

Either/or...or...or... Ideas for a collaboration + information on the group

Contents

A. Who we are, what we stand for and what we want

B. Developing graphic signs for a new language

Signs for a collaboration Signs for a new space

C. Developing a new structure for a new art

Middle space

Website

Exhibition space

Manifesto

Bio CV Images

Who we are and what we want to do

A Eurasian collective David Goldenberg (UK), Maureen Bachaus (NL), Jeton Muja (KS), Bahram Khalilov (AZ), and Ioana Pioaru (RO/UK).

Who we are, what we stand for and what we want

David Goldenberg, (Hitchin, Hertfordshire, UK, 1956) is an important English conceptual artist.

For years, his research has been concentrated on the Post Autonomy concept, which he has developed in a number of shows held at important international institutions, standouts amongst which are the recent Template - Mobile Documenta, Chisenhale Studios, London (2011), The Space of Post Autonomy, Arts Depot, Vienna (2011), Plausible Artworlds, Basekamp, Philadelphia (2010), Mobile Documenta, Fordham Gallery, London (2009), The Time of Post Autonomy is Now, Your space, Van Abbemuseum, Eindhoven, Holland (2009), The Space of Post Autonomy, Local Operations, Serpentine Gallery, London (2007).

Goldenberg has participated in a number of Group shows of international stature, standouts amongst which are the Berlin Biennale (2012), the 1st Biennale of Mongolia (2010), the 10th Istanbul Biennale (2007), and the 6th Biennale of Sharjah, United Arab Emirates (2003).

To these must be added the exhibitions at international public institutions, such as Jump Into Cold Water, Shedhalle, Zurich (2006), Century City, Tate Modern, London (2001), Out of Space, Kolnischerkustverein, Germany (2000).

http://www.postautonomy.co.uk

Maureen Bachaus / The research of the human mind. In the year 2004, based upon the results of an extended e-mail inquiry, the Dutch multidisciplinary artist Maureen Bachaus built 5 different 'art-devices' -based upon Carl Gustav Jung's law of synchronicity- that could help people to cope with the stressful, superficial and capitalist life in Western Europe. Since that time, Bachaus enlightens social themes through personal perspective; all her work is based on research of the personal thoughts of people from different cultures with different backgrounds.

Essential themes throughout Bachaus' work are the human psyche, the freedom of expression, the human identity. The collected thoughts are translated into photoprints or assemblages (the 'Identification Series'), interactive and international videoprojects (the 'One-question-series'), installations (the 'Landscape or wasted thoughts'), and sculptures (public space sculpture 'Cloud of Thoughts').

More information on www.maureenbachaus.com

Jeton Muja's art practice has always been dedicated to investigation and research of different media, themes and ways of expression .Since 2004, his essential leitmotiv has been the syntagma "Investigation continues", the slogan used in his home country for the people who disappeared during the war. He has been articulating the notion of investigation through drawings, videos, installations and performances. "Investigation continues" is used as a metaphor, based on the fact that in post-war and post-independence reality of Kosovo, unfortunately, investigations didn't continue, it was only simulated. Later, the idea of "asylum" emerged. Muja's personal exhibitions in France and Belgium, as well as his performance "Enquete Continue" in front of the National Court for Emigration Right in Paris, (where he stayed as emigrant asking for asylum) have influenced reflections about contemporary emigrations, where as an actual challenge of every individual who lives in the country of "Investigation continues" kind, the will to emigrate emerges for the only reason of not being a victim of this authoritative fixation on false security.

http://www.saatchiart.com/profile/96105



Who we are, what we stand for and what we want

Bahram Khalilov: The connection of the functionality of art as the succumbed object of consumption on a social level and experiences in the process of creating it is quite difficult, for those approaches of perception belong to drastically different art comprehension categories. Difficulty in acceptance of one view point by all three categories is in contradiction with their factual approach to art in reality. The meaning that art represents to a considering party changes with the category affirmation. The categories of art-biz professionals and theoreticians, viewers and, last but not least, artists themselves have various origins and aims. When we discuss art matters, we need to realize what category we belong to and which origin we represent.

Ioana Pioaru is a multidisciplinary Romanian artist currently living and working in London, U.K. Her recent works develop dematerialised post-conceptual practices looking at the role of art in society. Previous projects are constructed around the subject of otherness, investigating the relation between identity and perception in contemporary society. Since 2012 she has collaborated with David Goldenberg on various projects.

http://daltaleron.wordpress.com/

How did this movement start?

New movements always start in response to concrete historical events, and it is not a coincidence that this movement is in response to 9/11 and the non-time of Neoliberalism, starting in the early 1990s.

In that respect, we continue reflections on recent historical events, particularly Deleuze and Guattari's reflections on historical crisis in thinking and political actions. This crisis is clearly spelt out in Deleuze's book "Difference and Repetition", especially the chapter "The image of Thought" where he speculates on how thinking is possible in an increasingly normalised and consumerist society; we now recognise the symptoms he was looking at to constitute a new form of society and a new world order, called Neoliberalism. Deleuze continues Nietzsche's project of a fundamental rethinking of philosophy through proposing a new philosophy of the future. These challenges as to what constitutes thinking have been taken up by Laruelle in his concept of nonphilosophy and the new branch of philosophers that he has influenced, around the idea of speculative realism. But of course, given the depth of this crisis and the depth of what constitutes thinking and democracy today, our thinking and our work takes place against the background of the reinvention of philosophy and thinking undertook by Descartes, whose importance and magnitude of achievements were acknowledged and continued in Husserl's "Cartesian Meditations" and Negri's "Political Descartes". What we propose here is intended to rise to the challenge formulated around Descartes' reinvention of philosophy, which we see as equivalent in magnitude, importance and risk.

Who we are, what we stand for and what we want

Investigation continues

Enquete-ism

Post Autonomy

Either/or...or...or...

Who we are, what we stand for and what we want

Area of convergence

We start at a point of convergence and a shared set of research based methodologies, convictions and principles which gravitate around a similar set of issues, primarily meeting the challenge of experiencing the object of art as a minus object; we work with and experience this entity but we no longer know what it is, nor do we have the thinking and concepts to make it understandable, this leads us to the conclusion that art requires to be reconstituted along completely new concepts; and reaching this conclusion, we realise, opens up new regions for thinking and art. Here we converge again around similar sounding notions and a program to build a new art. The potentiality to reimagine art again, to build our new art, starts by disengaging with the Euro centric tradition as the 1st stage leading into both a new conceptual and cultural space around concepts and notions similar to the notion of Post Autonomy, a temporary term that designates our new space. Each person has a different idea and intuition of what this is, each person agrees that there is something along these lines that needs to be developed. Our term Either/or..or..or reflects accurately both this new thinking and the new topography of our new art.

We use the term Post Autonomy to designate an edge to what is sayable, to expose how existing structures of art, concepts and language no longer function, and to point to a new space where thinking and art are recoverable; then to designate Either/or.. or..or to locate us in the centre of this new space and to show how all aspects need assembling. Given that our starting point is our agreement that we share similar thoughts about breaking with a Eurocentric tradition and ideas that are similar to the entity of Post Autonomy, then it is clear that we have 3 trajectories and 3 view points for expanding what we understand by breaking with a Eurocentric tradition and the new cultural space this leads into, and intuitions that open up ideas around Post Autonomy, to expand a body of related thinking, research and practices.

Expanding our basic structure

This outlines the core of our basic structure, which we imagine can be enriched and clarified further by inviting other participants at strategic points during the development of the scheme, to open up further perspectives, trajectories and reflections. Who we are, what we stand for and what we want

Developing graphic signs for a new language

Materialising our scheme

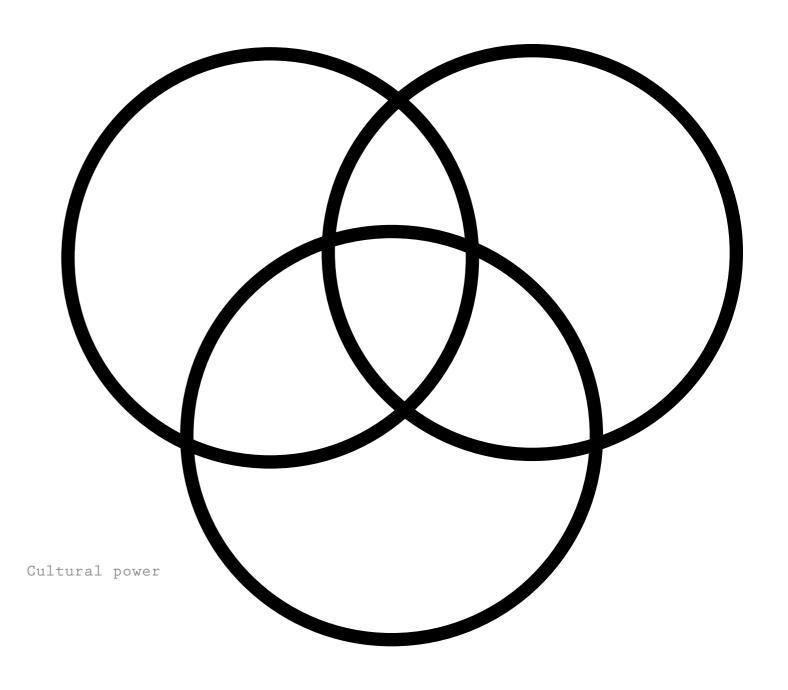
To take our thinking and program to the next stage of materialisation

