, who live and work in London. The Group works with media archives, histories of futurity and the legacies of non-alignment and tricontinentalism. The Group's artistic work explores moving image, sound, text and curatorial practice and functions as a platform for discussion on contemporary artistic production. This latter aspect can be understood as part of the Group's wider interest in the construction and consolidation of a counter-public sphere. The Group's films and installations have featured widely in international exhibitions and, in 2008, the group were recipients of a prestigious LAFVA Award.

### CLAUDE PARENT

Claude Parent (born 1923, French) is an architect, author and polemicist known as the creator, with critic Paul Virilio, of the *fonction oblique* theory – which specified that buildings should be about angles and slopes, with minimum walls, and space being more important than surface. Having worked briefly for Le Corbusier, he went on to train some famous architects, including Jean Nouvel. Books include *Vivre à l'Oblique* (1970) and *Claude Parent vu par...* (Edition Le Moniteur, 2006). He designed the French pavilion for the 1970 Venice Biennale, won the Grand prix national de l'architecture in 1979 and then member of Académie des beaux-arts in 2005. His autobiography *Claude Parent, architecte* was published by Robert Laffont in 1975.

### ADAM PENDLETON

Adam Pendleton (born 1980, American) is a New York-based artist. In a conceptual, multi-disciplinary practice that includes painting, writing and performance, Pendleton shifts the meaning of cultural forms, language and images. His work has been exhibited extensively throughout the US and abroad, notably at: the Museum of Contemporary Art, Chicago; the Indianapolis Museum of Contemporary Art, Indiana; the Contemporary Arts Museum, Houston, Texas; the Studio Museum, Harlem, New York; the Whitney Museum of American Art, New York; the Stedelijk Museum, Amsterdam; and the Deutsche Guggenheim, Berlin. Pendleton is also the co-editor of the occasional magazine *LAB MAG*, which publishes the work of artists, designers, poets and architects.

### FALKE PISANO

The body of work of Falke Pisano (born 1978, Dutch) – text-based performances, videos, objects and photocopied publications – has stemmed from a practice of writing. Recent exhibitions include solo shows at: Hollybush Gardens, London (with Benoît Maire), Croy Nielsen, Berlin (with Benoît Maire), Galerie Balice Hertling, Paris; and Ellen de Bruijne Projects, Amsterdam (2007). Group exhibitions include: Stedelijk Museum Bureau Amsterdam; Kunsthalle Basel, Switzerland; Berlin Biennale 5; Manifesta 7, Trentino, Italy; Yokohama Triennale 08, Japan; and the first Brussels Biennale. Upcoming exhibitions include: *Playground Festival* at Stuk, Leuven, Belgium (November); and Grazer Kunstverein, Austria (January 2009, with Benoît Maire). She is currently editing a publication of her work with Will Holder. Falke Pisano is represented by: Ellen de Bruijne Projects, Amsterdam; Galerie Balice Hertling, Paris; and Hollybush Gardens, London.

### PLATFORM

PLATFORM works across disciplines for social and ecological justice. It combines the transformative power of art with the tangible goals of campaigning, the rigour of in-depth research with the vision to promote alternative futures. PLATFORM's current work is on oil, coal and gas in relation to social and climate justice. The projects focus on Iraq, Nigeria, Canada and the Caucasus – and the role of London, culture and finance.

### YVONNE RAINER

Yvonne Rainer (born 1934, American) is a dancer, choreographer, performer, film-maker and writer, who began choreographing in 1961 and made her first film in 1967. She is a key figure in the story of the New York avant-garde, in terms of both her writing and practice. Rainer provided a commentary on the influences that preceded her own aesthetic objectives and articulated her own project through practice and explicatory discourse, establishing her position within the New York avant-garde from the early 1960s through to the mid-1990s. During this period, she produced 12 films, including silent short works for multimedia performances (which she calls 'filmed choreographic exercises'), as well as features.

### RAQS MEDIA COLLECTIVE

The members of Raqs Media Collective (Monica Narula, Jeebesh Bagchi & Shuddhabrata Sengupta) have been variously described as artists, media practitioners, curators, researchers, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them squarely along the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory – often taking the form of installations, online and offline media objects, performances and encounters. They live and work in Delhi, based at Sarai, Centre for the Study of Developing Societies, an initiative they co-founded in 2000. They are members of the editorial collective of the *Sarai Reader* series and have curated *The Rest of Now* and co-curated *Senarios for Manifesta 7*, 2008. 'Raqs' is a word in Persian, Arabic and Urdu meaning dance in general and more particularly the state into which dervishes enter when they whirl.

