

# BANDE



# PART

UKS Conference on  
Independent Art Institutions

8–9 June 2019

**UKS** YOUNG  
ARTISTS'  
SOCIETY

Concluding its Spring program, on June 8–9, UKS presents *Bande à part*, the large-scale international conference on independent art institutions conceptualized by UKS Director and co-founder of PRAXES Center for Contemporary Art, Rhea Dall, in collaboration with co-founder of Lulu, Chris Sharp, and founder of P!, Prem Krishnamurthy.

The conference discusses the reasons, means, and rationales of a range of recent independent institutions, which often have a small economy yet create a considerable impact within their respective art scenes and the art world at large. Through a two-day convention, a close look will be taken at how small- to mid-scale models depart, each in a different way, from the traditional formats of the institutional white cube. The focus revolves around the operation of alternative mechanisms, instigating unconventional hierarchies between artwork, artist, audience, institution—between participants and authors, agents and aliens.

Three keynotes—Chris Kraus, writer, filmmaker, and founder of the Native Agents imprint at Semiotext(e), New York; Lars Bang Larsen, curator at Moderna Museet, Stockholm; and Christine Tohme, founder of Ashkal Alwan, Beirut—consider the value of alternative institutional models vis-à-vis a default organizational infrastructure, from opening hours to art world newspeak.

The featured institutions include: 1857, Oslo (Steffen Håndlykken & Stian Eide Kluge); The Artist's Institute, New York (Anthony Huberman); ASAKUSA, Tokyo (Koichiro Osaka); castillo/corrales—Paraguay, Paris (Thomas Boutoux); Kunsthalle Lissabon, Lisbon (Luís Silva & João Mourão); Kunstverein, Amsterdam (Yana Foqué); Louise Dany, Oslo (Ina Hagen & Daisuke Kosugi); Lulu, Mexico City (Chris Sharp); New Theater, Berlin (Calla Henkel); P!, New York/Berlin (Prem Krishnamurthy); Pivô, São Paulo (Fernanda Brenner); PRAXES Center for Contemporary Art, Berlin (Rhea Dall & Kristine Siegel); Primer, Copenhagen (David Hilmer Rex); RAW Material Company, Dakar (Dulcie Abrahams Altass); Signal – Center for Contemporary Art, Malmö (Elena Tzotzi); and Sørfinnset skole/ the nord land, Gildeskål (Geir Tore Holm & Søsja Jørgensen).

A resultant publication will subsequently take up the topics of *Bande à part*, reflecting on whether, why, and, in particular, how other toolboxes and institutional measures might matter today. Containing voices from the above-mentioned institutions, the book will also include those of Jenny Jaskey (The Artist's Institute), Maxine Kopsa (Kunstverein), Koyo Kouoh (RAW Material Company), Max Pitegoff (New Theater), and other contributors.

In anticipation of the conference—and for the purpose of the publication—each participating institution was sent two requests. On the one hand, to write a text considering the institutional *modus operandi*; on the other hand, to answer a series of questions that look at each institution's operations more methodologically.

Each institution was asked to answer as candidly and transparently as they felt comfortable to make the publication an accessible tool for other independent and artist-centric institutions.

1) Essay / statement text – Please write a short text talking about the genesis of the institution, its main objectives, and how it departs from traditional institutional formats.

2) Questionnaire – Please compose brief answers to the following questions and topics.

Artists and artwork

How do you / did you work with the artists involved? How did invitations come about? What rationale is / was behind the selection of (their) artwork? What are / were your curatorial principles?

Exhibition space

How does / did your institution treat the exhibition infrastructure? From opening hours to architecture, what is / was the approach to the exhibition space, walls, flooring, ceilings, frequency (of shows), opening hours, accessibility, etc.?

Site and geography

How does / did your institution respond to its local and immediate surroundings and context?

International context

How does / did your institution respond to its international context and other artistic, institutional, or political movements?

Audience / Community

How does / did your institution work with an audience or community? What are / were the perceived differences between audience and participant, alien and agent?

Voice / Communications / Press

How is / was the voice of the institution formed? What is / was the rationale behind press releases, communications? Did you create printed matter? If so, why or why not?

Design / Online presence

How does / did the visual communication of the institution function? What are / were the strategies?

