

A SPACE CALLED PUBLIC

Hoffentlich Öffentlich

PRESS INFORMATION

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A Space Called Public / Hoffentlich Öffentlich **curated by Elmgreen & Dragset**

An artistic project in public space funded by the City of Munich
January to September 2013

At the invitation of the City of Munich, the Scandinavian artist duo Elmgreen & Dragset are curating a wide-ranging temporary art project to take place in the centre of Munich between January and September 2013. The project, entitled *A Space Called Public / Hoffentlich Öffentlich* presents a series of diverse works by artists from different countries with the aim of generating a new conversation about the concept of public space today.

The project, an unusual one for Munich and one as yet unique in this form, is accompanied by a desire to initiate reflection and discussion of a topic which affects us all. Like many other major European cities, Munich is confronted with the need to readdress the question of the significance and value of public space as the significance of the public sphere undergoes a potentially fundamental shift. Under the impact of the Internet and social media, aspects which once distinguished the function of public space – its function as a place of assembly, a place for exchanging ideas and a forum for urban society – are now increasingly moving into the virtual realm. Taking this technological and, by extension, social shift as their starting-point, Elmgreen & Dragset will make use of their project *A Space Called Public / Hoffentlich Öffentlich* to formulate questions concerning the redefinition of public space.

Will public spaces in major cities – particularly those in city centres – be reduced in the near future to intensively commercialised havens of consumption or mere points where tourists converge? How does Munich seek to define itself through its public spaces? What is the city's identity? And what will result from this profiling of Munich, in the context of other major cities that are its economic and cultural rivals?

Elmgreen & Dragset decided to develop the project in various phases in Munich's city centre. Its open structure is designed to take place over many months, creating space for curiosity, discovery and, as in its German title, "hoffentlich" ("hopefully") the establishment of a burgeoning dialogue with the public as the individual artistic strands evolve together.

The choice of title alone is a clear indication that the interests of Elmgreen & Dragset are focused on investigation. The project is not concerned with defining "public" or "space" but, instead, probes into meanings and interactions using the tools offered by contemporary art.

A Space Called Public / Hoffentlich Öffentlich will be launched on January 29 with *4th Plinth Munich* by **Stephen Hall** and **Li Li Ren** bringing the well-known London contemporary art commission to Munich. The project involves the building of a full scale replica of the Trafalgar Square Fourth Plinth in the historic square of Wittelsbacherplatz, adjacent to an existing bronze statue of elector Maximilian I on a horse. Like its famous original in England, *4th Plinth Munich* included an invitation to eight international artists to submit works for a new sculpture. Proposals have been reviewed anonymously by a distinguished jury and the winner was announced on March 12, 2013: the jury has selected the project „Schöner Wohnen“ ("Better Living") by the Munich artist Alexander Laner, an ambitious makeover which encloses the „Fourth Plinth“ within a lawn

and picket fence, and turns it into an exclusive fully furnished micro-apartment on two levels with a roof-terrace. From June to September this year, the artist Alexander Laner will offer for rent this new habitation in one of Munich's most coveted neighbourhoods with unmatched city views. „Schöner Wohnen“ brings up important questions about public and private space, referencing the current debate about the shortage of affordable housing. The work encourages active participation: the inhabitant becomes a temporary monumental figure, a self-determined performer in the privacy/publicity of their own home. The production and installation of „Schöner Wohnen“ will be completed by the end of May.

Almost directly in the vicinity, the following performance *It's Never Too Late To Say Sorry* by **Elmgreen & Dragset** will take place from 12 March on Munich's Odeonsplatz. Daily at 12 noon, a performer will take a megaphone out of a fixed glass case and announce, "It's never too late to say sorry!". The choice of Odeonsplatz as the location, with its historical resonance as a central stage of the National Socialist movement in Munich, was deliberately intended to add an unambiguously political slant to the statement.

Words become music, recitative soundscapes blend with orchestrated metaphysics in the collaboration between Icelandic musician and performance artist **Ragnar Kjartansson** and the Munich Philharmonic Orchestra. The first performance will take place in one of Munich's city-centre green spaces.

