Monday Begins on Saturday
Bergen Assembly 2013
31/8–27/10/2013

Opening Hours
Tue–Sun: 11 am–5 pm
Closed Mondays

Bergen Kunsthall: 31/8–2/10/2013
Østre: 31/8–16/10/2013
All other venues: 31/8–27/10/2013

Tickets
Exhibition pass (unlimited entrance to all venues for the entire duration of the exhibition): 100 NOK
Students & Seniors: 80 NOK
Art students, children (up to age 16), and youth with Kulturkortet: free admission

For further information:
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Guide
Monday Begins on Saturday
Bergen Assembly 2013
Guide

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Bergen Assembly –
An Initiative for Art and Research
Østre Skostredet 5–7
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www.bergenassembly.no
Contents

6 Researchers
8 Introduction
11 Institutes/Venues
13 Institute of the Disappearing Future
31 Institute of Anti-Formalism
45 Institute of Imaginary States
59 Institute of Tropical Fascism
65 Institute of Love and the Lack Thereof
73 Institute of Political Hallucinations
79 Institute of Zoopolitics
85 Institute of Perpetual Accumulation
93 Institute of Pines and Prison Bread
101 Institute of Lyrical Sociology
109 Institute of Defensive Magic
120 Curators’ Biographies
121 About Bergen Assembly
122 Team
124 Acknowledgments
126 Sponsors
Researchers

37 Aeron Bergman and Alejandra Salinas
78 Christian von Borries

106 Olga Chernysheva
70 Chto Delat
71 Keti Chukhrov
39 Carlfriedrich Claus
50 Lars Cuzner and Fadlabi

107 Josef Dabernig
118 Stephan Dillemuth

108 Dora García
22 Ritwik Ghatak
21 Gnezdó Group
115 Pedro Gómez-Egaña
64 Inti Guerrero
36 Tomás Gutiérrez Alea
42 Dmitry Gutov
43 Ane Hjort Guttu

84 Jan Peter Hammer
20 Kiluanji Kia Henda
72 Francis Hunger

51 IRWIN

28 Ilya and Emilia Kabakov

92 Yuri Leiderman and Andrey Silvestrov
Jumana Manna and Sille Storihle
Ivan Melnychuk and Oleksandr Burlaka—Grupa Predmetiv
Eduardo Molinari—Archivo Caminante
Anna Oppermann
Uriel Orlow
Pavel Pepperstein
Aleksandr Rodchenko
Roee Rosen
Ada Rybachuk and Volodymyr Melnychenko
Konstanze Schmitt
Mrinal Sen
Andreas Siekmann and Alice Creischer
Socialist Sci-Fi
Soviet Photography
Maxim Spivakov
Imogen Stidworthy
Władysław Strzemiński
Pyotr Subbotin—Permyak
Pelin Tan and Anton Vidokle
Mariusz Tarkawian
Minze Tummescheit and Arne Hector—cinéma copains
Urban Fauna Laboratory
Dimitri Venkov
Clemens von Wedemeyer
Wong Men Hoi
“In the premises of the Department of Absolute Knowledge all the small upper windows were open, because the smell of Professor Vybegallo’s herring heads was seeping in. There was snow heaped up on the windowsills and there were dark puddles under the radiators of the steam central heating system. I closed the windows and walked between the virginally clean desks of the department’s staff members. Standing on the desks were brand-new ink sets that had never seen ink, but there were cigarette butts spilling out of the inkwells. This was a strange department. Its motto was: ‘The cognition of infinity requires an infinite amount of time.’ I could hardly dispute that assertion, but the staff drew an unexpected conclusion from it: ‘And therefore it makes no difference whether you work or not.’”

–Arkady and Boris Strugatsky, Monday Begins on Saturday (1964)

The Department of Absolute Knowledge is but one of the many departments in a magical research institute in Monday Begins on Saturday, a fantasy novel by Arkady and Boris Strugatsky, written at the height of the Cold War Soviet research boom. It tells the story of a programmer who gets sidetracked while vacationing in the northern region of Karelia, and winds up joining the staff of the National Institute for the Technology of Witchcraft and Thaumaturgy, where a motley bunch of eager researchers, bureaucrats, demagogues, and fairy-tale beings are all searching for ways to achieve human happiness. Some work day and night, hence the title of the novel. Others do nothing, like those in the Department of Absolute Knowledge, and their laziness is punished by a magical curse that leads to a profuse growth of hair on their ears.
The first edition of Bergen Assembly, which shares its title with the novel, is a contemporary rewriting of the Strugatsky tale in the form of an exhibition spread over multiple venues. It takes place in a setting that, coming from outside, already looks like a utopian island for artistic research: paradoxically Hanseatic and Alpine, sailor’s port and Zauberberg at once, Bergen has an overdeveloped (or ideally saturated) artistic topography for a city of its size. Ranging from museums to self-organized spaces, each of these venues speak the white-cube/black-box lingua franca of contemporary art. What’s more, all are publicly funded to varying degrees, unburdened by the art market, committed, modest, and intent on keeping up with the critical discourses of the day. At the same time, all must struggle against the pressures that define cultural inquiry in the European post-welfare state more broadly—the tides of increasing academization, precarization, deliberative and strategic complicity with political or institutional agendas, and complacency in the face of the growing erosion of meaning.

In that sense, one could argue that there are curious analogies to be found in the intellectual, economic, and ethical landscape of the Soviet research institutes ironically (but lovingly) described by the Strugatsky Brothers, where the ethos of incessant research was protected from the demands of the market, secured by almost inexhaustible state support, and propped up by an ever-growing bureaucracy (but also historically on the brink of privatization). After the collapse of the Soviet Union in 1991, many of these former research institutes became third-rate office centers populated with printer-cartridge refill places, massage parlors, and travel agencies. Some were fully privatized; others rented out a portion of their premises as a skeleton crew of the old scientists still haunted the hallways. Today, these research venues are further under siege, facing the choice between total commercialization, or destruction and full-fledged revamping to suit the state’s new priorities.
Bergen Assembly 2013 recasts eleven of the city’s art spaces as versions of such institutes, places where the dialectical materialist magic of the novel *Monday Begins on Saturday* has its afterlife. It gathers a variety of works—many of them specifically commissioned for the exhibition—that are themselves the outcome of critical-imaginative research into the heightened contradictions and particular injustices of our time. Ours is an age of animal uprisings and imaginary nations of vagabond cats, soy republics, seed vaults, and human zoos—a fluid world under constant surveillance. The future is disappearing, a dream from the past, once a function of love and the lack thereof, now the domain of the ultra-rich. Everything turns to air and water, except those strange footprints in stone.

Ekaterina Degot and David Riff, curators
Bergen Assembly 2013
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1 Bergen Kunsthall
   as the Institute of the Disappearing Future
   Rasmus Meyers allé 5
   5015 Bergen
   www.kunsthall.no

2 KODE 4
   as the Institute of Anti-Formalism
   Rasmus Meyers allé 9
   5015 Bergen
   www.kodebergen.no

3 KODE 1
   as the Institute of Imaginary States
   Nordahl Bruns gate 9
   5014 Bergen
   www.kodebergen.no

4 Rom8
   as the Institute of Tropical Fascism
   Vaskerelven 8
   5014 Bergen
   www.khib.no

5 KNIPSU
   as the Institute of Love and the Lack Thereof
   Komediebakken 9
   5010 Bergen
   www.knipsu.no

6 Entrée
   as the Institute of Political Hallucinations
   Nøstegaten 42
   5011 Bergen
   www.entreebergen.no

7 Visningsrommet USF
   as the Institute of Zoopolitics
   Georgernes Verft 12
   5011 Bergen
   www.usf.no

8 Stiftelsen 3,14
   as the Institute of Perpetual Accumulation
   Vågsallmenningen 12
   5014 Bergen
   www.stiftelsen314.com

9 Østre
   as the Institute of Pines and Prison Bread
   Østre Skostredet 3
   5017 Bergen
   www.oestre.no

10 The School Museum
    as the Institute of Lyrical Sociology
    Lille Øvregate 38
    5018 Bergen
    www.bymuseet.no

11 Bergen Kjøtt
    as the Institute of Defensive Magic
    Skutevikstorg 1
    5032 Bergen
    www.bergenkjott.com
Institute of the Disappearing Future
“I said: ‘May I call in to see you tomorrow morning?’ He shook his head, and I thought I detected a slight note of mockery in his answer. ‘No, that’s quite impossible. Tomorrow morning, Alexander Ivanovich, you will be summoned to the Kitezhgrad Plant, and I shall have to grant you a secondment.’

I felt stupid. There was something humiliating about this determinism that condemned me, an independent human being with freedom of will, to absolutely determined actions that no longer depended on me. (…) The point was that now I couldn’t die or fall ill or even turn stroppy and threaten to resign. I was foredoomed and for the first time I understood the terrible meaning of that word. I had always known that it was bad to be foredoomed to be executed, for instance, or to go blind. But now it turned out that even to be foredoomed to the love of the most wonderful girl in all the world, or an absolutely fascinating voyage round the world or a trip to Kitezhgrad (which I’d been wanting to visit for the last three months), could be extremely unpleasant too. I suddenly saw knowledge of the future in an entirely new light.”
1 Soviet Photography
2 Kiluanji Kia Henda
3 Gnezdo Group
4 Ritwik Ghatak
5 Uriel Orlow
6 Minze Tummescheit and Arne Hector—cinéma copains
7 Konstanze Schmitt
8 Ivan Melnychuk and Oleksandr Burlaka—Grupa Predmetiv
9 Socialist Sci-Fi
10 Ilya and Emilia Kabakov
11 Pelin Tan and Anton Vidokle
12 Mariusz Tarkawian
    c  Nicolay Khorunzhiy, *Eyes of the Twentieth Century*, 1960s. Contemporary silver gelatin print, 40 x 30 cm.
    d  Nicolay Khorunzhiy, *Seismologists*, 1957. Contemporary silver gelatin print, 27.5 x 27 cm.
    f  Anatoly Khrupov, *Vilnius. State University. In the Physics Lab*, 1960s. Contemporary silver gelatin print, 30 x 40 cm.
    g  Vladimir Lagrange, *In the Early Days of Computer Technology*, 1979. Contemporary silver gelatin print, 30 x 40 cm.

