SHAKE NIGHT

Friday 09/07/04
Television programme 10 p.m. - midnight CEST / 11 p.m. - 1 a.m. EEST

With the patronage of Mrs Viviane Reding, Member of the European Commission, responsible for Education and Culture
Produced by Tarantula - European network of film production companies
To be broadcasted by seven TV channels in Europe

The special television programme and the names of the channels will be released soon on **www.re-location.org**

Education and Culture
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Culture 2000

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RE:LOCATION SHAKE

SHAKE Zurich/Belgrade/Lüneburg
ID TROUBLES · Halle für Kunst Lüneburg 15/05/04-11/07/04
Halil Altindere, Fernando Alvim, Art & Language, Annelise Coste, Minerva Cuevas, Harun Farocki, Ghazel, Helbling & Marušić, Miodrag Krkobabić, Andreja Kulunčić, Oliver Musovik, Tanja Ostojić, Anny & Sibel Öztürk, Erzen Shkololli, Milica Tomić, Andro Wekua, Stephen Willats, Jun Yang

SHAKE Linz & Nice
STAATSAFFÄRE · O.K Centrum für Gegenwartskunst 28/05/04-25/07/04
SHAKE · Villa Arson - Centre National d'Art Contemporain 03/07/04-10/10/04
Adel Abdessemed, Dennis Adams, Saâdane Afif, Kader Attia, Stéphane Bérard, Candice Breitz, Jota Castro, Wong Hoy Cheong, Antonio Gallego, Jens Haaning, Robert Jelinek-State of Sabotage, Sandra Kogut, Dorit Margreiter, Lisl Ponger, Julian Rosefeldt, Juan Esteban Sandoval, Tim Sharp, Ross Sinclair, Social Impact, Stalker, Niek van de Steeg, Ben Vautier, Luca Vitone, Jun Yang

SHAKE Bucharest
SHAKE THE LIMITS · CIAC & Muzeul Naţional de Artă Contemporană 05/06/04-25/07/04
Daniel Blaufuks, Pavel Brăila, João Paulo Feliciano, Ângela Ferreira, Veli Grano, Teodor Graur, Tellervo Kalleinen, Mihaela Kavdanska, Dominik Lejman, Ciprian Mureşan, Cristian Pogăcean, Rassim, Miguel Soares, Time'sUp, Roi Vaara

SHAKE Trnava
RE:LOCATION SHAKE · Galéria Jána Koniarka 05/06/04-31/08/04
Azorro, Christoph Büchel, Simone Decker, EVA & ADELE, Volker Eichelmann & Jonathan Faiers & Roland Rust, Oliver Sadovský & Matúš Vallo, Milan Tittel; project 'PuBLIC CoMMISSION'

SHAKE Luxembourg
RE:LOCATION ACADEMY / SHAKE SOCIETY · Casino Luxembourg 19/06/04-26/09/04
Irina Botea, Hsia-Fei Chang, Jon Mikel Euba, Esra Ersen, Iratxe Jaio, Charlotte Karlsson, Aurelio Kopainig, Vlad Nanca, Isa Riedl, Mia Rosasco, Janek Simon, Veronika Šramatyová

SHAKE Gdańsk
HAMLET OR (RATHER) MUCH ADO ABOUT NOTHING? · Centrum Sztuki Współczesnej Łaźnia 26/06/04-15/08/04
Azorro, Oskar Dawicki, Roman Dziatkiewicz, Grzegorz Klaman, Felix Kubin, Marysia Lewandowska & Neil Cummings, Robert Rumas, Grzegorz Sztwiertnia, Julita Wójcik, Piotr Wyrzykowski

www.re-location.org

Taking into account our changing view of Europe in geographical, political, social and cultural terms, the *Re:Location 1-7 / Shake* project took the form of a work in progress, intended to last three years seeking to experiment novel ways of working together among partners operating in very different circumstances. The challenge involved bringing art centres from eight countries to work together on a joint project, not by imposing any single standpoint, but rather enriching these different artistic circumstances by confronting them with each other's specific situations.

