

LATITUDES SELECTED PROJECTS 2005–PRESENT

Latitudes is an independent curatorial office initiated in April 2005 by Max Andrews and Mariana Cánepa Luna, that works in an international context from and in Barcelona, Spain. We initiate and develop contemporary art projects in association with institutions and collaborate with artists in productions encompassing a range of organisational forms and scales: genres of display and presentation; editorial practice and publication; forms of assembly, hosting and programming; as well as theoretical and interpretative contexts.

Our starting point is to advocate the work of artists we believe to be critically relevant to our times. Ongoing research includes micro-historical practices; context-specific, narrative- or process-based art; expectations of public participation; the function of the duo; and how art and artefacts relate with obsolescence and cultural worth.

<http://www.LTTDS.org/>

TUE GREENFORT, ROYAL SOCIETY OF ARTS/ FRIEZE ART FAIR, LONDON, UNITED KINGDOM, 2005–8

In April 2005 the Royal Society of Arts in partnership with Arts Council England launched Arts & Ecology, a major programme with the aim of examining and addressing environmental concerns in the international arena.

Latitudes was invited to curate a public commission for London and selected Danish artist Tue Greenfort to develop a public project focusing on London's ecological and social systems. Following several site-visits and a residency period in London in 2007, Greenfort's public commission was presented in the capital coinciding with his participation in Frieze Art Fair projects (16–19 October 2008) where it was sited immediately outside the exit ramp of the Frieze Art Fair in Regent's Park.

Greenfort's project consisted of three 1100 litre standard 'Eurobins' (the familiar street refuse containers otherwise known as wheelie bins) whose sides had been cut away and replaced with windows of clear polycarbonate, thus making them visibly incorrect and their contents visible to everyone. It created a kind of grand though rudimentary behavioural experiment in which citizens generated a transparent reflection on consumption, disposability and recent municipal waste incentives, at the point where personal assets were thrown 'away'. Importantly, although the bins were encountered within close proximity to a major art event, they were not visibly 'framed' as art works. No plinth, no label and no sign indicated that they were anything other than functional bins,

plausibly located where one was leaving the event, perhaps ready to shed unwanted detritus.

Next page • Site visits in London exploring the Greenwich peninsula & recycling depot.
Following page. • Tue Greenfort, 'Untitled', 2008, Frieze Art Fair, London. Courtesy of the artist. Photos: Latitudes.

<http://www.LTTDS.org/projects/greenfort/>





'LAND, ART: A CULTURAL ECOLOGY HANDBOOK', ROYAL SOCIETY OF ARTS/ ARTS COUNCIL ENGLAND, LONDON, UNITED KINGDOM, DECEMBER 2006

'LAND, ART: A Cultural Ecology Handbook', was commissioned by RSA Arts & Ecology in partnership with Arts Council England. The book was launched in London on December 2006 coinciding with the RSA, Arts Council England and London School of Economics & Political Science's symposium 'No Way Back?'. Accompanying the first year of the RSA's Arts & Ecology programme, this compendium of essays, dialogues and commissioned pages by artists, new and reprinted texts and interviews by ecologists, cultural theorists, activists and curators explored art's varied modes of response to notions of territory, the Earth and the emergencies of 21st century. In part a genealogy of 'land' and what has been understood by 'the environment' since the 1960s – with the activities of 'Land artists' and the emergence of a popular 'eco'-consciousness – the publication proposed and tested if and how our conceptions of art and artists are relevant to a global debate about the future of the planet, and where, how and why art might operate – at the grass roots, at a tangent, as propaganda, activism or as resistance, for example.

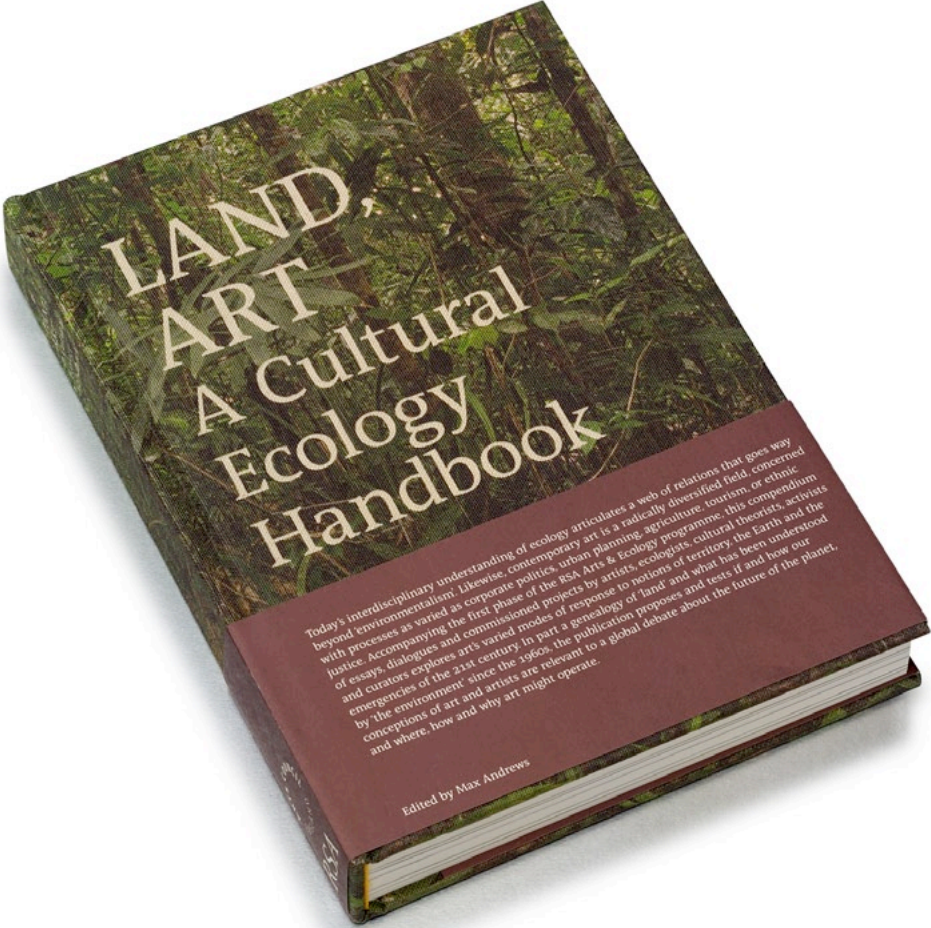
Contributors: Lara Almarcegui, Amy Balkin, James Boyle, Fernando Bryce, Susan Canney, Chu Yun, Jimmie Durham & Maria Thereza Alves, Feng Yuan, Futurefarmers & Free Soil, Tue Greenfort, Thomas Hirschhorn, Katie Holten, Jiang Jun, Jeffrey Kastner, Winona LaDuke, Learning Group, Lucy R. Lippard, Wangari Maathai, Jonathan Meuser, Jason Middlebrook, Nils Norman, David Naguib Pellow & Lisa Sun-Hee Park, PLATFORM, Natascha

Sadr Haghigian, Paul Schmelzer, Peter Schmelzer, Michael Sheltenberger & Ted Nordhaus, Cameron Sinclair, Stephanie Smith, Bruce Sterling, Kirstine Roepstorff, Rirkrit Tiravanija, David Toop, Vitamin Creative Space, Insa Winkler, the Worldwatch Institute and Zheng Guogu, et. al.

Edited by: Max Andrews / Latitudes. Published by: Royal Society of Arts / Arts Council England. Graphic design: SMITH Design International Ltd, London; Format: 240 x 170 mm / 208pp / colour / hard bound / eight in-bound statistics pages; Language: English; Print run: 2,000 copies; Printer: EBS, Verona, Italy; ISBN: 978-0-901469-57-1

Next page • Cover, 'LAND ART, A Cultural Ecology Handbook'.
Following page • Left: Text by Jimmie Durham & Maria Thereza Alves. Right: Artists' 'plates' section, Claire Bishop on Francis Alÿs. Photos: Robert Justamante.

<http://www.LTTDS.org/projects/landart/>



LAND, ART A Cultural Ecology Handbook

Today's interdisciplinary understanding of ecology articulates a web of relations that goes way beyond environmentalism. Likewise, contemporary art is a radically diversified field, concerned with processes as varied as corporate politics, urban planning, agriculture, tourism, or ethnic justice. Accompanying the first phase of the RSA Arts & Ecology programme, this compendium of essays, dialogues and commissioned projects by artists, ecologists, cultural theorists, activists and curators explores art's varied modes of response to notions of territory, the Earth and the emergencies of the 21st century. In part a genealogy of 'land' and what has been understood by 'the environment' since the 1960s, the publication proposes and tests if and how our conceptions of art and artists are relevant to a global debate about the future of the planet, and where, how and why art might operate.

Edited by Max Andrews



'EXTRAORDINARY RENDITION', NOGUERASBLANCHARD, BARCELONA, SPAIN, 22 MARCH–19 MAY 2007

Artists: Mariana Castillo Deball, Gardar Eide Einarsson, Rainer Ganahl, Carsten Höller, Christopher Knowles, Josephine Meckseper, Roman Ondák, Wilfredo Prieto and Natascha Sadr Haghghian.

'Extraordinary Rendition' brought together video, sculpture, audio, photography, painting and drawing by nine international artists in response to notions of risk, frictionlessness and its representation.

Following a pre-modern discourse of danger, the emergence of risk – alongside the invention of insurance – proposed a world governed by immaterial markets that were no longer regulated by order, but by fundamental uncertainty, threat and insecurity. For its contextual backdrop, this exhibition attempted to think of the present as a cultural mythology through manifestations and elaborations of this principle. One could cite the orchestration of illusory energy and finance markets, the manipulation of governance and property, or the clandestine rendition of terror suspects. (Correspondingly, the Enron scandal, corruption uncovered by operation Malaya in Marbella, or CIA stop-offs in Palma de Mallorca, for example.)

Furthermore, there are the unpredictable mega-weather events or reckless insurgencies that are also symptomatic of an ever more stochastic and violent reality which similarly escapes an

ordinary logic of probabilities or worth. Social sensitivity to issues of security are rapidly changing our society. Alongside this global picture, our everyday lives – especially with respect to children – are increasingly subject to a suffocating psychology of risk aversion.

Next page • Wilfredo Prieto, 'Grasa, jabón, plátano', 2006. Private collection, Brussels. Courtesy of the artist and NoguerasBlanchard, Barcelona. Photo: Robert Justamante.

<http://www.LTTDS.org/projects/extraordinaryrendition/>



SHARJAH BIENNIAL 8 SYMPOSIUM, EXPO CENTER, SHARJAH, UNITED ARAB EMIRATES, 5–7 APRIL 2007

The RSA and Latitudes conceived and developed the three-day symposium for the opening week of the Sharjah Biennial 8, United Arab Emirates, in collaboration with the American University Sharjah. The 2007 biennial was titled 'Still Life: Art, Ecology and the Politics of Change' and was curated by Mohammed Kazem, Eva Scharrer and Jonathan Watkins, with artistic director Jack Persekian.

The symposium included focused presentations by keynote speakers, critical panels and breakout seminars, which addressed broader discussions and local debates in smaller groups. The last day of the symposium included a 'seminar on wheels' during which a small group visited a bird reserve in Dubai and Al Khan, the area of study by artist Lara Almarcegui for the biennial.

The discussion panels focused on: The Lure of the 'Eco'; Offsetting / Upsetting. Art vs. issues; Urban Planning & the Future City. There were also parallel seminars on Emergencies & Risk and Resources. Truth & Materials, as well as film screenings and artists presentations.