All works courtesy of The Lumiere Brothers Center for Photography, Moscow.


5  a  Uriel Orlow, *Unmade Film: The Closing Credits*, 2013. 35-mm transferred to 16-mm film, silent, 7 minutes loop. Courtesy of the artist. Commissioned by Bergen Assembly 2013. Additional support from Al Ma’mal Foundation for Contemporary Art, Jerusalem, and Pro Helvetia, Zurich.


9 a *Aelita*, USSR, 1924. B/w, silent, 1 hour 53 minutes, excerpt. Directed by Yakov Protozanov. Courtesy of National Film Foundation of Russian Federation (Gosfilmofond), Moscow.


c *Cosmic Journey*, USSR, 1935. B/w, sound, 1 hour 5 minutes, excerpt. Directed by Vasily Zhuravlev. Courtesy of National Film Foundation of Russian Federation (Gosfilmofond), Moscow.


Soviet Photography

Numerous examples of Soviet photographs made for the press in the 1960s served to document the ethos and aesthetics at work in the many newly-founded scientific research institutes all over the Soviet Union, all of which were working toward the soon-to-be-realized jump to communism. It was a time when Soviet science and society at large still felt young, when heated, often romantic debates between “lyricists” and “physicists” (echoing sociologist Lewis Mumford’s “two civilization” thesis, advanced in the late 1930s) took place. By now, this heady age is a distant memory, its cosmic-communist ambitions consigned to disappearance, punctually present in the photographs of the time.


c  Nicolay Khorunzhiy, *Eyes of the Twentieth Century*, 1960s. Contemporary silver gelatin print, 40 x 30 cm.

d  Nicolay Khorunzhiy, *Seismologists*, 1957. Contemporary silver gelatin print, 27.5 x 27 cm.


f  Anatoly Khrupov, *Vilnius. State University. In the Physics Lab*, 1960s. Contemporary silver gelatin print, 30 x 40 cm.

g  Vladimir Lagrange, *In the Early Days of Computer Technology*, 1979. Contemporary silver gelatin print, 30 x 40 cm.


All works courtesy of The Lumiere Brothers Center for Photography, Moscow.
Kiluanji Kia Henda

For *Icarus 13* (2008), Kiluanji Kia Henda created fictitious documentation of the nonexistent Angolan space program, finding its prescient traces in monuments of socialist-era architecture and the post-socialist everyday, and drawing upon the imaginary of socialist sci-fi, where cosmic communism is only possible as an internationalist project. His work shows the efforts behind Angola’s first manned mission, Icarus 13, an allegorical voyage to the sun that perhaps reflects as much on the cosmic utopia of the communist era as it does on postcommunist Angola’s troubled transformation, a version of rapid progress replete with land-grabbing and massive inequality—yet another journey to the sun. The research presented here has a prognostic character, documenting a launch to take place in 2013, even though it was made in 2008.

Kiluanji Kia Henda (b. 1979) lives and works in Lisbon and Luanda.

Gnezdo Group

In *An Attempt of Seeing Oneself in the Past and Future* (1977), artists from the Gnezdo Group are jumping carelessly, trying to catch a glimpse of themselves in motion—in the past, or, even more challenging, in an uncertain future. Although there is freedom and a certain nonchalance in this work of the youngest and most quizzical artists in the circle of Moscow Conceptualism, this poetic attempt to overcome the linear vector of time hides a pinch of sadness.

Gnezdo Group was an artist collective whose members included Gennady Donskoi (b. 1956), Mikhail Roshal (1956–2007), and Victor Skersis (b. 1956). They live(d) and work(ed) in Moscow.

Ritwik Ghatak

*Reason, Debate and a Story* (1974) was Bengali filmmaker Ritwik Ghatak’s last work. An autobiographical film, it tells the story of a down-and-out intellectual who loses everything to alcoholism and sets out on a journey into a country in chaos, encountering homeless victims of war, sacked schoolteachers, and hopeless Maoist rebels. The film is a communist intellectual’s scathing self-criticism in the aftermath of the Bangladesh Liberation War (1971) and the first wave of Naxalite rebellion in West Bengal. The future disappears into a maelstrom of moral decadence, in an anticlimatic falling apart, despite all the main characters’ constant allegorization in an ongoing passion for storytelling that proves to be nothing but “humbug,” as Ghatak himself put it.

Ritwik Ghatak (1925–1976) lived and worked in Kolkata and Pune.

Uriel Orlow

Uriel Orlow’s multipart project *The Reconnaissance* (2012–2013) as well as *Closing Credits* and *The Proposal* (both 2013) are part of a larger project *Unmade Film* that is built around his—never directly mentioned—childhood memories of visiting his aunt in a mental institution in a town in the West Bank, which, as he learned only later, was in fact a depopulated Arab village. The narrative is never rounded up, the film never made, and the future and the past never clearly defined in favor for something which “might have been.” The screenplay is based on an impossible conversation between Pier Paolo Pasolini (who was planning to shoot a film in Palestine but never did) and Robert Smithson, which is split into three voices.. The “closing credits” for this unmade film present a list of Arab villages destroyed during the occupation of the West Bank, monotonous as it is poignant.

Uriel Orlow (b. 1973) lives and works in London and Zurich.

5  a Uriel Orlow, *Unmade Film: The Closing Credits*, 2013. 35-mm transferred to 16-mm film, silent, 7 minutes loop. Courtesy of the artist. Commissioned by Bergen Assembly 2013. Additional support from Al Ma’mal Foundation for Contemporary Art, Jerusalem, and Pro Helvetia, Zurich.

Minze Tummescheit and Arne Hector—cinéma copains

In Fictions and Futures—Happiness in the Abstract (2013), Minze Tummescheit and Arne Hector—cinéma copains plumb the depths of futures trading, an increasingly dematerialized, opaque world of speculative capital where people bet on deals that have not yet been concluded (and may not be so for many years to come). Once the heart of market affects, trading is now quickly losing its “human” side, ruled as it is by black-box algorithms designed to shave the smallest fractions of time off the trading process. Tummescheit and Hector explain this industry in an ironic talk-show format that starts off with instructions on how to be a better trader and ends with an exploration of all this trading’s consequences, fatal for the real future to come.

Minze Tummescheit (b. 1967) and Arne Hector (b. 1970) live and work in Berlin.

Konstanze Schmitt

In her exploration of reproductive politics and how they play out on a personal level, Konstanze Schmitt’s research method is that of the theater rehearsal, but one where political self-reflection, and not a theatrical production, is the main goal. For *Milda* (2013), Schmitt asked participants to relate to Milda, the main character in Sergei Tretyakov’s play *I Want a Baby* (1926) by rehearsing scenes, lines, and biomechanical gestures. The performative work is accompanied by a screenplay that Schmitt extracted from rehearsal interviews. As impossible as the reproductive futurism of the Soviet avant-garde might seem, its vision of an autonomous woman delegating the function of childcare to the larger collective still seems salient, even in our very different age of post-Fordist reproduction and its neoliberal dreams.

Konstanze Schmitt (b. 1974) lives and works in Berlin.

Ivan Melnychuk and Oleksandr Burlaka—Grupa Predmetiv

For *Island* (2013), Ivan Melnychuk and Oleksandr Burlaka—Grupa Predmetiv put themselves in the shoes of a fictitious architect, once a socially responsible Soviet modernist, now a right-wing obscurantist and servant of the rich, professing an ethics of vassalage in an undefined future. The architect’s phantasmagoric project of a new manor for an oligarch on the site of a huge public sports complex includes an artificial lake where those who betrayed the lord are to be drowned. . . as well as a contemporary art museum. In terms of style, however, we can identify a disturbing continuation: here late-Soviet brutalist social aesthetics blend well with neocapitalist ideology.

Ivan Melnychuk (b. 1982) and Oleksandr Burlaka (b. 1982) are members of Grupa Predmetiv who live and work in Kyiv.

Socialist Sci-Fi

Socialist sci-fi was a profoundly political genre; often controversial, sometimes critical, and always extremely popular, it reflected the turbulence of Soviet and socialist history more broadly. If the avant-garde’s science fictions could still imagine red stars and world revolution on a cosmic scale, such long-term, far-in-the-future dreaming was stopped short by Stalinism, which already understood itself as the end of history. In the 1960s, inspired by the Space Race and the Thaw under Khrushchev, the genre was revived, with many new films produced by the Soviet film industry at a surprisingly high technical standard. Long-term visions of the future once again became possible, imagining a united humanity on a journey through the universe in search of lonely, “uncontacted” civilizations, heroically meeting many an obstacle along the way. Soviet and Eastern European sci-fi also often reads as an ironic self-reflection upon the purported internationalism of its space missions, overblown claims of socialist gender equality, and the pervasive bureaucracy stunting the individual heroism of its cosmonauts.

9 a Aelita, USSR, 1924. B/w, silent, 1 hour 53 minutes, excerpt. Directed by Yakov Protozanov. Courtesy of National Film Foundation of Russian Federation (Gosfilmofond), Moscow.


c Cosmic Journey, USSR, 1935. B/w, sound, 1 hour 5 minutes, excerpt. Directed by Vasily Zhuravlev. Courtesy of National Film Foundation of Russian Federation (Gosfilmofond), Moscow.


Ilya and Emilia Kabakov

*They Are Discussing the New Plan (1930) by Charles Rosenthal*, part of Ilya and Emilia Kabakov’s *An Alternative History of Art* project (1998), is attributed to one of their imaginary “artist-characters.” Rosenthal was allegedly an artist-researcher avant la lettre, a pupil of Kazimir Malevich who lived in Paris but painted only Soviet themes as he imagined them, having never actually been to the USSR. This iconic image, in which austere official Soviet style meets surrealist iconography, represents—for both Rosenthal and the Kabakovs—futuristic research per se. Planned economies indeed have a romantic visionary side since they explore the unknown future rather than being satisfied with the present, as is the case under the paradigm of the private market.