Publishing

Does / did your institution produce physical books or publications? If so, how are / were these edited, designed, and distributed?

Economy / Resources

How do / did you fund your institution, and what contributions are / were vital? What constraints versus freedoms came with your particular economic model?

Duration / Perseverance

Does / did your institution have a particular lifespan? Is / was there an ending to your institutional experiment?

SATURDAY, 8 JUNE 2019

SUNDAY, 9 JUNE 2019

10:00–10:10

Conference Introduction, day 1

10:10–11:00

Keynote

Lars Bang Larsen: *Un-worlding Art*11:00–12:30

Presentations &amp; Discussion

*Institutional Sites/Geographic Context*

—

ASAKUSA

Pivô

Sørfinnset skole/ the nord land

12:30–13:30

Lunch

13:30–14:30

Keynote

Christine Tohme: *Truly Yours and Forever Mine: A Critical History of Contemporary Institution Building in Beirut*14:30–16:00

Presentations &amp; Discussion

*Institutional Measures (spatiality, timing, formats)*

—

Kunstverein

Lulu

PRAXES Center for Contemporary Art

16:00–16:30

Coffee break

16:30–18:00

Presentations &amp; Discussion

*Institutional Bandwidth (size, audiences, agents, aliens)*

—

New Theater

Primer

Signal – Center for Contemporary Art

10:00–10:10

Conference Introduction, day 2

10:10–11:00

Keynote

Chris Kraus: *People to Dream With: Ventures in Culture and Art*11:00–12:30

Presentations &amp; Discussion

*Institutional Voices (communication, press text, design, appearance)*

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Kunsthalle Lissabon

Louise Dany

The Artist's Institute

12:30–13:30

Lunch

13:30–15:15

Presentations &amp; Discussion

*Institutional Timing: The Life and Death of the Institution (expiration dates)*

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1857

castillo / corrales—Paraguay

P!

RAW Material Company

15:15–15:30

Coffee break

15:30–16:30

Workshop

*What Would an Ideal Institution Be?*16:30–17:00

End of Conference Plenum Discussion

Evening

After Conference Drink at Kunstnernes Hus

**SATURDAY**

**8**

**JUNE**

**2019**

Lars Bang Larsen

*Un-worlding Art*

The institution is the realm of the possible. On the other hand, words and concepts that carry our intuitions and ideas about art open up to the imaginary. When the possible and the imaginary intersect, the world can either be reproduced or reinvented. Centering on the notion of “the artworld,” which denotes art’s dependency on the exceptional apartness of those who know about art, this talk argues how the widely used term—affirmed (but not invented) by Arthur C. Danto in his eponymous 1962 essay—tends to mismatch art’s potential with a pseudo-sociology of art. Against this tendency, how do we try to address art’s re-imagination, its dimensions yet to come?

#### Biography

Lars Bang Larsen is a writer, art historian, and exhibition maker. A curator at Moderna Museet, Stockholm, he has previously (co-)curated exhibitions such as *Dierk Schmidt: Guilt and Debts* (Museo Reina Sofía, 2018), the 2016 Bienal de São Paulo *Incerteza Viva*, and *Georgiana Houghton: Spirit Drawings* (Courtauld Gallery, 2016). He is author of *Palle Nielsen: The Model: A Model For a Qualitative Society (1968)* (MACBA Collection, 2010), *Networks* (MIT Press, 2014), and *Arte y Norma* (El Cruce Ediciones, 2016), among other books and catalogues. With Caroline Woodley he is editor of *Art and Psychedelia: A Critical Reader* (Afterall Books, 2019). His exhibition *Mud Muses: A Rant About Technology* opens at Moderna Museet this autumn, with the participation of Vision Exchange Workshop, Primer, and CUSS Group, among others.