Symposium Speakers included: Bruce Sterling, Rem Koolhaas, Sarah Rich, Koyo Kouoh, Susi Platt, Charles Esche, Stephanie Smith, Mona El Mousfi, Samer Kamal, Geeta Kapur, Mark Nash and biennial artists Peter Fend, Tomás Saraceno, Samir Srouji, Sergio Vega, Michael Rakowitz and e-Xplo with Ayreen Anastas.

Next page • Top right: Roundtable with Sergio Vega, Tomás Saraceno, Michael Rakowitz and Susi Platt. Bottom left: Transcriptions of the symposium in the publication 'Sharjah Biennial 8. Still Life: Art, Ecology and the Politics of Change – Part II'. Bottom right: Roundtable with Stephanie Smith, Charles Esche, Peter Fend and Koyo Kouoh. Photos: Latitudes.

<http://www.LTTDS.org/projects/sharjah/>



UOVO #14 'ECOLOGY, LUXURY & DEGRADATION', SUMMER 2007

UOVO #14 presented interviews, essays, projects and two CDs around art practices that resist the spectacularisation or romanticisation of ecological issues or the natural world. Instead their practices explored the operational function and processes of ecosystems themselves, a capacity to comprehend connections and transgress disciplines and boundaries while addressing the uniformly conflicted future of the planet. The issue was launched during Art Basel's Art Lobby on the 17 June 2007.

Contents: Adam Carr interviews Latitudes; Mark von Schlegell by Jacob Fabricius; Sergio Vega by Mariana Cánepa Luna; Ibon Aranberri by Peio Aguirre; Lara Almarcegui by Florence Grivel; Tea Mäkipää by Latitudes; Binna Choi by Nav Haq; Haegue Yang by Doryun Chong; Tue Greenfort by Francesca Pagliuca; Christoph Keller by Max Andrews; and Michael Rakowitz by Peter Eleey; Chus Martínez on Arturas Raila; Ben Cobb on the 1973 film 'Soylent Green'; Photography by Federico Martelli, Zwelethu Mthethwa, Ravi Agarwal and Noguchi Rika; Soundscapes: photo-documentation and CD compiled by David Toop.

Edited by: Latitudes. Published by: The Bookmakers, Ed., Turin, Italy. Graphic design: Chiara Figone; Format: 240 x 170 mm / 496pp + 2 CDs / colour; Language: English; Print run: 2,000 copies; Printer: CAST Industrie Grafiche, Turin; ISSN: 1826-0551

Next page • Top left: 'We Sell Iraqi Dates', interview with Michael Rakowitz by Peter Eleey. Bottom left: 'Return to Paradisum Voluptatis', interview with Sergio Vega by Mariana Cánepa Luna. Bottom right: 'Eco-Motion', interview with Haegue Yang by Doryun Chong.

<http://www.LTTDS.org/projects/uovo14/>



'GREENWASHING. AMBIENTE: PERICOLI, PROMESSE E PERPLESSITÀ' (GREENWASHING. ENVIRONMENT: PERILS, PROMISES AND PERPLEXITIES), FONDAZIONE SANDRETTO RE REBAUDENGO, TURIN, ITALY, 29 FEBRUARY–18 MAY 2008

Works by: Jennifer Allora & Guillermo Calzadilla, Lara Almarcegui*, Maria Thereza Alves, Ibon Aranberri, Amy Balkin, The Bruce High Quality Foundation*, Chu Yun, A Constructed World*, Minerva Cuevas, Ettore Favini*, Cyprien Gaillard*, Tue Greenfort*, Norma Jeane, Cornelia Parker, Jorge Peris*, Wilfredo Prieto*, RAF / Reduce Art Flights, Tomás Saraceno*, Santiago Sierra, Simon Starling, Fiona Tan, Nikola Uzunovski, Sergio Vega*, Wang Jianwei and James Yamada* (*new commissions). Curated by: Latitudes with Ilaria Bonacossa.

What is at stake in today's constant bombardment of ecological guilt, corporate agendas and political point-scoring with respect to so-called 'environmental issues'? How can we balance personal responsibility with collective consensus, local with global, or short-term remedies with visionary strategies?

The works of the 25 artists and artist groups presented in the exhibition did not just passively lament the degradation of our planet, or provide pragmatic solutions. Instead they actively articulated the contradictions and responsibilities that we encounter personally and as a society. The artists presented in 'Greenwashing' – a term used to describe misleading ecological practices – did not necessarily proclaim a 'correct' ethical or 'green' agenda, but

allowed the possibility for broadening and analysing our understanding of what ecology might mean today. Their works often adopted process-based and speculative approaches concerning fundamental ecological subjects such as energy and resource use. Likewise, several artists in the exhibition considered waste, water, land use, the air we breathe and the oil we consume, offering a critical perspective on the perils, promises and perplexities that have emerged as our climate changes.

Accompanying catalogue edited by: Latitudes & Ilaria Bonacossa; Published by: The Bookmakers Ed.; Texts: Francesco Bonami, Latitudes & Ilaria Bonacossa, Marco Benatti, Riccardo Boero; Graphic design: Chiara Figone; Format: 240 x 170 mm / 192 pp / colour; Language: editions in English and Italian; Publication date: February 2008; Printer: CAST Industrie Grafiche, Turin; ISBN: 978-88-95702-01-8

Next page • Left: Simon Starling, 'C.A.M. Crassulacean Acid Metabolism', 2005. Courtesy of the artist and The Modern Institute, Glasgow. Right: Minerva Cuevas, 'Egalité', 2004. Courtesy of the artist and kurimanzutto, Mexico City. Following page • Jorge Peris, 'Fairy', 2008. Courtesy of the artist. Photos: Jacopo Menzani.

<http://www.LTTDS.org/projects/greenwashing/>





'A STAKE IN THE MUD, A HOLE IN THE REEL. LAND ART'S EXPANDED FIELD 1968–2008', MUSEO TAMAYO, MEXICO CITY, MEXICO, & TOUR, APRIL–OCTOBER 2008

Artists: (Programme 1) Gerry Schum, Richard Long, Barry Flanagan, Dennis Oppenheim, Marinus Boezem, Jan Dibbets, Walter de Maria, Nancy Holt, Robert Smithson, Gordon Matta-Clark. (Programme 2) Francis Alÿs, Donna Conlon, Hans Schabus, Ibon Aranberri, Mario García Torres, Thiago Rocha Pitta, Maria Thereza Alves, Damián Ortega, Nikolaj Recke, Jordan Wolfson, Cyprien Gaillard.

Borrowing its title from the writings of Robert Smithson, this programme revisited a selection of moving-image works that form part of the historical memory of Land Art, through and alongside more recent productions by contemporary artists. It was developed following an invitation to curate the spring 2008 Panorámica video cycle for the Museo Tamayo Arte Contemporáneo, Mexico City.

The project grew out of Latitudes' work on the publication 'LAND, ART: A Cultural Ecology Handbook' (2006), in looking at the legacy of Land Art in relation with contemporary practice and social and environmental ecology. A concern with remoteness, together with the powerful allure of specific sites, wove throughout the films, which were set in locations including the sewers of New York and Vienna (Gordon Matta-Clark, Hans Schabus), the deserts of California (Mario García Torres), the mountains of the Basque country (Ibon Aranberri), and the beaches of Taveuni (Nikolaj Recke).

Museo Tamayo 1–2 April & 5–6 April 2008; MARCO, Museo de Arte Contemporánea de Vigo, Vigo, Spain, 8–9 May, 15–16 May); Stadtkino, Kunsthalle Basel, Basle, Switzerland, 27 May; CAAC, Centro Andaluz Arte Contemporáneo, Seville, Spain, 24–25 June; Fundació Suñol, Barcelona, Spain, 7–8 July; Hongersdijk Farmstead, Wilhelminapolder, Zeeland, Holland (presented by SKOR Foundation for Art and the Public Domain), 11 July; Spike Island, Bristol, UK, 19 October; Centro de Arte Dos de Mayo, Móstoles, Madrid, Spain, 25 October.

Next page • Left: Thiago Rocha Pitta, 'Zênite invertido', 2005. Courtesy of the artist and Andersen's, Copenhagen. Right: Jordon Wolfson, 'Landscape for Fire', 2007. Courtesy of the artist and Johann König, Berlin.

<http://www.LTTDS.org/projects/stakeinthemud/>



LAWRENCE WEINER, 'THE CREST OF A WAVE', FUNDACIÓ SUÑOL, BARCELONA, SPAIN, 9 OCTOBER–15 NOVEMBER 2008

'THE CREST OF A WAVE' by Lawrence Weiner was a project in four parts – a distributed ephemeral sculpture, a wall installation, a sound work and an action – together each asked what might constitute a public sculpture. Weiner's new work triggered a chronicle of Spain's mercantile and maritime history, equestrian and commercial power, offering a biography of materials and a testament to the transmutability of language.

On the 24 September 2008, coinciding with the festivities of Mercè, the patron saint of Barcelona, an ephemeral sculpture by Weiner was distributed throughout over 70 emblematic bars, cafes and restaurants in the city to accompany café with leche, cortado, carajillo, or conversation. Printed on hundreds of thousands of standard 7 gram white sugar sachets in three languages, Weiner's striking typographic rendition of the statement A CLOTH OF COTTON WRAPPED AROUND A HORSESHOE OF IRON TOSSED UPON THE CREST OF A WAVE, was accompanied by an emblem which evoked the trajectory of a certain horseshoe over a wave in diagrammatic form.

The second and third parts were exhibited at Nivell Zero at Fundació Suñol, where Weiner presented an adaptation of the statement painted on an exterior wall of the courtyard in Catalan, Spanish and English. In the interior space one could listen to the same statement within a catchy musical composition based on a track by Ned Sublette and The Persuasions. The last element

of the project manifested itself as an event realized by the sea during the opening week of the exhibition: an iron horseshoe was wrapped in a cotton cloth and was tossed upon a wave's crest.

Next page • Lawrence Weiner, 'A CLOTH OF COTTON WRAPPED AROUND A HORSESHOE OF IRON TOSSED UPON THE CREST OF A WAVE', 2008. Courtesy of the artist. Photo: Latitudes.
Following page • Left: 'A CLOTH OF COTTON...' as sugar sachets. Photo: Latitudes. Right: 'A CLOTH OF COTTON...' as an event. Photo: Pierre-Jean Moulis.

<http://www.LTTDS.org/projects/weiner/>

UN DRAP DE COTÓ
EMBOLICAT AL VOLTANT
D'UNA FERRADURA DE FERRO
LLENÇAT CONTRA LA CRESTA
D'UNA ONA



A CLOTH OF COTTON
WRAPPED AROUND
A HORSESHOE OF IRON
TOSSED UPON THE CREST
OF A WAVE



UN PAÑO DE ALGODÓN
ENVUELTO ALREDEDOR DE
UNA HERRADURA DE HIERRO
LANZADO CONTRA LA CRESTA
DE UNA OLA





'X, Y, ETC.!', ARTISSIMA 15 / VIDEO LOUNGE, TURIN, ITALY, 6–9 NOVEMBER 2008

Artists: Mark Titchner, Hans Op de Beeck, Elizabeth McAlpine, Emilie Pitoiset, Gianni Motti, Swetlana Heger, Morag Keil, Danaï Anesiadou & Sophie Nys, Christian Jankowski, Anja Kirschner & David Panos, Carles Congost, Andrea Büttner, Pia Maria Martin, Jordan Wolfson, Judith Hopf, Shana Moulton, Gianni Motti, Sergio Vega, Julika Rudelius, Delphine Reist, Haris Epaminonda, Aurélien Froment, Shimabuku, Hans Schabus, Harry Dodge & Stanya Kahn, Donna Conlon, Patrick Tuttofuoco, Clemens von Wedemeyer, Cezary Bodzianowski, Matthew Darbyshire & Sam Gunn, et. al.