Illya Kabakov (b. 1933) and Emilia Kabakov (b. 1945) live and work in Long Island, New York.

Pelin Tan and Anton Vidokle

Pelin Tan and Anton Vidokle’s project 2084 (2011–present) is an ongoing exploration of the “history of the future” translated into films. *Episode I* was based on the auditions of a number of art professionals in Berlin, who were asked to read aloud fragments from historical sci-fi novels and to express their own ideas about the future (most of them proved to have apprehensions about even considering the future). In *Episode III*, which was filmed in Cappadocia, Turkey, Tan and Vidokle refer to the circle of ideas of “Russian Cosmism,” a vitalist philosophical movement of the early twentieth century, which strongly influenced the protagonists of the Russian Revolution. The script for the latter film is a collage of texts by and about important scientists including Vladimir Vernadsky, one of the most ardent partisans promoting the idea of the “noosphere,” and Konstantin Tsiolkovsky, the father of Soviet space exploration.


Mariusz Tarkawian

In his ongoing project *The Artworks of the Future* (2013), Mariusz Tarkawian draws what contemporary artists will be making in ten, twenty, or a hundred years. Some of these artists are well-known, others do not yet exist, and others—as Tarkawian says—are misappropriated from their actual callings (such as his own brother, who is a mechanic). Although the Institute of the Disappearing Future will literally disappear three weeks before the rest of the exhibition, the “pictorial digest” of the Institute that Tarkawian creates in situ remains on view till 27 October 2013.

Mariusz Tarkawian (b. 1983) lives and works in Warsaw.

KODE 4
Rasmus Meyers allé 9
5015 Bergen
www.kodebergen.no

31/08–27/10/2013
11 am–5 pm
Closed Mondays
Institute of Anti-Formalism
“We are all naive materialists, I thought. And we are all rationalists. We demand an immediate rational explanation for everything, we want everything reduced to a handful of known facts. And not one of us has even an ounce of dialectics. It never occurs to anybody that the known facts and some new phenomenon might be separated by an entire ocean of the unknown, so we declare the new phenomenon supernatural and, therefore, impossible.”
1 Tomás Gutiérrez Alea
2 Aeron Bergman and Alejandra Salinas
3 Ada Rybachuk and Volodymyr Melnichenko
4 Carlfriedrich Claus
5 Władysław Strzemiński
6 Dmitry Gutov
7 Ane Hjort Guttu
8 Anna Oppermann


7 a Ane Hjort Guttu, *How to Become a Non-Artist*, 2007. Video, color, sound, 12 minutes.

b Ane Hjort Guttu, *Static Dynamic Tension Force Form Counterform*, 2009. Inkjet prints, 50 x 70 cm.


Tomás Gutiérrez Alea

Tomás Gutiérrez Alea’s *Death of a Bureaucrat* (1966) is a forgotten “Third Cinema” masterpiece that pokes serious fun at the socialist bureaucracy emerging in Cuba after the revolution, while remaining firmly committed to the same revolution’s goals. The film tells the story of a Party activist who is buried with his work card as a sign of his commitment. But the authorities need the work card to pay his widow her pension, and the formalities don’t allow an exhumation. As their nephew intervenes, the film degenerates into slapstick comedy, with magical runaway coffins reminiscent of René Clair. On an aesthetic level, the film is a heady mix, with a real anti-formalist program: the aesthetics of administration intertwine with exuberant silent film-era surrealism on the common cinematic basis of a socialist neorealism, far more dialectically critical and less constrained by formal convention than its Eastern European counterpart.

Tomás Gutiérrez Alea (1928–1996) lived and worked in Havana.

Aeron Bergman and Alejandra Salinas

While living in Detroit, Aeron Bergman and Alejandra Salinas discovered an intriguing story about one of the city’s public monuments. Residents see the abstract sculpture as a commemoration of a violent massacre, the Detroit Rebellion of 1967—a key moment in the history of the civil rights movement. In their research for the project *Monument to Rebellion* (2007–2013), the artists learned that in fact the sculpture has nothing to do with the Rebellion; instead it was commissioned by the city in the 1970s for the public park rather to cover up, smooth over, and erase memory of the tragedy. In a simple and poignant way, a sad e-mail to Bergman and Salinas from Jack W. Ward—the sculptor who made the work, who is now an elderly man who suffers from dyslexia—tells the story of a rupture between form and meaning, of a political fantasy of an “empty vessel” of modernist appearance, ready to embrace any content.

Aeron Bergman and Alejandra Salinas live and work between Detroit and Washington state.

Ada Rybachuk and Volodymyr Melnychenko

In 1965, Kyiv artists Ada Rybachuk and Volodymyr Melnychenko proposed a monument for the victims of the Nazi massacre in Baby Yar in Kyiv, where over 100,000 Jews, Roma, and Soviet captives were murdered between 1941 and 1943. For political reasons, this project, which took a minimal modernist form, was never realized. In 1968, Rybachuk and Melnychenko revived its spatial concept for a project for the Baykovo Crematorium and Cemetery, Kyiv. They planned to make one strong figurative accent: a wall of brightly painted reliefs representing scenes from human mythology and history. For these Soviet artists, figurative expression was also the ultimate humanistic art form. For almost fifteen years (1968–1982) they worked on the 213-meter long Wall of Memory with a small team onsite. In 1982, when the whole complex was almost complete, the reliefs—Rybachuk and Melnychenko’s lifelong work—were brutally destroyed by city authorities unsatisfied with their pessimistic and “unhealthy” character. Ironically, the flattened out wall now seems closer to the formal language of modernism, revealing at the same time deep wounds of violence which lie underneath modernist sleekness.

Ada Rybachuk (1931–2010) and Volodymyr Melnychenko (b. 1932) live(d) and work(ed) in Kyiv, where Rybachuk died in 2010.

Carlfriedrich Claus

Carlfriedrich Claus (1930–1998) lived in the small town of Annaberg-Buchholz in the GDR, where his family owned a modest stationary store (that also sold prints and art reproductions) under the town’s only movie theater. An enthusiastic communist and avid reader of Marx, Lenin, and Ernst Bloch, Claus developed an unique artistic language of sound-poetry, lettrist etching, and karate-chop action painting to study and probe the underlying structures of language, informed by millennia of private property, whose dialectical sublation would ultimately lead to a communist future. Claus’s focus was on exploring the utopian imaginary of the not-yet-realized, a new form of life emerging from the ruins of the old society. Though his ideas were very much in synch with the official doctrines of the GDR, he never joined the East German Communist Party and was thus unable to become a member of any artist’s union until the 1970s, which relegated him to a life of poverty. Eventually, Claus was asked to emigrate to West Germany, an offer he angrily refused.


Władysław Strzemiński

The late oeuvre of Władysław Strzemiński (1893–1952), the father figure of the Polish avant-garde, is little known or overlooked since these unsettling and often disharmonious works seem to directly contradict Unism, Strzemiński’s acclaimed version of the modernist “zero level of painting.” Yet, like the teacher of his early years, Kazimir Malevich, Strzemiński saw himself evolving dialectically to the synthesis of oppositions, and already in the 1930s he started to move out of what he saw as an impasse of abstraction. In 1948–1949, he created a series of paintings called “Afterimages,” realistically representing solaristic shapes on the retina, and developed a theory of the “realism of cognition.” After 1950, he enthusiastically joined the new art in socialist Poland, and turned to the representation of the collectivity of human labor, combining it with his “afterimages.” These puzzling works, which predict Ilya Kabakov’s post-figurative pictorial language, were accused of formalism, which cost Strzemiński his teaching position and precipitated his death. But they were conceived and created as consciously anti-formalist, at the same time as the artist’s Marxist, dialectical-materialist book of art history, published posthumously under the title Teoria widzenia [Theory of Vision] (1958). For his lectures, Strzemiński also created hundreds of schematic drawings of paintings and sculptures from many historical eras, in which he showed different examples of physiological vision, conditioned historically and from the point of view of class dominance.

Władysław Strzemiński (1893–1952) lived and worked in Łódź.


c Władysław Strzemiński, *The Unemployed*, 1939. Pencil on paper, 34 x 41 cm. Collection Dr. Werner Jerke, Recklinghausen.


Dmitry Gutov

Ever since he was a junior research assistant in the late Soviet Union, Dmitry Gutov has been obsessed with the motif of the footprint in stone in art and philosophy, which he sees as a metaphor for a stubborn thought capable of imprinting itself onto the most resistant possible matter, demonstrating incredible perseverance to prevail despite the greatest historical turmoil. Gutov’s study of such commitment, Patience (2013), is linked to his view of the situation for Marxist philosophy after the collapse of real socialism—an idea that can still prevail despite the twists of history. For years, Gutov has been collecting texts on the topic by authors such as Alexander Herzen, Hegel, or Soviet aesthetic philosopher Mikhail Lifshitz, as well as images from sources as diverse as Buddhist garden architecture, nineteenth-century Russian painting, and Socialist Realist sculpture. The notepad for this study are Gutov’s canvases, which he often washes off and repaints.

Dmitry Gutov (b. 1960) lives and works in Moscow.

Ane Hjort Guttu

Ane Hjort Guttu holds a critical and independent position inside the field of academic “artistic research.” In her works, predominantly films, she explores conditions of artistic production and representation, unmasking the academic complacency of “research art” and questioning the hypocrisy of so-called collaborative strategies. Guttu studies the very basis of education, artistic or not, under specific Scandinavian conditions where welfare state moral values are now meeting the entrepreneurial spirit of neoliberalism. In her new film Untitled (The City at Night) (2013), we hear an interview with a female artist whose constant “research strategy” overpowers her life. In How to Become a Non-Artist (2007), she shows artworks produced by her young son, and tries to place them in the context of “grown-up” art making; in Static Dynamic Tension Force Form Counterform (2009), Guttu confronts us with awkward “student modernism,” anonymous formalist exercises where the emptiness of “professional art” becomes blatantly evident.