The work *Berliner Pfütze* (Berlin Puddle) by **Kirsten Pieroth** belies its first impression as a natural interaction of local rainwater and concrete. The sculpture is composed of a puddle of water collected in Berlin which is 'installed' at various locations in Munich. The issue of the interchangeability of a city's identity thus coalesces into a commentary on the daily, often absurd, substitution of countless products in our globalised lives and consumer environments.

The *Time Capsule 2013-2113* will be filled with testimonials from the here and now, notes on personal life and experience of the city, documents or wishes for Munich 100 years from now. The public collection point of the young Colombian artist **Ivan Argote** will address issues of bourgeois participation, the historicity of a city and its fitness for the future. A multimedia communication campaign will accompany this project – a 'monumental' undertaking in a very specific sense, with its grassroots impetus and request to the city to stage an exhibition of the contents of the *Time Capsule* in 2113.

Danish concept artist **Henrik Olesen** has created an homage to German film director Rainer Werner Fassbinder that casts a new perspective on the work of a figure as brilliant as he was controversial, whose life ended all too soon in Munich in 1982.

The lack of Asian traditions in the Munich cityscape is the focus of **Han Chong** and his work *Made in Dresden*. Chong positions an overturned golden Buddha statue at the Viktualienmarkt, a location dominated by local culture that provides only a distorted reflection of globalized economic systems and employment markets.

The Munich based young artist **Funda**, known for her provocative video installations and live performances, will develop a new piece called „Get Lost While You Can“ at a decentralised, non-descript site in Munich. With her temporary happenings she will create a place to dwell „in times of being everytime everywhere, in which one has to be seen to exist“.

Tatiana Trouvé investigates the classic idea of the outdoor fountain. Working with a vocabulary of everyday objects, she juxtaposes common materials like plastic and concrete with copper and bronze as she continues to explore the themes of balance and equivalence which frequently appear in her work.

Ed Ruscha's mountain collages will be displayed on large-scale billboards throughout the city: His powerful imagery of snowy mountain chains captioned with fragmented texts will add a touch of poetry – and, indeed, a smattering of confusion – to the cityscape in the summer months.

METRO-Net is part of the body of work known as "unsinnige Bauvorhaben" ("psychobuildings") produced by **Martin Kippenberger** in the last four years before his death in 1997. The legendary installation will be installed at Marienhof in Munich, linking the global transport and communication networks of the artist's imagination to local debate over Munich's second rapid transit train route.

A Space Called Public / Hoffentlich Öffentlich also provides **Peter Weibel**, a further legend of Germany's arts scene, with the opportunity to resume the role of artist after occupying the roles of prestigious curator, media theorist and director of the Karlsruhe Centre of Art and Media Technology (ZKM).

Norwegian scientist and artist **Sissel Tolaas**'s work focuses on smell, language, and communication. Her Munich project and workshop will explore smell(s) as an important, yet often accidental and overlooked part of the overall identity of a city.

Located across the street from the Hotel Bayerischer Hof on Promenadeplatz, **David Shrigley**'s work "Bubbleplatz", a monument to Bubbles, Michael Jackson's chimpanzee, replicates the form of the "shrine" for Michael Jackson, which is famous far beyond the Munich city boundaries. The memorial for Bubbles has a similar "do-it-yourself" aesthetic and features laminated photos, drawings, souvenirs, flowers, candles and further devotional items. Mirroring the original "shrine" is part of Shrigley's artistic strategy. With his ironic commentary, he wishes to stir up discussion about the role of monuments. Who determines and influences memory in the public space? How do commemorative and memorial sites change? Who has the privilege to interpret events and what kinds of memorials are appropriate?

Collaborations with students from Munich's Fine Arts Academy, schools and other city institutions will also be featured.

The opening ceremony of *A Space Called Public / Hoffentlich Öffentlich* will be held on 6 June 2013 in the Rathausgalerie (City Hall Gallery of Munich), which will serve as a multiple exhibition space and „tourist office“ until 21 July.

Alongside the summer exhibition *A Space Called Public / Hoffentlich Öffentlich*, which will feature performative, interactive, idea- and sound-based projects and other non-monumental statements, will be a series of public events and talks, hosted by the centrally located City Hall Gallery.