'X, Y, etc.!' was an array of film and video artworks, a video programme motivated by the methodological project of Charles Fort (1874–1932). Fort was a relentless researcher of paranormal and anomalous phenomena 'avant la lettre', yet he made no attempt to present a coherent theory or to endorse the material which he compiled through years of work in the British Museum and New York Public Libraries. Instead, his accounts of uncanny artifacts, unexplained disappearances, objects falling from the sky, etc. comprise a satire of acceptability and belief. Hence in 'X, Y, etc.!' everything was considered plausible: the banal and the unique, artistic with non-artistic, fact with fake, sincere with insincere, correct with incorrect, etc. Art was encountered, and artists encountered the world, as a fundamentally unexplained phenomenon.

'X, Y, etc.!' participated in Fort's universe by presenting a contrary borderland of knowns and unknowns, cynicism and speculation,

science and fiction, where everything was anomalous and underdetermined. "It does not matter where we begin", Fort wrote, "whether with stars, or laws of supply and demand, or frogs, or Bonaparte. One measures a circle beginning anywhere".

Next page • Left: Projection of Carles Congost, 'La Mala Pintura', 2008. Courtesy of the artist. Right: Programme guides. Photos: Latitudes.

<http://www.LTTDS.org/projects/xyetc/>



'LA, LA, LA, LA: ON WINNING AND LOSING', CENTRE CÍVIC SANT ANDREU, BARCELONA, SPAIN, 29 NOVEMBER 2008–17 JANUARY 2009

Artists: Verónica Aguilera, Fermín Jiménez Landa, Daniel Rodríguez Castro, Oriol Vilanova. Curated by: Aimar Arriola & Latitudes

'La, la, la, la: on winning and losing' reflected on the dichotomy of winning and losing and the social representation of success and failure, both in our private and public lives. The exhibition title referred to the infamous 1968 winner of the Eurovision Song Contest – 'La, la, la' – performed by the Spanish singer Massiel, yet originally written by Barcelona-born Joan Manuel Serrat. Serrat would have sung in Catalan but was prohibited from performing in Eurovision by the Franco regime. His lyrics were stripped of all political connotations and Massiel brought in. 'La, la, la' eventually triumphed over the favourite – United Kingdom's entry, suitably titled 'Congratulations!' – by just one point. Recently it has been understood that the votes were probably fixed by the Spanish dictatorship in order to boost the country's image abroad, and the UK performer (Cliff Richard) has asked to be recognised as the real winner. Beyond the anecdote, this ironic story of victory and defeat served as a paradigmatic example of the relativity of achievements and failures.

The exhibition was presented in the context of a prize (Premio Miquel Casablanca) for artists under the age of 36, and in an international cultural context increasingly orientated towards recognition and awards – an economy of cultural production and prestige. Is it possible that awards like this reinforce the

assumption that prodigious success can only be achieved at an early age? Does the art system need to reward artists in order for them to be considered of public worth? Does this make artists more strategic about their options? And, how is this glorification measured and represented in artistic practice?

Next page • Top right: Oriol Vilanova, 'Souvenirs Store', 2008. Bottom left: Fermín Jiménez Landa, 'Todo es imposible', 2008. Bottom right: Verónica Aguilera, 'El artista laureado', 2008. Courtesy of the artists. Photos: Latitudes.

<http://www.LTTDS.org/projects/lalalala/>



'PORTSCAPES', NEW PROJECTS AROUND MAASVLAKTE 2, THE EXTENSION OF THE PORT OF ROTTERDAM, THE NETHERLANDS, THROUGHOUT 2009

Artists: Lara Almarcegui, Bik van der Pol, Jan Dibbets, Marjolijn Dijkman, Fucking Good Art, Ilana Halperin, Christina Hemauer & Roman Keller, Paulien Oltheten, Jorge Satorre, Hans Schabus. Maria Barnas (poetry) and Markus Miessen (interviews)

'Portscapes' was a series of newly commissioned projects initiated by the Port of Rotterdam Authority with advice and support from SKOR Foundation for Art and the Public Domain and curated by Latitudes. It was produced and presented throughout 2009 alongside the construction of Rotterdam's Maasvlakte 2 – the extension to Europe's largest seaport and industrial area which is being realised between 2008 and 2013 with 2,000 hectare area of reclaimed land. With the involvement of Dutch and international artists, 'Portscapes' aimed to consider the physical and conceptual implications of the new lands of Maasvlakte 2, as well as the city-port as a distributive network – a hub of exchange across different registers at once artistic, marine and mercantile.

'Portscapes' evolved around the leitmotif 'itineraries and destinations' by creating events varied in size and scale such as temporary interventions, performances and site-specific audio tours. 'Portscapes' unfolded as a cultural guidebook to the port area, exploring the material, historical, artistic, architectural, political, social, ecological pasts, presents and futures of the development as well as the ripe contexts of trade and energy.

The inaugural project took place on 8 February with the filming of '6 Hours Tide Object with Correction of Perspective' by the Dutch Conceptual artist Jan Dibbets. Originally filmed in February 1969 in black and white 16 mm and titled '12 Hours Tide Object...', the film was included in Gerry Schum's seminal 'Land Art' series of films.

Accompanying catalogue edited by: Latitudes; Published by: Port of Rotterdam Authority and SKOR; Texts: Latitudes and Theo Tegelaers + artists; Graphic design: Ben Laloua/Didier Pascal; Collaborating designers: Edauw Design, Koudekerk aan den Rijn; Format: Box (330 x 270 x 38 mm; green standard edition, white special edition. Contents: cahier, 2 DVDs (3 in special edition), poster, two postcards, small book, newspaper, musical score, leporello, drawing, poetry book, postcard, folio, and publication prologue. Language: English and Dutch; Print run: 800 copies of which 100 special edition; Publication date: February 2010

Next page • Top left: Bik Van der Pol, 'Facts on the Ground', 2009–10. Top right: Fucking Good Art, 'Portscapes_ON AIR Station Maasvlakte', 2009. Photo: FGA. Bottom left: Jan Dibbets, production of '6 Hours Tide Object with Correction of Perspective', 2009. Photo: Freek van Arkel. Bottom right: Hans Schabus, 'Europahaven, Rotterdam, 17 juni 2009', 2009. Courtesy of the artists.

Following page • Top left: Portscapes publication. Top right: Ilana Halperin, 'A Brief History of Mobile Landmass', 2009–10. Bottom left: Bus tour of Rotterdam wastelands with Lara Almarcegui. Photos: Latitudes. Courtesy the artists.

<http://www.LTTDS.org/projects/portscapes/>





'PROVENANCES', UMBERTO DI MARINO ARTE CONTEMPORANEA, NAPLES, ITALY, 14 MAY–14 SEPTEMBER 2009

'Provenances' was composed of three specially commissioned solo presentations by Erick Beltrán, Simon Fujiwara, and Jordi Mitjà. The exhibition reflected on the heritage industry and the museumification of history, as well as the creation, transmission and fidelity of cultural worth. The artists in 'Provenances' shared an aesthetic and pragmatic concern with the principle of the personal archive or the pre-museal wunderkammer. The categorization and veracity of their objects, images and words was always provisional. As Didier Maleuvre discusses in his book 'Museum Memories' (1999) the past remains, naturally enough, in the past: the gathering of art and artefacts as a ritual encounter must, and can only, manufacture an image of history.

Erick Beltrán presented four works ('Euridice', 'Creusa', 'Sybil of Cuma', and 'Ildeth', all 2009) each of which focussed around a relic-like artifact made with particular natural substances – oak leaves and gold, ash from Vesuvius, tufo stone, and carved salt from the site of Robert Smithson's 'Spiral Jetty' respectively. Encompassing formats including performance-lectures, published fiction and collections of articles and artefacts, the projects of Simon Fujiwara take shape as a carefully constructed borderline of ethology, eroticism, architecture and ancestry. 'The Museum of Incest' (2009) was a multipart project which unearthed an implicit myth of human origins and an explicit sexual archeology. Fujiwara realised the performance-lecture 'The Museum of Incest. A Guided Tour' during the opening night. In 'Floating Lines' (2008–9) Jordi

Mitjà reflected on practices of information retrieval, falsification and accumulation. In his seemingly sparse installation, clusters of photocollages were hidden from immediate view by a string curtain which necessitated the visitors' gesture in order to reveal them.

Accompanying publication: 'The Incest Museum: A Guide' by Simon Fujiwara. Edited by: Latitudes; Published by: Archive Books, Berlin; Texts & Graphic design: Simon Fujiwara; Format: 210 x 153 mm softcover (versions in grey, blue and beige) / 52pp / cloth binding, black and white with colour poster; Language: English; Print run: 500; Printer: Tipografia Ideal, Turin; Publication date: May 2009; ISBN: 978-88-95702-09-4

Next page • Simon Fujiwara, 'The Museum of Incest', 2009. Courtesy of the artist.
Following page • Jordi Mitjà, 'Floating Lines', 2008–9. Courtesy of the artist.
Photos: Danilo Donzelli.

<http://www.LTTDS.org/projects/provenances/>





IGNASI ABALLÍ, '没有,有' ('NOTHING, OR SOMETHING'), SUITCASE ART PROJECTS, BEIJING, CHINA, 22 MAY–22 JULY 2009

Ignasi Aballí's new project for the eight display windows of the Today Art Museum's project space SUITCASE Art Projects responded to the retail context of the Yintai Centre in Beijing as well as an artistic history of absence, nothingness and invisibility. While some of his installations adopted the characteristics of commercial presentations, others adapted and enhanced the physical components of apparent emptiness, such as light and air. Following Walter Benjamin's concern with centres of consumerism in 'The Arcades Project', '没有,有' ('Nothing, or Something') was preoccupied with the conditions and expectations of display. Using the everyday materials which he favours in his practice, including dust, found imagery and simple lettering, Aballí 'revealed nothing' with a conceptual charm and analytical rigour while addressing philosophy's central and most perplexing question: Why is there something rather than nothing?

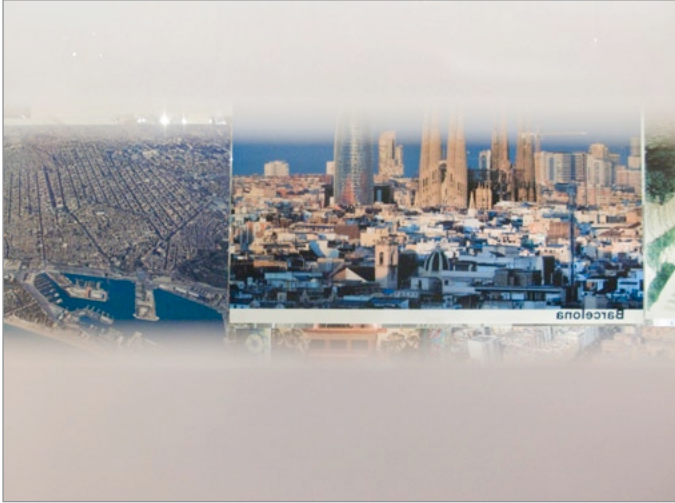
'Vitrines for a vitrine' (all works 2009) consisted of the display of objects themselves used for the display of objects. Three transparent vitrines of various sizes – types employed both in museum and shopping situations – were nested within the glass vitrine itself. Each in turn displayed a photograph of an empty vitrine. 'Please excuse our appearance' borrowed the transitional disclaimer from a shop that is undergoing a seasonal refit. This window seemed to represent an undetermined delay in the retail cycle, an appeal to be overlooked that nevertheless needed to be noticeable. 'Taking Measures' featured an array of instruments

and devices (a stopwatch, a thermometer-hydrometer, a lux meter, a compass, an anemometer, a barometer, a sound meter, an electromagnetic radiation meter on eight plinths) commonly used for measuring things that we cannot see directly: the microclimate of the vitrine was brought into visibility through analytical apparatus of quantitative evaluation.