Ane Hjort Guttu (b. 1971) lives and works in Oslo.

7  a  Ane Hjort Guttu, How to Become a Non-Artist, 2007. Video, color, sound, 12 minutes.
   b  Ane Hjort Guttu, Static Dynamic Tension Force Form Counterform, 2009. Inkjet prints, 50 x 70 cm.
Anna Oppermann

Anna Oppermann (1940–1993) spent most of her life developing a theory of reflection in large-scale mixed-media ensembles made according a method of her own invention. Departing from real objects, situations, or readymades—installed as readymades or represented in a naturalistic manner—she would use drawing, photography, and also photographs of previously-realized installations to probe their broader cultural and formal phenomenologies, blending straightforward documentary strategies with an actualization of Surrealist automatism. Oppermann’s work emerged in the late 1960s as a self-reflexive counterproposal to both an overly-autonomized formalism in art and its politically-engaged opposite, the formal, nearly bureaucratic demand that the artist deal only with political problems. The politics of Oppermann’s work concerns the structure of experience and how it transforms the objective reality that lies at its base.

Anna Oppermann (1940–1993) lived and worked in Hamburg, Berlin, and Celle.

Institute of Imaginary States
“But someone, I didn’t catch the name, someone old and famous, had proved it was possible to displace material bodies into ideal worlds, that is, into worlds created by the human imagination. It seemed that apart from our usual world with its Riemannian metrics, principle of indeterminacy, physical vacuum and boozy Khoma Brut, there were other worlds that possessed a very distinctly defined reality. These were the worlds that had been produced by the creative imagination throughout the course of human history. For instance, there was the world of mankind’s cosmological ideas; the world created by painters; even a semi-abstract, imperceptibly structured world created by generations of composers.”
1 Lars Cuzner and Fadlabi
2 IRWIN
3 Jumana Manna and Sille Storihle
4 Eduardo Molinari—Archivo Caminante
   (in collaboration with Azul Blaseotto,
    Ana Broccoli, Ala Plástica, and Hernán Cardinale)
5 Pavel Pepperstein
6 Maxim Spivakov
7 Pyotr Subbotin-Permyak
8 Urban Fauna Laboratory
3 Jumana Manna and Sille Storihle, *The Goodness Regime*, 2013. HD video, color, sound, 20 minutes. Supported by Sharjah Art Foundation, Sharjah; Kulturrådet Arts Council Norway, Oslo; Norsk Fotografisk Fond, Oslo; Billedkunstnernes Vederlagsfond, Oslo; and OCA Office for Contemporary Art Norway, Oslo.
6 Maxim Spivakov, *Marks*, 2013. Fourteen signs, 50 x 40 cm, legend, 60 x 90 cm, silkscreen on plywood, wooden posts.
8 Urban Fauna Laboratory, *Valley of Beggars*, 2013. Installation, dimensions variable. Alexey Buldakov, principal investigator; Anastasia Potemkina, artist; and Ekaterina Zavyalova, architect. Commissioned by Bergen Assembly 2013. Realized with the generous support of Hordaland Art Centre, Bergen.
Lars Cuzner and Fadlabi

In their ongoing project *Forensics of Attraction* (2013), Lars Cuzner and Fadlabi research the phenomenon of the “human zoo” in European and particularly Norwegian history. For Bergen Assembly, as part of their research they made, as they put it, “a pointless trip to Thailand” to find evidence on the so-called Long-Necked Tribes, the Paduang (aka Kayan) women, who, since the 1980s, have been displaced to ethnic villages built for tourists, which generate massive revenue and have become the raison d’etre of the Thai state. Using the device of “conspirative narrative,” Cuzner and Fadlabi are exposing mechanisms of the spectacle and the complicity it coerces from its viewers.

Lars Cuzner (b. 1974) and Fadlabi (b. 1975) live and work in Oslo.

IRWIN

NSK (Neue Slowenische Kunst, or New Slovenian Art) is an association of three artistic groups in the Slovenian cultural scene, founded in 1984 in the former Yugoslavia. The most active of them was and remains IRWIN. In 1992, IRWIN transformed NSK into the NSK State in Time—an imaginary state that offered citizenship and passports to any applicant through a special website and at various “embassies,” which popped up intermittently in several locations. In the chaotic circumstances of the early nineties, the artists were actually able to use the facilities of the Slovenian Ministry of Interior Affairs and to produce authentic-looking passports. Several thousand people, mostly from the art field, became citizens of the NSK State in Time, and during the Balkan wars, some of them even took the risk of using the passports to cross national borders when other documents were missing. In the mid-2000s, IRWIN saw a significant and puzzling increase in applications from Nigeria. It emerged that people completely unrelated to contemporary art had heard about NSK passports and placed their hopes of geographical and social mobility on them. The artists decided to meet some of these applicants and recorded the conversations, which exposed, in a sad and amusing way, the discrepancy between the applicants’ expectations and the reality, as well as the potentiality of artistic imagination.

IRWIN is an artist group comprised of Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek, and Borut Vogelnik, all of whom live and work in Ljubljana.

Jumana Manna and Sille Storihle

Jumana Manna and Sille Storihle’s *The Goodness Regime* (2013) navigates through the history of both Norway and the Middle East in a staged theatrical narrative performed by children and accompanied by various archival voiceovers from politicians’ speeches, Hollywood films, and TV/radio recordings, among other sources. The film is centered around the Oslo Accords between Israel and the Palestine Liberation Organization, signed in 1993. The agreement has been highly problematic in terms of the potential resolution of the Israeli-Palestinian conflict, and crucial to the official narrative of Norway as a peace facilitator and nation of benevolence. Manna and Storihle’s film questions the process of neutralization of history set into motion by the Accords and the self-identification of Norway as a territory of peace and goodness.


3 Jumana Manna and Sille Storihle, *The Goodness Regime*, 2013. HD video, color, sound, 20 minutes. Supported by Sharjah Art Foundation, Sharjah; Kulturrådet Arts Council Norway, Oslo; Norsk Fotografisk Fond, Oslo; Billedkunstnernes Vederlagsfond, Oslo; and OCA Office for Contemporary Art Norway, Oslo.
Eduardo Molinari—Archivo Caminante

Eduardo Molinari—Archivo Caminante (in collaboration with Azul Blaseotto, Ana Broccoli, Ala Plástica, and Hernán Cardinale) is researching the effects of the transgenic revolution in agrobusiness on the countryside in Argentina, where the spread of genetically-modified seeds creates monocultural wastelands of soy grown for biofuel as far as the eye can see. The only narrative for this new “soy republic” is produced by the advertising departments of the multinational corporations who sell such seed and fertilizer to farmers, who in turn observe their fields with the same kind of drones that the US military uses to hunt down militants in Afghanistan. Here Molinari and Archivo Caminante assemble a “walking archive” of the transgenic images of this vast new imaginary state.

Eduardo Molinari (b. 1961) lives and works in Buenos Aires.

Pavel Pepperstein

Pavel Pepperstein is first and foremost a writer—a fantasy novelist and a storyteller, whose imagination is as inexhaustible as his view of the capitalist world is dark. In his practice, drawing and text are inseparable. Pepperstein writes by hand on paper, and even when he draws or paints on white canvas, he is still in the regime of writing. His world, be it pictorial or literary, is populated by abstract, universal, and not-yet-privatized ideological, political, and philosophical concepts, embodied in strange and miraculous forms who struggle, couple, die, and resurge in place of impossibly flawed humans.

Pavel Pepperstein (b. 1966) lives and works on his nomadic travels and occasionally in Moscow.

Maxim Spivakov

Marks (2013), a project by Maxim Spivakov—an artist who appropriates and subverts forms of graphic design (and who also created the design for the Bergen Assembly publications)—reads the contemporary museum space through an alien language of signs. In the early 1960s the USSR began to quietly adopt elements of capitalist economy and introduced a special regulation about involving designers in industrial production. Thus the VNIITE Institute (National Research Institute of Technical Aesthetics) was founded in Moscow, and it became an important center of theory and practice, to which numerous design bureaus were subordinated. The graphic design departments of these bureaus were charged with constantly producing logos and trademarks signifying institutions, commodities, and services. Yet in most cases, these designs remained on paper, since given the absence of a free market and competition there was no real need for trademarks. As a result, these bureaus turned into bizarre state industrial complexes producing abstract art. The designers who worked there saw their work in this perspective, as “true art” worthy of Malevich. The position of the Director of the Special Artistic Bureau for the Ministry of Consumer Goods Industry was held by Mikhail Shvartsman, who, in parallel, was a highly-esteemed underground abstract painter with mystical ambitions. In Marks, Spivakov transforms and extends this elaborate and hermetic system of signs and applies it to a museum that exists in a very different, neocapitalist world—one that recently underwent radical rebranding. These signs signify something that does not need signifying, something elusive, negligible, something that does not need and does not support advertisement.

Maxim Spivakov (b. 1984) lives and works in Moscow.

6 Maxim Spivakov, Marks, 2013. Fourteen signs, 50 x 40 cm, legend, 60 x 90 cm, silkscreen on plywood, wooden posts.
Pyotr Subbotin-Permyak

An obscure document of the institutional dreams of the early Soviet avant-garde, the *Scheme for the Organization of the Art Studios*, enlarged and turned into a banner for the Bergen Assembly exhibition, was drawn in early 1920s by Pyotr Subbotin-Permyak (1888–1923). A dutiful, enthusiastic, and naive follower of Kandinsky and Malevich, he brought their ideas to the tiny town of Kudymkor, deep in the northern woods near Perm in Russia, and used them to educate its illiterate, poor, and predominantly Komi-Permyak population, whose ethnic name he adopted as an addition to his own last name. In just a few short years, before his premature death at the age of thirty-five, Subbotin-Permyak established several art schools, theaters, museums, and art studios in the region, hoping to turn this hopeless province into a “republic of arts.” These initiatives gradually disappeared after his death, leaving a faint memory of this short-lived, erratic outburst of avant-garde art.