All projects will be realized and visible in the city from June to the end of September. After this time *A Space Called Public / Hoffentlich Öffentlich* will be removed, thus vanishing completely from the cityscape.

The closing event at the end of September will include the presentation of an extensive catalogue serving to document and localize current debate over public space and art in the public sphere.

www.spacecalledpublic.de

"A Space Called Public / Hoffentlich Öffentlich" by Elmgreen & Dragset is an artistic project in public space funded by the City of Munich.



City of Munich
**Department of
Arts and Culture**

LIST OF ARTISTS

Ivan Argote (born 1983 in Bogota, Colombia) studied design and new media at the National University of Colombia in Bogota as well as fine arts at the École nationale supérieure des Beaux-Arts de Paris. Argote works with mixed media: his (video) performances, photography, sculptures, paintings, new media and video art often share “humour with a rebellious twist” and comment “on the ways we traditionally regard art” (Da Wire). “My works are reflections about the way we behave, about how we understand our close environment, and about how this close environment is related with history, traditions, art, politics and power. Creating these reflections in a playful spirit, this allows me to work with great freedom in different ways, which also is a comment about the way one works on art” (Idol Magazine, 2011) explains the young artist, who already enjoys international attention. Argote presented his work at solo exhibitions in acclaimed art institutions like Palais de Tokyo, Paris; CA2M, Madrid; D+T Project, Brussels and elsewhere. In addition, Argote has been invited to the 30th Sao Paulo Biennale, Brazil and numerous group exhibitions in Europe, USA and South America.
www.ivanargote.com/

Han Chong (born 1979 in Malaysia) lives and works in London, Great Britain. He studied at the Central Saint Martins College of Art and Design, London and works on the border between art and design. Han Chong has showed his installation works internationally, including at the exhibition “Trying To Remember What We Once Wanted To Forget” at MUSAC, Léon; and “The Collectors” at the 53rd Venice Biennale, curated by Elmgreen & Dragset in the Danish and the Nordic Pavilions.

Michael Elmgreen (born 1961 in Copenhagen, Denmark) and **Ingar Dragset** (born 1969 in Trondheim, Norway), based in Berlin and London, have worked together as an artist duo since 1995. They have held numerous solo exhibitions in art institutions worldwide, including Serpentine Gallery and Tate Modern in London, Museum Boijmans van Beuningen in Rotterdam, ZKM Museum of Modern Art in Karlsruhe, The Power Plant in Toronto, MUSAC in Léon, and Kunsthalle Zürich. Their work has been included in the Berlin, São Paulo, Gwangju, Moscow, Singapore, Istanbul, and Liverpool biennials, and in 2009 they received a special mention for their exhibition “The Collectors” in the Nordic and Danish Pavilions at the 53rd Venice Biennale. Amongst their most well known works are “Prada Marfa” – a full scale replica of a Prada boutique in the middle of the Texan desert, and “Short Cut” – a car and a caravan breaking through the ground which was first shown in Milan and now resides in the collection of the Museum of Contemporary Art, Chicago. Their winning “4th Plinth” Commission “Powerless Structures, Fig. 101” – depicting a child astride his rocking horse – is currently on view in Trafalgar Square, London. Recent projects include the Scandinavian debut of their play “Happy Days in the Art World”, a Performa Commission that premiered in New York, at the Bergen International Festival and at the Royal Danish Theatre in Copenhagen in summer 2012. Their newest public sculpture “Han” was unveiled in Elsinore, Denmark in June 2012 and in autumn 2013 they will have a major exhibition at the Victoria & Albert Museum in London.

Funda Gül Özcan (born 1984 in Garmisch-Partenkirchen, Germany) graduated from the Academy of Fine Arts in Munich, where she also lives and works. Funda’s media performances, videos and video installations deal with the borderline of the human body and mind and the possibility of their manipulation. The young artist has already exhibited in several solo and group exhibitions at institutions such as Salzamt, Linz; Lothringer 13/Halle, Munich; and ZKMax, Munich. Funda has received several awards for her work, including the artgrant Grand Prize / National 2012, Munich Academy of Arts Foundation Award donated by Bernhard Borst Foundation 2011, and 1st prize of the City of Munich as part of the Science Night, Sense09 in ZKMax, Munich 2009.