A. Locating a basic language to articulate a new art

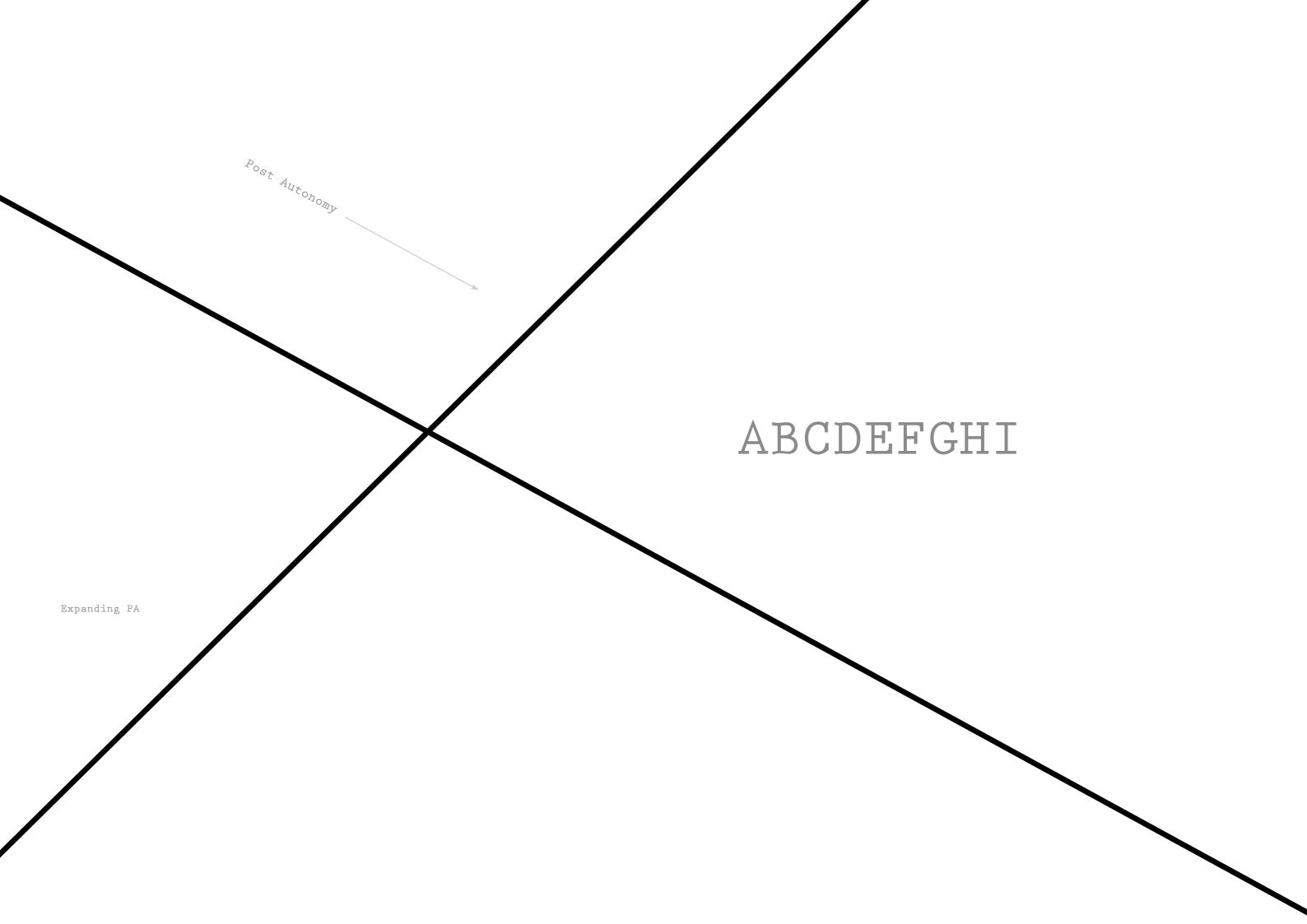
Find suitable graphic signs that we can use to think through the key themes - the end of a eurocentric tradition, the opening up of a new conceptual and cultural space, that show multiple convergences and the plotting of our new space.

Developing graphic signs for a new language

Breaking with a eurocentric tradition as our starting point



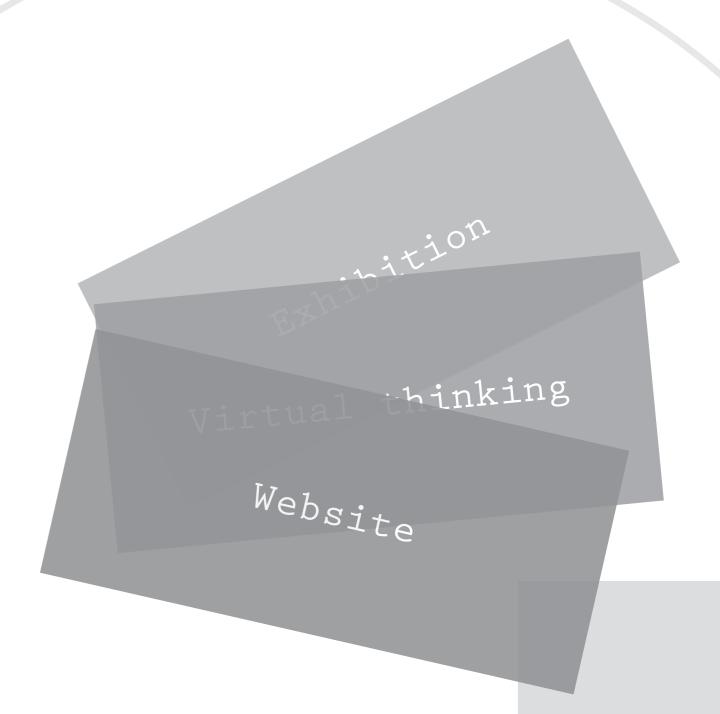
Censorship in Art and society



B. Establish a new form of interlinking synthetic spaces that reflects the constitutive formulation of our thinking. For that reason, we imagine interlinking spaces that work both vertically and horizontally. Vertically by linking the venue, with a new middle space, with the website, and horizontally as a continuous process of material reflection on developing a suitable platform for a new art.

This allows us to group together a wide range of thinking and reflections on what is possible now within existing spaces and venues and ideas which are only able to take place in the new spaces we have set up.

Developing a new structure for a new art



Sketch for designs linking all the domains

Website

Middle space

Developing a new structure for a new art

Structure for a new art

3 equal spaces or zones interlocking and overlapping

This is to show the incremental reconstruction of a new space for a new art. All aspects are fluid, dynamic and in process, which is to say that all aspects of what we understand by art are in transition, the attributes of what makes up the entity "art" are in transition, and the language and possibilities to identify the attributes of this entity are similarly in transition. To open up and to register the transitional nature of the existing state of affairs and the search for a language and space where the attributes for a new art meet, we use the discourse of Post Autonomy.

Horizontal and vertical assembly of our new art

Exhibition space

Ongoing exploration of the format and material conditions for staging a new art

for a new global art collective

Laying down a challenge to the Art World & Society

It is our intention to establish a new level of art, a new category, rising above what we see as a disfunctional art, allowing the emergence of an art that is prepared to face its responsibility, an art that has the capacity to meet the existing challenges.

- 1. Break with a Eurocentric tradition.
- 2. Question all the material forms of art.
- 3. Mirror the formation of a new reality.
- 4. Develop a new art
- 5. Establish a new language to understand the absence of a narrative in a period of non time.





BIOGRAPHIES / CV / IMAGES DAVID GOLDENBERG

David Goldenberg is represented by The Studio: Glenda Cinquegrana, Milan, Italy.

Education

MA Art & Architecture, KIAD, UK

BA (Hons) Fine art painting, Wimbledon school of art, UK

Foundation course, St Albans School of art, UK

Teaching

Fine art lecturer 1999 - Goldsmiths University, Wimbledon School of art, Sunderland School of art, Reading University, Canterbury School of art, The University for Applied arts. Vienna. Austria

Residencies

2009. Yourspace, Van Abbemuseum, Eindhoven, The Netherlands

2006. http, London, UK

2001. Schnittraum, Cologne, Germany

1999. In you we trust, Cushendall, Northern Ireland

Symposium

1999. Curating post-institutions, one day symposium, organized in collaboration with Anna Harding, ICA, UK.

Selected Solo Shows

2014. Threats to Art's Existence and the Loss of Art's Image, Varg e Vi, Gjilan Kosovo

2012. The Scenarios of Post Autonomy, Glenda Cinquegrana: the Studio, Milan.

2011. Template - Mobile Documenta, Chisenhale Studios, London, UK.

2010. The space of Post Autonomy, Arts Depot, Vienna, Austria

2010. Plausible Artworlds, Basekamp, Philadelphia, USA

2009. Mobile Documenta, Fordham Gallery, London, UK

2009. The time of Post Autonomy is now, curated by Freek Lommie, Your space,

Van Abbemuseum, Eindhoven, the Netherlands

2007. The Space of Post Autonomy, Local operations, Serpentine Gallery, London, UK

2006. http, London, UK

2001. Schnittraum, Cologne, Germany

2001. The future role of art, Multi Trudi, Frankfurt, Germany

2001. Monster, Henry Peacock Gallery, London, UK

1994. 50X50X50X50, Schipper & Krome, Cologne, Germany

1992. Museum of Installation, London, UK

Selected Exhibitions

2014. Group show of selected digital books, The Town House, Cairo, Egypt

2013. Caspian sea Biennale Convention, Artists Union of Azerbaijan, Baku, Azerbaijan.

2013. Yellow pages, The Centre of Contemporary Art, Baku, Azerbaijan

2013. Going back to the future, Glenda Cinquegrana: the studio, Milan

2013. Personal Structures, Palazzo Bembo, 55th Venice Biennale, official collateral event, curated by Global Art Affairs Foundation.

