

Video and Performance programme & Spike Forum

Monday, June 10

Performances

- 2:15–2:35 pm
Hayden Dunham
- 7–7:30 pm
Liv Schulman

– 11 am–12 pm

*Short films

- 12:00 pm
Dorota Gawęda & Eglè Kulbokaitė
- 12:30 pm Nick Bastis
- 1:30 pm–1:45 pm
Arin Dwihartanto Sunaryo
Vikenti Komitski
- 2:45 pm Mónica Heller
- 3:25 pm Penny Goring
- 3:45 pm Miriam Laura Leonardi
- 5:20 pm Caroline Mesquita
- 8 pm Zheng Yuan
- 8:30 pm Shana Moulton

Tuesday, June 11

Spike Forum

- 6 pm
The (Failed) Autonomy of
the Artist

Video programme

- 1 pm–3:10 pm
Shana Moulton
Miriam Laura Leonardi
Penny Goring
Vikenti Komitski
- 3:10 pm–4:15 pm
*Short films
- 4:15 pm–5:15 pm
Caroline Mesquita
Zheng Yuan
- 8 pm
Dorota Gawęda & Eglè Kulbokaitė
- 8:30 pm Mónica Heller

Wednesday, June 12

Performance

- 3:30–3:50 pm Hayden Dunham

Spike Forum

- 7 pm
The Artist as Creative Director /
The Creative Director as Artist

Video programme

- 1 pm–3 pm
Dorota Gawęda & Eglè Kulbokaitė
Nick Bastis
Mónica Heller
- 4 pm
Miriam Laura Leonardi
- 5:40 pm
Penny Goring
- 6 pm
Caroline Mesquita

Thursday, June 13

Performances

- 8–8:20 pm
Hayden Dunham

Spike Forum

- 6 pm
Market Transformations

Video programme

- 1 pm–2 pm
Caroline Mesquita
Zheng Yuan
- 2 pm–4 pm
Dorota Gawęda & Eglè Kulbokaitė
Nick Bastis
Mónica Heller
- 4 pm–5 pm
*Short films
- 5 pm Mónica Heller

Friday, June 14

Spike Forum

- 6 pm
Virtual Reality: Make, Show, Buy

Video programme

- 1 pm–2 pm
*Short films
- 2 pm–4:15 pm
Shana Moulton
Miriam Laura Leonardi
- 4:15 pm–5:45 pm
Dorota Gawęda & Eglè Kulbokaitė
Nick Bastis
- 8 pm
Mónica Heller
- 8:40 pm
Christopher Aque

Saturday, June 15

Spike Forum

- 7 pm
Gallery & Artist: New
Relations

Video programme

- 1 pm–3 pm
Dorota Gawęda
& Eglè Kulbokaitė
Nick Bastis
Mónica Heller
- 3 pm–4 pm
Caroline Mesquita
Zheng Yuan
- 4 pm–5 pm
*Short films
- 5 pm–6 pm
Nick Bastis
Vikenti Komitski

Sunday, June 16

Spike Forum

- 4 pm
You Are All You Need

Video programme

- 1 pm–3:15 pm
Shana Moulton
Miriam Laura Leonardi
Penny Goring
Vikenti Komitski
- 5 pm–6 pm
*Short films

JOINERY

*Short films :
Bronwyn Katz
Anca Benera & Arnold Estefán
Buhlebezwe Siwani
Gerrit Frohne-Brinkmann and
Paul Spengemann
Daniela and Linda Dostálková
Arin Dwihartanto Sunaryo
Nona Inescu
Vikenti Komitski
!Mediengruppe Bitnik
Christopher Aque

Joinery

Spike Forum

The Artist as X: A Series of Conversations on New Artistic Strategies,
curated by Spike Art Magazine

Tuesday, June 11, 6 pm

'The (Failed) Autonomy of the Artist'

Speakers:

Ed Fornieles and Omsk Social Club
Moderated by Christian Kobald & Rita Vitorelli

How can we create structures that maintain the possibility of independent artistic production? What changes when artists set up alternative economic systems so that they don't have to rely on the existing mechanisms of the art market. It may lead to greater freedom but also creates other forms of dependency: whether on public funding, private donors, or the vagaries of the market in the respective field of business. Are there new financing models that can rival the established ones? How well do they work? — Ed Fornieles is a British artist based in London. His practice spans various mediums, including installation, sculpture, film, performance, and social media, and centers around the subject of the society and culture in the digital age. — Omsk Social Club lives and works in Berlin. Omsk Social Club is constantly observing and questioning the concept of Self, Individualism and the community both in off and online scenarios. — Christian Kobald is a curator and senior editor at Spike Art Magazine — Rita Vitorelli is an artist and the editor-in-chief of Spike Art Magazine.