Stephen Hall (born 1968 in Dublin, Ireland) lives and works in London. His multidisciplinary practice includes film, sculpture/installation, architecture and curating. Since the mid-90’s Hall has worked extensively in a devised and collaborative format with various minority social groups including criminal gangs, the unemployed, refugees and asylum seekers. In works that often challenge social taboos, Hall explores the uses and misuses of public space in an urban context. In 2008 Hall founded the experimental art space Cul De Sac London where he has programmed exhibitions from 2008 to 2013. He was an Associate Lecturer in Film at the University of The Arts London from 2003 to 2011.
www.culdesacgallery.com

Stephen Hall & Li Li Ren are an artistic, design and curatorial duo formed in 2012. Current projects include an exhibition of politically engaged new media art from China entitled “Point at a Deer, Call it a Horse – Zhi Lu Wei Ma”, on view starting February 2013 at Cul De Sac Gallery in London.

Martin Kippenberger (born 1953 in Dortmund, Germany; died 1997 in Vienna, Austria) studied at the Hamburg Art Academy and lived in various communes and cities like Cologne, Madrid, Los Angeles, Frankfurt and Berlin, where in the 1980’s he also programmed the famous S.O. 36 club in in Kreuzberg. At first Kippenberger was interested in dancing and acting, subsequently he started painting and experimenting with sound as well as writing (fiction) and became one of the most exciting and internationally renowned German artists and a passionate art collector (e.g. Kippenberger Art Society in the Fridericianum in Kassel). Kippenberger taught at the University of Kassel, as professor of the Happy Kippenberger Class, and was a guest lecturer at Yale University and in Nice and Amsterdam. With his **METRO-Net** project, which he developed from 1993 until his death in 1997, Kippenberger imagined a global underground metro station and constructed worldwide entrances to it (Syros, Hollywood, Los Angeles, Kassel, Vienna, Geneva, Rome, Paris, Leipzig, New York, Helsinki, Dawson City, Nizza, Athens, Münster, as well as in Egypt).
www.martinkippenberger.de

Ragnar Kjartansson (born 1976 in Reykjavík, Iceland) lives and works in Reykjavík, Iceland. He has exhibited widely around Europe and the US and represented Iceland at the 53rd Venice Biennale in 2009 with his performance “The End – Venice”, lasting the entire length of the Biennale, and the five channel video “The End – Rocky Mountains”. Solo exhibitions include shows at the Migros Museum für Gegenwartskunst, Zurich; the Carnegie Museum of Art – touring to MOCA North Miami and to ICA Boston; Frankfurter Kunstverein, Germany and EX3, Florence, Italy. Other exhibitions featuring major works by Kjartansson include the 2nd Turin Triennial, Italy and Manifesta 8, Italy; the Reykjavik Arts Festival in Iceland and Performa 11, New York where his 12-hour performance “Bliss” received the Malcolm McLaren Award. Kjartansson is a self-described incurable romantic, whose multifaceted artistic practice is rooted in a tradition of acting and performance, and whose existential and absurdist sensibility can be linked to artists including Caspar David Friedrich, Gilbert and George, Harold Pinter, and Samuel Beckett. He has experimented with elements of visual art, music, and theatre and considers himself mainly a performance artist. His work is characterized by the tragicomic spectacle of human experience where sorrow collides with happiness, horror with beauty, and drama with humour. Repetition and ritual feature prominently in Kjartansson’s work – his performances share a structure that has been characterized as ‘live loop’.
www.i8.is/?s=8&aID=22&ID=371

Alexander Laner (born 1974 in Munich) lives and works in Munich. He was trained as a stone mason and studied under professor Olaf Metzger at the Academy of Fine Arts in Munich. He has exhibited widely throughout Europe. Prestigious prizes include the Bayerischer Kunstförderpreis (2011), the Debutantenpreis BBK (2005), the Förderpreis der Landeshauptstadt Munich (2005) and the prize of the Villa Romana, Florence (2004). Two of his public art projects have already been realized in Munich; „Schöner Wohnen“ will be his third.