Accompanying catalogue edited by: Latitudes and Chen Aier; Published by: Today Art Museum, Beijing; Texts: Latitudes; Graphic design: Zhao Yan and He Dong; Format: 210 x 145 mm softcover / 88pp / offset, color; Language: English and chinese; Publication date: July 2009

Next page • Left: Ignasi Aballí, 'Scenic viewpoints', 2009. Right: Ignasi Aballí, 'Taking Measures', 2009. Courtesy of the artist. Photos: Latitudes.

<http://www.LTTDS.org/projects/aballi/>



'THE GARDEN OF FORKING PATHS', MAISTERRAVALBUENA, MADRID, SPAIN, 28 MAY–31 JULY, 2009

Artists: Eric Bell & Kristoffer Frick; 'The Infinite Library' (Daniel Gustav Cramer & Haris Epaminonda); huber.huber; Leslie Hewitt & Matt Keegan and Nashashibi/Skaer

'The Garden of Forking Paths' brought together the work of five artist-duos to consider duality, simultaneity, saturation and proliferation. The exhibition pursued, on the one hand, the implications of two individuals working together as a single author-function and, on the other, operated alongside artwork concerned with the reproducibility of images. In part a hermeneutical maze – itself curated and hosted by duos (Latitudes and Maisterravalbuena, respectively) 'The Garden of Forking Paths' highlighted a condition where decisions and imagery are at least twice mediated.

The duos of the exhibition were each composed of different personal and professional dynamics – the artists are variously exclusive collaborators, related by birth, occasional accomplices, couples in life, and so on. Comprising works using editorial, photographic, sculptural, procedural, collage and appropriation techniques, 'The Garden of Forking Paths' was concerned with such conditions in the context of the synthesis, modulation and reuse of images over time. The exhibition took its title from the 1941 short story by Jorge Luis Borges which centres on an apparently unfathomable novel and a mysterious labyrinth which are revealed to be one and the same. Written as if a statement

by a double agent, this dense mystery tale proposes reality as a profusion of divergent alternatives and dimensions, a saturation of all possible outcomes.

Next page • Daniel Gustav Cramer & Haris Epaminonda, 'The Infinite Library', Book #7, 2008. Courtesy of the artists. Photo: Latitudes.

<http://www.LTTDS.org/projects/forkingpaths/>



Small white label with illegible text, likely providing information about the book or the collection.

'WHAT ARE WE GOING TO DO AFTER WE'VE DONE WHAT WE'RE GOING TO DO NEXT?', FOR 'THE UNCERTAINTY PRINCIPLE', MACBA, BARCELONA, SPAIN, 1-7 JUNE 2009

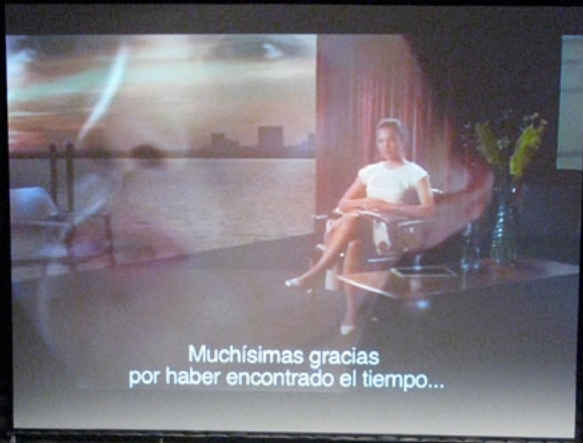
Artists: Jordan Wolfson, Mariana Castillo Deball, Neil Cummings & Marysia Lewandowska, Chris Marker and Marjolijn Dijkman.

'The Uncertainty Principle' was a programme produced by the Museu d'Art Contemporani de Barcelona (MACBA) divided into four parts, which through conferences, performances, cinema, video programmes and artist presentations sought to analyse the multiple ways of generating a hypothesis.

The five films included in the Latitudes-curated programme 'What are we going to do after we've done what we're doing to do next?' considered the notion of memory in reverse, prognosis, doubt and strategic foresight within the arena of futurology, in particular narratives of time travel, asking 'How we might look beyond the present with or without recourse to established genres?'. The selection functioned as a 'trailer' for the exhibition 'Sequelism. Episode 3: Possible, Probable, or Preferable Futures', Arnolfini, Bristol, UK, 18 July-20 September 2009.

Next page • Projection of Neil Cummings & Marysia Lewandowska, 'Museum Futures: Distributed', 2008. Courtesy of the artists. Photo: Latitudes.

<http://www.LTTDS.org/projects/uncertaintyprinciple/>



Muchísimas gracias
por haber encontrado el tiempo...



'NO SOUL FOR SALE – A FESTIVAL OF INDEPENDENTS', COLLABORATION WITH THE BRUCE HIGH QUALITY FOUNDATION, X INITIATIVE, NEW YORK, UNITED STATES, 24–28 JUNE 2009

'No Soul for Sale – A Festival of Independents' brought together over 30 not-for-profit centres, alternative institutions, artists' collectives and independent enterprises from Berlin, Milan, Dublin, Barcelona, Paris, Reykjavik, Hong Kong, Rabat, Trinidad, New York, Los Angeles, etc. that support a diverse cultural programme.

Latitudes set up a temporary office-base camp in the former Dia Art Foundation building on 22nd Street, transposing daily operations while presenting our publications and other paraphernalia. The office-'scenario' was conceived by the New York-based artist group The Bruce High Quality Foundation, incorporating 'the ruins' from the abandoned 1983 Burger King facility on Governors Island, where the Foundation recently shot 'Isle of the Dead', a zombie movie shown as part of Creative Time's 'This World & Nearer Ones'. The Bruce High Quality Foundation also screened three films during the 'Latitudes presents...' part of the 'No Soul For Sale' screening and performance programme on June 28th.

During 'No Soul for Sale' Latitudes also premiered the 8 minute film '6 Hours Tide Object with Correction of Perspective', the new version of a 1969 film by Dutch Conceptual artist Jan Dibbets and the inaugural project of Portscapes, the commission series taking place throughout 2009 in and around Maasvlakte 2,

the 2,000 hectare expansion of the Port of Rotterdam.

Next page • Latitudes office scenario by The Bruce High Quality Foundation in X Initiative. Courtesy of the artists. Photo: Latitudes.

<http://www.LTTDS.org/projects/nosoulsalex/>



'SEQUELISM PART 3: POSSIBLE, PROBABLE, OR PREFERABLE FUTURES', ARNOLFINI, BRISTOL, UNITED KINGDOM, 18 JULY–20 SEPTEMBER 2009

Artists: Mariana Castillo Deball, Heman Chong, Graham Gussin, Victor Man, Francesc Ruiz, Jordan Wolfson and Haegue Yang.
Curated by: Latitudes and Nav Haq

'Sequelism: Possible, Probable, or Preferable Futures' was an exhibition that looked into the future and at that which is yet to happen. It considered how art and the inexact arena of futurology might be utilised as a means to better comprehend, rethink, obscure, or even colonise the present.

The future is commonly manifested in popular cultural forms, including science fiction, yet how might we look beyond the present without recourse to established genres? To what extent does strategic foresight affect our understanding of the now, the 'then' or the 'when'? Is the future a culturally specific phenomenon, that is inherently Western in its gaze and orientation? And just how accurate can we be when imagining the future? Disputing illustrative organisation around a predetermined thesis, the project itself invited doubt, speculation and to-be-determined outcomes.

Francesc Ruiz's stair-barrier installation 'Untitled (Bristol)' (2009) took the shop windows of the high streets in the south of Bristol – East Street and North Street – as sequential units akin to comic-book vignettes. Ruiz created a narrative around a dystopian future in which destruction, revolt and anger have invaded the city after an economic downturn.

Haegue Yang's 'Holiday for Tomorrow' (2007) considered our perception of time, and the emotional anticipation of holidays, those socially-agreed days in which labour is suspended and we attempt to rest our bodies and minds. At its centre was a video essay showing Seoul during the Korean harvest holiday Chuseok.

Next page • Left: Francesc Ruiz, 'Untitled (Bristol)', 2009. Courtesy of the artist. Photo: Carl Newland. Top right: Victor Man, 'Untitled', 2009. Courtesy of the artist and Zero..., Milan. Photo: Latitudes. Bottom right: Haegue Yang, 'Holiday for Tomorrow', 2007. Courtesy of the artist and Wien Lukatsch, Berlin. Photo: Carl Newland.

<http://www.LTTDS.org/projects/sequelism3/>



'PORTSCAPES' EXHIBITION, MUSEUM BOIJMANS VAN BEUNINGEN, ROTTERDAM, THE NETHERLANDS, 30 JANUARY– 25 APRIL 2010

Artists: Lara Almarcegui, Bik van der Pol, Jan Dibbets, Marjolijn Dijkman, Fucking Good Art, Ilana Halperin, Roman Keller & Christina Hemauer, Paulien Oltheten, Jorge Satorre, Hans Schabus. Maria Barnas (poetry) and Markus Miessen (interviews). Curated by Theo Tegelaers and Latitudes. Exhibition Design: Overtreders W

This was the concluding presentation of 'Portscapes', Latitudes' year-long commissioning series of works in and around Rotterdam's port extension project Maasvlakte 2.

The films by Rotterdam-based artists Bik van der Pol and Marjolijn Dijkman, 'Facts on the Ground' (2009–10) and 'Surviving New Land' (2009–10) respectively, were premiered coinciding with the opening of the exhibition. Bik van der Pol's project was concerned with the definition of the design of Maasvlakte 2. What directed the choice for its location? What role did poetics and aesthetics play in this enormous process and typically Dutch undertaking? Their project consisted of a film in which they "roughly and continuously circle over and around the Maasvlakte 2 site from the air, approaching the location like prey, recreating the drawn maps that represent the planning of MV2. Using the helicopter as a pencil and the film material as the paper traces will be left."

Dijkman's project for 'Portscapes' was inspired by the blank spots on old navigational charts which declared "Here Be Dragons". Alongside the motifs of 'the unknown island' and sea monsters

in literature and popular culture, she developed her video-based work by drawing on the mythological and monstrous potential which surrounds the new piece of Dutch land which has come into being with the emergence of Maasvlakte 2 from the sea.

Next page • Top left: Exhibition view. Photo: Jorn van Eck. Right: Museum Boijmans van Beuningen exterior. Graphic design of 'Portscapes' by Ben Laloua / Didier Pascal. Photo: Latitudes. Bottom left: Fucking Good Art, 'Portscapes_ON AIR Station Maasvlakte', 2009. Courtesy of the artists. Photo: Isabelle Hennings Backer.

<http://www.LTTDS.org/projects/portscapesboijmans/>



'NO SOUL FOR SALE – A FESTIVAL OF INDEPENDENTS', COLLABORATION WITH MARTÍ ANSON, TATE MODERN, LONDON, UNITED KINGDOM, 14–16 MAY 2010

Following the first edition of 'No Soul for Sale' in June 2009 in New York, where Latitudes invited the New York-based artist group The Bruce High Quality Foundation to conceive their office-scenario, Latitudes produced a further specially commissioned collaboration, with Catalan artist Martí Anson. The festival took place in the context of Tate Modern's 10th Anniversary celebrations.