### GILES ROUND

Giles Round (born 1976, British) creates sculptures and assemblages that employ geometric structures, monochromatic panels, lights and typographic schemes. His works utilise the formal language of Modernist and Minimalist art and design, exploring a synthesis between material and form. But these balanced 'displays' also address the co-option of such conventions within décor, and the use of modular elements within high-end living spaces. Moreover, Round's works are highly ritualistic, employing the repetition of purposeless form to invoke the *romantic* hedonism of a hallucinatory state.

### LEE SCRIVNER

Lee Scrivner (born 1971, American) presented and discussed his satiric manifesto *How to Write an Avant-Garde Manifesto* at the British Library's *Breaking the Rules: The Printed Face of the European Avant-Garde, 1900-37* (London, February 2008). His poems, music and short plays have been presented at London's Wigmore Hall and Tate Britain, and in Europe and the US. He lectures and writes about a variety of topics, including: insomnia, aphorisms, utopian communities, polygamy, epic poetry, literary Modernism, and the avant-garde manifesto. He has taught at Birkbeck, University of London, and the University of Nevada, Las Vegas and has recently delivered lectures for Resonance FM's *Free University of the Airwaves*.

### TINO SEHGAL

Tino Sehgal (born 1976, Anglo-German) is an artist based in Berlin. His works, which he calls 'constructed situations,' involve one or more people carrying out instructions conceived by the artist over the entire duration of an exhibition. Sehgal studied political economy and dance in Germany (Berlin and Essen) and began to work as an artist in 2000. He has exhibited at a number of important venues, including: the ICA, London; Tate Britain, London; Musée d'art moderne de la ville de Paris; Manifesta 4, Frankfurt; and the German pavilion for the 2005 Venice Biennale.

### TARYN SIMON

Taryn Simon (born 1975, American) is a graduate of Brown University and a Guggenheim Fellow. Her most recent major work, *An American Index of the Hidden and Unfamiliar* (2007), reveals that which is integral to America's foundation, mythology and daily functioning, but remains inaccessible or unknown to the public. Her photographs have been exhibited nationally and internationally, including solo shows at: Whitney Museum of American Art, New York; Museum für Moderne Kunst, Frankfurt; and P.S.1 Contemporary Art Center, New York. Simon has been a visiting artist at Yale, Harvard and Columbia universities, and her photography and writing have been featured in *The New York Times* magazine and *The New Yorker*, and on CNN and the BBC. She is represented by Gagosian Gallery.

### SpRoUt (LAURA CULL)

Formed in 2004, SpRoUt is a UK-based artists collective committed to making interdisciplinary, collaborative and site-sensitive work. The group's most recent project, funded by the Arts Council and the British Council, is the work *Under Construction: Staging the Future* (2008), based at the Student Centre, Zagreb, Croatia. Previous projects include: *The Space Between* (2006) – a public art project commissioned by the Towner Art Gallery, Eastbourne – and *Talent on Route* (2005), in which the audience was transported across London in a Routemaster bus, making a series of 'performance stops' along the way. Along with Cull (born 1979, British), SpRoUt's core members are: Amy Cunningham, Sam Dowd, Hayley Skipper, Hannah Chiswell, Naomi Dawson and Sam Steer.

**BARBARA STEVENI**

Barbara Stevani (British) conceived and co-founded the Artist Placement Group (APG) in London in 1966. APG, later renamed O+I, acted as the precursor to current notions of 'Artist in Residence' and Public Art programmes. Stevani is currently active as artist, curator and lecturer, in particular addressing art and the 'new' economics, art and commerce and 'socially engaged art practice' from (and on behalf of) the artist's voice. Additionally, Stevani is engaged in a personal work under the title *I Am an Archive*, tracing through a series of walks, revisits and interviews, her life and role within APG/O+I, in relation to today's circumstance, and to current and future art practice.