Henrik Olesen (born 1967 in Esbjerg, Denmark) lives and works in Berlin. Olesen studied at the Royal Danish Academy of Arts, Copenhagen and at Staatliche Hochschule für Bildende Künste -Städelschule, in Frankfurt am Main. Central to his conceptual installations, sculptures and collages are (critique of) representation, identity and heteronormativity. His solo exhibitions have been presented at prominent art institutions like The Museum of Modern Art, New York; Museum Ludwig, Köln; Pinakothek der Moderne, München; Migros Museum für Gegenwartskunst, Zürich and Secession, Vienna. His work has been included in group exhibitions and biennals worldwide: “Ghosts in the Machine”, New Museum, New York; “Counter Production”, Generali Foundation, Vienna; “Im Raum des Betrachters. Skulptur der Gegenwart aus der Sammlung Moderne Kunst”, Pinakothek der Moderne, Munich; Gwangju Biennale, Korea; 6th Berlin Biennale and 53rd Venice Biennale.

Kirsten Pieroth (born 1970 in Offenbach a.M., Germany) lives and works in Berlin. Her conceptual approach materializes mainly in the fields of sculpture and installation and has been shown in several solo exhibitions, including at Galleria Franco Noero, Turin; Contemporary Arts Museum, Houston; Secession, Vienna; and CCA Wattis Institute, San Francisco. Group exhibitions and biennales include the 30th São Paulo Biennial; ACCA Australian Centre for Contemporary Art, Melbourne; 12th Istanbul Biennial; Manifesta 5, Spain; Tate Modern, London; Sprengel Museum Hannover; NGBK, Berlin; Museum für Gegenwartskunst Basel; and Royal College of Art, London.

Li Li Ren (born 1986 in Shandong, China) is a London based film and video installation artist, author and curator. She holds a BA in fine arts from the Central Saint Martins College of Art and Design, London. Her works invite audience involvement through their interaction with the viewing experience, often forcing viewers to become part of the spectacle. Through the works' audio visual, spatial and temporal construction, viewers' experience is at once public and private, intimate and social. Mixing common everyday experience with fantasy and imagination, her works probe ambivalent emotional universals like embarrassment, shame and vulnerability. Li Li Ren's group exhibitions include "Point at a deer, call it a horse" and "Self-love Triangle", Paradise Syndrome, both at Cul De Sac Gallery, London; the video "Fire, emotion and transformation", Material Exploration, Victoria and Albert Museum, London; and "Black But White", Institute of Contemporary Arts, London. In addition, she is a contributor to various Chinese language magazines on design, arts and culture (e.g. Bazaar Art China, Vision, Art and Fortune, ELLE China and Travel Leisure/China).

Ed Ruscha (born 1937 in Omaha, Nebraska, USA) moved to Oklahoma City in 1941 and to Los Angeles in 1956 to attend the Chouinard Art Institute. He had his first solo exhibition in 1963 at the Ferus Gallery in Los Angeles. At the start of the seventies, Ruscha began showing his work with the Leo Castelli Gallery in New York. He currently shows with the Gagolian Gallery in New York, Beverly Hills and London. Ruscha has consistently combined the cityscape of Los Angeles with vernacular language to communicate a particular urban experience. Encompassing photography, drawing, painting, and artist books, Ruscha's work holds the mirror up to the banality of urban life and gives order to the barrage of mass media-fed images and information that confront us daily. Ruscha's early career as a graphic artist continues to strongly influence his aesthetic and thematic approach.