2012. Online project, Berlin Biennale

2011. Sluice Art fair, Fordham Gallery, London, UK

2011. imagining-commoniversity, Transeuropa Festival, Rochelle Studios, London

2011. The power to host, curated by Maja Ciric, International Studio & Curatorial Program (ISCP), Brooklyn, New York.

2011. Conference, workshop and exhibition at the Centre for Contemporary art, Baku, Azerbaijan.

2011. Conference, workshop and exhibition at the Centre for Contemporary art, Baku

2010. 2nd Mongolian Biennale

2010. Cooperation not corporation, curated in collaboration with Maja Ciric, ITS-1,

Belgrade, Serbia

2010. 2nd Mongolian Biennale

2009. Avant-garde below zero, Base-Alpha, Verbeke Foundation, Antwerp, Belgium

2009. In praise of Michael Jackson, Alex Chapell gallery, Paris, France

2009. Translations and misinterpretations, Shedhalle, Zurich, Switzerland

2009. Dtn Pt 3, The Climate of Change, FACT, Liverpool, UK

2008. Dtn Pt 2, Artists Anonymous, A-foundation, Liverpool, UK

2008. Three Walls, curated by Peter Fillingham, White Nave, Dover, Kent, UK

2008. Agitpop, London Print Makers workshop, London, UK

2007. Klab, Lancaster University, UK

2007. 10th Istanbul Biennale, in collaboration with K2

2007. Locally Localised Gravity, Plausible Artworlds, curated by Basekamp, ICA, Philadelphia, USA

2006. Fordham at Netwerk, curated by Man Somerlinck, Netwerkvzw, Centrum voorhedendaagsekunst, Aalst, Belgium

2006. Jump into cold water, Shedhalle, Zurich, Switzerland

2006. Art Anthology, Kunst und Austellungsshalle der Bundersrepublik Deutschland, Bonn, Germany

2005. Boundless, curated by Henry Meric Hughes, in collaboration with Jan Christiansen, Steriersenmuseet, Oslo. Norway

2005. Les Merveilles Du Monde, curated by Peter Fillingham, Museum of Fine Art Dunkurque, France

2005. Open Congress, in collaboration with Stefan Beck, Tate Britain, London

2004. Copyfight, Centre d'Art Santa Monica, Barcelona, Spain

2004. Softlogics, Kuenstlerhaus, Stuttegart, Germany

2004. Strukture, Artists Network, New York, NY, USA

2003. Ram 4, Nifca, Helsinki, Finland

2003. 6th Sharjah Biennale, in collaboration with Wim Salki, United Arab Emirates

2003. Curating Degree Zero, tour of Europe

2003. Charlies Place, curated by Man Somerlinck, Annely Juda Fine Art, London, UK

2003. Art Anthology, tour of Europe

2002. Flexplek, in collaboration with Wim Salki, BAK, Utrecht, The Netherlands

2002. How to be a perfect guest? (Version 1), in collaboration with Wim Salki, Museum of Modern art, Arnhem, The Netherlands

2001. Century City, Tate Modern, London, UK

2001. HDK Berlin fur kunst in kontext, Berlin, Germany, Context/art/mediation/archive

2000. What's to be done? curated by Wolfgang Zingle, Arts Depot, Vienna, Austria

2000. Infection manifesto, Bonner Kunstverein, Germany

2000. Out of space, Kolnischerkunstverein, Germany

1999. The Dream Plan, kwanhoan Gallery, Seoul, South Korea

1998. Host, curated by Peter Lewis, Tramway, Glasgow, Scotland

1994. Coming up for air, curated by Henry Obuabang, Milch & the Agency gallery, London

Texts:

Buchares Biennale 6 Reader, 2014 (Pavilion Journal);

Personal structures, 2013;

Atlantica, 2010;

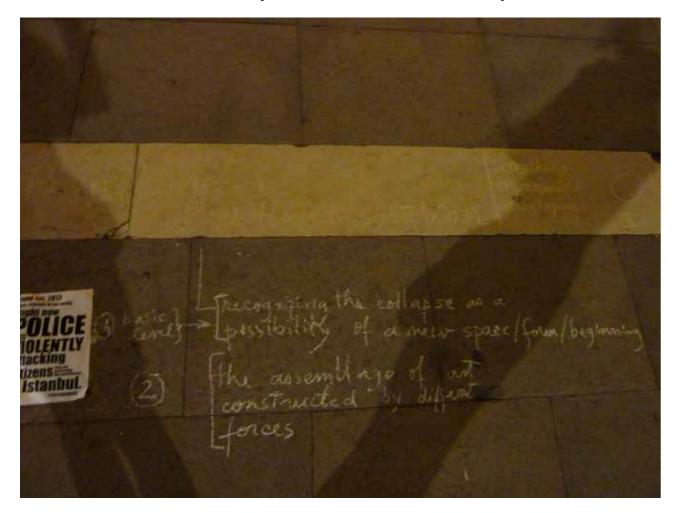
Fillip Journal 8 & 10.

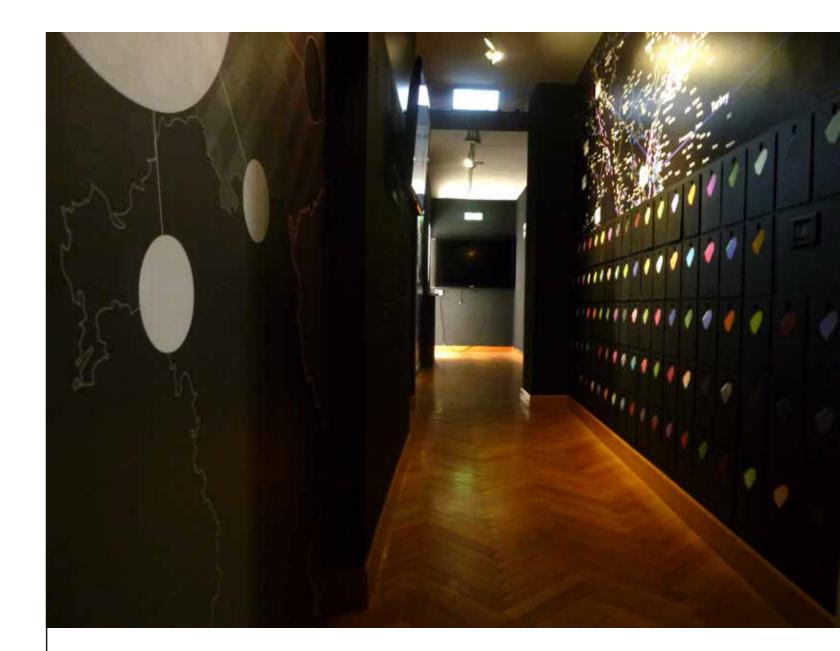
Books: Thames & Hudson Installation Art, New Media in 20th Century Art.

Installation view of The Transformation of art, Personal Structures, Venice Biennial, 2013

This integrated design for an exhibition joins together a wide range of elements - images, texts, online debates, actions and parts that develop at different speeds, while continuing meditation into the new concept of Post Autonomy. Since a reading of Post Autonomy presents a daunting task for anyone, on top of fulfilling a practical function, another purpose is to show how these elements build up a picture of Post Autonomy, that leads into the core of this reading, where we locate the true potentiality of Post Autonomy, a real possibility for change leading to the transformation of art and thinking.

In search of Post Autonomy 2, action, Venice, Italy, 2013





The Transformation of Art 2 - The Realignment of Power, The Caspian Biennial Convention, Baku, Azerbaijan, 2013, in collaboration with Ioana Pioaru

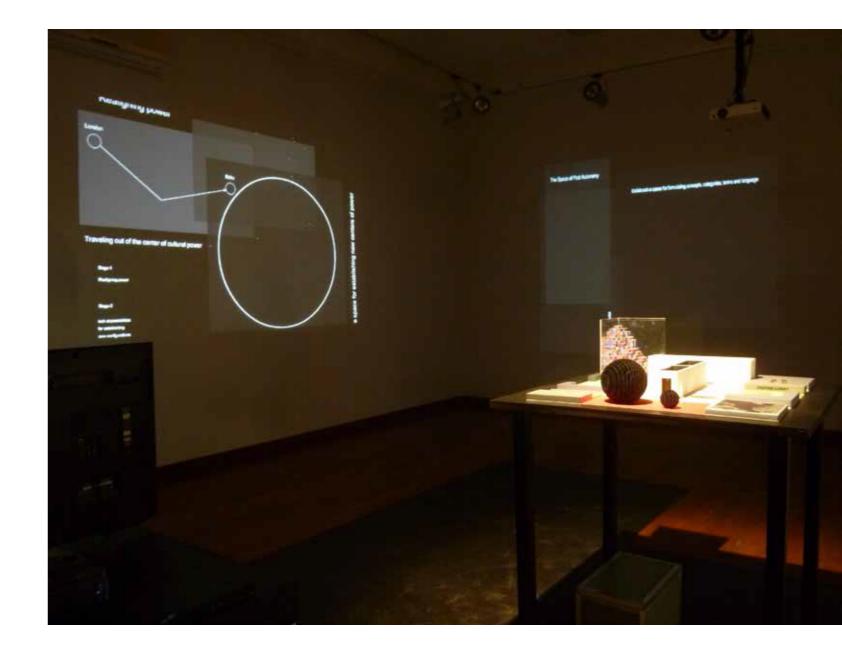
Tectonic Plate 1: Floor platform

Kit for Nomadic Practices

Video documentary of the action "In Search of Post Autonomy" during the Venice Biennale, filmed and edited by Kate Kotcheff