Wednesday, June 12, 7 pm

'The Artist as Creative Director / The Creative Director as Artist'

Speakers:

Jeanne-Salomé Rochat, Julian Zigerli and David Rudnick
Moderated by Toke Lykkeberg

What is the role of the artist in contemporary corporate culture and the digital platform economy? What does participating in this world say about one's politics? Many artists keep their position deliberately ambiguous – affirmative and critical at once. We need new tools to understand what is happening, where it might lead, and how it will destroy models of identity and habits of thought that were long taken for granted. — Jeanne-Salomé Rochat is the creative director behind Novembre magazine. — Julian Zigerli is a Swiss fashion designer based in Zurich. The label is famous for its collaborations with artists from all different areas. — David Rudnick is a graphic designer from London based in Ghent, Belgium, where his studio, Terrain, is currently under construction. — Toke Lykkeberg is an art critic, curator, and director of Tranen Contemporary Art Center in Denmark.

Thursday, June 13, 6 pm

'Market Transformations'

Speakers:

Kei Kreutler and Elie Ayache
Moderated by Paul Feigelfeld

How can we discuss the entanglements of art, its market as the pinnacle of all markets, and the technologies and media it uses and produces? What are the values – social, political, financial, mathematical – that go into the equations and algorithms that define artistic, collective and capitalist interactions? Where does art end and trade begin? The panel aims to view technologies, finance and art from different angles and a non-human, infra-structural perspective. — Elie Ayache is CEO of the financial software company ITO 33 and author of various texts on the philosophy of contingent claims and derivatives trading, including "The Blank Swan: The End of Probability" (2010) and "The Medium of Contingency: An Inverse View of the Market" (2015). — Kei Kreutler is a Berlin-based researcher, designer, and creative director of Gnosis, a forecasting and information aggregation platform on the Ethereum blockchain. — Paul Feigelfeld is a culture and media scholar and curator. He is currently teaching at the FHNW Basel and Strelka Institute Moscow and is the guest curator of the Vienna Biennial 2019 for "Uncanny Values: Artificial Intelligence & You."

Friday, June 14, 6 pm

'Virtual Reality: Make, Show, Buy'
Speakers:

Sandra Nedvetskaia, Nina Roehrs and Jakob Kudsk Steensen
Moderated by Christian Kobald

VR has made great inroads into the art world in recent years. Although it is not yet a mature technology, it is one that has attracted tremendous attention and investment. Related to this are questions for a new art form: VR art. How are works in this medium designed, exhibited, collected, archived, bought and sold? When there is no need for white walls or wall texts, and the visitor becomes an avatar, the art system's historical dependence on the white cube begins to dissipate. — Sandra Nedvetskaia is a Moscow-born art dealer and partner at Khora Contemporary, the first production company focused on creating artworks in VR with contemporary artists. — Nina Roehrs is founder and CEO of Roehrs & Boetsch, a gallery in Zurich devoted to the exploration of digitalization and its implications for society. In 2019, the gallery launched CUBE, a virtual reality exhibition concept. — Jakob Kudsk Steensen is a Danish artist based in New York. His work deals with a combination of imagination, technology and ecology, using mediums such as VR and video installation.

The event was made possible with the support of the Olivier von Schulthess Collection

Saturday, June 15, 7 pm

'Gallery & Artist: New Relations'
Speakers:

KJ Freeman, Nathaniel Monjaret Simon Wang, Alexander Shulan and further guests
Moderated by Chus Martínez

The gap between rich and poor is bigger than it has been for a long time. In art, too, there is the 1% and everyone else. What are feasible survival models for artists today: taking a job on the side, or founding a company? Does the function or job description of a gallerist have to change? What are some possible ways to support art that is not designed for the market? And what can we learn from history that might be useful for today? — KJ Freeman is owner and director of Housing, a gallery in New York City. — Nathaniel Monjaret is co-owner of Bonny Poon, Paris — Simon Wang is the founder of Antenna Space, Shanghai. — Chus Martínez is a curator and head of the Institute at the Hochschule für Gestaltung und Kunst in Basel.

The event was made possible with the support of the Olivier von Schulthess Collection

Free admission. All panels are held in English. We want to extend our gratitude to all supporters of the Spike Forum, including the below organisations as well as further private foundations.