**ELAINE STURTEVANT**

Elaine Sturtevant (born 1930, American) has exhibited internationally since the early 1960s. Recent exhibitions include: *Vertical Monad*, Anthony Reynolds Gallery, London (2008); *Higher Power*, Galerie Thaddaeus Ropac, Paris (2007); and *The Brutal Truth*, MMK Frankfurt (2004). Recent group exhibitions have included the 2006 Whitney Biennial, New York; *Digital Click*—first exhibited 2007 in Basel, Switzerland—will be at the Centre Pompidou, Paris (spring 2009). A new theatre piece, *Spinoza in Vegas*, will be premiered on 1 November at Tate Modern, London. A major exhibition of Sturtevant's work will be held in early 2010 at the Musée d'art moderne, Paris. She has written and lectured extensively, and several publications feature her texts. Her next lecture, *Modes of Thought*, will take place on 2 November at Tate Modern, London.

**MARK TITCHNER**

Mark Titchner (born 1973, British) has had solo shows at major institutions including: Baltic, Gateshead, UK (2008); Arnofini, Bristol, UK (2006); and De Appel, Amsterdam (2004). He has also participated in group shows at the Moscow Museum of Art (Petrovka site, 2007); ZKM, Karlsruhe, Germany (2007); Hayward Gallery, London (2006); South London Gallery (2005); Royal Academy, London (2004); and Tate Liverpool (2004). In 2006, he was nominated for the Turner Prize, and he was commissioned by Creative Time to produce a site-specific work for Time Square, New York. In 2007, he participated in *A Poem about an Inland Sea* for the Ukraine pavilion, at the 52nd Venice Biennale. Mark Titchner is represented by Vilma Gold, London, and Peres Projects, Berlin.

**JALAL TOUFIC**

Professor Jalal Toufic (born 1962, Iraqi) is a thinker, writer and artist. He is the author of (*Vampires*): *An Uneasy Essay on the Undead in Film* (1993; 2nd ed., 2003), *Over-Sensitivity* (1996), *Forthcoming* (2000), *Undying Love, or Love Dies* (2002), *Two or Three Things I'm Dying to Tell You* (2005), *'Āshūrā': This Blood Spilled in My Veins* (2005) and *Undeserving Lebanon* (2007). He has taught at the University of California at Berkeley; CalArts, Valencia, California; University of Southern California, Los Angeles; and the Rijksakademie van beeldende kunsten, Amsterdam, and he is currently a professor at Kadir Has University, Istanbul.

**AGNÈS VARDA**

Agnès Varda (born 1928, Greek father and French mother) briefly studies in Paris. Photographer in the 1950s. First film in 1954 *La point courte*. It gave her the title of 'Grandmother of the French New Wave'. The best known films of Varda: *Cléo de 5 à 7* (1961), *Sans toit ni loi (Vagabond)* (1985), *Jacquot de Nantes (Jacquot)* (1990), *Les glaneurs et la glaneuse (The Gleaners and I)* (2000). Video installations: *PATATUTOPIA* at *Utopia Station*, the 50th Venice Biennale (2003). Big exhibition: *L'île et elle*, Fondation Cartier, Paris (2006).

**BEN VAUTIER**

Ben Vautier (French, 1935) hates biographies because they are 'only ego'. The artist wanted to abandon art, but only made art. He says that art 'often bores' him, but that he cannot get it out of his mind. Some consider him a Fluxus artist, but he prefers to say: 'Newness is important, but newness is as old as the world'. He does not think of himself as a formal photographer, he just likes 'filling up empty spaces'. Exhibitions include: *Rien et tout*, Laboratoire 32, Nice, France (1960); Institut de l'art contemporain, Antwerp, Belgium (1972); Stedelijk Museum, Amsterdam (1973), DAAD, Berlin (1979); MuHKA, Antwerp, Belgium (1987); *Le forum des questions*, Centre Georges Pompidou, Paris (1991); MAMAC, Nice, France (1993); MAC, Marseilles (1995); and *Le biz'art baz'art*, Musée de Lyon, Lyons, France (2004).

**MARK WALLINGER**

Mark Wallinger (born 1959, British) is an artist best known for his sculpture for the empty fourth plinth in London's Trafalgar Square, *Ecce Homo* (1999-2000), and for his *State Britain* (2007), a re-creation at London's Tate Britain

of Brian Haw's anti-war protest display outside the Houses of Parliament. He studied in London at the Chelsea School of Art (1978-81) and Goldsmiths College (1983-85), and he continues to live there. Since the mid-1980s, Wallinger's primary concern has been to establish a valid critical approach to the 'politics of representation and the representation of politics'; he has often explored issues of the responsibilities of individuals and those of society. Shortlisted for the Turner Prize in 1995, he represented Britain at the 49th Venice Biennale in 2001; he won the Turner Prize in 2007.