Tectonic Plate 2: Realigning Power, animation

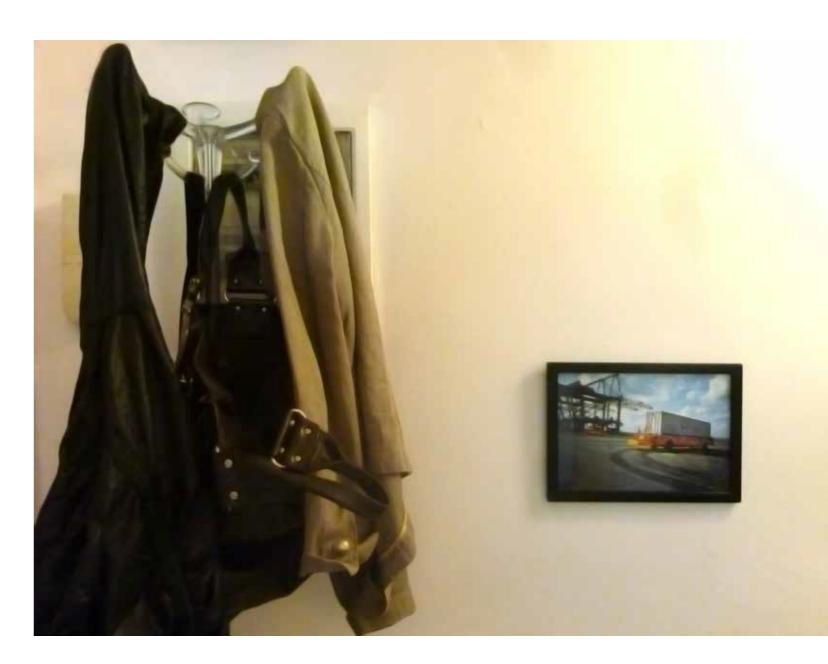
Tectonic Plate 3: Constructing a Scheme for Participating Cultures, animation.



The Studio: Glenda Cinquegrana, The Scenarios of Post Autonomy, Milan, Italy, 2012

This installation needs to be seen as part of a steady accumulation of insights into understanding Post Autonomy, including the use of PA to chart the breakdown of the autonomy, identity and freedom of art institutions, the use of art in a global context along with the function of international art events, Biennials and Documenta, in spreading art globally.

The works pose a simple question: "Under what conditions does it make sense to stage a project examining the complexity posed by the question of Post Autonomy?", where the term signals the end of Art as a transition leading to another moment, which for argument's sake, we can call The transformation of art or a Second history of art.



Detail 1: Camouflaged work 1; Appropriated work from Allan Sekula's "Fish Story", idea for a mobile Biennial.

Detail 2: Presenting a relationship between the floor drawing using floor plans for the Brussels Biennial with a real working gallery and gallerist, next to another camouflaged work,



Detail 3: Extending the gallery corridor into the corridor of the Brussels Biennial.





Sharjah Biennial, UAE, 2002

How to be a perfect guest? (Version 2) Sharjah Biennial, UAE. 2003
A work that was built to test out ideas of participation, why doesnt it work? And how to set up a situation where it can work? How is it possible to organise a project that looks at issues of Globalisation and colonisation seriously, that intends to try to solve these problems? - A work was installed in the Biennial then handed over to people who organised a series of activities for the duration of the Biennial. This is the 1st of 3 works exploring these issues.

STRUKTUR, NY, NY, USA, 2003

Collaboration with Wim Salki and Ilza Black. 2nd work to explore Participation. Different activities staged around a series of props and the 1st in a series of performances lasting 48 and 72 hours non stop, a place to dream and think how to imagine entering a new space of art.



Detail 4: Presenting a new Pavilion inside a gallery space

Detail 5: Plan for a Pavilion of Native American Indians, with plans for a mobile Biennial and the European Mobile biennial Manifesta in the background.



Poster for "Post Autonomy Is Now", Istanbul Biennial, 2007

This project contiued exploring participatory practices, through discussions and walks to trigger off the process of participation.

We designated a "zone" that people could step into in order to step out of the Biennale, to discuss art's relationship to Globalisation and Colonisation, and the role of Biennials in this mechanism. We used this zone to imagine other spaces for art.





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C.V.
Jeton Muja was born in 03.04.1983 in Gjilan- Kosovo
2001-2004 - Faculty of Art, Prishtina, Kosovo, diploma of Graphic art
2004-2007 - Master of Fine Arts, Graphic art
Solo exhibitions
2013 - Europian Center for culture and debate GRAD , Beligrad - Serbia
2010 - National Gallery -Prishtinë - Kosovo
2008 - Expo-Performance - CNDA - Paris - France
2006 - National Museum - Tiranë - Albania
Collective exhibitions
2014- International exhibition-National Gallery - Skopie , Macedonia
2013 - Maison de Associations du 7eme Arrondissement -Paris-France
2012 - Center of Contemporary Art - Varg e Vi - Gjilan Kosovo
2012 - Exhibition of contemporary art - "multimedia centar mala stanica" - Skopie - Macedonia
2012 - Sishima Kamikija`s project - Norway
2011- Exhibition of Contemporary Art- National Gallery- Kosovo
2011 - Exhibition of Contemporary Art - Varg e VI group - Gjilan - Kosovo
2010 - Exhibition of Contemporary Art - Muslim Mulliqi - Prize - National Gallery
2010 - Exhibition of Contemporary Art - Prize - National Gallery - Kosovo
2010- Interantional Bienale of Drawing- National Gallery- Kosovo
2009- International exhibition Muslim Mulliqi prize National Gallery- Kosovo
2009 - Performance - Center of Town - Giilan - Kosovo
2009- Salle Bouvrille- Les Elbeuf-France
2009 - IUMF-Galeria "La Pasarelle" - Rouen - France
2008 - National Gallery - Skopie - Macedonia
2008 - Salloon of 42 - Grand Queville - France
2007 - Galeria "la muse de l`art" -Rouen - France
2007 - Investigation Continues - National Museum - Tirana - Albania
2007 - Centre Culture - Arsenal - Moubeuge - France
2007 - Abbaye de Saint Denis -Oburg -Belgium
2007 - Abbaye d`Aulne - Gozee-Belgium
2007 - Salle J.Gallant Parc Communale - Jurbise - Lens - Belgium
2007 - Collective exhibition -Ville sur Hain - Belgium
2004- XVIII`s Bienale of drawings -National Gallery - Prishtina -Kosovo
2004- We have only 12 hours- Shopping Center Performance- Prishtina - Kosovo
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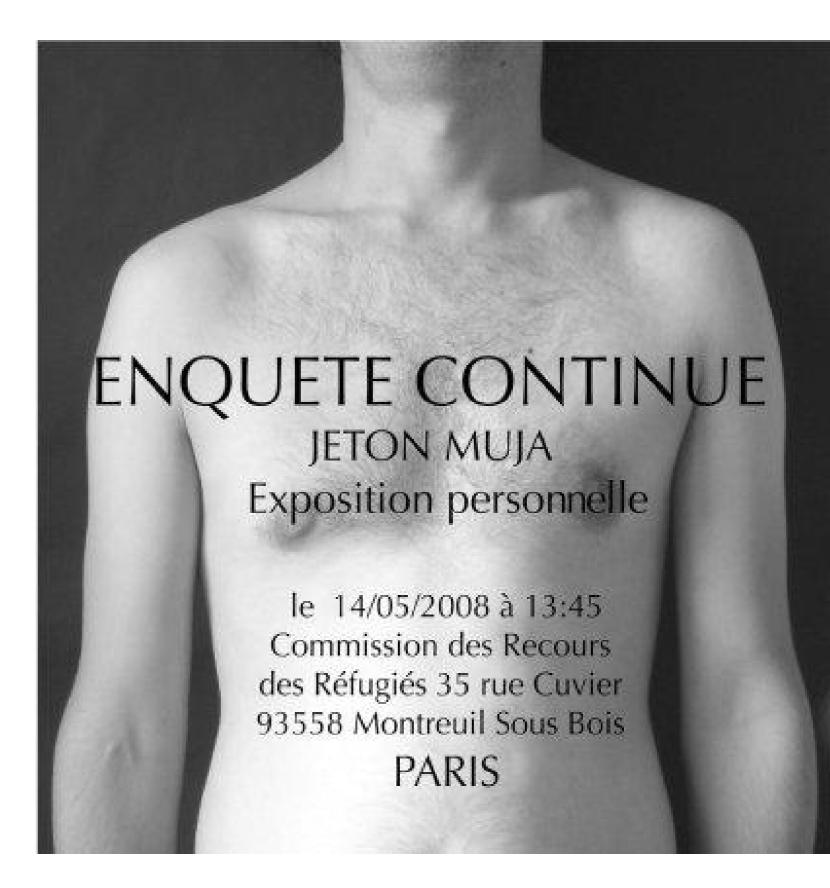
"Art is like a joke , if you tell a good joke the people will laugh"

"The Investigation Continues" is a critical and universal slogan. This slogan is the consequence of the unresolved problems and it is used like a defense mechanism by the autorities. This title results from the situation in Kosovo and summarizes some of the key concepts that I have explored as an artist. Following two years of research, in 2006 I exposed officially on the topic of disappearences, with the National Historic Museum Tirana, in Albania. This exhibition was titled INVESTIGATION CONTINUES...