Ruscha has been the subject of numerous museum retrospectives, which have traveled worldwide, beginning in 1982 with the San Francisco Museum of Modern Art, the Centre Georges Pompidou in 1989, and the Hirshhorn Museum and Sculpture Garden in 2000. In 2001, Ruscha was elected to The American Academy of Arts and Letters as a member of the Department of Art. The following year a major exhibition of Ruscha's entire body of work opened in Spain at the Museo Nacional Centro de Arte Reina Sofia. "Leave Any Information at the Signal", a volume of Ruscha's writings, was published by MIT Press in 2002, while the first comprehensive monograph on the artist was written by Richard Marshall in 2003. In 2004, The Whitney Museum of American Art organized two simultaneous exhibitions: "Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha", which traveled to the Museum of Contemporary Art, Los Angeles and then to the National Gallery of Art, Washington, D.C., and "Ed Ruscha and Photography." Also in 2004, the Museum of Contemporary Art in Sydney mounted a selection of the artist's photographs, paintings, books and drawings that traveled to the Museo Nazionale delle Arti del XXI Secolo, Rome and to the Scottish National Gallery of Modern Art. Another exhibition of Ruscha's photographs was organized for the Jeu de Paume in Paris in 2006. Ruscha was the United States representative at the 51st Venice Biennale in 2005. In 2009, the Hayward Gallery, London mounted a retrospective of the artist's paintings, "Ed Ruscha: Fifty Years of Painting", (traveled to Haus der Kunst, Munich and Moderna Museet, Stockholm in 2010). "Ed Ruscha: Road Tested", opened at the Modern Art Museum of Fort Worth, Texas in January 2011. The Hammer Museum in Los Angeles prepared an exhibition with Ruscha inspired by Jack Kerouac's *On the Road*, which opened in mid-2011 (traveled to Denver Art Museum, Colorado in December 2011 and Museum of Contemporary Art, North Miami, Florida in May 2012). From July to October 2012, "Reading Ed Ruscha" showed at the Kunsthau Bregenz in Austria.
www.edruscha.com

David Shrigley (born 1968, in Macclesfield, England) studied Fine Art at Glasgow School of Art, Glasgow, where he also lives and works. He has exhibited widely in Europe and North America and his illustrations have appeared in newspapers and magazines such as *Esquire* (Japan), *Donna* (Italy), *frieze* (UK), *The Guardian* (UK), *Maisonneuve* (Canada) and *Du* (Switzerland). Many of Shrigley's drawings are executed in black ink on white paper with a deceptively amateurish, child-like hand. The *faux-naïf* quality of his drawings and texts renders deviant subject matter inoffensive and perverts 'serious' contemporary issues. Shrigley's most disturbing works directly address the audience with word games, interrogations and dialogues. Whether presenting us with dangerous pets, ugly families, or unusual skin diseases his drawings always tread over the fabric of existence, the purpose of life and the state of the human soul. Shrigley has also produced animated pop promos for artists such as *Blur* and *Bonnie Prince Billy*.
<http://davidshrigley.com/>

Sissel Tolaas (born 1961 in Stavanger, Norway) studied mathematics, chemical science, languages, and visual art at Oslo -, Warsaw -, Moscow-, St Petersburg - and Oxford University. Since 1990 Tolaas has actively worked and concentrated on the topic of SMELL / SMELL & LANGUAGE - COMMUNICATON, within different sciences, fields of art /design, and other disciplines. She established the RE_searchLab Berlin, on smell & communication / language, in Berlin in January 2004, supported by IFF (International