Pyotr Subbotin-Permyak (1888–1923) lived and worked in and around Kudymkor and Perm.

Urban Fauna Laboratory

Urban Fauna Laboratory is a collective of artists who are studying competition and the survival of wildlife species in urban space, involving research biologists, architects, and philosophers in their investigations. Rats, cats, crows, foxes, martens, and seagulls create parasitic and symbiotic relationships with humans, mirroring and revealing social mechanisms of adaptation and competition, as well as the dialectics of the inherited and the acquired. Urban Fauna Laboratory’s project *Valley of Beggars* (2013) represents the landscape of one of many working-class districts in Moscow in two versions: one as a map for humans, the other for the cats and pigeons who inhabit the hidden orifices and ventilation ducts of typically Soviet social housing, and parasite on human communities, making them their slaves. This “valley of beggars” is a unique ecosystem that reflects the economy of the human infrastructure.

Urban Fauna Laboratory is a long-term research project by Alexey Buldakov and Anastasia Potemkina; they were later joined by Ekaterina Zavialova. Buldakov and Potemkina live and work in Moscow; Zavialova lives and works in New York.

8 Urban Fauna Laboratory, *Valley of Beggars*, 2013. Installation, dimensions variable. Alexey Buldakov, principal investigator; Anastasia Potemkina, artist; and Ekaterina Zavialova, architect. Commissioned by Bergen Assembly 2013. Realized with the generous support of Hordaland Art Centre, Bergen.
Rom8
Vaskerelven 8
5014 Bergen
www.khib.no

31/08–27/10/2013
11 am–5 pm
Closed Mondays
Institute of Tropical Fascism
“I paused beside Koschei the Immortal. The great villain lived in a comfortable, separate cage with carpets, air conditioning and bookshelves. The walls of the cage were hung with portraits of Genghis Khan, Himmler, Catherine Medici, one of the Borgias and either Goldwater or McCarthy. Koschei himself, wearing a shimmering dressing-gown, was standing in front of an immense lectern with one leg crossed over the other, reading an offset copy of *Hammer of the Witches*; at the same time he was making unpleasant movements with his fingers—screwing or thrusting something in or ripping something off. He was detained in eternal confinement awaiting trial while a never-ending investigation was conducted into his infinite number of crimes.”
1 Inti Guerrero
Inti Guerrero

Inti Guerrero is a curator whose practice in exhibition making approaches one of an artist. He explores and unmasks ideologies hidden in disparate artifacts past and present, creating thought-provoking, and disturbing narratives of images and texts. The archival material from the curatorial project *Men amongst the Ruins: A Curatorial Research on a Tropical Experience of Fascism* (2012–2013) is centered around a monument of fascist iconography in Costa Rica. Presumably built in 1939 by a fascist sympathizer, this Mayan pastiche stays perched atop a natural spring, marking perhaps the foundational site from whence a new, “pure” civilization was meant to arise. The mystical encounter between the darkest ideology of the twentieth century and its ethno-futurist indigenous aesthetics embodies the paradoxes of Central American fascism. Like European variants of fascism, it relies on ancient forms and symbols deemed to be expressions of a glorious antiquity. At a time of rising nationalism and political extremism in Costa Rica and elsewhere in the world, *Men amongst the Ruins* explores the symbolic implications of this structure in relation to the forms through which ideological radicalization is expressed today in various contexts, including in the mainstream gay porn industry, where perhaps the fascist representation of the human body has migrated to. A newspaper clipping, which is part of the installation, is a disturbing racist letter by Clodomiro Picado (1887–1944), an acclaimed Costa Rican scientist, whose work on mold was a precursor to the formal discovery of penicillin. Pictured in an archival photo with a snake, Picado is, for Guerrero, one of the important controversial and dark characters in this dense narrative.

Inti Guerrero (b. 1983) lives and works in Hong Kong, and periodically works from San José.

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KNIPSU
Komediebakken 9
5010 Bergen
www.knipsu.no

31/08–27/10/2013
11 am–5 pm
Closed Mondays
Institute of Love and the Lack Thereof
“‘What is the most important thing of all?’ said Vybegallo, readily complying. ‘The most important thing is for man to happy. (. . .) Man, comrades, is Homo sapiens, the creature who can achieve and who desires. He can achieve everything that he desires, and he desires everything that he can achieve. N’est-ce pas, comrades? If he, that is man, can achieve everything that he desires and desires everything that he can achieve, then he is happy. This is how we shall define him. What is this that we have here before us, comrades? We have here a model. But this model, comrades, desires, and that is already good. Exquis, excellent, charmant, so to speak. And again, comrades, you can see for yourselves that it can achieve. And that is even better, because. . . because in that case it. . . he, that is, is happy. There is a metaphysical transition from unhappiness to happiness and this comes as no surprise to us, because people are not born happy, they. . . er. . . become happy. Thanks to proper care and attention being paid.”
1 Chto Delat
2 Keti Chukhrov
3 Francis Hunger


3 Francis Hunger, *Deep Love Algorithm*, 2013. Installation, dimensions variable, HD video, color, sound, 30 minutes. In collaboration with Torsten Hampel (actor); Sebastian Hühmer (photography); Franziska Leiste (actress); Tom Morrison (translator); and Cornelia Friederike Müller (sound). Commissioned by Bergen Assembly 2013.
Chto Delat

People rarely remember that Russia and Norway are neighbors, except for when crime author Jo Nesbø dreams up oil-dispute invasion scenarios for Swedish TV. Yet the two countries share a strange Arctic border, separating two very different societies with very different conceptions of collective responsibility. In Chto Delat’s new film *A Border Musical* (2013) these conceptions collide when Tanya, an accordion teacher from the impoverished mining town of Nikel marries Ola, a Norwegian man from Finnmark. When Tanya’s teenage son starts acting out, drama ensues; his behavior is intolerable in a society of “good people,” still ruled to some extent by the Law of Jante, a strict Protestant code of egalitarianism prohibiting any deviation from consensus or the norm. This love story, told in the form of a Brechtian *Songspiel*, is based on extensive onsite research. It is a scathing, hilarious, and haunting comment not only on the conditions in post-Soviet Russia, the cross-border marriage market, and the invasive social services in Norway, but also a critical and self-critical glance at the confrontation of two petit bourgeois (mis)conceptions of socialism in dissolution.

Chto Delat (What is to be done?) is a collective that was founded in 2003 in St. Petersburg. Its members live in Russia.

Keti Chukhrov

*Love Machines* (2013) by Keti Chukhrov is a dramatic poem that questions today’s debates on the inevitable shift to post-humanist standpoints claiming utter democracy, while notions of love, mercy, pity, or friendship are being labeled as part of outdated nineteenth-century culture or worse yet, the remnants of essentialist values. As the artist puts it, the poetry in her plays “emerges as a paradox in the impasse,” being able to sometimes reclaim forgotten senses and meanings for the future. *Love Machines* was developed into staged action, directed by Chukhrov and filmed by Victor Alimpiev in close collaboration with the author, in the style of a teleplay. The play’s main characters are the biorobots Paco and Pauline, who interfere in the lives of the denizens of contemporary megapolises in various everyday situations, luring and coercing them into dishonest and self-destructive deeds, only to prove that there are no principles left in human society except personal interest and the struggle for one’s own gain.

Keti Chukhrov (b. 1970) lives and works in Moscow.

Francis Hunger

Francis Hunger’s ongoing research addresses the history and evolution of databases and their intertwinement with the biopolitics of post-Fordism. In *Deep Love Algorithm* (2013) this examination takes the form of a story of unrequited love. Jan, a journalist on an amazingly well-paid research commission, invites Margret, a writer, to come along on a road trip to places loosely connected with the “invention” of databases. Margret looks about twenty-seven, even though she’s already over eighty; she might be a cyborg, and she seems to have participated in social struggles and experiments, something Jan sort of avoids. Together they contemplate all the places they should visit. A collection of sad love songs comments on the many cybernetic roads not taken. . .

Francis Hunger (b. 1976) lives and works in Leipzig.

3  Francis Hunger, *Deep Love Algorithm*, 2013. Installation, dimensions variable, HD video, color, sound, 30 minutes. In collaboration with Torsten Hampel (actor); Sebastian Hühmer (photography); Franziska Leiste (actress); Tom Morrison (translator); and Cornelia Friederike Müller (sound). Commissioned by Bergen Assembly 2013.
Entrée
Nøstegaten 42
5011 Bergen
www.entreebergen.no

31/08–27/10/2013
11 am–5 pm
Closed Mondays
Institute of Political Hallucinations
“The one with the spade was expounding at monotonous length the fundamental political principles of the wonderful country of which he was a citizen. This system was exceptionally democratic and any coercion of citizens was quite out of the question (he repeated this several times with special emphasis), everyone was rich and free of care and even the lowliest of ploughmen had at least three slaves to his name.”
1 Christian von Borries
Christian von Borries

Christian von Borries’s I’m M (2013) is a “science fiction documentary.” A profoundly musical film that reflects his practice as a composer, it revisits the Wagnerian trope of Zukunftsmusik in contemporary Mexico, presenting the future where it already became reality in a non-narrative but extremely telling series of musical-visual episodes. Largely filmed in September 2012 during the month Mexico celebrates its independence, the work explores the hallmarks of an authoritarian capitalism and its overwhelming political hallucinogens: police and military image production, connected with nationalistic presidential rhetorics, custom-made for a telemovela-dreaming lower class and its telesecundaria school system via satellite, in an almost indifferent society beyond classes, governed by states and monopolies that install sub-employment for all—resulting in the controlled frustration of citizens as exhausted spectators and actors in an ecology of angst.