Today, everywhere in the world, people disappear and it is always the same process: "the investigation carries on"... The insecurity, disrespect of the human rights has made peope flee their country in search of a more democratic and safe fatherland, in order not to be the victim of this slogan. Since January 15, 2007, I am petitioning political asylum with the idea and the notion that I named "asilisme" i.e. protection, equality, without excluding the races, religions and nationalities.

This artistic concept will take place on the 14th of May 2008 at 13:45 in Commission of Recourse of the Refugees - Montreuill de Bois, Paris

Jeton Muja, 2008



Installation

'Weigh yourself'

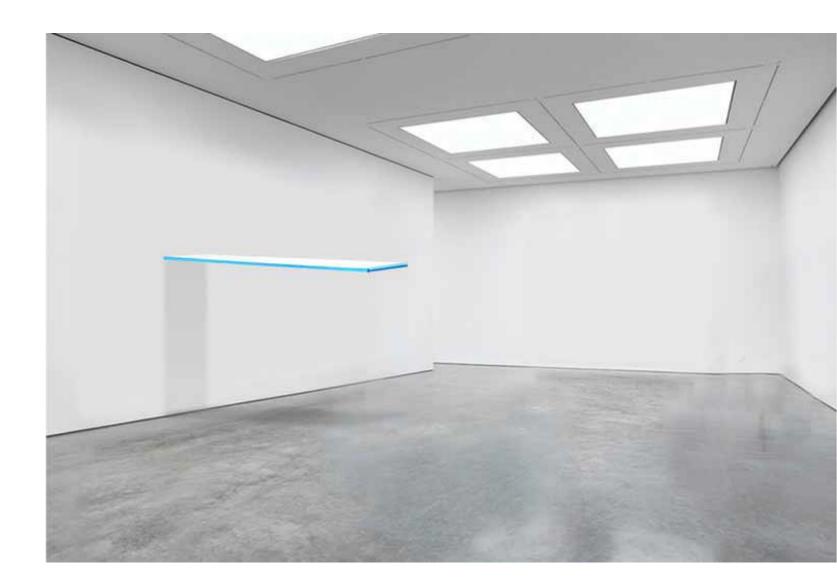
This installation consists of a number of personal scales hanging on a wall. There are many things in life you can achieve, like certain privileges, a leading position or material possessions, but there are also some things that are not so easily within our reach.

Like the Ancient Greek philosopher Socrates already stated: 'Know yourself'. In the year 2014 the scales are also calling for introspection: 'Weigh Yourself'. After all, self-recognition and self-knowledge begins at ourselves.

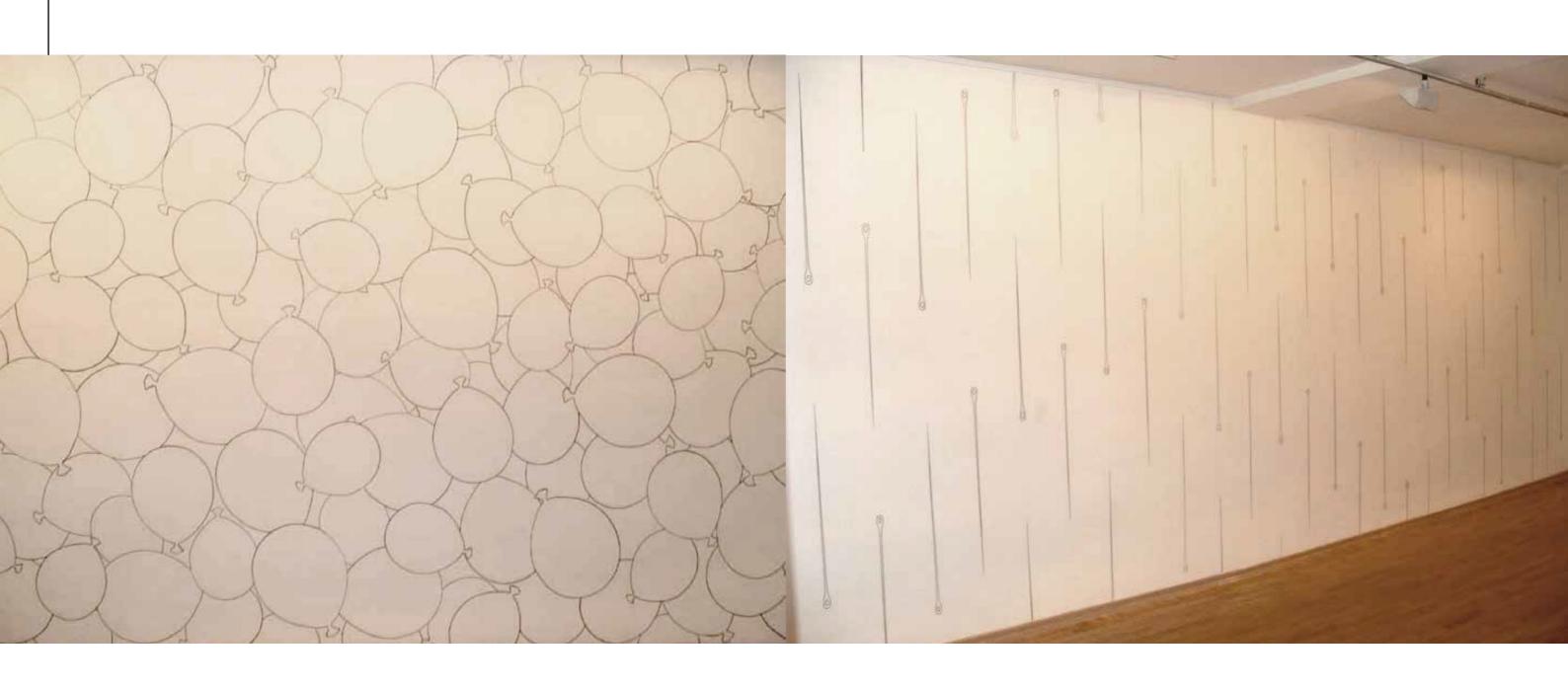


Installation 'Try'

The installation consists of a diving board in an indoor space.



| Wall drawing, 2010







Education Academy of Fine Arts, Maastricht Netherlands Conceptual Post-graduate academy, Amsterdam Netherlands

Maureen Bachaus is represented in the Netherlands by Galerie Wansink (Roermond) and in Belgium by Gallery S&H De Buck (Gent)

Solo-exhibitions [a selection]

Exitl1 Contemporary Art, Belgium, solo exhibition with new work & video-art, 6 april - 1 iune 2014

Lieux Communs, platform for contemporary art, Namur, België, solo-exhibition 'Tell me who I am', june-aug 2013.

Galerie S&H De Buck (Gent), solo exhibition 'Secret Properties' with new work and videoart, june 2013

Varg e Vi, Center for contemporary art, Gjilan Kosovo, solo exhibition, march/april 2013 Art at the Warehouse Rotterdam, solo presentation via Eduard Planting Gallery, februari

Chelsea Art Tower, 21th floor Gallery, New York - performance 'Tell me', 2012 Galerie Wansink, solo exhibition 'Identification' (with catalog, 2011 Vishal Haarlem, solo presentation 'Here I am' in Kleine Zaal, 2011 De Nederlandsche Cacao Fabriek, solo exhibition 'All those people', 2010 Galerie Wansink, solo exhibition 'Transformations' (with catalog), 2009 Galerie Wansink, solo exhibition 'Maureen Bachaus, assemblages (with catalog), 2007

Group-exhibitions [a selection]

CologneOFF IX International Videoart Festival, selected artvideo, sept 2013 - aug 2014 PARCours / PARKunst, Parc de Woluwé, Brussels, open air exhibition with a new installation, march - june 2014.