Flavors & Fragrances Inc.). Her research has won recognition through numerous national and international scholarships, honours, and prizes including the 2009 Rouse Foundation Award from Harvard University GSD, the 2010 ArsElectronica Award in Linz, Austria, and the 2010-2011-2012-2013 Synthetic Biology / Synthetic Aesthetics Award from Stanford and Edinburgh Universities including a residency at Harvard Medical School. She has done research on INVISIBLE COMMUNICATION & RHETORIC i.e. Harvard University: Mexico City 2001- 2009 and continuous. Tolaas is recently a founding member of the International Sleep Science and Technology Association, China/US/Africa/Europe. She is also a recent founding member of FUTURE OF EDUCATION, a collaboration with the Hong Kong Polytechnic University and Future Education Platform Berlin. She worked and is currently working with numerous companies and institutions, and actively participates in international colloquiums, conferences and networking. Her projects and research have been presented in several institutions such as documenta 13; MoMA New York; MOMA San Francisco; Fondation Cartier, Paris; Hamburger Bahnhof, Berlin; Tate Gallery, Liverpool; Venice Biennale; and National Art Museum of China Beijing. She has been active with projects and research for, among others, NASA; ESA; IEEE Aerospace Research; Interactive Africa / design Indaba; BBC London; Sony Computer Science Lab, Paris; IFF Inc. New York; Statoil New Energy Program, Norway; Charité Humboldt University Hospital, Berlin; Max Planck Institute, Berlin; Louis Vuitton, Paris; E. Lauder Paris/NY; KPMG (law) Berlin; BMG SONY, Germany; ShowStudio/Nick Knight; Mercedes Benz Future Lab, Berlin; ADIDAS; Rockefeller Foundation, New York; Johnson & Johnson, New York; Bangalore High Tech Park; Deutsche Bank, Germany; San Francisco Neurosciences Institute; Humboldt University, Berlin; Tsinghua University, Beijing; Columbia University, New York; Parson The New School For Design, New York; Beijing Olympics; Vienna University; Oxford University; NESTA, London; MIT; Harvard University; Liverpool University; Oslo University; Moscow University; Stanford University; TU, Berlin; Toronto University; Lund University; Edinburgh University; Bangkok University; Hong Kong University; University of Michigan; Pasadena Art Centre; Cape Town University; Koc University Istanbul; Brown University; RCA, London; Sandberg Institute Amsterdam. Tolaas previously conducted City SmellScape research of several cities such as Paris, Stockholm, Detroit, Kansas City, Berlin, Oslo, and London and is currently working on Nuuk, Istanbul, Calcutta, and Cape Town. She was recently commissioned, together with Harvard GSD, to develop a new Concept of Living, in Kuwait.

Tatiana Trouvé (born 1968 in Consenza, Italy) is a contemporary artist based in Paris. Trouvé works include sculptures, drawings, installations as well as architectural interventions. One of her most well known pieces is the expansive project titled *Bureau d'Activités Implicites* (or *Bureau of Implicit Activities*) that was produced over the course of ten years. This piece that took the form of an improvised office environment served as a repository and archive of work that she was making, or planning to make, as a then-unknown artist. However, meanwhile Tatiana Trouvé belongs to internationally acknowledged artists, presenting her work in solo exhibitions at art institutions and galleries as Gagosian Gallery, New York; Migros Museum, Zurich; Center Georges Pompidou, Paris; Johann Koenig gallery, Berlin; Palais de Tokyo, Paris and elsewhere. She has participated in numerous international exhibitions: at the 52nd Venice Biennale; Zachęta National Gallery of Art, Warsaw; the 29th São Paulo Biennale, São Paulo; Bergen Kunsthall, Bergen; Manifesta 7 and elsewhere. In 2001 she won the *Paul Ricard* Prize, and in 2007 she won the *Marcel Duchamp* Prize.

Peter Weibel (born 1944 in Odessa, Ukraine) lives and works in Karlsruhe, Germany and Vienna, Austria. He studied, amongst other subjects, literature, film, medicine and mathematics in Vienna and Paris. Due to his versatile activities Peter Weibel is a central figure of European media art.

As an artist he became known particularly for his works in the realm of performance, concept art, experimental film and media and computer art. Since 1966 he has produced conceptual photo-literature as well as audio pieces, texts, objects and actions. At the end of the 1960s, he worked in the field of Expanded Cinema, Action art, performances and film together with his partner VALIE EXPORT. His interdisciplinary activities comprise scientific, artistic, as well as literary, photographic, graphic, plastic, and digital works. His works, presented in many solo and group exhibitions worldwide, question the cult of the artist through socially critical analyses of media and systems including film, television, and the visual arts.

Weibel considers his theoretical and curatorial work to be a facet of his artistic practice. After various teaching posts and visiting professorships for video art and new media in (amongst others) Vienna, Halifax (Canada), Kassel and Buffalo (New York State, USA), in 1986 Peter Weibel was appointed artistic consultant of Ars Electronica in Linz, working as its artistic director from 1992 to 1995. Between 1993 and 1999 he was curator of the Austrian pavilion at the Venice Biennale and artistic director of the Neue Galerie Graz. Since 1984 Weibel has also been professor for media design at the University of Applied Arts Vienna. In 2011, he was artistic director of the 4th Moscow Biennale of Contemporary Art. Since 1999 Peter Weibel is chairman of the ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe.

www.peter-weibel.at