**MARK AERIAL WALLER**

Mark Aerial Waller (born 1969, British) graduated in 1993 from Central St Martins College of Art and Design, London, having studied sculpture and film/video; he has exhibited extensively throughout Europe. Working through film and video, drawings and site-specific sculpture and installations, he stages elliptical psychological landscapes, in which fantasy and documentary become almost interchangeable. In 2001, Waller founded the event-based project *The Wayward Canon*, where archival film and video artworks are reconfigured with audience and spatial considerations.

**RICHARD WENTWORTH**

Richard Wentworth (born 1947, British) is an artist, curator and teacher currently based at the Ruskin School of Drawing and Fine Art, Oxford. He studied at London's Hornsey College of Art and Royal College of Art, and has also taught at Goldsmiths College, London (1971-87). He was awarded the Mark Rothko Memorial (1974) and the Berlin DAAD Fellowship (1993-94). Since the late 1970s, Wentworth has quietly emerged as one of the key figures in radically transforming the way we think about sculpture and the work of art. Shunning the monumental gesture, he finds his materials in the everyday world, a world of things and thoughts already made. He is often identified with the New British Sculpture movement of the late 1970s that moved away from heavy construction.

**VIVIENNE WESTWOOD**

One of the most influential design talents of her time, Westwood has been responsible for influencing fashion throughout her career beginning in the 1970s through to today. In the early 70s she created clothes for the Punk movement and then in the early 80s she was responsible for

launching the New Romantic look. In the late 80s she became interested in classic Savile Row tailoring techniques and in the 90s French classic tailoring. Today she is a world renowned British designer who is usually influential not only in fashion circles but in a wider cultural sphere. The V&A museum hosted a major retrospective of her work in 2004, the largest ever exhibition dedicated to a living British fashion designer, currently touring the world.

**STEPHEN WILLATS**

Stephen Willats is an artist working in London since the late 1950s.

### Serpentine Gallery Pavilion 2008 Designed by Frank Gehry 20 July–19 October

The Serpentine Gallery Pavilion 2008 gives England the first built project by legendary architect Frank Gehry. The spectacular structure – designed and engineered in collaboration with Arup – is anchored by four massive steel columns and comprises large timber planks and a complex network of overlapping glass planes that create a dramatic, multi-dimensional space. Gehry and his team took inspiration for this year's Pavilion from a fascinating variety of sources, including the elaborate wooden catapults designed by Leonardo da Vinci, as well as the striped walls of summer beach huts. Part-amphitheatre, part-promenade, these seemingly random elements make a transformative place for reflection and relaxation by day, and discussion and performance by night.

### Serpentine Gallery Pavilion Commission

The Serpentine Gallery Pavilion commission was conceived in 2000 by Julia Peyton-Jones, Director of the Serpentine Gallery. It is an ongoing programme of temporary structures by internationally acclaimed architects and individuals. It is a unique scheme worldwide and presents the work of an international architect or designer who, at the time of the Serpentine Gallery's invitation, has not completed a building in England. The Pavilion architects to date are: Olafur Eliasson and Kjetil Thorsen, 2007; Rem Koolhaas, with Cecil Balmond of Arup, 2006; Álvaro Siza and Eduardo Souto de Moura, with Cecil Balmond of Arup, 2005; MVRDV, with Arup, 2004 (unrealised); Oscar Niemeyer, 2003; Toyo Ito, with Arup, 2002; Daniel Libeskind, with Arup, 2001; and Zaha Hadid, 2000. Each Pavilion is sited on the Gallery's lawn for three months and the immediacy of the process – a maximum of six months from invitation to completion – provides a peerless model for commissioning architecture.

### Serpentine Gallery Park Nights

*Park Nights* is a programme of events that run between July and October in and around the Serpentine Gallery Pavilion. *Park Nights* includes Friday and Saturday Performances, music and film screenings. This year's programme culminates with the Manifesto Marathon. Please find full programme of Park Nights on the website.