11:00–12:30

Presentations & Discussion

*Institutional Sites / Geographic Context*

—  
ASAKUSA

Pivô

Sørfinnset skole/ the nord land

## ASAKUSA

ASAKUSA is a 40-square-meter exhibition venue for contemporary art committed to advancing curatorial collaboration and practices in Tokyo's Asakusa district. The programming follows artistic developments from Futurism, Dada, Fluxus, to the emergence of video art and institutional critique, while providing a historical framework to the local art context. It has worked with, among other artists, Thomas Hirschhorn and Santiago Sierra (*Radical Democracy*, 2016), and Yoko Ono and Rirkrit Tiravanija (*Acting Together*, 2017), while revisiting local avant-garde history through archival exhibitions. In 2018, the gallery launched a series called "Asakusa Entertainments," which intends to promote discursive culture in the gallery's neighborhood by inviting artists (including Hito Steyerl and Ming Wong) to deliver talks and others (including Anton Vidokle, Minouk Lim, and Yoshua Okon) to produce new works on commission. The both print and digital publication of *Asakusa Journal* is currently underway. ASAKUSA was founded by Koichiro Osaka in 2015. Osaka is speaker at the conference and based in Asakusa, Tokyo.

## Pivô

Founded in 2012 and directed by Fernanda Brenner, Pivô is an autonomous art space providing a platform for artistic experimentation and critical thinking for artists, curators, researchers, and the general public. At Pivô, artists and curators are encouraged to respond to the specificities of the institution's architecture—a previously abandoned 3500-square-meter space inside of one of São Paulo's most iconic buildings, the Copan, designed by Oscar Niemeyer—and its challenging context. The program is comprised of exhibitions, residencies, public talks, and publications from local and international artists. The institution has held over 150 residencies in the past years and recent commissions include those of artists Erika Verzutti, Mario Garcia Torres, Leticia Ramos, Rodrigo Hernández as well as the group show *imannam* featuring Anna Maria Maiolino, Ana Linnemann, and Laura Lima.

## Sørfinnset skole/ the nord land

In 2002, Nordland County initiated the contemporary art project Artistic Interruptions, curated by Per Gunnar Eeg-Tverbakk. Artists Søsja Jørgensen and Geir Tore Holm were invited to develop a project for Gildeskål municipality based within a closed-down primary school in the village of Sørfinnset. Jørgensen and Holm invited Kamin Lertchaiprasert and Rirkrit Tiravanija from the land foundation in Sampatong outside Chiang Mai in northern Thailand as founding partners.

Sørfinnset skole/ the nord land emphasizes dialogue, engagement, and experimental forms of value production and connects different traditions and experiences in an expanded artistic practice. Understandings of ecology and natural habitats in the broad sense have been investigated through activities related to the seasons, construction of small-scale experimental architecture, lectures, concerts, courses, workshops, exhibitions, excursions, hikes, and parties. Sørfinnset skole/ the nord land will last forever.

12:30–13:30

Lunch



Christine Tohme  
*Truly Yours and Forever Mine: A Critical History of  
Contemporary Institution Building in Beirut*

The early 1990s signaled a key transitional moment for Beirut, marked by the emergence of a particular institutional ecology amid local limitations as well as regional—and global—geopolitical turmoil. The protracted civil wars in Lebanon gave way to forms of social organizing that attempted to redefine public space and the urban “commons,” as well as the role of artistic practices in the framing of civic discourse. How do we reconcile, sustain, and rethink these legacies within a political economy of artistic cultural production defined by austerity measures, rampant financialization, and entrepreneurial logic? By tracing the steps Ashkal Alwan trod over the span of twenty-five years, this talk reveals counter-hegemonic institutional tendencies that weave threads of commonality, embrace economies of care, and shift art pedagogies towards the margins.

#### Biography

Christine Tohme is the founding director of Ashkal Alwan, the Lebanese Association for Plastic Arts, established in 1993. Ashkal Alwan is a non-profit organization supporting artistic practice through various initiatives, including Home Works: A Forum of Cultural Practices, initiated by Tohme in 2001; and Home Workspace Program, a tuition-free study program initiated in 2011. Tohme was the curator of Sharjah Biennial 13, *Tamawuj* (2016–2017). She is the recipient of the 15th Edition of the UNESCO-Sharjah Prize for Arab Culture, the 2006 Prince Claus Award, and the 2015 CCS Bard Audrey Irmes Award for Curatorial Excellence. She is on the board of Marsa (Beirut), a health center providing specialized medical services for at-risk youth and marginalized communities.