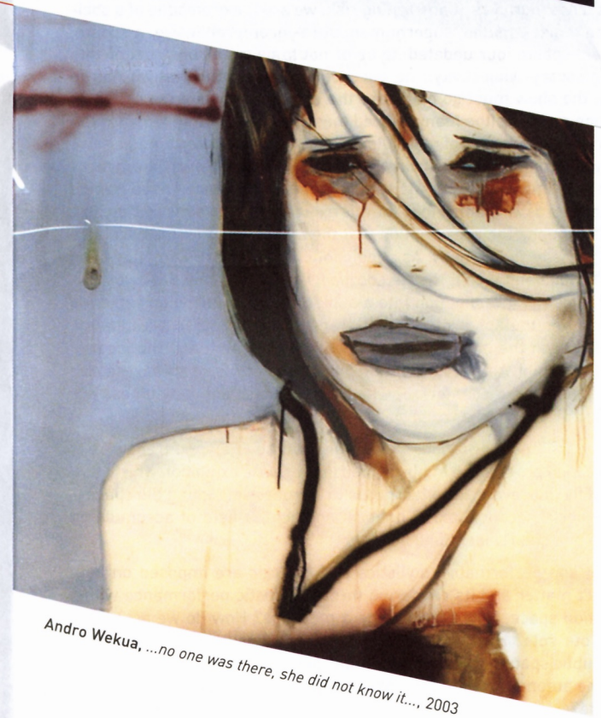
Seven *Shake* exhibitions will take place in spring and summer 2004. Each one reflecting the experiences gained by the constant exchange of ideas and information over the three-year collaboration. Notions of limits or limitations, identity or identification, of territory and imaginary geographies, but also site-specific realities are constantly reoccurring concerns setting up a conceptual framework for most of the projects.

The Shake Night is an attempt to link the public of these art centres located throughout Europe. Thanks to the collaboration with television channels in the different countries and their will to broadcast the *Shake Night* programme to a wider audience, this event will emphasise the European dimension of artistic exchanges.

For more information: **www.re-location.org**

Curators: Adam Budak, Zoran Erić, Laurence Gateau, Viera Jančeková, Enrico Lunghi, Heike Munder, Maria Rus Bojan, Bettina Steinbrügge, Martin Sturm

Milica Tomić, *xy ungelöst, 1997*



Andro Wekua, *...no one was there, she did not know it..., 2003*

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Opening hours
Thursday – Sunday: 2 p.m. - 6 p.m. & by arrangement

SHAKE Zurich/Belgrade/Lüneburg

ID TROUBLES · Halle für Kunst Lüneburg 15/05/04 - 11/07/04

Halil Altindere, Fernando Alvim, Art & Language, Annelise Coste, Minerva Cuevas, Harun Farocki, Ghazel, Helbling & Marušić, Miodrag Krkobabić, Andreja Kulunčić, Oliver Musovik, Tanja Ostojić, Anny & Sibel Öztürk, Erzen Shkololli, Milica Tomić, Andro Wekua, Stephen Willats, Jun Yang

Personal identification documents could be seen as a very simple, quite common motif in any kind of sociological and political analysis, but it is also becoming increasingly interesting as the subject of inquiry of the visual artists.

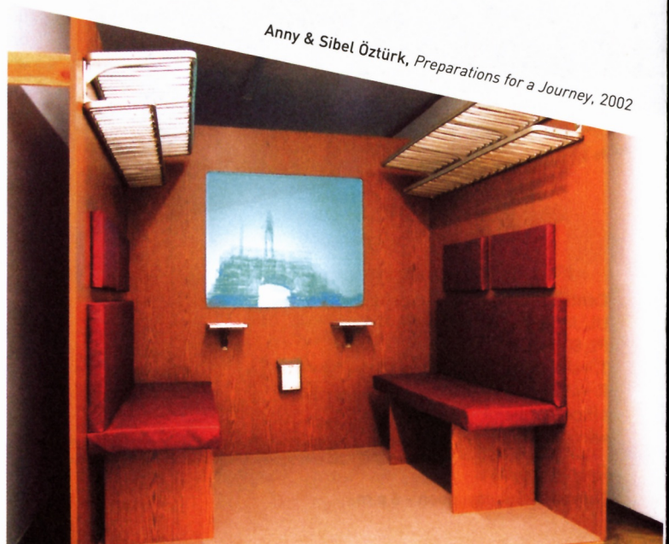
From the historical perspective, ID cards, passports, and similar documents were used for centuries, but their adoption by all nations is a development of the 19th and 20th centuries. In contemporary societies the ID document owes much to the reforms of the judiciary system in establishing identity, conceived by Alphonse Bertillon. He established a method known as anthropometry that incorporates a series of refined bodily measurements, physical description and what is most important for the future look of ID documents - photographs. From the sphere of criminology photographic identification was gradually extended to cover the entire population.