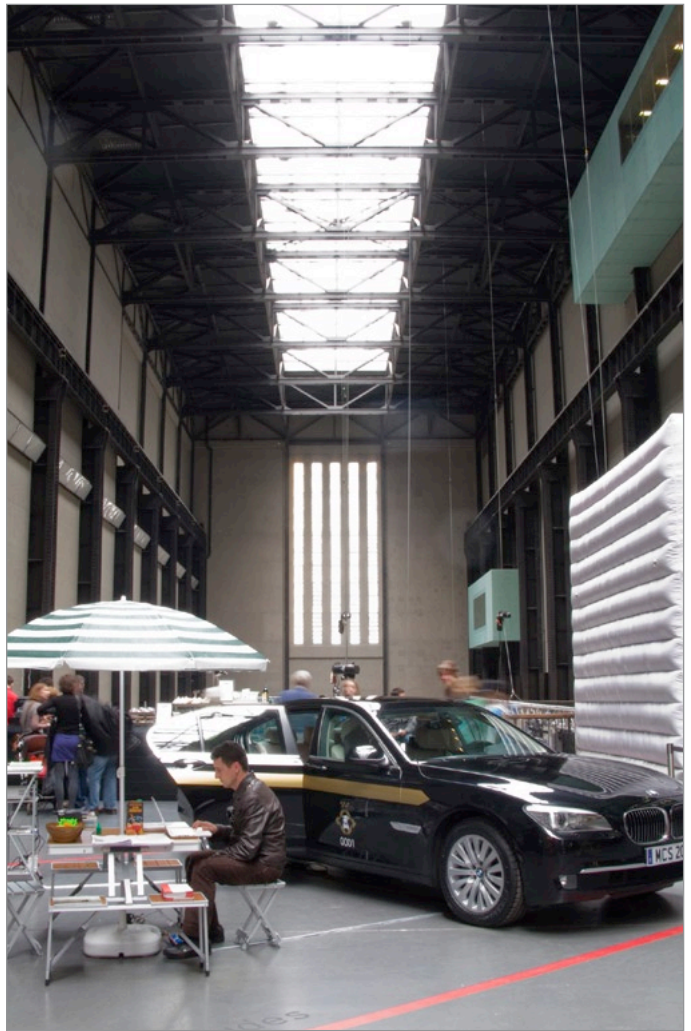
In response to the need to travel to London, Anson set up the company 'Mataró Chauffeur Service', and drove Latitudes from Barcelona to London and back. Designing the livery of the single vehicle fleet, his uniform, and the journey to Tate Modern and back (including the ferry journey Santander–Portsmouth) all formed a part of the project. The gold-trimmed black vehicle's design was based on the original look of the yellow-and-black Mataró taxis from the 1960s, a branding later 'stolen' by neighbouring Barcelona's taxi fleet.

The car itself formed the basis of Latitudes' temporary office-encampment in the Turbine Hall and was parked up for the weekend alongside a picnic scenario of camping chairs, folding table and parasol as well as a slideshow of images of the journey. In this setting Latitudes presented films and publications relating to their recent projects. The scenario also served as a meeting point for a series of informal encounters with invited artists and curators. The car interior was a screening space for films.

'No Soul for Sale' featured nearly 70 innovative independent art spaces, not-for-profit organizations and collectives from Cali, Berlin, Philadelphia, Hong Kong, Lisbon, New York, Manila, Beijing, etc. Participants presented talks, screenings, performances alongside each other without partitions walls, following a do-it-yourself spirit.

Next page • Martí Anson, 'Mataró Chauffeur Service', 2010. Courtesy of the artist. Photos: Latitudes.

<http://www.LTTDS.org/projects/nosoulforsaletate/>



'VIC CAMBRILS BARCELONA... A LIBRARY PROJECT', MIDWAY CONTEMPORARY ART, MINNEAPOLIS, UNITED STATES, FROM OCTOBER 2010

In response to Midway Contemporary Art Library's holdings of museum catalogues and from publishing houses in Barcelona, Latitudes assembled a counter-accession of approximately 50 self- and micro-published books and paper editions by artists. Each publication was the work of an artist, designer, curator, or publishing initiative based in Barcelona or Catalonia since 2005. Although some were produced in conjunction with exhibitions, the books – or in some cases CD editions, newspapers, etc. – tended not to be traditional accompanying catalogues per se, but rather editorial propositions in themselves.

The title of the initiative presented various playful corruptions of the title of Woody Allen's movie 'Vicky Cristina Barcelona' (2008) by substituting place names from Catalonia, suggesting a local alternative to the hackneyed cultural construction of Barcelona, as well as the depiction of the star artist.

The grouping of books included, for example, work by Save As... Publications based in Barcelona and founded in 2008 by Irene Minovas and designer ferranElOtro, Crani editorial (run by Jordi Mitjà, Jesús Novillo and Carolina Trebol), and 'CRU' an editions series initiated by Àlex Gifreu of design studio Bis, based between Figueras and Barcelona. Although mostly single-artist publications were represented a number of curated projects were also included, notably 'Vade Retro', which was edited by artists Jordi Mitjà & Joan Morey in 2008.

The publications were displayed at Midway throughout October 2010 before being absorbed into the library holdings. Alongside this collection supplementation, four Barcelona-based artists (Mariona Moncunill, Gabriel Pericàs, Mireia C. Saladrígues and Oriol Vilanova) produced bookmarks which were inserted into undisclosed publications throughout the library for unsuspecting readers to encounter.

Next page • Midway library shelves with bookmark insert by Gabriel Pericàs.
Photo: Latitudes.

<http://www.LTTDS.org/projects/viccambrielsbarcelona/>



Gustav Metzger History History

Jørgen Michaelsen
AUTO
Selected Writings
Udvalgte skrifter
1993-2005

DAVID MILNER: A Retrospective

JOHN MILNER: PHOTOGRAPHS AND OBJECTS

JOHN MILNER: PHOTOGRAPHS AND OBJECTS

Hideo Miwa: Cloud No. 5

M+M
Collateral Profit

Color in Transparency
LÁSZLO MOHOLY-NAGY
Siedlitz

MOHOLY-NAGY THE PHOTOGRAMS
CATALOGUE RAISONNÉ

Simon Dybbroe Müller

LIKE ORIGAMI GONE WRONG

MATTHEW MONAHAN: FIVE YEARS TEN YEARS MAYBE NEVER
MOCA FOCUS

PIET MONDRIAN
1872-1944

Bulfinch

Jonathan Monk
Kunstverein Hannover / Kunstmuseum St. Omer / Kunsthaus Nürnberg

Jonathan Monk
CONTINUOUS PROJECT ALTERED DAILY

ICA

Jonathan Monk
Domaine de Kerguelennec
Jonathan Monk

Jonathan Monk
LISSEN GALLERY, LONDON

TEMP MO

'THE LAST NEWSPAPER', NEW MUSEUM, NEW YORK, UNITED STATES, 6 OCTOBER 2010–9 JANUARY 2011

'The Last Newspaper' was a hybrid exhibition (curated by Richard Flood and Benjamin Godsill) inspired by the ways artists approach the news and respond to the stories and images that command the headlines. Alongside the exhibition, a number of partner organisations, including Latitudes, used on-site offices to present their research and stage public dialogues, opening up the exhibition galleries as spaces of intellectual production as well as display.

'THE LAST POST' / 'THE LAST GAZETTE' / 'THE LAST REGISTER'... was an evolving-titled 12-page free weekly newspaper and an incremental exhibition catalogue edited during a 10 week editorial residency by Latitudes. Produced from a micro-newsroom placed on the third exhibition floor of the museum, the tabloids were an archive in formation companioning 'The Last Newspaper's' exhibition, artworks and events, as well as being a platform for critical reflection on the wider agency of art and artists with respect to concerns about how information is produced, managed, recorded, re-ordered, and disseminated.

Each new issue was available for free from the museum galleries each Wednesday, and was distributed exclusively in printed format – although exclusive content was posted on Latitudes' blog and Facebook. The published record, designed by Chad Kloepper and Joel Stillman, is the surrogate catalogue of 'The Last Newspaper'. Featuring over 100 contributors, including essays

and interviews with participating artists, the compilation also brings together articles, exclusive interviews and special features around an expanded selection of work that addresses the news, the newspaper, and its evolving form and function.

Edited by: Latitudes; Published by: Latitudes, Barcelona and New Museum, New York; Texts: multiple authors; Graphic design: Chad Kloepper with Joel Stillman; Format: 10 editions of 12pp 2-colour newspapers, plus one edition of 4pp in black and white, 356 x 292 mm each / Regular edition in transparent bag with sticker, special edition in silkscreened archive box; Language: English; Print run: 1,000 (400 form the final compilation); Printer: Linco Printing, Long Island; Publication date: October–December 2010

Next page • Left: 10 editions plus supplement comprising 'The Last Newspaper'. Photo: Latitudes. Right: Installation view, New Museum. Photo: L Pailley.
Following page • Spread from 'The Last Times'.

<http://www.LTTDS.org/projects/lastnewspaper/>



PRESS VICTIM

COLLIN MUNN INTRODUCES MIKE KELLEY'S WORK IN 'THE LAST NEWSPAPER'.

FOCUS

work take the criticism and other ideas about his project, and then further develop ideas for his work. Kelley has devoted this process as the development of a multimedia project, which he reports to pursue in all of his pieces. This reaction approach is evident in Kelley's *Timeless/Authorless Series* (1995), with its combination of photos and text appearing beneath newspaper mastheads of cities to which the artist has either lived or worked. The multiple genres of text and photographs are almost an afterthought, however in largely open to interpretation.

In *Timeless/Authorless*, Kelley uses high school yearbook images of extracurricular activities in combination with found and fictive text that create what is called by the "victim/authorless." These fictional observations, received false interviews of ideas and viewpoints, clearly follow a similar vein as his pieces from the 1980s to be further complicated by their presence on this first project. The placing of his stories under newspaper mastheads creates what Kelley has termed a "historical/authorless," which addresses a critique of news making.

With his engagement of the mastheads of the newspaper, Kelley seems to be highlighting the history of news to view the printed word as truth by placing his fictive stories and found images on the mastheads. Kelley writes the deeply embedded and understated text to question how we as a society determine what is true. The content has become even more important and even revealed at the post for work, as the amount of sources of information have dramatically expanded with the internet, and the newspaper has largely begun to lose its believability as a possible arbiter of truth.

Kelley's decision to create characters of fabricated worlds in the context of the newspaper points to a long-held tradition of source's simultaneous questioning and explanation of the world. In the current information era, Kelley has created a narrative structure, and do so with a sense of irony and humor. Because it is believed that tell-tale lies are the most common of all lies, Kelley's *Timeless/Authorless Series* has become an "authorless" version of the genre, in that he often seems to exhibit new

creativity with the portmanteau title. The politics of representation of extracurricular also tell us the story of a victim in a genre, what other stories are told, and where a victim is placed into particular narratives.

this issue, by writing to the question, why these individuals and why these stories? What was the story about? What was the other side of the coin? And what other stories are told, and where a victim is placed into particular narratives.