Galerie Wansink, duo exhibition with recent work, 19 jan - 23 feb 2014

Galerie S&H De Buck, group exhibition, jan 2014

Liquid Borders Art Festival (photography, video-art), Bari, Italië, 2 selected artvideo's, july 2013

Museum Elburg, group exhibition 'in conversation', nov 2012-march 2013

Art Gent, group exhibition via Galerie S&H De Buck, dec 2012

Galerie S&H De Buck (Gent), group exhibition 'The paradise', 2012

Galerie Wansink, group exhibition 'Not for your eyes only', nov/dec 2012

Galerie Daniel Tanner, Zürich, group exhibition 'A little bit nasty', dec 2012

UNIT24 Gallery Londen, group exhibition 'Passion for Freedom', 2012

Galerie Smarius, group exhibition - 6 may till 24 june, 2012

Amsterdam Book night, presentation via magazine 'De God van Nederland', Amsterdam, 2012 Rabobank, Series of commissioned photoprints, from January 2012 included into the art collection

Galerie Wansink, group exhibition 'Confrontations', 2011

FLUXmuseum, Museum for Contemporary Fluxus Art, USA, group exhibition 2010 & in collection

Galerie Wansink, group exhibition 'Assemblages and collages', 2009

Galerie Wansink, group exhibition 'Stock and new work', 2008

Art Amsterdam, duo exhibition with Christina de Vos, via Galerie Wansink, 2007

Museum 'Villa Zebra', Rotterdam, group exhibition, 2006

BIOGRAPHIES / CV / IMAGES MAUREEN BACHAUS

Public Space assignment

Cloud of Thoughts, roundabout-sculpture for the city Roermond, Netherlands

L1 newsflash evening news about sculpture 'Cloud of Thoughts'. RTK Television Kosovo, documentary about solo exhibition in Varg e Vi, Center for contemporary art, Giilan Kosovo, 2013 L1 Cultuurcafé, live radio-interview about Identification project, 2011

'All those people', short documentary about solo exhibition - 2010

TV Maastricht - 'Kijk Kim', short documentary - 2009

VPRO Schepperdeschep (tv-program national dutch television) - 2006

Residencies

Art Colony Galichnik, Macedonia, international multimedia residency, 15-22 augustus 2013 Varg e Vi, Center for contemporary art, Gjilan Kosovo, residency prior to solo exhibition, march/april 2013

VIDEO-PROJECTS

'Who am I' mobile phone / video-project

One question: tell me who you are - in essence. People around the world are sending their mobile phone-video to me, according to my online instructions. Ongoing project.

'Freedom' mobile phone / video-project

One question: what's your personal view on freedom? Video-project in which women of different cultures / ages / backgrounds react to this question. Mobile phone recordings.











BIOGRAPHIES / CV / IMAGES MAUREEN BACHAUS

Cloud of Thoughts Symbolical space to project your daily thouhts and ideas upon. (width 9m x hight 5,5m)



INSTALLATIONS

Example of my 'landscape-series':'Landscape of Hope'. The garbage bags are filled with air and represent the senseless waste / remains of our society. On the video you will see children who are looking at this landscape upside down. The installation is a sound-installation: The bags will echo the sound of a beating heart, symbol for life/hope/new beginning.



Installation

'Shared Thoughts' (ongoing project)





BIOGRAPHIES / CV / IMAGES MAUREEN BACHAUS

Vulnerability project

Symbolical photography project about individuality. When people turn their back to other people/to the world, they do not realize that they are the most vulnerable, while doing this.





Graduated and acquired diplomas from the national as well as western art educational institutions. He lived, worked and exhibited in the US from the years of 1992 to 1998. His works are owned by private collections, galleries and museums in Azerbaijan as well as abroad.

EDUCAT10N

1999-2001 Azerbaijan State Academy of Fire Arts (Magistrate / MFA) / Baku, Azerbaijan 1995-1997 Pratt Institute (BFA) / Brooklyn, New York

1993-1995 Rockland Community College (AA) / Rockland, New York

1989-1992 Azerbaijan State University of Arts / Baku, Azerbaijan

1985-1989 State College of Fine Arts n/a A. Azirn-zade (Teaching Draftsmanship and Drawing) / Baku, Azerbaijan

Since 2007 Creative Director of the Center of Contemporary Art (MIM) in Baku, Azerbaijan

Since 2006 Chairman of the United Artists' Club (BRK) in Baku, Azerbaijan

Since 1997 Member of the Azerbaijan Artists' Union (ARI)

EXHIBITIONS

Exhibits in many national and international shows in Azerbaijan, USA, Russia, Italy, Germany, France, Iran, Turkey, Mongolia, Korea, Norway, Poland, Czech Republic.

Personal exhibits in Baku, Azerbaijan and New York, US.

Participated in the 52nd Venice Biennale at the first Azerbaijan Pavilion at Judeca. Works owned by private collections internationaly, Azerbaijan Art Museum n/a Mustafayev and Museum of Contemporary Art in Baku, State Centre of Contemporary Art in Moscow.

SYMPOSIUMS

2001 May - June

"Reviving Old Ties", Days of Caucasus in Mongolia festival/Modem Arts Gallery exhibition Ulaanbaatar, Mongolia

2001 April

"Baku - Ceyhan" International Street Painting Competition / Natavan Centre

Baku, Azerbaijan

2000 July

"Best Model of the World" Street Painting for the Natavan Center Millennium Competition / I-st Prize

Baku, Azerbaijan

"Land Art" Labyrinth Group Symposiums at Ganjlik, 2000 March (Zagulba, Azerbaijan) and Land Art II Symposium" In the Search of the Lost Paradise" 1999

PROJECTS AND PRESENTATIONS

2013

PAB (Post Autonomy Baku) / PArt 24/7 project event with DAVID GOLDENBERG | PERSONAL STRUCTURES | 55ª Esposizione Internazionale d'Arte la Biennale di Venezia | PALAZZO BEMBO Yellow Pages of Thoughts with Participating Cultures Venice with DAVID GOLDENBERG | PERSONAL STRUCTURES | 55ª Esposizione Internazionale d'Arte la Biennale di Venezia | PALAZZO BEMBO

BIOGRAPHIES / CV / IMAGES BAHRAM KHALILOV

2012 April - May

"Visual Poetry Exhibition", Kempinski Hotel Badamdar Baku, Group Exhibition 2012 March

"Imagine We Are Not Here" Group Project, Centre Of Contemporary Art Baku, Azerbaijan

2011

"WMD" (Weapons of Mass Destruction), Group Project, Centre Of Contemporary Art Baku, Azerbaijan

2011 \ Transkaukazja International Festival, project "USSR-remix", Italian Passage Warsaw, Poland

2010

"Openly" International Exhibition at Antrepo, Istanbul 2010 Cultural Capital of Europe Istanbul, Turkey

2007 March

"ЦДХ- 2007" Moscow International ART SALON, Union of Azerbaijan Artists', Curating a Group Exhibition

Moscow, Russia

2001 May

" Earth Day " Celebration and the Art Exhibition at TISA , the International School of Azerbaijan Sponsored by BP Amoco, the International School of Azerbaijan Royal Park-Stonepay, Baku, Azerbaijan

2000 December

Land Art "Fire" Project's Catalog Presentation at Circa / Baku, Azerbaijan 1999 December

"Land Art II" Calendar Presentation & LABYRINTH group Art Exhibition Sponsored by BP Amoco, Union of Azerbaijan Artists, Ministry of Youth and Sport Bakuvian Society Humai Achievement Award / Baku, Azerbaijan

YELLOW PAGES OF THOUGHTS

It takes a lot of strength applied to make a question out of an exclamation mark. It goes the same for accepting other experiences into somebody's life such as other cultures, values and languages. What does it mean to one - participating cultures? What is an importance to accept an alien philosophy, tradition and/or ways of thinking? What is participating cultures to you? Can you be a complete as a person by following your traditional ways? Or, might it be, you need to consider other ways realizing thoroughness of your belief about the surrounding environment? It was said that the more languages you know the more personality you are. In a same manner, the more cultures you accept, the more sophisticated and mature you are.



Series Project Title: Static-Motion of Human World Space-Time

Project Name: Money World

Media & Techniques: Computer Animation



Concept: The project is to show our human world cultural, social and political developments all the way through human history by economical expansions of nations. Images of changing world currencies, as an outstanding example, demonstrate the human societies' geopolitical border developments within the earth land outline. Furthermore, the project demonstrates the currency as the most conceptual token of achievement in understanding of human well being and progress. However, it is, also, to show the stability and unity of the existing world frame. Concept of any currency is directed toward stability and control, weather it is economical or political. How strange it is to observe instability of the most entrusted symbol of stability in the process of everlasting change in the world nations' power struggle for domination throughout time.

We look at and hold the money every day. But, how do they look at us and reflect developments in our history of the world. We, often, present our value to others by money. Though, we rarely realize how well can money demonstrate our values.

Description: Fixed image of the earth political map outline is projected to the wall area. Inside of map border lines, ancient empires and modern countries undergo, throughout entire demonstration time, constant changes, in terms of their format and visual qualities. Visual qualities of the currencies reflect the developments of esthetical and ideological as well as political and geopolitical changes in the world.

Beautiful images of the world currencies demonstrate not only their market entity value but as a piece of art.

Aims & Goals

- To demonstrate the visual aesthetics of Graphics, Applied & Fine Arts by presenting the viewers with the world currencies as a piece of art.
- To implement educational values of historical developments in human history through art presentation. To reveal an importance of art in human history.
- To compare and contrast, connect and interrelate human matters of historical, political, social, geographical, geopolitical, artistic and aesthetical developments.
- To present the public with the history of the most conceptual and abstract matter that is associated with well being.
- To promote beautiful creative and visual values of the money making, in an addition to its necessity.
- To provoke thoughts about the true matter of things and processes surrounding us.