1 Christian von Borries, I’m M, 2013. HD video, color, sound, 1 hour 2 minutes.
Visningsrommet USF
Georgernes Verft 12
5011 Bergen
www.usf.no

31/08–27/10/2013
11 am–5 pm
Closed Mondays
Institute of Zoopolitics
“The thick pamphlets of the ‘Knowledge Society’ had accustomed me to believe that animals were not capable of speech. Ever since I was a child folktales had assured me of the opposite. Naturally, I had agreed with the pamphlets, because I’d never seen any talking animals, not once. Not even parrots. I had known one parrot who could growl like a tiger, but he couldn’t talk like a human being. And now I had the pike, the cat Vasily and even a mirror. But then inanimate objects talked all the time. That was an idea that could never have occurred to my great-granddad, for instance. From his point of view, a talking cat would be nowhere near as fantastic as a shiny wooden box that wheezes, howls, plays music and speaks all kinds of languages.”
1 Bergen Assembly Reading Room
2 Jan Peter Hammer
1 Bergen Assembly Reading Room
Jan Peter Hammer

The narrative of Jan Peter Hammer’s film *Tilikum* (2013) starts on 24 February 2010 with a 911 call. Seconds after having completed a live performance at Sea World in Orlando, Florida, a forty-year-old trainer named Dawn Brancheau was dragged underwater, drowned, and dismembered by Tilikum, a bull orca. As it later became known, Brancheau was Tilikum’s third victim, the orca having already killed another trainer who slipped and fell into his tank and a visitor, the latter under unknown circumstances. Fascinated by this story (and its afterlife in the mainstream news media), Hammer began to research the incident, which revealed details about the entertainment industrial complex of which Sea World is a part. He also discovered a bizarre web of connections between the earliest “oceanic” leisure centers and Cold War military research—links full of grim twists and turns ranging from the grisly development of sensory deprivation techniques, fatal early experiments on dolphins, LSD-fuelled scientists, crazy dreams of interspecies communication, and what all this has to do with the space race.

Jan Peter Hammer (b. 1970) lives and works in Berlin.

Institute of Perpetual Accumulation
“My experiment took about an hour. During that hour I made ten rounds of the square, until I was bloated with water and heavily burdened with boxes of matches and newspapers. I got to know all the salesmen and saleswomen and reached a number of interesting conclusions. The coin came back if it was used to pay. If you simply threw it away, dropped it or lost it, then it would stay where it was. The coin returned to the pocket at the moment when the change passed from the seller’s hands into the hands of the buyer. If at that moment I held my hand in one pocket, the coin appeared in the other. It never appeared in a pocket that was closed with a zip.”
1 Mrinal Sen
2 Andreas Siekmann and Alice Creischer
3 Yuri Leiderman and Andrey Silvestrov


Mrinal Sen

*In Search of Famine* (1980) by acclaimed Indian filmmaker Mrinal Sen tells the story of a film crew that comes to a Bengali village to make a fiction film about a famine, which killed five million people in 1943 and remained unknown, overshadowed by World War II. The film crew encounters difficulties with locals—their fading memories and their disturbing visions. The researcher himself is not sure of his motives, and with the presence of the film crew in the village, food prices begin to rise, leaving the residents fearful of another famine. *In Search of Famine* is a film about cinematographic research and its complex relation to the ultimate reality of food and survival, about the hazards of storytelling, and the sudden emergence of the dimension of the future inside the archeology of the past.

Mrinal Sen (b. 1923) lives and works in Kolkata.

Andreas Siekmann and Alice Creischer

The Svalbard Global Seed Vault on the island of Spitsbergen is a contemporary Noah’s Ark: a repository for keeping all the known seeds of agricultural plants in the world safe from extinction by cataclysm or climate change. But on closer examination, it turns out that the project is financed by the very same corporate lobbies and foundations pushing the second “green revolution” in biofuels and soy, introducing the very mono-crop practices that directly threaten seed diversity. For In the Stomach of the Predator (2012–2013), Andreas Siekmann and Alice Creischer propose their own vault of historical materialist research into the problematic of “green capitalism.” Using symbolic icons inspired by the 1920s and 1930s Isotype language of Otto Neurath and Gerd Arntz, Andy Warhol’s dance diagrams, and even the Pac-Man video game, they narrate the sheer quantities and qualitative relationship overturned in a global logic of disaster and demand, where not only intellectual property but also genetic material become commodities, and proprietary seed displaces all other strains. A special video performance made during the artists’ research trip to Spitsbergen enacts an Arctic neo-Dadaist animal procession, a contemporary version of what a young Marx would have ridiculed as the “spiritual animal kingdom”: that strange mix of dog-eat-dog competition and the noble rhetoric of philanthropy.

Andreas Siekmann (b. 1961) and Alice Creischer (b. 1960) live and work in Berlin.

Yuri Leiderman and Andrey Silvestrov

Yuri Leiderman and Andrey Silvestrov’s project *Birmingham Ornament* (2007–2013) is an ongoing investigation that oscillates between contemporary art, cinema, and writing. It includes staged and filmed surrealist situations where professional and amateur actors, as well as imperturbable TV presenters, recite poetic texts. The texts—both heteroclite and basic, enigmatic and direct—touch on topics as serious as the Holocaust in a breathtakingly light, airy way. For the current iteration of this work, the artists continue developing a “poetic economical geography.” Their film, shot in ancient Minoan palaces on Crete, centers on the idea of storage, fundamental to European civilization. The latter, according to the artists, buried itself in the caves of material and information hoarding, excessive communication, and future anxiety (“the culture of ant”), having lost the “light” and nonchalant approach to storage (“the culture of the bee”) of the Minoans.

Yuri Leiderman (b. 1963) lives and works in Berlin. Andrey Silvestrov (b. 1972) lives and works in Moscow.

Østre
Østre Skostredet 3
5017 Bergen
www.oestre.no

31/08–16/10/2013
11 am–5 pm
Closed Mondays
Institute of Pines and Prison Bread
“I was nearing my destination. On both sides the green forest pressed right up against the road, giving way now and then to clearings overgrown with yellow sedge. The sun had been trying in vain to set for hours and still hung low over the horizon. As the car trundled along the crunching gravel surface of the narrow road, I steered the wheels over the large stones, and every time the empty petrol cans in the boot clanged and clattered.

Two figures emerged from the forest on the right, stepped out on to the edge of the road and halted, looking in my direction. One of them raised his hand. I eased off on the accelerator as I examined them. They looked to me like hunters, young men, perhaps a little older than me. I liked the look of their faces and I stopped. The one who had raised his hand stuck his swarthy, hook-nosed face into the car and asked with a smile: ‘Could you give us a lift to Solovets?’”
1 Aleksandr Rodchenko
2 Wong Men Hoi
3 Imogen Stidworthy
1 Aleksandr Rodchenko, research materials for *Construction of the Belomor–Baltic Canal*, 1933. *Agricultural Equipment Stock; The Alley; Burning Branches; Convicts Going to Work; Fox Cubs; Log Driving; Lonely Pine Tree; May 1; Planted Garden; Pushnoselkhoz, Collective Farm for Fur Trade; The Road in Karelia; Stones; and Winter Landscape, Karelia*. Contemporary digital prints, ca. 30 x 40 cm. Courtesy of Alexander Lavrentiev, Moscow.


Aleksandr Rodchenko

Aleksandr Rodchenko (1891–1956) traveled to Karelia in 1933 to document the construction of the White Sea Canal, a set of channels and sluices connecting the large navigable lakes of Russia’s north into one big route from the Arctic straight to Moscow. Organized by the state security service OGPU, the project was based exclusively on zero-investment prisoner labor and marketed to the Soviet public as a humanizing reeducation measure. Rodchenko’s photographs were part of a famous coffee-table book made by an all-star brigade of Soviet writers brought to Karelia by steamboat and accompanied by high-ranking security personnel. Rodchenko went on a longer trip away from the main group—where his work was delayed by bureaucratic hassles—taking snapshots at the canal’s various construction sites. Some of the results became famous and were later recycled in many a photomontage. But the most interesting photos from this trip are the previously unpublished ones, seemingly innocuous tourist shots of Karelia’s harsh landscape. Signs of human intervention in this otherwise pristine landscape read as evidence of hidden violence, felt in every bump of the car.

Aleksandr Rodchenko (1891–1956) lived and worked in Moscow.

1 Aleksandr Rodchenko, research materials for *Construction of the Belomor–Baltic Canal*, 1933. *Agricultural Equipment Stock; The Alley; Burning Branches; Convicts Going to Work; Fox Cubs; Log Driving; Lonely Pine Tree; May 1; Planted Garden; Pushnoselkhoz, Collective Farm for Fur Trade; The Road in Karelia; Stones; and Winter Landscape, Karelia*. Contemporary digital prints, ca. 30 x 40 cm. Courtesy of Alexander Lavrentiev, Moscow.
Wong Men Hoi

Wong Men Hoi is a filmmaker whose work *The East Is Red* (2013) was made in Norway. For this film, he researched the history of the now nonexistent Norwegian Communist party, whose members used to be committed Maoists during the time of the Cultural Revolution in China. The heroes of his interviews (now academics, journalists, or high-ranking managers) seem to be lost in time, haunted by their past but unable to place it in the Norwegian present, which denies the communist hypothesis and rejects any kind of social radicalism. The researcher himself seems to be lost in space. Wong’s protagonist, dressed as a Gulag prisoner, runs through an eerie landscape of inhuman pine trees and snows with a defiant red flag in his hands, but there he only encounters pagan wooden idols indifferent to his quest.

Wong Men Hoi (b. 1982) lives and works in various cities in China.

Imogen Stidworthy

Imogen Stidworthy’s ongoing research investigates the links between speech, listening, and technologies of control. Voice surveillance and voice encoding are the subject of her most recent effort, *A Crack in the Light* (2013), which delves into Soviet dissident Alexandr Solzhenitsyn’s work at the Marfino Sharashka or research prison, where during the late 1940s and early 1950s, inmates worked in small teams to develop vocoders and other communications devices. Their research involved atomizing speech sounds into tiny particles, an analytical process in which language lost all meaning. Solzhenitsyn describes this experience in his novel *The First Circle* (1968), and Stidworthy triangulates a listening position for its contemporary reconstruction. In the piece, actor Alexei Kolubkov reenacts a key scene on the atomization of language from the TV adaption of the novel. A piece of bread that Solzhenitsyn took as a souvenir from Lefortovo Prison in Moscow before his forced emigration to the West turns into the atomized 3-D point cloud of a laser scan. And police wiretap expert Sasha Van der Loo describes his experiences as a contemporary listener, privy to the innocent fragments of other people’s potentially guilty lives.