The ID document is the motif that is often used to start the debate on the issue of the personal and national identity, and all the consequences of belonging to one nation. It always implies the state regulatory rules, methods of control and constrains imposed to its subjects. In that respect Foucault argued that the identity of a person is socially constructed through the instrumentalised methods of state control.

If the document in question is a passport, it necessarily touches the problem of borders, of mobility or immobility. The visual artists are quite often addressing these problems with the aim to transgress, and break the boundaries imposed on them and preventing them to move through the global art world.

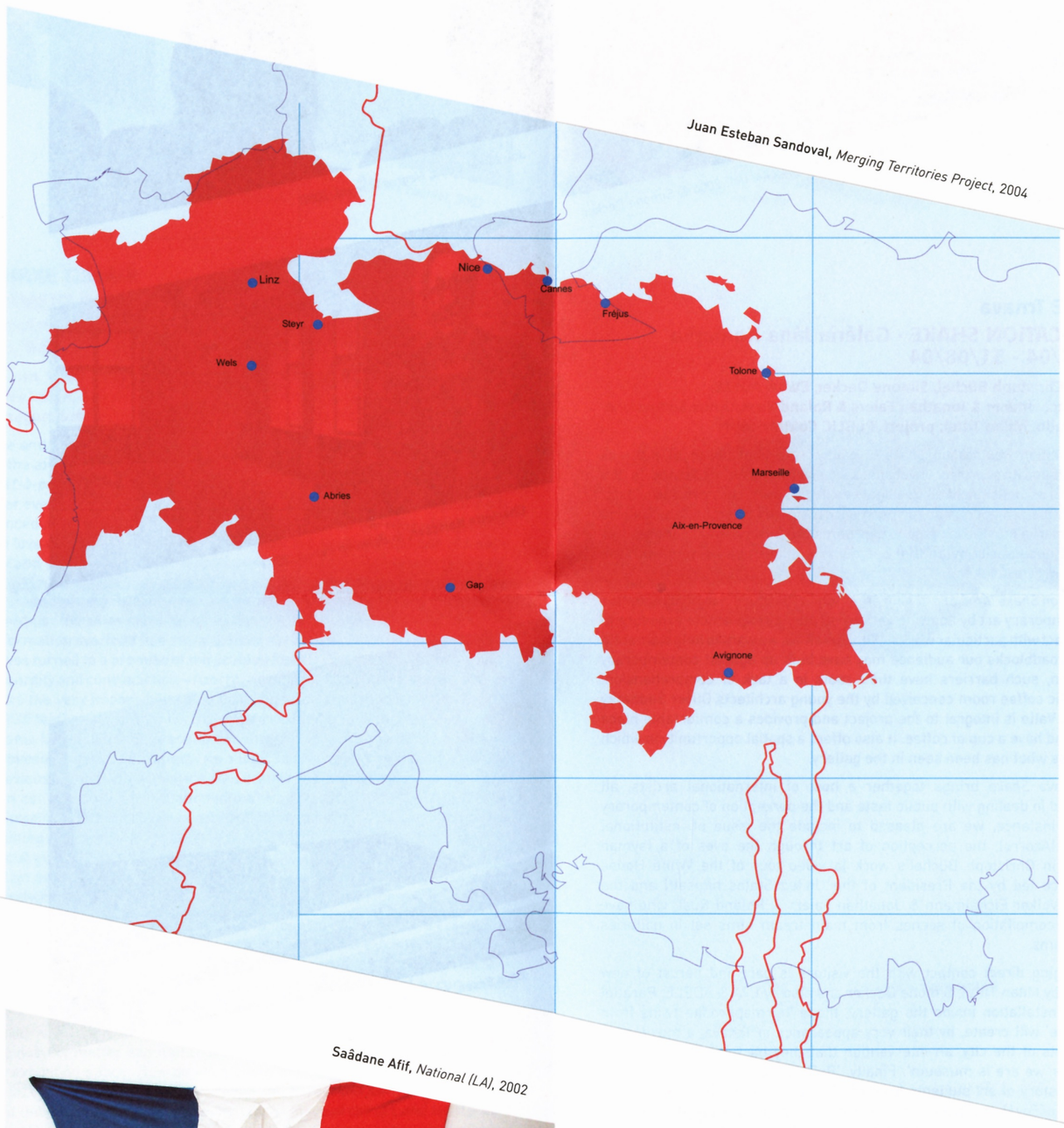
Finally, there are many different issues at stake here, and many avenues for the analysis of the socio-political and cultural problems that artists raise by using this pretext. The problems of: identification, altered identity, (im)possibility of choice of the ID, illegal residence, ethnic origin, authenticity of the documents, etc are some of the subjects the proposed artists are dealing with.