### Serpentine Gallery Manifesto Marathon 2008

*Serpentine Gallery Manifesto Marathon* curated by Hans Ulrich Obrist, Co-Director of Exhibitions and Programmes and Director of International Projects. Held in the Serpentine Gallery Pavilion 2008, designed by Frank Gehry. The Serpentine Gallery Pavilion Commission was conceived by Julia Peyton-Jones, Serpentine Gallery Director and Co-Director of Exhibitions and Programmes in 2000.

Sally Tallant, Head of Programmes and Associate Curator Marathons

Nicola Lees, Public Programmes Curator

Capucine Perrot, Public Programmes Assistant

Mia Jankowicz, Public Programmes Assistant

Dean Kissick, Public Programmes Intern

Q2Q, Event Production

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Serpentine Gallery  
Kensington Gardens, London W2 3XA  
T 020 7402 6075 F 020 7402 4103  
www.serpentinegallery.org

Open daily 10am–6pm, Fridays 10am–10pm  
Admission free

## Paul Chan

### Sex and the New Way V.1

Do you know (I am sure you do)  
how the law rules you as long as  
you breathe?

For the slave who has an owner is  
bound by law to his owner so long  
as he breathes. But if the owner  
dies, the slave is suspended from  
the law of that owner.

So then if, while the owner  
breathes, the slave is owned by  
another, we call the slave  
a freelancer. But if the owner  
is dead, the slave is freed from  
law, so that the slave is not a  
freelancer, although he is owned  
by another.

Can you see that you are also not  
owned by law? You serve another,  
in sex and spirit, so together you  
shall bring forth a new way.

When we were slaves, the way set  
by law worked within our inner  
folds to bring forth the gift of  
death.

But now we are suspended from the  
law, which held us in a deadening,  
so that we shall serve new fruits,  
and not the old spirit.

What shall we say then? Is the law  
sex? Heavens no. But I had not  
known sex but by the law.  
For I had not known pleasure  
except the law had said I shall  
not please freelancelly.

But sex, in the throes of law,  
created in me all manners of lust.  
For without the law sex was dead.

I was alive without law once.  
But when I became lawful, sex  
became sex, and I died.

And the legislations, which  
led to more life, I found led to  
more death.

For sex, in the throes of law,  
seduced me, and killed me.

But the law is the whole, that  
which makes us wholly here.  
Justice serves the common good.

Is it, then, the good that  
brings death to me? God no.  
But sex brings death when it  
becomes a good.

We know today law is spirit.  
But I am flesh, bound by sex.

I want but I will not allow.  
I would but I will not. Hate is  
the only symmetry.

If then I do what I would not,  
in common good, I enact the law.

But then it is not I that do it,  
but the sex as sex in me.

There are no goods in me. There is  
will, but not desire for law that  
makes goods.

I do not know the good from  
the goods.

Now sex is law when the good is  
present within us as goods.  
I do by law for good what is for  
goods.

I find then that law, in good,  
is in death.

Sex in life after law is the  
spirit of a new way: a profound  
lust. It is flesh as reason  
against law making.

Oh poor randy man that I am!  
Who will undeaden the stiff sex  
before the law in me?

The flesh burns like embers.  
There is no light, only hot ashes  
from parts of old bodies.

**Yvonne Rainer**

**1965**

**2008**

**No to spectacle.  
No to virtuosity.**

**Avoid if at all possible.  
Acceptable in  
limited quantity.**

**No to transformations and  
magic and make-believe.**

**Magic is out; the  
other two are sometimes  
tolerable.**

**No to the glamour and  
transcendency of the  
star image.**

**Acceptable only as  
quotation.**

**No to the heroic.**

**Dancers are  
ipso facto heroic.**

**No to the anti-heroic.**

**Don't agree with that one.**

**No to trash imagery.**

**Don't understand that one.**

**No to involvement  
of performer or spectator.**

**Stay in your seats.**

**No to style.**

**Style is unavoidable.**

**No to camp.**

**A little goes a long way.**

**No to seduction of  
spectator by the wiles of  
the performer.**

**Unavoidable.**

**No to eccentricity.**

**If you mean  
"unpredictable," that's the  
name of the game.**

**No to moving or  
being moved.**

**Unavoidable.**

**Park Nights**

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Serpentine Gallery