Joinery Gallery Performance Programme



Company
Hayden Dunham
(*1988, lives in Los Angeles and New York), *A New Bottom*, 2019
For Company's LISTE booth, Dunham has designed an experiential installation of new kinetic sculptures and wall works. These pieces function harmoniously as by-products of a central system constructed by lines of a poem written by the artist. Dunham will perform this poem as part of LISTE's Joinery program.



PIEDRAS
Liv Schulman
(*1985, lives in Paris), *Formal Economy*, 2018
In this 30-minute performance that features a loosely poetic form of speech acts, Schulman thinks among and through a group of sculptures that she is surrounded by, telling stories about various forms of informal economy that exist within emotional lives, slowly unravelling an interconnection of informal "conspiracies" and larger formal economies.

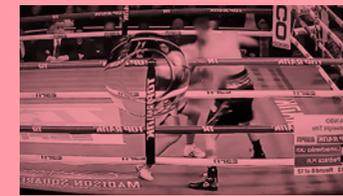
Joinery Gallery Video Programme



Super Dakota
!Mediengruppe Bitnik
(*1976 and *1979, they live in Berlin and Zurich), */Surveillance Chess*, 2012, video, sound, 7'
In this work, the hacker duo !Mediengruppe Bitnik re-evaluates surveillance-scapes as part of public space just before the Summer Olympic Games in London in 2012. By manipulating unencrypted connections between monitoring cameras and control centres, they replace the real-time image on the monitor with a personal invitation to play chess.



Sweetwater
Christopher Aque
(*1987, lives in New York), *Idling*, Super 8 film transferred to 4K video, 2018, 14' (looped)
'Idling' is composed of four hand-held shots of shirtless white men sunbathing alone in Brooklyn's Prospect Park on weekday afternoons. The shaky footage has been laboriously edited, frame-by-frame, to stabilise the image against a black background – a tender expression of benign desire, albeit a distant, anonymous and voyeuristic one.



Ermes - Ermes
Nick Bastis
(*1985), *Pedraza vs. Lomachenko (Camouflage Edit)*, 2019, video, sound, 59' 45"
In this so-called "camouflage edit", a television broadcast of a recent, major boxing match is treated with machinations common to those used to elude automated copyright detectors, layering primary information and abstractions that play out separately but in parallel: (what is seen) || (what is understood). A strange pseudo-presence emerges between the perceivable and imperceptible.



Piktogram
Daniela and Linda Dostálková
(*1979 and *1977, both live in Prague), *Quality: Flexibility*, 2016, HD video, sound, 3' 25" (loop)
„Freedom, mobility, individualism, self-determination“. This is the sociologist Pascal Gielen's definition of the automobile, a private sphere in public space, in motion at high velocities. In this video, the movement of a contortionist reacts to the given space in a luxury car and a voice-over reflects the controlled processes of speech beyond assumed safe space of the car.



Ivan
Anca Benera & Arnold Estefán
(*1977 and *1978, both live in Bucharest), *No Shelter From the Storm*, 2015, video, sound, 5' 42"
The artists wander through a deforested Eastern European landscape while whistling the popular anti-war song "Where have all the flowers gone," re-adapted by many generations. Forests have historically posed as a retreat in times of war – the artists visualise the surrendering of nature to today's all-encompassing condition of (state) violence.



Galerie Noah Klink
Gerrit Frohne-Brinkmann and Paul Spengemann
(*1990 and *1987, both live in Hamburg), *The inaccessibility of ancient Greece and its impact*, 2016, video, sound, 13' 10"
One of Frohne-Brinkmann and Spengemann's first collaborative works, this short film uses the setting of a famed modernist school as a ninth character, staging a rendition of a classical Greek tragedy. By contrasting architecture and language, the tension between the birth of creative individuals and neoliberal imperatives is confronted.

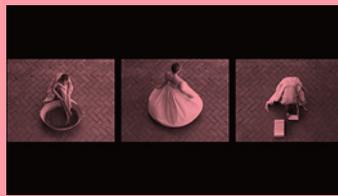


Lucas Hirsch
Dorota Gawęda & Eglė Kulbokaitė
(*1986 and *1987, both live in Basel), *YGRG 14X: Reading with a single hand*, 2018, video, sound, 29' 56"

This video takes the artists' on-going performative project Young Girl Reading Group (YGRG) as its point of departure. The experience of collective reading extended into the domain of live performance and self-documentation is contextualised in the film, rendering the body and its surroundings as the site of an active and ongoing set of relations.