Imogen Stidworthy (b. 1963) lives in Liverpool.

The School Museum
Lille Øvregate 38
5018 Bergen
www.bymuseet.no
31/08–27/10/2013
11 am–5 pm
Closed Mondays
“I had no scientific instruments. A basic laboratory thermometer would have been very useful, but I didn’t even have that. I was obliged to restrict myself to purely visual, subjective observation.”
1 Olga Chernysheva
2 Josef Dabernig
3 Dora García

2 Josef Dabernig, *Hypercrisis*, 2011. 35-mm film transferred to digital, color, sound, 17 minutes. Courtesy of the artist, Galerie Andreas Huber, Vienna, and Wilfried Lentz, Rotterdam. Supported by IF Innovative Film Austria, Department of Culture of the City of Vienna, and Galerie Andreas Huber, Vienna.

Olga Chernysheva

Olga Chernysheva’s art could be described as a lyrical anthropology of the post-Soviet period, a life-research process performed in a society bursting at the seams with contradictions and anabiotic potentials. Chernysheva seeks out these moments and flashes of integrity in all the corrosion, rendering them readable in poignant miniatures, drawings, or sketches, presenting a tale of disillusionment and continuing, not-yet-realized hope. Screens is an ongoing project of such sketches—Benjaminian notes on the small miracles of the everyday, captured in short static video loops and impressionistic texts. The newest works in the project reflect the hard-to-read atmosphere in Moscow that has developed over the past two years, where a sleepy lyrical timelessness hides in the backyards while out on the streets, traffic stops and even contemplative artists hit the pavement to call for change. Chernysheva sees both states, using a figurative, neo-realist language to explore their dialectic.

Olga Chernysheva (b. 1962) lives and works in Moscow.

Josef Dabernig

Josef Dabernig’s *Hypercrisis* (2011), as is often the case with his films, is a miniature melodrama inspired by one particular building. It tells the fragmented story of the dissolution of social and cultural vocations under an avalanche of economic changes. The film was shot in Armenia, in the neomodernist building of a former recreation home for privileged Soviet cinematographers and established writers, where they were supposed to escape to rest and create. The whole atmosphere implies the strict cultural hierarchy where high art prevails. But in the post-Soviet world, the institution has lost its purpose. The building itself is neglected and run down (in spite of constant cleaning), recitals meant to demonstrate talent are awkward and amateur, and the sole writer staying there is affected by a creative crisis as well. The only ones who seem to feel at home here are the staff, who have “privatized” this space symbolically if not financially, having replaced writing with constant self-celebratory binges.

Josef Dabernig (b. 1956) lives and works in Vienna.

2 Josef Dabernig, *Hypercrisis*, 2011. 35-mm film transferred to digital, color, sound, 17 minutes. Courtesy of the artist, Galerie Andreas Huber, Vienna, and Wilfried Lentz, Rotterdam. Supported by IF Innovative Film Austria, Department of Culture of the City of Vienna, and Galerie Andreas Huber, Vienna.
Dora García

Dora García is an anthropologist of art and culture, fascinated by marginality, incongruity, and deviancy. She has long been attracted to the phenomenon of numerous “reading circles” that have been established around James Joyce’s *Finnegans Wake* (1939). For García, such circles are secret societies of research. García is deeply moved by these dedicated amateurs and their commitment to language-as-code and to the procedure of “cracking” this code. There is a nostalgia for the Conceptual art of the 1960s in all this, of the notion of a “circle” of comrades-in-research, of the figure of the not-yet-professionalized artist—a Stakhanovist maverick distantly related to the Strugatskys’ characters. Here, García reenacts such a reading circle with an audience, providing it with “pre-exhausted” editions of *Finnegans Wake*, full of comments and notes. A painting by an unknown artist representing a reading circle from the late eighteenth century was seen by the curatorial team in the permanent installation of the School Museum in Bergen, and is moved into the room with García’s installation for the duration of the exhibition.

Dora García (b. 1965) lives and works in Brussels and Barcelona.

Bergen Kjøtt
Skutevikstorget 1
5032 Bergen
www.bergenkjott.com

31/08–27/10/2013
11 am–5 pm
Closed Mondays
Institute of Defensive Magic
“Here it was quiet, dark and dusty. A decrepit old soldier wearing the uniform of the Preobrazhenksy Regiment and a three-cornered hat was dozing by a low, half-open door, leaning on a long flintlock rifle. This was the Department of Defensive Magic, where for a long time now the staff had not included a single living person. In their day all of our old-timers, with the possible exception of Fyodor Simeonovich, had shown some enthusiasm for this division of magic. Ben Bezalel had made successful use of the Golem in palace coups; the clay monster, indifferent to bribes and impervious to poisons, had guarded the laboratories and with them the imperial treasure house. Giuseppe Balsamo had created the first flying-broom squadron, which had given a good account of itself in the battlefields of the Hundred Years’ War. But the squadron had fallen apart fairly quickly: some of the witches had married and the others had tagged along with the German cavalry regiments as camp followers.”
1 Dimitri Venkov
2 Pedro Gómez-Egaña
3 Roei Rosen
4 Clemens von Wedemeyer
5 Stephan Dillemuth


Dimitri Venkov

For *Like the Sun* (2013), Dimitri Venkov (in collaboration with Antonina Baever) followed three researchers on their quest for the magical yogurt starter of a perfect human existence. One ingredient was the milk of a camel in the Indian desert, taken to the utopian community of Auroville, where it was blessed by spiritual seekers from all over the world. Another ingredient was to be found in the desert near Tucson, Arizona, in the famous Biosphere 2, an experimental research space developed in the late ’80s to simulate a colony on Mars, which simulates climactic zones in a perfectly self-contained environment, even featuring its own artificial ocean. The third ingredient was right under the filmmaker and researchers’ noses, in Moscow’s desert of the real, around several twists and turns. Auroville, Biosphere 2, and Moscow represent for Venkov the three grand areas of human inquiry—art, science, and society, as well as past, future, and present. It is only in their combination that human happiness can be found.

Dimitri Venkov (b. 1980) lives and works in Moscow.

Pedro Gómez-Egaña

While studying the history of orientation devices, Pedro Gómez-Egaña came across the south-pointing chariot, a mechanical invention older than the European magnetic compass. According to Chinese myth, the chariot was invented by the Yellow Emperor in the late third century BCE to lead the first Han Chinese out of a magical fog. Used in navigation, it was inaccurate, producing strange and unexpected results. In *The Chariot of Greenwich* (2013), Gómez-Egaña replaces the traditional general and puts the proverbial horse behind or on top of the chariot—as found galloping through Eadweard Muybridge’s seminal photographs, or falling from a tower in Andrei Tarkovksky’s *Andrei Rublev* (1966). All that is left of the horse is an image of strength, horsepower that always points south, suggesting that something has definitively changed with one true orientation. Latitude and longitude no longer work the way they did, and something is seriously wrong with the Greenwich Meridian.

Pedro Gomez-Egaña (b. 1976) lives and works in Bergen and Copenhagen.

Roee Rosen

Over the last few years, Roee Rosen has been inventing and exhibiting the work of a fictitious Israeli ex-Soviet artist, Maxim Komar-Myshkin (allegedly a pen name for Efim Poplavsky, artist and writer, 1974–2011), and now he expands the story to Myshkin’s entourage, the group “Buried Alive,” active from 2004–2011 in Tel Aviv, before Komar-Myshkin committed suicide. Poplavsky’s conviction that he will be assassinated by Vladimir Putin resulted in a work he produced in secret as a magical protective weapon against his enemy—the posthumously discovered album *Vladimir’s Night*. Many of the themes permeating the album are present in the *Buried Alive* videos: attempts at animating objects and killing through art (they force their victims to tell dark jokes); the paradoxical pursuit of dysfunctional magic; and a particular self-negating mode combining humor and horror. Komar-Myshkin is present in these videos (his role is played by actress Lucy Dubinchik). Dada terrorists, disaffected kidnappers, joyous nihilists, and genderless magicians in the best tradition of the Russian avant-garde, the members of Buried Alive explored both provocative right-wing rhetoric and fierce left-wing anti-consumerist claims, representing the contradictory political views of the real ex-Soviet community in Israel (in one of the videos, in the role of the victims, we see Mikhail Grobman, an important Israeli artist and his wife Irina Vrubel-Golubkina, the editor of *Zerkalo*, a Russian-language literary journal). The members of Buried Alive abandoned Russian culture only to sustain it as zombie, living-dead culture—in total seclusion, and all the while, Rosen seems to be fascinated by their frightening sense of rootless freedom.

Roee Rosen (b. 1963) lives and works in Bnai Zion.

Clemens von Wedemeyer

For his project *The Fourth Wall* (2008–2010), Clemens von Wedemeyer spent over a year researching the Tasaday. This story, well known in the history of anthropology, stems from the discovery of a supposedly “uncontacted people,” members of an indigenous tribe on one of the Philippine islands that had supposedly had no contact with the modern world. The news broke in the 1970s, was accused of being a hoax in the 1980s, and the truth is still unknown to this day. In his research, the artist not only asked how “uncontactedness” is constructed, mediated, and televised as a fiction, but also how the position of the “magician”–qua-researcher itself is an “uncontacted” illusion, a magical effect. *Against Death* (2009) and an interview with Geoffrey Frand are part of von Wedemeyer’s research on the role and ethics of the researcher, including his own role. In the latter, an anthropologist—whether real or fake, we do not know—reveals the tricks and conflicts of his trade; in the former, the cinematic form of the loop is read as a magical device of eternal life. The protagonist–anthropologist, profoundly affected by a supernatural experience he had among primitive tribes, advocates abstaining from research to retain the ignorance for the sake of these people. But his abstinence from satisfaction of the urge to search—and, were he to be an artist, return to more traditional devices of imagination and fantasy—has a hidden agenda of violence: to prevent discovered tribes from leaving their unfenced camps, he proposes to use films, sounds, or images, which would “create an illusion or a frightening atmosphere.”