BIOGRAPHIES / CV / IMAGES BAHRAM KHALILOV

Series: Human Games

Project: X&O / War Game Toys

Concept:

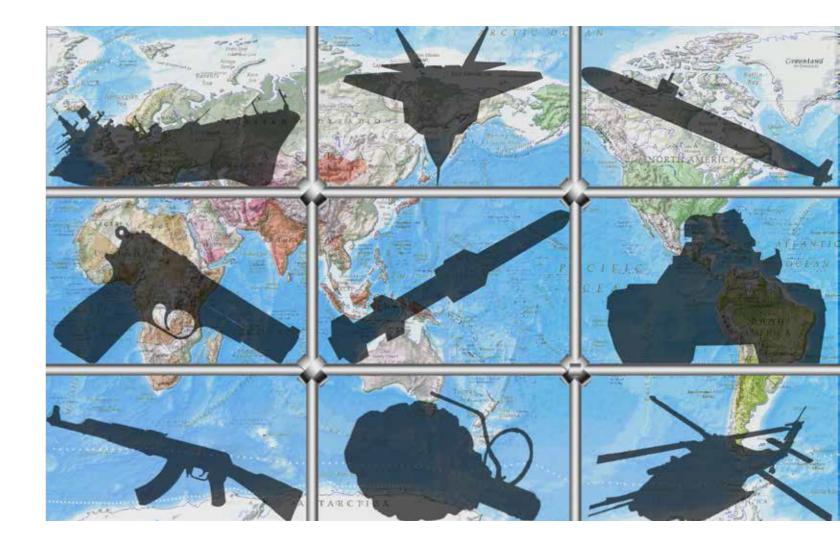
An early start to play with weaponry toys to get us ready for the future misfortunes for the others. It is a source of great joy for the kids to be a part of the battle commander. It is a pleasure to destroy the enemies. Kill them all! The enemy!

Strangely enough, they do not make the enemy toys of dead, bleeding people or refugees, don't they? In any case, the point of the game is to make you feel strong, and as one does one may go and destroy the weaker one.

Application of the Devine & Rule in games we play our leisure time may lead to victory. Yet, there is more to life than we may clearly identify or logically explain, as well as realizing unconsciousness by conscious thinking. Maybe, the life prevails for our misunderstanding or lack of desire to see the true rules of the game that nature plays with us obeying the universal laws, regardless of how much we try to destroy it or each other? We may try to realize the true matter of the game of life and try to avoid our weaknesses on the way of pursuing our strength to achieve the main desirable goal -winning the game of life.

Who are you? What is them? What is behind them and you? What laws do you abide? What values do you cherish? What message do you carry out? What are intends of yours? Where does it com from and go to? Which signs are yours and why? Is it possible win this game?

There might be no way to win the games we play as a result of continuous misunderstanding of our mission in general as well as each personal case in particular. History lessons vividly demonstrate how destructive human actions were throughout the history, obviously are now and therefore will persist to be. No one knows when our world will come to its end and weather humans are going to be the main reason for demolition of it. However, we may certainly determine destructiveness of human participation in the process of existence while sharing our world with other species. Consequently, all destructive processes may only lead to the end of our world as we know it.





Bahram Khalilov

Project Series: Human Games \ Игры Людей

Name: Truthful Games or Playful Truth\ Правдивые Игры или Игры в Правду

Ешеду: Dice, Arms \ Зары, Оружие

Мы тени на свету освещённых на нас лучей. Часто, наблюдая исходящий свет, мы заблуждаемся об истинном его размере, как и о эфекте его природного изначального восприятия.

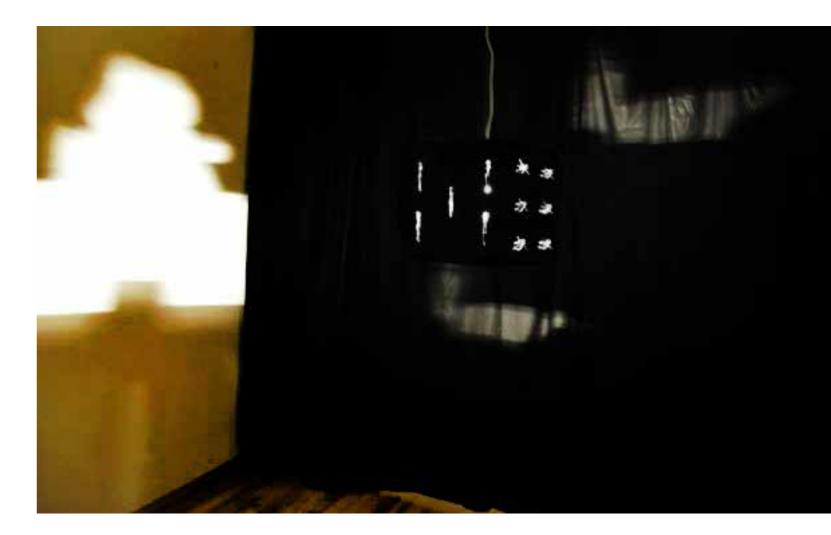
Разные стороны всегда будут бороться друг с другом, никогда не встретевшись. Им не дано понять друг друга. Кроме единственной цели. Она - есть вы! Если у вас есть возможность избежать свет, двигаясь в сторону тени, вы можете быть виновны в том, что он падёт на следующих за вами.

We are the shadows in the light of luminous beams radiated at us. Often, observing source of light we are misled of its real size as well as the effect of it on our awareness about the essence of life.

The different sides will always battle never facing each other. They will not, ever, find a common ground. Except for, aim. And, it is you. If you are able, yet, to move out of light to shade, it might be your fault that it will fall upon next passers-by.

Description: A Lamp in the shape of a dice (square box) made out of wood or plastic with radiated outwards light images of weaponry silhouettes instead of dots.

BIOGRAPHIES / CV / IMAGES BAHRAM KHALILOV





Name: Ioana Pioaru

Date of birth: 07/05/1986
Nationality: Romanian

Contact: ioa_photodendron@yahoo.com

Education and training:

2008 - 2010: MA Diploma, Graphics, National University of Fine Arts, Bucharest 2010: Salzburg Summer Academy, Expanded Drawing, class of Dan and Lia Perjovschi 2005 - 2008: BA Diploma, Graphics, National University of Fine Arts, Bucharest 2001 - 2005: National College Constantin Carabella, Targoviste - Philology

2002 - 2005: School of Fine Arts "Octav Enigarescu", Targoviste

Professional Experience:

2013, 1st December - A Bitter Sweet Salon, group show, Margate, Kent, UK.

2013, 6th - 10th October - Kit for Nomadic Practices, maquette presented as part of the installation "The Transformation of Art Pt.2 - Realignment of Power", in collaboration with David Goldenberg, in The Caspian Biennale Convention, Baku, Azerbaijan.

2013, 13th-14th September - "Making the Stone Stony", pop-up group show and discussion, Portland Sculpture and Quarry Trust, Dorset, UK

2013, 6th July - coordinator of the event "Yellow Pages of Thoughts"/" Sarı Məlumat Sayfaları", with David Goldenberg and Bahram Khalilov, Center of Contemporary Art, Baku, Azerbaijan (online participation)

2013 June 1st - November 24th - "The Transformation of Art", in collaboration with David Goldenberg and The Post Autonomy Group; project initiated and led by David Goldenberg for the Venice Biennale, as part of the collateral event "Personal Structures", Palazzo Bembo, Venice, Italy.

2013, May 10th - "The Language of Post Autonomy", exhibition and performance organised by David Goldenberg and Ioana Pioaru in collaboration with The Post Autonomy Group, Fordham Gallery, Broadway Market lock, Hackney, London, UK

2013, 24th - 25th April - "Towards the Transformation of Art", group show and fundraising auction for participation in the Venice Biennale, Grosvenor Place, London UK.

2013 February 26th - "Participating Cultures", discussion and performance with David Goldenberg and The Post Autonomy Group, Centre for Possible Studies, London, UK.

2012, November 25th - "The Scenarios of Post Autonomy", performance, in collaboration with David Goldenberg, Palazzo Bembo, Milan Italy;

2012, September 18th - Launch of four publications - "Towards a Topology of Post Autonomy", "Mobile Documenta"," A short History of Post Autonomy", "Texts and Scripts" - produced in collaboration with David Goldenberg, The Studio: Glenda Cinquegrana, Milan, Italy;

2012, March - Contempora 3, group show, Club A, Bucharest;

2011, November - Contempora 2, Group Show, Sala Palatului, Bucharest;

BIOGRAPHIES / CV / IMAGES IOANA PIOARU

- 2011, October Ebiennale la peretele alb, group show, Annart Gallery, Bucharest;
- 2011, September EBiennale, group exhibition, "Encrypted Message", Sala Palatului, Bucharest;
- 2011, May: "Mind the Other", public performance and solo show at The Brick Box, London, II κ
- 2011, March "Intimate Bureaucracies", mail art, University of Essex, U.K.;
- 2010, August Graphics Group Exhibition, Dimitre Cantemir University, Bucharest;
- 2010, July "The World of Dr. Schnabel von Rom", MA graduation exhibition, National University of Arts, Bucharest;
- 2010, May International New Music Week, presentation of the video work "Arhitectura Sonora";
- 2008, July "Lorem Ipsum" BA graduation exhibition, Metropolitan Centre, Bucharest;
- 2007, June Group Exhibition at Bookfest, Romexpo, Bucharest;
- 2006 Young Artists Salon, Tulcea.

Funding

Artists Union of Azerbaijan - 2013 Kickstarter - 2013 Kulturkontakt Austria - 2010

Dr. Schnabel von Rom

Constructed around the subject of otherness, the project investigates the relation between identity and perception in contemporary society. By proposing the image of Dr. Schnabel as a symbol of radical alterity, this project aims to raise awareness and expose the viewer to the idea of otherness and the importance of the other as Other, an entity completely separated from the self, which cannot be assimilated, appropriated nor converted to the rigors of the self and which has to be considered in itself, for what it is and not as a territory to be conquered. Dr. Schnabel is there but does not reveal himself and is envisaged to generate similar attention and interest for the Others around. The content of communication becomes void and completely lacking any meaning while the only thing that is communicated is communication itself.