13:30–14:30

Keynote

Christine Tohme: *Truly Yours and Forever Mine:  
A Critical History of Contemporary Institution  
Building in Beirut*

## Kunstverein

Kunstverein is a domestic franchise with locations in Amsterdam, New York, Toronto, and Milan, which functions as a curatorial office offering presentations, lectures, screenings, and independent publishing. It was founded by Maxine Kopsa (current director) and Krist Gruijthuisen in 2009 and aims to plug the holes in contemporary art history, explore public-private relationships, and to reflect upon the manner in which cultural practices are traditionally administered. True to its name, which translates as art society, club, or association, its program is supported by members through an annual contribution. Due to its unconventional makeup Kunstverein allows alternative methods to be considered in terms of presentation, hosting, and exhibition making. For every show, Kunstverein transforms itself and its appearance in function of the work or practice on display. This has meant that Kunstverein has become a bar for Robert Wilhite, a library for Richard Kostelanetz, an archive for Noa Eshkol, a swimming club for Glenn Lewis, a restaurant for Ben Kinmont, etc. Significantly and ultimately, Kunstverein aims to contribute in a novel fashion to both the cultural scene in Amsterdam, the Netherlands and abroad. Kunstverein will be introduced at the conference by Yana Foqué, Kunstverein's long-term curator, who will take over the directorship from Maxine Kopsa in September 2019.

## Lulu

Lulu is a hybrid project space founded by Martin Soto Climent and Chris Sharp in 2013 in Roma Sur in Mexico City. Originally initiated in Soto Climent's living room, it has since expanded to include a street-side space at the same address, Bajío 231, with occasional exhibitions at Lulu annex, at Tlaxcala 38, also in Roma Sur. Lulu seeks to present both international and Mexican artists who have had little or no exposure in Mexico, and, who, in contrast to the local, dominant aesthetic regime of language-heavy, socio-politically engaged conceptualism, think plastically. In other words, practices in which form is not secondary to content but actually inseparable from it. In addition to periodically hosting micro-biennials known as Lulennials, Lulu has featured solo exhibitions by Nina Canell, Aliza Nisenbaum, Manfred Pernice, Frieda Toranzo Jaeger, and Jiří Kovanda, among many other artists. Director Chris Sharp will be presenting on behalf of Lulu at *Bande à part*.

## PRAXES

Between 2013 and 2015, PRAXES Center for Contemporary Art operated as a not-for-profit venue for international contemporary art and research, presenting half-year cycles of consecutive exhibition modules, papers, and live activities revolving around two un-associated artistic practices. Situated in a two-story 200-square-meter Brutalist-style building in the former church complex in Alexandrinenstraße in Kreuzberg, Berlin, PRAXES presented cycles with, among other artists, Gerard Byrne, Chris Evans, Judith Hopf, Jutta Koether, Christina Mackie, and Matt Mullican. In its second iteration, PRAXES restructured its key modality to take on the biennial format as one branch of the triennial Bergen Assembly 2016. Two concurrent one-year cycles with Lynda Benglis and Marvin Gaye Chetwynd (now Monster Chetwynd) were realized in collaboration with numerous local institutions and communities, among them Bergen Kunsthall, Bergen Architecture School, and Kunstgarasjen. PRAXES was founded and directed by Rhea Dall and Kristine Siegel, speakers at the conference.

14:30–16:00

Presentations & Discussion:

*Institutional Measures (spatiality, timing, formats)*

—  
Kunstverein

Lulu

PRAXES Center for Contemporary Art

16:00–16:30

Coffee break



## New Theater

New Theater was opened in August 2013 by artists Calla Henkel (speaker at the conference) and Max Pitegoff. It was a project that encompassed collaborations between Henkel, Pitegoff, and other artists, writers, and musicians, most often taking form as plays performed within its storefront space at Urbanstrasse 36 in Berlin-Kreuzberg. New Theater challenged art to work inter-disciplinarily, in the vein of the amateur, and outside of professionalized channels of exhibition. It closed in June 2015 after producing twenty live pieces over two years, including the plays/performances *Farming in Europe* (2013, written and directed by Calla Henkel, Pablo Larios, Max Pitegoff, and Dena Yago), *It's Just Us* (2014, written and directed by Julien Ceccaldi), *DD Mood* (2014, written and directed by Georgia Gray), and *THE RANT* (2015, written and directed by Karl Holmqvist, Calla Henkel, and Max Pitegoff).