MIKE ON MIKE

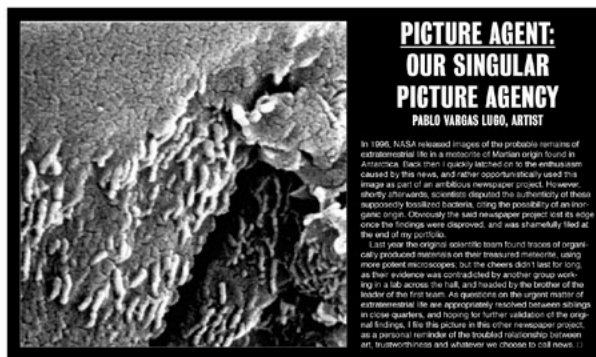
New Museum Guard & Tour Guide Mike Santistevan reflects on Mike Kelley and his 'Timeless/Authorless Series'.



Mike Santistevan in front of Mike Kelley's *Timeless/Authorless Series*. Photo: Laurence

work in the 1980s, which took the form of a collage of found images and text. Kelley's work is a continuation of this tradition, but with a focus on the newspaper as a source of information. Kelley's work is a continuation of this tradition, but with a focus on the newspaper as a source of information.

From the first time I saw his work, I was struck by the way he used the newspaper as a source of information. Kelley's work is a continuation of this tradition, but with a focus on the newspaper as a source of information.



In 1996, NASA released images of the probable remains of catastrophic life in a meteorite of Martian origin found in Antarctica. Each man quickly latched on to the enthusiasm caused by this news, and other opportunities quickly used the image as part of an ambitious newspaper project. However, many of these speculations implied the possibility of an extraterrestrial origin. Obviously the said newspaper project did its job, once the findings were disproved, and was shamefully laid at the end of its journey.

Last year the original scientific team found traces of organically produced molecules on their traversed meteorite, using more potent microscopes, but the cheers didn't last for long, as their evidence was contradicted by another group working in the same area, and passed by the brother of the leader of the first team. An questions on the original matter of extraterrestrial life are approximately matched between aborigines in other quarters, and hoping for further validation of the original findings. I like the picture in this other newspaper project, as a personal narrative of the troubled relationship between art, truth/revelation and whatever we choose to call news. (1)



Installation view of Mike Kelley's *Timeless/Authorless Series*, 1995. 15 Giclée print prints. Courtesy the artist and Pinnik. Photo: Editha Photos. Left/Right

in the Kelley's series ranges from works on paper, such as those seen in the East River to large scale, technologically complex installations, both of the Day or more which are shown at Documenta Gallery in 2006. Available in most well-known works on his installations and projects that use media, animals, rock papers, and

100 YEARS AGO...

The Seattle Star (Seattle, Washington 1889-1947, December 1, 1912)



Image: Library of Congress / Washington State Library.

THE NEXT NEWSPAPER: WEB AGGREGATION

Profiling the organizations, projects, initiatives and individuals redefining ink-and-paper news.

What is aggregation? In the social media era, a practice that collects information from various websites in order to direct information to a single location, enhances a user's content experience. Aggregation is not to be confused with RSS feeds to emphasize individual facts and figures are designed to help journalists, bloggers, and experts sort through all available sources of information to find what is most relevant and to quickly incorporate various elements of the web into their work. Existing experiments include Curator, Twitterfish, and Dribbble.

How do these websites work? Curator allows users to explore media into a story. Curator's unique way to tag and categorize content allows users to be added into the blog. Twitterfish can be integrated into the Twitter social network. Dribbble is a social personalized newspaper generated from a Twitter social network and services. The site analyzes a user's social graph to organize their information in a way that is more useful for comparing and contrasting information to provide a more interesting and useful experience. Curator is available for any of the brands, the design of a news story as an "update."

Andrew Peterson's aggregation to discover a content narrative video presentation on a specific topic, ideas, people, and more unique views with that content, continually growing.

Henry Berne's "I really think it's got a lot of substance. It takes some exact reporting, research, and story-crafting experience; it's just a totally different way of doing it. You're not writing it all together, you're just piecing it together a great great piece."

Mandy Jordan's "The idea of a daily news service that passes for street-level news through the user's browser is exciting to me. It's a real challenge to do a story."

Zoe Chongchua's

It allows the user to find and dig for what is a story, though the user, all distribution and retention, location, profile information, links, etc. related to viewed content. All of this information resides on Berne's servers and content. All of this information stays within.

What are people saying about web news?

"The social media era has created a market for comparing and contrasting information to provide a more interesting and useful experience. Curator is available for any of the brands, the design of a news story as an "update."

Andrew Peterson's aggregation to discover a content narrative video presentation on a specific topic, ideas, people, and more unique views with that content, continually growing.

Henry Berne's "I really think it's got a lot of substance. It takes some exact reporting, research, and story-crafting experience; it's just a totally different way of doing it. You're not writing it all together, you're just piecing it together a great great piece."

Mandy Jordan's "The idea of a daily news service that passes for street-level news through the user's browser is exciting to me. It's a real challenge to do a story."

Zoe Chongchua's

**'CHRISTINA HEMAUER / ROMAN KELLER:
UNITED ALTERNATIVE ENERGIES',
AARHUS ART BUILDING, CENTRE FOR
CONTEMPORARY ART, ÅRHUS, DENMARK,
22 JANUARY–3 APRIL 2011**

'Christina Hemauer / Roman Keller: United Alternative Energies', the most comprehensive presentation of the duo's work to date, presented ten works of which four were new productions.

The Swiss duo has investigated the concept of energy for several years. One of their main areas of interest is the history of oil and its competing alternatives, notably solar energy. Often involving historical research, remembrance, performance and film, their projects focus in particular on the politics of oil, energy crises, and the pursuit of new technology.

Their work often provides an opportunity to revitalize key historical moments. For example, the documentary essay 'A Road Not Taken' (2010) examined former US President Jimmy Carter's early and ultimately futile efforts to raise awareness about oil dependency, as symbolized by the installation, in 1979, of solar panels on the White House roof.

Also featured in the exhibition was 'No.1 Sun Engine' (2008–9). In 1913, American inventor Frank Shuman inaugurated the first large-scale solar power generator near Cairo, Egypt. Although it was economically viable compared to coal power, the plant was only used for one year. The artists reconstructed two segments of this pioneering facility and established an information kiosk in Cairo

where local residents and passers-by could discover its story.

'Globalising the Internationale' (2006–ongoing) is a choral work which refers to the songs of socialism and the workers' movements – one of the most widespread social upheavals of the late 19th and early 20th Centuries. With this project, the artists aimed to use the collective force of the human voice to herald a new age of alternative energy beyond fossil fuels.

Accompanying catalogue edited by: Latitudes; Published by: Århus Art Building; Texts: Latitudes; Graphic design: Lasse Krog Møller and Hemauer/Keller; Format: 36pp without binding / colour with black and white music score / 254 x 180 mm; Language: English and Danish; Print run: 200; Publication date: January 2011; ISBN: 978-87-92025-19-7

Next page • Top left: Christina Hemauer & Roman Keller, 'N°1 Sun Engine', 2008–9. Courtesy of the artists. Top right: 'Globalising the Internationale', 2009. Photo: Jens Møller Sørensen. Bottom right: Exhibition view. Photo: Latitudes.

<http://www.LTTDS.org/projects/hemauerkeller/>



'AMIKEJO', LABORATORIO 987, MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA AND LEÓN (MUSAC), LEÓN, SPAIN, THROUGHOUT 2011

'Amikejo' was a series of four exhibitions by artist duos at MUSAC's Laboratorio 987. Amikejo was a tiny state that existed from 1908–1920 between the Netherlands, Belgium and present day Germany and was founded on a desire to foster more effective international communication through the synthetic language Esperanto – Amikejo means 'place of great friendship' in Esperanto. This episode-place was a unique synthesis of cartography, language, nationhood, politics, economics and subjectivity, and was entreated as a twin site to Laboratorio 987 by lending its name and conceptual borders to the exhibition series.

For the first exhibition, Neapolitan duo Pennacchio Argentato presented an interior akin to an abstract fitness gym, the duo framed their own activity by addressing the ideas of leisure and overproduction, work and non-work.

For the second exhibition, the Basque/Dutch duo Iratxe Jaio and Klaas van Gorkum took the woodturning hobby of a retired factory worker – Gorkum's grandfather – as the point of departure for a self-referential exploration of the notion of artistic production.

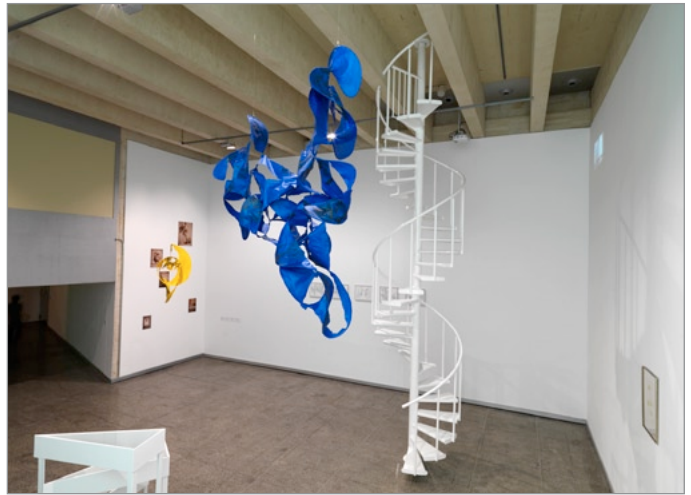
In the third chapter, Uqbar (Irene Kopelman and Mariana Castillo Deball) explored the principal of chirality or 'handedness' – the property of an object that is not superimposable on its mirror image. The exhibition was composed of a spiral staircase, which served as a viewpoint for other artefacts and objects.

Fermín Jiménez Landa & Lee Welch chose to establish their collaboration in relation to the notion of the micronation and devices which delineate sovereignty – borders, stamps, anthems, and so on.

Accompanying catalogue edited by: Latitudes; Published by: Mousse Publishing; Distributed by: Motto; Texts: Giorgio Agamben, Theo Beckers, Latitudes, Prof. Peter Osborne, Georges Pérec, Prof. Dr. Menno Schilthuizen, Ryszard Zelichowski; Graphic design: Studio Mousse; Format: 22.5 x 15.5cm, 216pp; Language: English and Spanish; Print run: 1,300; Printer: Grafiche Artigianelli, Brescia; Publication date: April 2012. ISBN: 9788896501832

Next page • Top left: Fermín Jiménez Landa & Lee Welch, exhibition view. Top right: Pennacchio Argentato, exhibition view. Bottom left: Iratxe Jaio & Klaas van Gorkum, 'Produciendo tiempo entre otras cosas', 2011. Bottom right: Uqbar (Irene Kopelman & Mariana Castillo Deball), exhibition view. Courtesy of the artists. Following pages • Fermín Jiménez Landa & Lee Welch, 'Himno Nacional', 2011. Amikejo catalogue. Photo: Latitudes. All other photos: Imagen MAS / MUSAC.

<http://www.LTTDS.org/projects/amikejo/>





'CURATING EMERGING ARTISTS', PROFESSIONAL ENCOUNTERS, ARCOMADRID, MADRID, SPAIN, 18 FEBRUARY 2011

'Curating emerging artists' was one of six closed-session 'Professional Encounters' taking place during the 2011 ARCOMadrid fair. At the invitation of Latitudes, 15 international curators gathered during the fair, and delivered 5 minute/10 slides presentations of projects they were developing, with the aim of providing a quick framework to share and trigger common points of interest. In the afternoon the group visited the fair and met participating artists and gallerists.