Curators: Zoran Erić, Heike Munder, Bettina Steinbrügge



Anny & Sibel Öztürk, *Preparations for a Journey, 2002*

Julian Rosefeldt, *asylum*, 2001-2002



Juan Esteban Sandoval, *Merging Territories Project*, 2004

Saâdane Afif, *National (LA)*, 2002

SHAKE Linz & Nice

STAATSAFFÄRE · O.K Centrum für Gegenwartskunst 28/05/04 - 25/07/04

SHAKE · Villa Arson - Centre National d'Art Contemporain 03/07/04 - 10/10/04

Adel Abdessemed, Dennis Adams, Saâdane Afif, Kader Attia, Stéphane Bérard, Candice Breitz, Jota Castro, Wong Hoy Cheong, Antonio Gallego, Jens Haaning, Robert Jelinek - State of Sabotage, Sandra Kogut, Dorit Margreiter, Lisl Ponger, Julian Rosefeldt, Juan Esteban Sandoval, Tim Sharp, Ross Sinclair, Social Impact, Stalker, Niek van de Steeg, Ben Vautier, Luca Vitone, Jun Yang

Point of Departure

Are we Austrians? Frenchmen? Linzer? Niçoise? Or merely residents in a certain city district, somewhere, in a globally networked world? Even today, in an age of growing international integration and interdependencies, our own identity and the identity of our group, the community in which we live, is associated first and foremost with the concept of 'nation' and of 'state'. We are still Austrians and Frenchmen, even in a united Europe—whatever that might mean. But this affiliation, although it may seem to be a law of nature, is an invention of the modern era, an artificial construct. A construct that—with its anchoring in physical territory—can only be effective as a form of political organisation, when it is homogenised as a way of distinguishing oneself from the others and from what lies outside state borders. The 'nation concept' is rooted in the assumption of a common history, tradition, culture and language. This kind of homogenous identity can only be achieved through delimitation, exclusion, enmity and 'demixing' (as shown by Klaus Theweleit using the example of the Yugoslavian succession states).

Project/Exhibition

The point of departure for the exhibition is a 'playful' construct, namely the founding of a new state. The regions around Nice and Linz are to be merged to form a new nation (project by Juan Esteban Sandoval), with two art centres as focal point and venue. We approach the term 'nation' from two contrary directions: on the one hand, artists will look at specific regional problem zones in Linz and Nice, which disappear under the cover of a hegemonic concept of the public. Here the role that is, or that could be, played by the art institutions in their regional and national contexts will also be examined. In addition, art projects will be presented that pursue the question of what it means to belong to a 'nation'. Which affiliations, exclusions and clichés are wrapped up in this concept? What is the connection with the idea of 'homeland'? What does 'citizenship' mean and what does one leave behind when one loses it?

Humour as an artistic strategy is an appropriate starting point for spotlighting the diverse aspects of the topic and for outlining the approach at the same time. The exhibition focuses on national identity and examines a portrayal of state-governed access options, which, for migrants, can constitute mechanisms of exclusion.

Thematic Areas

The aspects of the topic are marked by the special features and idiosyncrasies of national constructs—their history, tradition, culture and language—as constitutive and identity-forming motifs that are continually reinforced and recreated through repeated performance. In particular, these are 'stereotypes'—like stereotyped ideas and images, 'representation'—for example on representative national occasions—and 'language' as a criterion of inclusion or exclusion/acceptance/construction that defines belonging to a national 'community'. Artistic counter-concepts under the label of 'sabotage' confound existing conditions, and projects that deal with territorial boundaries/boundary shifts, complete the thematic area of the bilateral challenge.

Concept: Laurence Gateau, Stella Rollig, Martin Sturm
Curators: Laurence Gateau, Genoveva Rückert

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Fridays: 4 p.m. - midnight
Saturdays & Sundays: 10 a.m. - 6 p.m.