Clemens von Wedemeyer (b. 1974) lives and works in Berlin.


Stephan Dillemuth’s “Society of Control” is an ongoing project that maps the emergence of new surveillance technologies and the countermovement of open-source programming, hacking, and other forms of communicative resistance. In Bergen, it appears as the Department of surv3llanc3&3ncr1pt10n (2013), a listening post in your favorite detective show. Behind the innocuous entrance of a puppet theater lies an abandoned cryptological laboratory, where an old-fashioned programmer must have been using a broken, decrepit computer to hack out a darknet of meaning, encoded in the open-source repertoire of post-conceptual art. The cogs of a machine must have been broken in Luddite fits of rage. They are perhaps anticipating what might happen when the surveillance machine is finally taken apart by those who have successfully learned to read and hack its code.

Stephan Dillemuth (b. 1954) lives in Bad Wiessee and works in Munich.

Stephan Dillemuth, Department of surv3llanc3&3ncr1pt10n, 2013. Installation, dimensions variable. Commissioned by Bergen Assembly 2013.
Curators’ Biographies

Ekaterina Degot is an art historian, writer, and curator based in Moscow. For many years she has been a journalist and art critic with a sharp political position, and has also written for several international publications about Soviet modernism, contemporary Russian society, and its art scene. Degot has been a guest professor at various American and European universities and currently teaches at the Rodchenko Moscow School of Photography and Multimedia. She is also a member of the Academy of the Arts of the World, Cologne. Besides many art historical and anthropological shows based on research, she recently curated the discussion platform of the first Kyiv Biennial of Contemporary Art, Kyiv, 2012; Time/Food (co-curator), Stella Art Foundation, Moscow, 2012; the discussion platform and exhibition Auditorium Moscow (with Joanna Mytkowska and David Riff), Moscow, 2011; and Shockworkers of the Mobile Image (with Cosmin Costinas and David Riff), 1st Ural Industrial Biennial, Ekaterinburg, 2010. She has edited and coedited many books, including Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade (2013). Degot lives and works in Moscow.

David Riff is a writer, translator, artist, and curator. Riff currently teaches at the Rodchenko Moscow School of Photography and Multimedia. He has written widely on the history and present of contemporary art in Russia as an art critic, and has translated extensively; his most recent project is a forthcoming volume of the work of Soviet aesthetic philosopher Mikhail Lifshitz. Riff is also a member of the workgroup Chto Delat (What is to be done?) and has been involved in other artistic collaborations such as the Learning Film Group or the Karl Marx School of the English Language (with Dmitry Gutov). Recent curatorial projects have included the discussion platform and exhibition Auditorium Moscow (with Ekaterina Degot and Joanna Mytkowska), Moscow, 2011; The Potosí Principle (as a curatorial correspondent), Museo Nacional Centro de Arte Reina Sofía, Madrid, Haus der Kulturen der Welt, Berlin, and Museo Nacional de Arte & Museo Nacional de Etnografía y Folklore, La Paz, 2010–2011; and Shockworkers of the Mobile Image (with Cosmin Costinas and Ekaterina Degot), 1st Ural Industrial Biennial, Ekaterinburg, 2010. Riff lives and works in Moscow and Berlin.
About Bergen Assembly

Following a proposal put forth by the City of Bergen to establish a new biennial, the idea was thoroughly discussed during the Bergen Biennial Conference (autumn 2009). The conference, organized by Bergen Kunsthall, aimed to generate new research and critical discourse around the model of the biennial and its proliferation worldwide. Titled “To biennial or not to biennial?,” this key question and related issues were debated in detail through a series of presentations by international artists, art historians, curators, and other thinkers. The publication The Biennial Reader (Hatje Cantz/Bergen Kunsthall), which followed in 2010, gathered contributions to the conference and other research materials into the most comprehensive survey of the biennial topic published to date.

Building upon the insights generated through these initial activities, it was decided to make the planned biennial into a triennial. The Bergen Assembly – An Initiative for Art and Research is the outcome of this long process of reflection and deliberation. This model was proposed by an advisory board consisting of participants from the Bergen Biennial Conference. Breaking away from the quick turnover cycle of perennial exhibitions, the aim was to allow more time for artistic research and thinking. Furthermore, in lieu of a conventional curatorial model, the advisory board named two conveners to establish an assembly of artists, cultural producers, and other intellectuals to create the inaugural edition, with the aim to address possible futures rather than simply summarizing or diagnosing present conditions.

Bergen Assembly is administered by Bergenstriennalen AS, a nonprofit company founded by the City of Bergen in February 2011.

Board: Petter Snare (chairman), Bodil Friele, Marieke van Hal, Stein Olaf Onarheim, Arne Rygg.

Advisory Board: Ute Meta Bauer, Ina Blom, Ingar Dragset, Bruce W. Ferguson, Maria Hlavajova, Ranjit Hoskote, Solveig Øvstebø.
Team

Bergen Assembly 2013
Curators: Ekaterina Degot and David Riff

Bergen Assembly – An Initiative for Art and Research
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Administrative Coordinator: Ida Rødsand
Project Coordinator: Per Rutledal
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Consulting Construction Manager: Benjamin Koziol
Production Assistants: Sturla Heggdalsvik, Clemens Alban Ottenhausen
Assistant to the Head of Exhibition: Lona Hansen
Exhibition Architecture: developed dialectically by the curatorial team and
Studio Miessen (Markus Miessen, Diogo Passarinho, Yulia Startsev, Martin Pohl, Mehran Mojtabahzadeh, Sophie Burgess), Berlin
Technical Team: Jacob Alrø, Mattias Arvastsson, Fredrik Berberg, Johannes Engelsen Espedal, Johnny Herbert, Anders Elsrud Hultgreen, Gabriel Kvendseth, Dillan Marsh, Bjørn Mortensen, Nina Skarsbø, Emil Skousen
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Editorial Assistance and Proofreading: Anya Pantuyeva, Leah Whitman-Salkin
Graphic Design, publications: textandpictures

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Mediation Assistant: Elisabeth Petch
Mediators from Venues: Elin Flannum, KODE; Hilde Pedersen and Lill Charlotte Sætren, Bergen Kunsthall
Freelance Mediators: Nora Adwan, Dino Dikic, Brita Eskeland, Jannecke Heien, Kirsti Kosmo, Renate Rivedal, Samantha Smith
Trainee: Guro Gomo
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CITY OF BERGEN

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KULTURRÅDET
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HORDALAND FYLKESKOMMUNE

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HORDALAND ART CENTRE

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For in-kind support we also thank the Enhjørningen and To Kokker restaurants, Bergen.
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@Knipsu, Komediebakken 9, Bergen
Nøstegaten 42
5011 Bergen

Thu 12 - 4pm
Fri 12 - 4pm
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Entrée is an independent gallery promoting young international contemporary art, located in Nøstegaten 42. Kindly supported by Arts Council Norway and Bergen Municipality.
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During the Bergen Assembly period, 3,14 has a co-produced project with Bergen Kjøtt presented at BONTELABO 2.

www.stiftelsen314.com
Østre er en spesialisert konsertarena for elektronisk musikk, et galleri for lydkunst og prosjektrom for elektroniske kunstuttrykk. Huset har tre etasjer og rommer utstillingslokaler, konsertscene, bar og kontorlokaler.

Åpningen fant sted 5. oktober 2012, initiativtakere til prosjektet er Stiftelsen Lydgalleriet sammen med Foreningen Ekko.

For mer info se www.oestre.no eller ta kontakt på post@oestre.no
BERGEN KJØTT is a 4 story factory building of 2000 square meters, converted into studios for 300 artists and musicians. The public venue located on the 1st. floor [often referred to as ‘andre etasje’] can facilitate up to 700 audience members, and has successfully hosted both art exhibitions, readings and concerts.

The conversion of BERGEN KJØTT was set up to provide an alternative space for professional artists and musicians in Bergen; to work, meet and collaborate, as well as initiate and organize various events in the 1st. floor venue.

Key aims for the BERGEN KJØTT community includes professionalisation, exchange of knowledge and internationalization. The daily production at BERGEN KJØTT makes the old factory an unique and active arena for artistic practice.

Given this environment, BERGEN KJØTT wants to challenge as well as participate in the development of Bergen as a national and international art scene.

During the Bergen Assembly period, BERGEN KJØTT has a co-produced project with 3,14 presented at BONTELABO 2.

www.bergenkjott.com
ANNETTE KIERULF AND CAROLINE KIERULF
THIRTEEN WAYS OF LOOKING AT A BLACKBIRD
23 AUGUST – 13 OCTOBER

LAUNCH OF NEW BOOK SERIES 12 OCTOBER!
DUBLETT #1 ANNETTE KIERULF & CAROLINE KIERULF

Dublett is the name of Hordaland Art Centre’s new book series. Each Dublett consists of a new artist book and an anthology of commissioned texts. These twin publications focus on an artist’s practice, an artistic collaboration or an artistic project. The Dublett series is initiated by Hordaland Art Centre, taking the Hordaland region as its point of departure.

#2 Toril Johannessen (November 2013)  #3 Elsebeth Jørgensen  #4 Pedro Gómez-Egaña

Hordaland Art Centre is an exhibition space, a bookshop, a café, as well as a residency for artists, curators and writers. Established in 1976 as the first artist run art centre in Norway it continues to work with contemporary art and the development of mediation of art in society. Hordaland Art Centre Bookshop carries a range of publications dealing with contemporary art and culture. We also carry catalogues and books by artists in Hordaland.

www.kunstsenter.no
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