PIEDRAS
Mónica Heller
(*1975, lives in Buenos Aires), *OK.012/019*, 2012-2019, video, sound, 38'
'OK.012/019' gathers eight 3D and 2D animation video works. By adapting models and CGI design shared within specific communities, Heller explores the use of professional and amateur software, intermediate between the videogame and its consequent possibilities and creative limitations as the imaginary ones that they offer.



blank
Bronwyn Katz
(*1993, lives in Cape Town and Johannesburg), *Grond Herinnering*, 2015, video, sound, 3' 52"
Katz's *Grond Herinnering* portrays the artist in performance: dancing, enacting a childhood game with bricks, and "washing" her feet with the soil of the Northern Cape, where she comes from. The three-channel video work is accompanied by an audio track in which she recites a letter written by her grandmother in Afrikaans (Katz's mother tongue), recalling notions of place or space as lived experience.



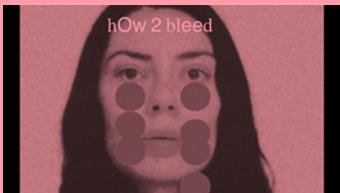
Galerie Maria Bernheim
Miriam Laura Leonardi
(*1985, lives in Zurich), *MAH00612-16*, 2017, video, 93'
Since 2013 Leonardi has been building a collection of videos in which she follows women in access-restricted settings, such as fairs, operas, casinos, VIP areas, etc. By filming these strangers in exclusive settings, Leonardi explores the social contracts of space and how the individual responds to them in potentially claustrophobic situations.



Galerie Gregor Staiger
Shana Moulton
(*1976, lives in Santa Barbara), *Whispering Pines 10 (Episodes 1-3)*, 2018, video, sound, 15' 16"
'Whispering Pines' is Moulton's video saga, which she has been developing since 2002. At the centre is Cynthia, Moulton's filmic alter ego, who inhabits a domestic space strewn with plastic consumer health gadgets and New Age wellness products promising holistic cure and self-improvement, addressing the obsessive quest for perfect health and peace of mind, anxiety and consumerism.



ROH Projects
Arin Dwihartanto Sunaryo
(*1978, lives in Bandung), *Ashfall #6*, 2016, video, 7' 31" (looped)
The video is part of the artist's on-going interaction with various volcanoes in Indonesia, which started since Mount Merapi's eruption in 2013. As each encounter with the ancient mountains leaves a unique experience for the artist, *Ashfall#6* captures and replays a specific aspect with minimum intervention to its colour, temperature, and pace.



Arcadia Missa / SANDY BROWN
Penny Goring
(*1962, lives in London), *Monitor*, 2014-15, video, sound, 17' 58"
In 2009 Goring bought her first computer and started uploading image macros. This video is a compilation of the double helix poetry – partly persona, partly autobiographical – created on her NewHive profile.



Sabot
Nona Inescu
(*1991, lives in Bucharest), *Vestigial Structures*, 2018, HD video, sound, 6' 38"
'Vestigial Structures' takes its starting point from the concretions that are still considered to be a mystery of nature, a geological curiosity, due to their unusual shapes, textures, sizes and resemblance to man-made objects or fossils. These stones turn the geological and mythological passing of time into solid "portraits". The video was produced with the support of Frac des Pays de la Loire.



Sariev Contemporary
Vikenti Komitski
(*1983, lives in Berlin), *Lucky Fetish*, 2015, video, sound, 54"
In a single frame and less than a minute, world history and economy collide. A stylised maneki-neko, also known as a fortune cat, literally hits the cheek of Karl Marx's gesso bust, a perpetual reminder of dissonance.



Union Pacific
Caroline Mesquita
(*1989, lives in Paris and Brittany), *The Ballad*, 2017, video, sound, 29' 3"
Mesquita appears alongside her sculptures masquerading as a myriad of characters with diverse costumes and makeup experimentation, challenging our understanding of identity construction and representation, oscillating between tenderness and violence, love and vice.



Madragoa
Buhlebezwe Siwani
(*1987, lives in Cape Town and Amsterdam), *AmaKhosi*, 2018, 4K video, sound, 3' 57"
Siwani looks at the intersections between land, its colonisation and its connection to religion. The viewer observes a dance created by followers of the Shembe church – Africa's best-known independent church that incorporates elements of the Bible. Vast sugar cane fields pose an epic backdrop, not least as the epitome of problematic interventions – both natural and economic – by colonisers.



MadeIn Gallery
Zheng Yuan
(*1988, lives in Beijing), *A Brief History of China Northwest Airlines*, 2018, video, sound, 27' 44"
Zheng retrieved the origin and final destination of every aircraft operated by China Northwest Airlines (1989-2003) and reassembled the enterprise's scattered archive into a parallel historical narrative. As a failed experiment in the privatisation of state industries, the artist's work shows how the country's airspace was opened by the force of government policy.