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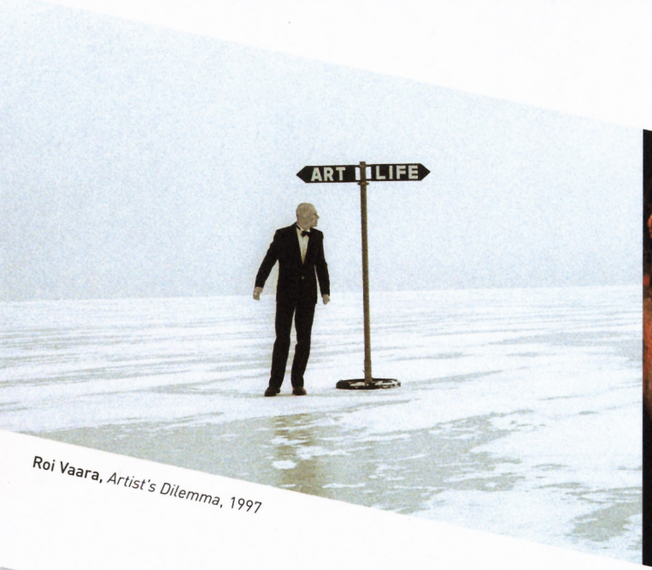
Opening hours
Wednesday - Monday: 2 p.m. - 7 p.m.



Roi Vaara, *Artist's Dilemma*, 1997

Ciprian Muresan, *The Bug*, 2002

Simone Decker, Proposition for a project in the space of the Kopplov kaštieľ, 2004 © Simone Decker

Volker Eichelmann & Jonathan Faiers & Roland Rust, *"Do You Really Want It That Much?" - "More!"*, 1997 -

Mihaela Kvadanska, *Bed Nature 07*, 2003

Milan Tittel, *Panorama*, 2003

SHAKE Bucharest

SHAKE THE LIMITS · CIAC & Muzeul Naţional de Artă Contemporană 05/06/04 – 25/07/04

Daniel Blaufuks, Pavel Brăila, João Paulo Feliciano, Ângela Ferreira, Veli Grano, Teodor Graur, Tellervo Kalleinen, Mihaela Kavdanska, Dominik Lejman, Ciprian Mureşan, Cristian Pogăcean, Rassim, Miguel Soares, Times'sUp, Roi Vaara

The international exhibition *Shake the Limits* represents the accomplishment of the Romanian contribution to the *Re:Location 1-7 / Shake* project. It is based on the experience gained following the organisation of the artistic exchanges *Re:Location 2* and *Re:Location 4*. In addition to the previous exchanges, which were conceived bilaterally, the exhibition *Shake the Limits* opens up a new dimension, extending the idea of reciprocity to collaborative relationships at a wider European level.

Starting from the premise that geographical delimitation of a continent or the mere shape of a map, which both suppose an exterior, neutral and objective positioning, *Shake the Limits* proposes the reverse notion, according to which it is possible to trace an affective map of Europe from the inside. This imaginative strategy, interpreted with the use of a metaphoric-topographic approach, aspires to emphasise that Europe is much more than a delimited geographic territory. The diverse entities that compose Europe as a whole function as a living organism where equally there is place for consensus and disagreement on political, artistic and social values. Far from imposing the levelling of all artistic or political practices, Europe is rather a space of generosity in which these practices can occur and relocate.

As such, the project *Shake the Limits* can be interpreted as an attempt to bring to the foreground a number of artistic approaches which are specific to the border areas with the purpose being to analyse the relationship between centre and periphery, starting backwards, from the margin towards the centre. Such an approach supposes the multiplication of perspectives which leads to an increasingly open and wider vision of the European artistic space.

The necessity of such a discourse seems especially appropriate now that the concept of 'border' no longer has the same significance as before. New entities are added to the European nucleus in an ongoing process that is effectively multiplying the areas in contact and it contributes to new ways of understanding distances and vicinities. Furthermore, the border practice acquires a double meaning of separation and communication.

Inviting artists from different countries—from opposite geographical areas: North, South, centre or East—aims to underline the idea that artistic space is a privileged one without any borders and useless territorial infatuation. Thus, in the new framework, the centre coexists with the periphery, the North receives the warmth of the South, the East does not wish to be West anymore, and the most surprising relationships, connections and encounters become possible.

Curator: Maria Rus Bojan

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Opening hours
Tuesday – Sunday: 10 a.m. - 6 p.m.

SHAKE Trnava

RE:LOCATION SHAKE · Galéria Jána Koniarka 05/06/04 - 31/08/04

Azorro, Christoph Büchel, Simone Decker, EVA & ADELE, Volker Eichelmann & Jonathan Faiers & Roland Rust, Oliver Sadovský & Matúš Vallo, Milan Tittel; project 'PuBLIC CoMMISSION'

The exhibition *Re:Location Shake* is part of the final phase of a three-year collaborative project involving seven art centres, dedicated to the process of establishing dialogue between institutions, curators and artists. Although the project has so far been successful in integrating the Galéria Jána Koniarka into the landscape of progressive European art centres, this does not necessarily mean that our general public can keep up with the direction we have taken.