Participants: Anne Barlow, Mark Beasley, Rob Blackson, Inti Guerrero, Tessa Giblin, Krist Gruijthuijsen, Eva Grinstein, Vincent Honoré, Xenia Kalpaktsoglou, Martí Manen, Mihnea Mircan, Bruna Roccasalva, Jennifer Teets, Nathalie Zonnenberg and Latitudes.

Next page • Vincenzo de Bellis, Bruna Roccasalva, Jennifer Teets, Anne Barlow, Nathalie Zonnenberg, Tessa Giblin, Max Andrews, Xenia Kalpaktsoglou, Krist Gruijthuijsen and Vincent Honoré. Courtesy of Anne Barlow.

<http://www.LTTDS.org/projects/arco2011/>



'EXPOSITION INTERNATIONALE DES ARTS DÉCORATIFS ET INDUSTRIELS MODERNES & DES ARTS ET TECHNIQUES DANS LA VIE MODERNE', MEESSEN DE CLERCQ, BRUSSELS, BELGIUM, 25 FEBRUARY–16 APRIL 2011

'Exposition Internationale des Arts Décoratifs et Industriels Modernes & des Arts et Techniques dans la Vie Moderne' (a title which fused the names of the Paris World's Fairs of 1925 and 1937) presented the work of five contemporary visual artists which engaged with specific instances of modernity as represented through industrial or domestic design. A world-famous tower, a street, a range of furniture, and a modular display system, for example, were metaphorically taken apart before being reconstituted, sometimes literally, through artistic practices and personal affiliations which incorporated historical research, travel, tribute and scenography.

Kasper Akhøj presented a slideshow which comprised the latest chapter in his ongoing research into the modular display system Abstracta, originally designed by the Danish architect and designer Poul Cadovious in the 1960s. During the early 1960s Joaquim Anson, the father of artist Martí Anson, developed a range of furniture inspired by modern designs with the aim of offering an affordable and fashionable custom-made range. Forty years on, Anson undertook research to recuperate this social service project of his father. Maria Loboda presented two new works which incorporated printed fabrics inspired by the designs of Sonia Delaunay, Lotte Frömmel-Fochler, Mitzi Friedmann-

Otten, and others – or to be more precise, triggered by written descriptions of their geometric textiles. Charlotte Moth presented a film and nine photographic prints – a Paris street (designed as a totality by the little-known architect Robert Mallet-Stevens and constructed in 1926–27) – became like a stage set for the dramatisation of the mechanics of the photographic image. Sarah Ortmeyer paid homage to the universal symbol and the iconographic myth that is the Eiffel Tower and the structure's often-forgotten original engineer, Maurice Koechlin. 'VITRINE MAURICE' (2011) consisted of a series of objects and furnishings – abstract invocations of the Eiffel Tower's singularly monumental shape and history.

Next page • Top left: Kasper Akhøj, 'Abstracta', 2007–11. Top right: Maria Loboda, 'Untitled', 2011. 'The Art of Memory / Il Lavoro', 2010. Bottom left: Charlotte Moth, 'The Absent Forms', 2011. Bottom right: Sarah Ortmeyer, 'VITRINE MAURICE', 2011. Following page • Martí Anson, 'JOAQUIMANDSON', 2011–ongoing. Courtesy of the artists. Photos: Philippe de Gobert.

<http://www.LTTDS.org/projects/expositioninternationale/>





'CAMPUS', ESPAI CULTURAL CAJA MADRID, BARCELONA, 27 JUNE–28 AUGUST 2011

Tutor artists: Líbia Castro & Ólafur Ólafsson, Renata Lucas, Peter Piller and Adrià Julià; Participating artists: Clàudia Claremi, Diogo Evangelista, Jordi Ferreiro, José Joaquín Figueroa, Lola Lasurt, Federico Martelli, Momu & No Es, Quim Packard, Ariadna Parreu, Antoine Renard, Maria Salazar, Daniel Silvo, Carlos Valverde and Mónica Zamudio; Conference presentations: Bartomeu Mari, Jennifer Teets, Carles Guerra and Nikolaus Hirsch

'Campus' was a temporary, tuition-free and unaccredited art school, a pilot project devoted to the reflection and exchange of ideas, experiences and knowledge. During July, the Espai Cultural Caja Madrid, Barcelona, became a hybrid academy in which four one-week working sessions were held during consecutive weeks, each under the guidance of international artists – Líbia Castro & Ólafur Ólafsson, Renata Lucas, Peter Piller and Adrià Julià. Combining the models of an experimental art school and an artist residency, 'Campus' aimed to create a point of encounter for young artists of any nationality (born in 1980 or after) working in diverse artistic disciplines with fluency in both Spanish and English. 'Campus' aimed at encouraging self organization and critical capacity through personal tutorials and group discussions. The project concluded with a self-organised display of the work initiated during this period.

'Campus' was divided into 3 phases: Phase 1: internal presentations of the work of the 15 participants of 'Campus', plus two

open-door conferences where four case studies of autonomous or independent art education programmes were presented; Phase 2: four one-week working sessions with the tutors; and Phase 3: display of the projects/research.

Accompanying publication edited by: Latitudes; Published by: Obra Social Caja Madrid; Texts: Latitudes, tutor interview and participant artists; Graphic design: ferranElOtro Studio; Format: A4 folio / 76pp / offset & digital, black and brown; Language: Spanish and catalan; Print run: 300 copies; Printer: Gràfiques Macià & Copy Vic; Publication date: July 2011

Next page • Top left: Week 4 with Adrià Julià. Top right: Week 2 with Renata Lucas. Bottom left: Week 3 with Peter Piller. Bottom right: Week 1 with Líbia Castro & Ólafur Ólafsson. Photos: Latitudes.

<http://www.LTTDS.org/projects/campus/>



'LARA ALMARCEGUI. PROJECTS 1995–2010', ARCHIVE BOOKS, BERLIN, 2011

'Lara Almarcegui. Projects 1995–2010' is the first monograph to date of Lara Almarcegui's work. Although Almarcegui has made many small format guidebooks as integral parts of her projects, this is the first publication presenting an overview of the last fifteen years of artistic practice.

The main part of the publication is formed by detailed documentation of the artist's works and publications companioned by new descriptive texts written by the editors. These are presented in the following sections: 'Demolition', 'Excavation', 'Construction materials', 'Ruins', 'Wastelands' (survey, access, and preservation).

Alongside an introductory essay by the editors of the publication, art critic, curator and art historian Cuauhtémoc Medina and the theorist and curator Lars Bang Larsen contribute texts. Medina presents a revised and updated version of a previously unpublished essay entitled 'The beauty of open space: Lara Almarcegui and the freedom of the unplanned'. The essay involves an analysis of the 'aesthetic tautology' of the 17th-century English garden – 'a field turned into a garden which is made to seem like a field' – and develops a context for Almarcegui's work through a partial history of man's 'perfection' of nature, and more especially the concept of nature as coincidental with the origin of industrial modernity. Lars Bang Larsen offers an interpretation of a single work from the artist's 'Construction materials' series: 'Construction materials, City of São Paulo' (2006). Based on a talk given by the

author at the Creative Time Summit: Revolutions in Public Space, New York, October 2009, Bang Larsen argues that "Almarcegui's work equips us with the hubris to re-conceive of the city and evaluate and re-organise it as a social space".

Edited by: Latitudes; Published by: Archive Books; Texts: Cuauhtémoc Medina, Lars Bang Larsen and Latitudes; Graphic design: Archive Appendix; Format: 224pp / colour / 21 x 27.5 cm.; Language: English; Print run: 1,500; Printer: Medialis, Berlin; Publication date: December 2011

Next page • Photo: Latitudes

<http://www.LTTDS.org/projects/almarcegui/>

LARA ALMARCEGUI



'THE DUTCH ASSEMBLY', ARCOMADRID, MADRID, SPAIN, 15–19 FEBRUARY 2012

The Netherlands was the guest 'Focus' country of ARCOMadrid 2012. With the collaboration of the Mondriaan Fund and the Embassy of the Netherlands in Spain, ARCOMadrid offered a platform for a representation of Dutch art organizations curated by Latitudes.

Hosted within a specially-commissioned structure by Dutch artist Jasper Niens and designer Thijs Ewalts, 'The Dutch Assembly' consisted of the accumulation of 30 hourly talks, readings, artists presentations, performances, book launches, in conversations and screenings throughout the five days of the fair. Contributions representing art spaces, museums, research initiatives and individuals formed a series of 'depositions' and dispatches that analysed cultural practice and policy from a changing Dutch perspective, as well as reflections of the artistic links between Spain and the Netherlands.

Participants: Jeremiah Day; Stedelijk Museum, Amsterdam; Leontine Coelewijn; Stedelijk Museum Bureau Amsterdam (SMBa)/ Jelle Bouwhuis; Nathaniel Mellors; VanAbbemuseum, Eindhoven/ Steven ten Thije; Marres, Maastricht/ Lisette Smits; Lara Almarcegui; Javier Hontoria; De Appel arts center, Amsterdam/ Ann Demeester and Nathalie Hartjes; Manifesta, Amsterdam/ Cuauhtémoc Medina; Wendelien van Oldenborgh; If I Can't Dance..., Amsterdam/ Tanja Baudoin, Miren Jaio, Leire Vergara and Pedro G. Romero; Tropenmuseum, Amsterdam/ Anke Bangma;

De Vleeshal, Middelburg/ Lorenzo Benedetti; Casco – Office for Art, Design and Theory, Utrecht/ Yolande van der Heide; Witte de With Center for Contemporary Art, Rotterdam/ Zoë Gray; Kunstverein, Amsterdam/ Krist Gruithuijsen, Maxine Kopsa and Gabriel Lester; TENT, Rotterdam/ Mariette Dölle and Eva González-Sancho; Stroom Den Haag, The Hague/ Arno van Roosmalen; Jan Van Eyck Academie, Maastricht/ Adrià Julià; Museum De Paviljoens, Almere/ Annick Kleizen; SKOR Foundation for Art and Public Domain, Amsterdam/ Theo Tegelaers; De Hallen, Haarlem/ Xander Karskens and Rory Pilgrim; Fucking Good Art, Rotterdam/ Nienke Terpsma; Rijksakademie Van Beeldende Kunsten, Amsterdam/ Philippe Pirotte and Rubén Grilo; BAK, basis voor actuele kunst, Utrecht/ Maria Hlavajova and Rabih Mroué; Expodium, Utrecht/ Bart Witte; W139, Amsterdam/ Tim Voss and Sam de Groot; De Ateliers, Amsterdam/ Paloma Polo.

Next page • Jasper Niens and Thijs Ewalts, 'Superstructure', 2012. Presentation by Theo Tegelaers. Photo: Latitudes.

<http://www.LTTDS.org/projects/dutchassembly/>



'#OPENCURATING', BCN PRODUCCIÓ 2012, BARCELONA, JUNE 2012–APRIL 2013

'#OpenCurating' was a research project as a series of ten new interviews with curators, artists, writers and online strategists investigating new forms of interaction between publics with artworks and their production, display and discursive context. It was produced through the BCN Producció 2012 grant of the Institut de Cultura de Barcelona.

The rise of Web 2.0 and an increasing expectation of participation and transparency is transforming the political, social and cultural climate of our times. What relevance does this have for contemporary art, exhibition making and curatorial authorship? Building on concerns explored by Latitudes' 'The Last Newspaper' project (New Museum, New York, 2010), and drawing on the emerging practices of so-called 'open journalism' – which seek to better collaborate with and use the ability of anyone to publish and share – #OpenCurating investigated how contemporary art projects might function beyond the traditional format of exhibition-and-catalogue in ways which might be more fully knitted into the web of information which exists in the world today. #OpenCurating was concerned with new forms of interaction between publics – whether online followers or physical visitors – with artworks and their production, display and discursive context.