BIOGRAPHIES / CV / IMAGES



Urbi et mOrbi



































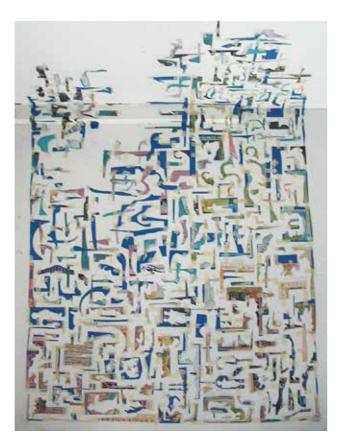




Permutable Series

The core idea of this series of works is mobility and changeableness. The elemets of the art works do not have fixed positions and are supposed to convey different meanings, or simply offer different visual images with every new assemblage.









Urban Maze Potentially Permutable (collage)



The modules that make up the maze are similar but never identical, the color combinations are always different. Through this code, I tried to schetch out big urban communities where individualities are lost or blend into a great undiferentiated mass.

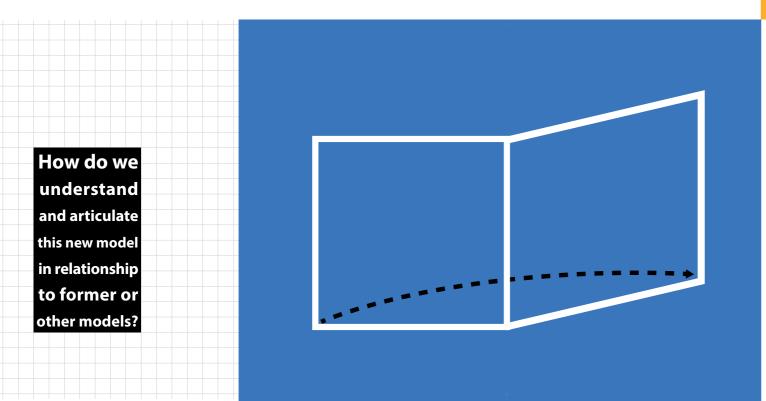
At the same time, the maze is a portarit of the fragmented individual. The new means of communication, by multiplying connection networks, render obsolete a whole tradition of customs and control as well as identification procedures, weakening intermediate socializing institutions. This reduction of direct, intensive contact allows a sort of textual desguise of the individual, who becomes a code, an account number, a social network profile, a nickname, an image, a tool, in other words - a collection of avatars adapted, customised to fit the purpose they serve. One has a multitude of different faces/masks, but only one of them is engaged in the communicational interface, which does not trigger the destruction, nor the anihilation of the subject, but its dispersion in a plurality of positions and a discontinuity of functions.

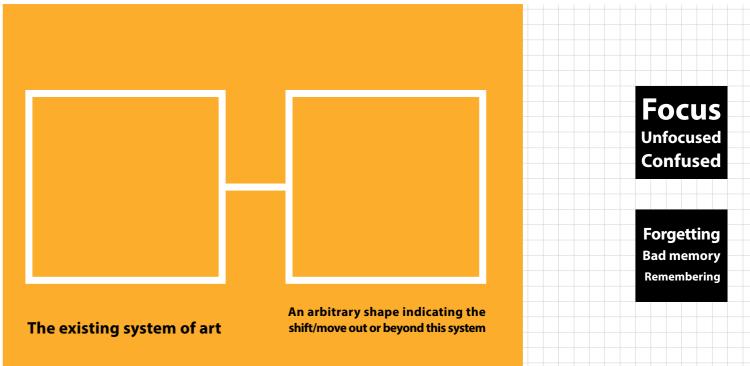
In logical order, one could conclude that the articulation of society happens at the expense of a dis-articulation of the individual. Since through fragmentation, the human subject becomes in itslef a community requiring careful management, it is not surprising that the interest in the other is almost nullified. For the Ego, everything related to otherness takes the shape of this indistinct mass whose elements are, at a superficial glance, identical, permutable, dispendable.

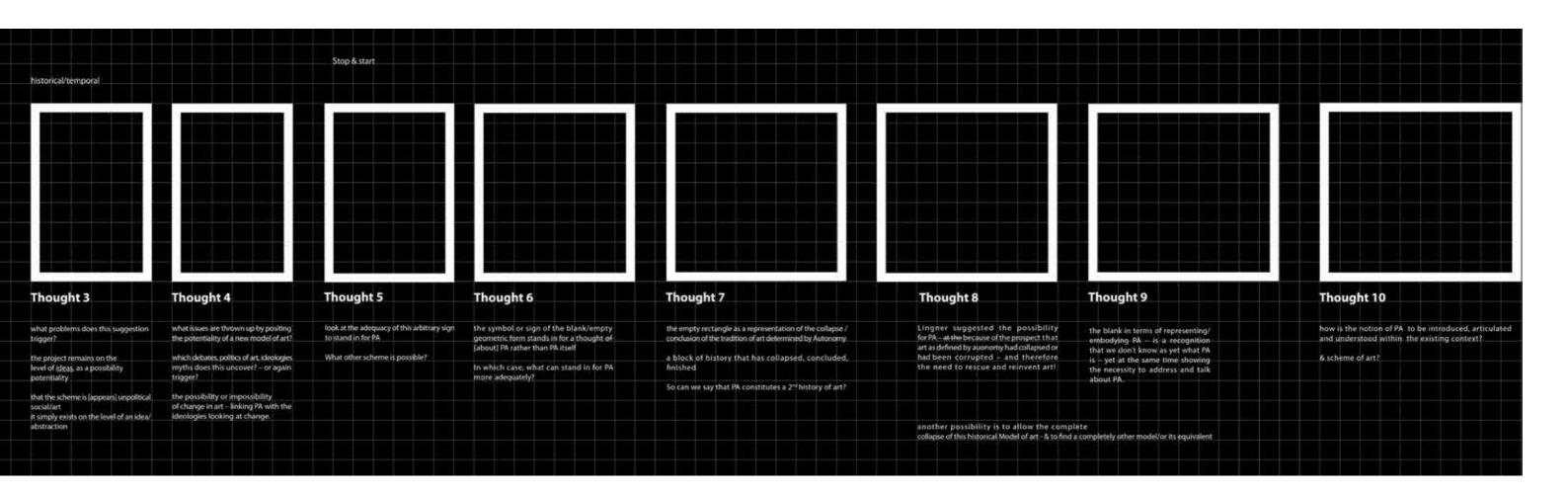
BIOGRAPHIES / CV / IMAGES IOANA PIOARU IN COLLABORATION WITH DAVID GOLDENBERG

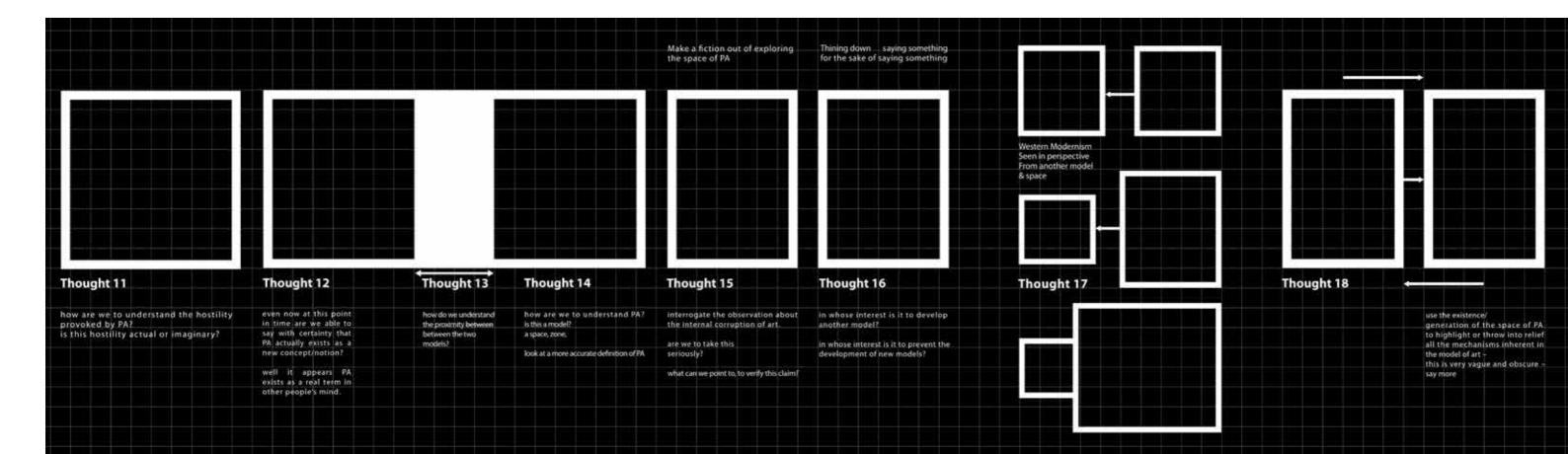
Towards a Topology of Post Autonomy

This artist book is a visualisation by Ioana Pioaru of a notebook that David Goldenberg put together during a residency in Eindhoven in 2009. The work looks at the capacity and incapacity to think within the mentally projected space of Post Autonomy, examining the very process of thinking, its erosions and disruptions. The book has been printed in an edition of 5.









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