Re:Location Shake aims at drawing attention to the often marginal reception of contemporary art by applying various strategies to promote exposure to and contact with particular works. With this show, we want to help dismantle various roadblocks our audience may have built up against contemporary art. Often, such barriers have their roots in a lack of comprehension. An artistic coffee room conceived by the young architects Oliver Sadovský & Matúš Vallo is integral to the project and provides a comfortable place to rest and have a cup of coffee. It also offers a spatial opportunity in which to discuss what has been seen in the gallery.

The Trnava *Shake* brings together a host of international artists, all interested in dealing with public taste and the perception of contemporary art. For instance, we are pleased to include the issue of institutional practice (Azorro), the perception of art through the eyes of a layman appears in Christoph Büchel's work (a video tour of the White House Oval Office led by the President of the United States himself) and the work by Volker Eichelmann & Jonathan Faiers & Roland Rust, who have edited a compilation of scenes from mainstream films set in galleries or museums.

Encouraging direct contact with the visitors is part and parcel of new projects by Milan Tittel, Simone Decker and also by EVA & ADELE. Parallel to their installation inside the gallery, these 'hermaphrodite twins from the future' will create, by their very appearance in Trnava, a museum in the streets of the city, an intervention that they back up with the claim 'wherever we are is museum'. Finally, 'PuBLIC CoMMISSION' is initiated by two history of art students from the Trnava University (Katarína Hrdá, Tatiana Koššová), a project in which ordinary citizens are asked to express their ideas and expectations concerning art, which will later be elaborated by young artists.

Preparing a high quality international art exhibition within the context of a post-socialist economy and a culture particularly sceptical towards contemporary art has indeed been a challenging task. However, interestingly, this situation has fostered and depended upon collaboration and networking with other cultural institutes and organisations (the Goethe Institut, the British Council, the Polish Institute, Pro Helvetia Bratislava, tranzit.sk, and Errata). This relationship will surely enrich our entire local art scene, advancing our work and give it a new direction. In doing so it will increase the visibility and the importance of contemporary art in the mind of the general audience.

Curator: Viera Jančeková

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Synagóga - Centrum súčasného umenia
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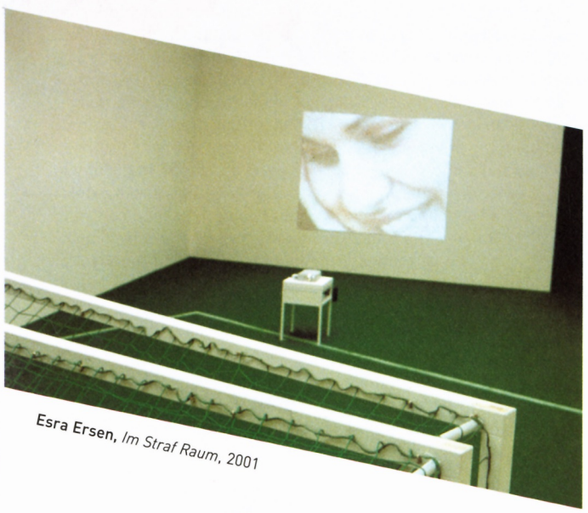
Opening hours
Tuesday - Friday: 9 a.m. - 5 p.m.
Saturdays & Sundays: 1 a.m. - 6 p.m.
(the Synagóga is closed between 12 a.m. & 1 p.m.)

Jon Mikel Euba, *Negros (s,m,m)*, 2000

Charlotte Karlsson, *In Between Period*, 2003



Esra Ersen, *Im Straf Raum*, 2001

SHAKE Luxembourg

RE:LOCATION ACADEMY / SHAKE SOCIETY
Casino Luxembourg - Forum d'art contemporain
19/06/04 - 26/09/04

Irina Botea, Hsia-Fei Chang, Jon Mikel Euba, Esra Ersen, Iratxe Jaio, Charlotte Karlsson, Aurelio Kopainig, Vlad Nanca, Isa Riedl, Mia Rosasco, Janek Simon, Veronika Šramatyová

The *Re:Location Academy / Shake Society* workshop is an attempt to provide a constructive response to a complex and shifting local situation. The Casino Luxembourg - Forum d'art contemporain will try, over several weeks, to function like an art academy in a country that has not yet provided any such institution. The art centre will be turned into a meeting-place for discussions and work, and make its various premises available to the participating artists and the public. The ground floor will house a public room with a lecture hall and documentation centre, a reception area, a working studio, an internet room, and a cafeteria. The public will be invited to make the most of this opportunity to make direct contact with artists. The artists' works will be exhibited on the first floor.