The ten interviews – each freely available via Issuu.com and Latitudes' website – were with the Walker Art Center web team from Minneapolis; self-described (non)architect, blogger and editor

Ethel Baraona Pohl from Barcelona; Sònia López and Anna Ramos, the website and Ràdio Web MACBA team at the Museu d'Art Contemporani de Barcelona (MACBA), Barcelona; Barcelona-based artist, theorist and web activist, Daniel G. Andújar; badlands unlimited, New York-based publishing mavericks; Research Curator Steven ten Thije of the Van Abbemuseum in Eindhoven; Yasmil Raymond of the Dia Art Foundation in New York (which took place as a live event at MACBA on 19 February 2013); Singapore-based curator, artist and writer Heman Chong; Lauren Cornell of the New Museum in New York; and Chantal Wong, Hammad Nasar and Lydia Ngai, three team members of the Asia Art Archive in Hong Kong.

Next page • Photo: Latitudes

<http://www.LTTDS.org/projects/opencurating/>

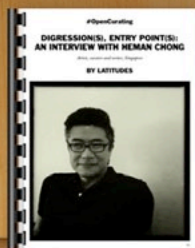
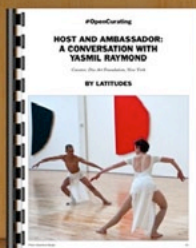
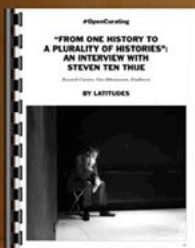
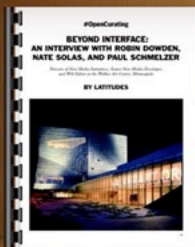
Store

Collections

#OpenCurating



Edit



'INCIDENTS OF TRAVEL' / 'PROJECTS 2005–2012', CASA DEL LAGO, MEXICO CITY, 27 SEPTEMBER–4 NOVEMBER 2012

Latitudes was invited to participate in La Sucursal (The Branch), one of the programme strands of Casa del Lago for which self-organised, self-funded or non-profit organisations temporarily move their offices to Casa del Lago in order to critically expose the cultural strategies of such forms of organisation.

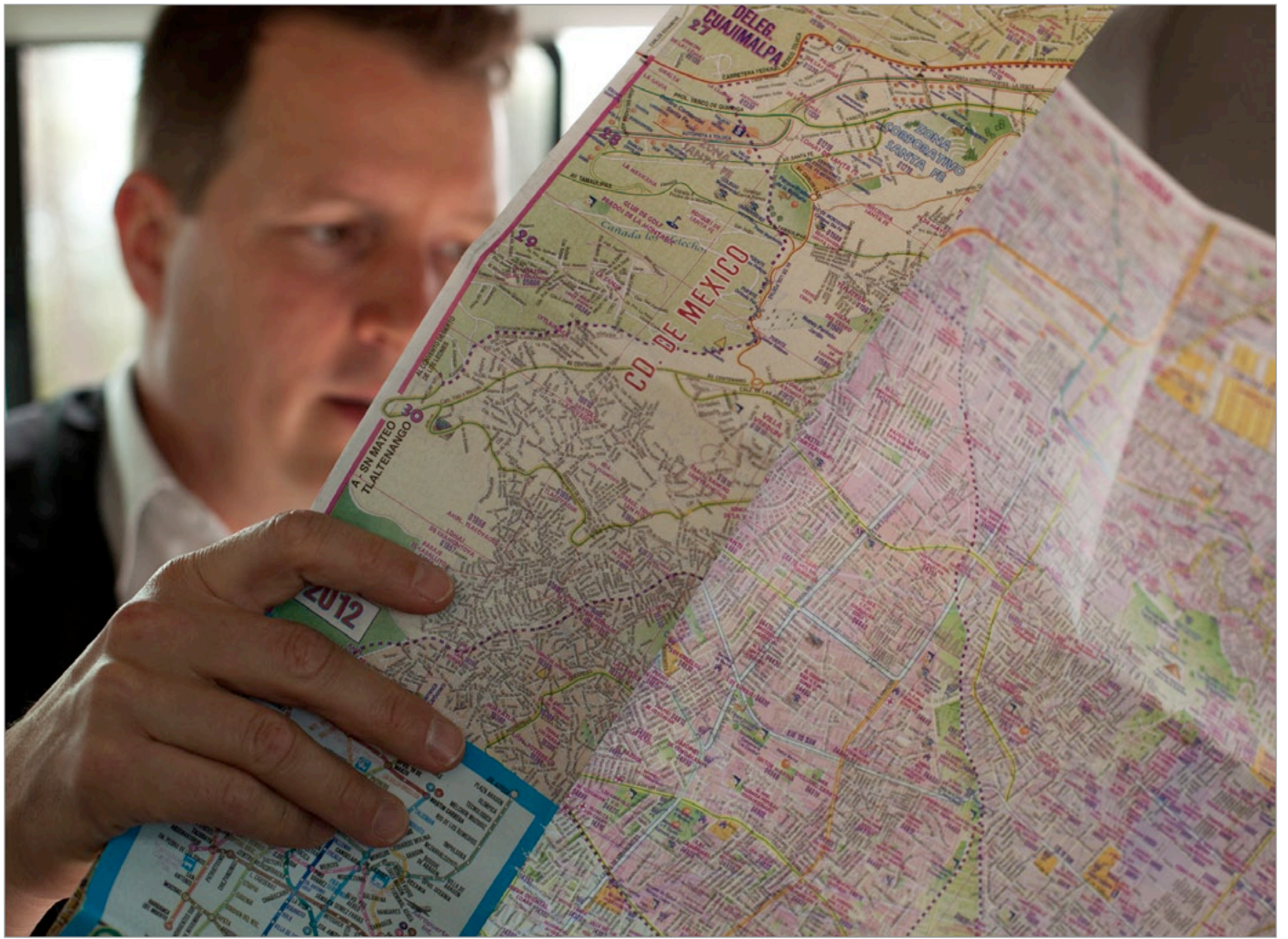
Alongside 'Projects 2005–2012' – a visual index of the thirty projects of realized since 2005 – Latitudes originated 'Incidents of Travel' from its temporary office in La Sucursal. Artists Minerva Cuevas, Tania Pérez Córdova, Jerónimo Hagerman, Diego Berruecos, and Terence Gower were invited to develop day-long tours for Latitudes, articulating the city and their artistic practice through routes and waypoints in the metropolitan area. Documented and mapped in La Sucursal, the project aimed to explore the chartered itinerary as a format of artistic encounter with the capacity to bypass the convention of the studio visit through highly specific views of the city.

The route proposed by Minerva Cuevas focused on the concept of the public and its socio-economic associations, beginning at the Plaza de las Tres Culturas in Tlatelolco. The tour proposed by Tania Pérez Córdova traced the route of a stretch of Avenida de los Insurgentes – the longest avenue of Mexico City. Diego Berruecos's tour encompassed several points in the city where he found the raw material for his ongoing investigation 'PRI: Genealogy of a Party'. Terence Gower's tour, 'Urban Models (Zacatenco

to Tlalnepantla)' looked at universalist urbanism models in the northern sectors of the city. Jerónimo Hagerman's visit delved into relationships between the city and its inhabitants with the outdoors, wilderness and nonhuman nature.

Next page • Day 4, Terence Gower checking directions towards El Rosario. Photo: Eunice Adorno.

<http://www.LTTDS.org/projects/sucursal/>



'INCIDENTS OF TRAVEL' / 'MODERATION(S)', SPRING WORKSHOP, HONG KONG, 7 JANUARY–10 FEBRUARY 2013

'Moderation(s)' is a year-long programme occurring throughout 2013 between Witte de With, Rotterdam, and Spring Workshop, Hong Kong. Its 'moderator', Singaporean visual artist and writer Heman Chong, is steering a program involving more than fifty artists, curators and writers, a conference, three exhibitions, three residencies and a book of short stories.

Moderation(s) began in January 2013, by hosting Latitudes for a month residency in Hong Kong. During this time, Latitudes investigated the urban territory from a curatorial perspective by looking into how it is articulated through specialist tours and attractions, both phenomena at the edge of the cultural, tourism and leisure sectors. As part of this – elaborating on 'Incidents of Travel' at Casa del Lago, Mexico City – Latitudes invited four Hong Kong-based artists – Nadim Abbas, Ho Sin Tung, Yuk King Tan and Samson Young – to develop day-long tours, thus retelling the city and each participant's artistic concerns through personal itineraries and waypoints.

Next page • Nadim Abbas Tour, 19 January 2013. Concrete islands underneath the Connaught Road West flyovers. Photo: Heman Chong; Ho Sin Tung tour, 29 January 2013. Exploring Nam Sang Wai. Photo: Spring Workshop; Yuk King Tan Tour, 24 January 2013. Mirador Mansions. Photo: Latitudes; Samson Young tour, 7 February 2013. Hong Kong border with China. Photo: Latitudes.

<http://www.LTTDS.org/projects/moderations/>



**IRATXE JAIIO & KLAAS VAN GORKUM,
'THE MARGINS OF THE FACTORY',
ADN PLATFORM, SANT CUGAT DEL VALLÈS,
BARCELONA, SPAIN, 25 JANUARY–
30 APRIL 2014**

'The Margins of the Factory' presented two recent projects by the Rotterdam-based duo Iratxe Jaio & Klaas van Gorkum that are motivated by their interest in art's relationship with labour. Each explores sculptural form and manufacturing processes from the perspective of artists who have not usually made objects. Jaio & van Gorkum undertake what are in part sociological investigations by documenting the local, marginal effects of the displacement of manufacturing industries over the last two generations with the emergence of the global market. Emerging from the artists' personal history and implicating the direct effects of their own vocation as well as work they ask of others, the projects are moreover complicit in asking what kind of industriousness brings value and what political life objects might have.

Central to 'Producing time in between other things' (2011) was a selection of wooden objects made by retired factory worker Jos van Gorkum – Gorkum's grandfather – which the artists documented in the homes of his relations, friends and former neighbours across the Netherlands. During this process, the artists located the original lathe on which these items had been crafted and began to teach themselves woodturning. The forms which they made as they worked at learning a hobby become the means to support the display of the original objects, presented alongside three videos and photography.

'Work in Progress' (2013) immersed itself in the manufacturing industry of the rural Basque village Markina-Xemein. A video documented the mass-production of rubber car parts, following the pieces from the assembly line in a worker-owned factory to subcontracted workshops where informal workers finish them by hand. Several of these workers are employed by the artists to cast hundreds of replicas of small modernist sculptures. These are displayed on mass-produced shelving to evoke the "Chalk Laboratory" of Basque sculptor Jorge Oteiza, a fierce critic of the commodification of art.

The exhibition opening featured a performance by British "avant-folk" musician Nathaniel Robin Mann, developed in collaboration with Jaio & van Gorkum around the tradition of work song.

Next page • Iratxe Jaio & Klaas van Gorkum, 'Work in Progress' (2013).
Photo: Roberto Ruiz.

<http://www.LTTDS.org/projects/jaiovangorkum/>



Latitudes, Barcelona

March 2014

info@LTTDS.org

<http://www.LTTDS.org/>

<http://www.LTTDS.org/blog>

<http://www.twitter.com/LTTDS>

<http://www.facebook.com/LTTDS>

<http://www.flickr.com/photos/LTTDS/>

<http://www.youtube.com/user/LatitudesVideos>

<http://issuu.com/latitudes>