Like any culturally viable structure, this workshop has not sprung from nothing. Since 1998 (originally as part of Manifesta 2), the Casino Luxembourg has been organising an annual 'Art Workshop'. Within the framework of *Re:Location Shake*, this workshop will take on the significance and scope of a fully-fledged project. Twelve young artists, chosen by a jury, will reside in Luxembourg for seven weeks and follow an 'academic' programme featuring public workshops, encounters, meetings, lectures and round tables. *Shake Society*, the subject selected for the *Re:Location Academy*, encompasses another aspect of the current artistic landscape: the links and interstices between art, society, and the media. The artists involved should sample life in Luxembourg, take into account the specific features of the local situation, with all its positive and negative aspects, and incorporate them in works realised in situ.

Re:Location Academy / Shake Society represents for the Casino Luxembourg a novel experiment, full of unknowns, as well as a real attempt to go beyond its own limits.

Curator: Enrico Lunghi

Programme*

The workshop is led by Paul di Felice (Teacher-Researcher at the University of Luxembourg, Editor and Publisher of Café Crème Edition, L) and Rolf Sachsse (Media Theorist, Dean of the Faculty of Design at the Niederrhein University of Applied Sciences in Krefeld, D).

18/06/04	7 p.m.	Opening of exhibition 1
19/06/04	4 p.m. - 9 p.m.	Round Table: *Art Shock Shake Society*

Participants: Jochen Becker (Curator/Critic, metroZones in ErsatzStadt, Berlin, D), Chus Martinez (Curator at the Sala Rekalde, Bilbao, E), Robert Pfaller (Professor of Philosophy and Cultural Theory at the University for Art and Industrial Design in Linz, A) and Suely Rolnik (Essayist, Psychoanalyst, Professor at the Catholic University of São Paulo, BR)

24/06/04	6.30 p.m.	Lecture by Sylvie Blocher (F) Artist based in Saint-Denis
29/06/04	6.30 p.m.	Lecture by Vasif Kortun (TR) Curator based in Istanbul
01/07/04	6.30 p.m.	Lecture by Bady Minck (L) Artist based in Vienna
06/07/04	6.30 p.m.	Lecture by Ulay (NL) Artist based in Amsterdam
09/07/04	10 p.m. - 12. p.m.	*Shake Night*
13/07/04	6.30 p.m.	Lecture by Parastou Forouhar (IR) Artist based in Frankfurt
19/07/04	8 p.m.	Concert of new music: *Homage to Franz Liszt*
27/07/04	6.30 p.m.	Closing lecture by Rolf Sachsse (D)
30/07/04	7 p.m.	Opening of exhibition 2

*All the events are open to the public. The lectures are in English.
The round table is translated simultaneously into French/English.

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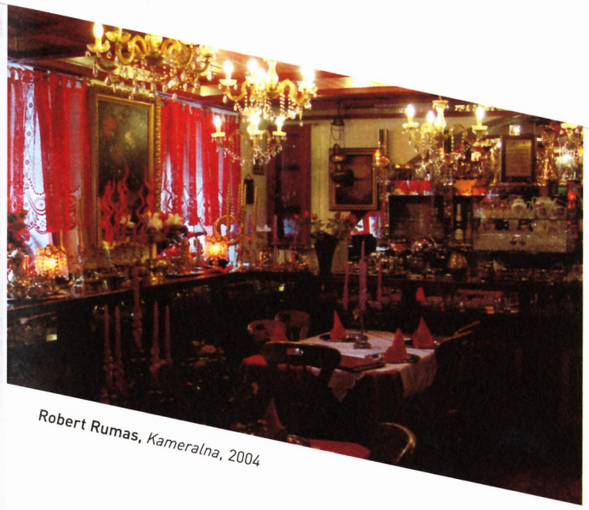
Opening hours
Wednesday - Monday: 11 a.m. - 6 p.m.
Thursdays: 11 a.m. - 8 p.m.

Azorro, *Hamlet*, 2002



Robert Rumas, *Kameralna*, 2004

SHAKE Gdańsk

HAMLET OR (RATHER) MUCH ADO ABOUT NOTHING?
Centrum Sztuki Współczesnej Łaźnia
26/06/04 - 15/08/04

Azorro, Oskar Dawicki, Roman Dziatkiewicz, Grzegorz Klaman, Felix Kubin, Marysia Lewandowska & Neil Cummings, Robert Rumas, Grzegorz Sztwiertnia, Julita Wójcik, Piotr Wyrzykowski

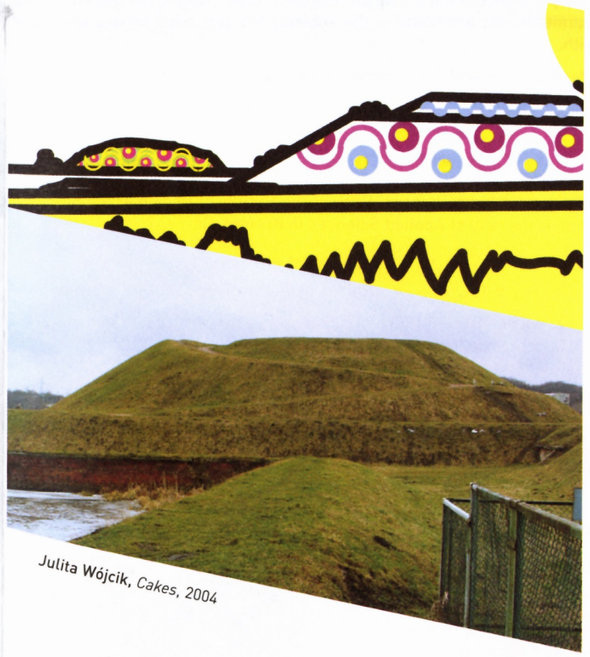
The ambiance is noble and hardly bearable; glamour is absent but sensed in the air; royalty just around the corner, within reach, accessible: almost *prêt-à-porter*; frame filled up completely: no space for newcomers, however everybody is welcome; philosophy rules: only serious debates and advanced arguments are allowed; of course, we are on the edge of explosion; we love excess; our lives at an exciting risk: we are the grotesque of a society and our voice—muted, superhuman, ultra-incomprehensive: a spasm, an ultimate spasm (our updated 'to be or not to be' on a construction site of contemporary subjectivity); no escape, no rescue, the festival has to continue: the show must go on. Erase the error, manipulate the collapse: information overload (too many dubbed messages) and blurred images (an abyss turned to a promise of miraculous flight). That is how—through irony, absurdity and contradiction—Azorro, a group of young Polish artists, articulates the very impossibility of articulation. The eight-minute video *Hamlet* (2002) features as an identity logo for this exhibition which aims at staging a drama based upon the presumption that the art institutional life oscillates between tragedy and comedy. As a logic follow-up of a problematic of two previous exhibitions within the *Re:Location 1-7* project, this *Shake* exhibition continues the investigation into a subject of communication referring primarily to the metaphor of a broken transmission and a lost frequency. Shifting between the impossibility of certainty ('Hamlet') and the ideal of social grace ('Much Ado About Nothing'), the exhibition is a sort of research on an infidelity and a counterfeit, where seriousness and playfulness are intertwined in a performance of social and artistic engagement.

Hospitality and open invitation, the two general and genuine treasures of the *Re:Location* project, are implemented in the *Shake* exhibition which, as a fluent and flexible event, is concerned with a process of taming the space—driven by social, economic and political conflicts, a field of accumulated urgencies and clearly identified needs.

Theatrical and performative stylistics and rhetoric are imposed on both the subject matter and its rendering through artistic performance within an exhibition space. How do we stage a message? How do we act? What in fact is our role? How do we define the borderline between the private and the public space—where is the proper place of the art and for the art? What is the autonomy of the art 'sphere'? How intense is the separation of art and life?

The *Shake* project in Gdańsk gives an opportunity to establish new and to strengthen old channels of communication between the artists, art institutions, and the audience. It foregrounds the audience (the public) and its active role and position in defining and receiving an art work. The main issues that are going to be taken into consideration focus on the specificity of contemporary spectatorship, art's reception and the ways of perception, especially the in-between of reception and perception. In the context of this project, art is defined primarily as a public service and the art institution is interpreted in a sociological framework. Integrative aspects of artistic activities in both mental and topographic terms will be emphasised.

Curator: Adam Budak



Julita Wójcik, *Cakes*, 2004

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