## Primer

Primer is a platform for artistic and organizational development founded in 2016 by the studio Diakron. Its founders are David Hilmer Rex (lead director), Bjarke Hvass Kure (lead artistic director), Aslak Aamot Kjærulff (lead research and partnerships), Amitai Romm (lead curator), and Asger Behncke Jacobsen (lead digital). Primer is located in the context of the global water technology company, Aquaporin, at Nymøllevej 78, 2800, Denmark. Primer instigates thematic projects that take place across multiple formats. Developed for the site of Aquaporin, each project spans exhibition, conversations, partnerships, research, and events. *Synthetics* was a hosted exhibition, curated by artist Søren Andreasen, on the history of print technologies. *The future hides that it hides nothing* is a project investigating the production of future imaginaries across art, technology, and science. In the context of Primer's Network for Organizational Development, they hosted the digital team of Serpentine Galleries for a one-day event on "Organisational Structures and Strategies in the Arts." In collaboration with Aquaporin, Primer applies for public-private partnerships around topics such as "Biological and Biomimetic Technologies to Clean Water from Micropollutants." Lead director David Hilmer Rex is speaker at the conference.

## Signal – Center for Contemporary Art

Founded by artists Christian Andersson, Maria Bustnes, Alexander Gutke, Sara Jordenö, and Magnus Thierfelder in 1998, Signal is a center for contemporary art in Malmö, Sweden. Early on it organically formed into a group of artists and curators led by a desire to explore the meaning of collaboration and curation, to support artists, to propose new modes of production, to stimulate the ongoing public discourse around art. Signal's mode is slow and rugged, infused with humor. The vision is to push ideas forward in dialogue with tenderness and sensitivity. Signal's home is its space, with one foot firmly rooted in Malmö and the other outside, maintaining a physical presence that is welcoming and intimate. Signal has, during its two decades of existence, been located throughout Malmö—in Rådmanngatan 14 (Triangeln), 1998–1999; Drottninggatan 38 (Lugnet), 2000–2002; Södra Skolgatan 31 (Möllevången), 2002–2011; Monbijougatan 15 (Möllevången), 2011–2014; and Monbijougatan 17H (Möllevången), 2015—and is today the sum of the many people involved whom beyond its founders include Evalena Tholin, Johan Svensson, Emma Reichert, Karlotta Blöndal, Luca Frei, Runo Lagomarsino, Johan Tirén, Fredrik Strid, Joel Odebrant, and Matthew Rana, as well as its current directors Carl Lindh and Elena Tzotzi, the latter of whom will speak at the conference.

16:30–18:00

Presentations & Discussion:  
*Institutional Bandwidth (size, audiences, agents, aliens)*

—  
New Theater  
Primer  
Signal – Center for Contemporary Art

**SUNDAY**

**9**

**JUNE**

**2019**

Chris Kraus

*People to Dream With: Ventures in Culture and Art*

“When Tiny Creatures began, I realized I’d found people who I felt I could dream with...”

— Janet Kim, musician and founder of  
Tiny Creatures Gallery, Los Angeles

In this impromptu talk, writer and Semiotext(e) co-editor Chris Kraus will describe several independent artistic enterprises she has observed in the US and Mexico—including Tiny Creatures, Rolling Jubilee, and Mexicali Rose—and discuss her own experience as a co-editor of the long-lived, multi-generational independent press Semiotext(e), founded by Sylvere Lotringer in 1974.

#### Biography

Chris Kraus is the author of four novels, three books of art and cultural criticism, and the literary biography *After Kathy Acker*. Her first novel *I Love Dick* was adapted for television. *Social Practices*, her recent collection of essays and stories, “exposes the visible cracks of social practice and the institutional structures on which they hinge,” according to Gretchen Coombs in *The Brooklyn Rail*. “Her writing is conversational yet critical, engaged yet incisive, with elements of chance, memory and travel animating each entry.”

11:00–12:30

Presentations & Discussion  
*Institutional Voices (communication,  
press text, design, appearance)*

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Kunsthalle Lissabon  
Louise Dany  
The Artist's Institute

#### Kunsthalle Lissabon

Kunsthalle Lissabon is a small-scale contemporary art institution located in Lisbon, Portugal, since 2009. It was founded and continues to be directed by João Mourão and Luís Silva. Located in eastern Lisbon, in the Xabregas neighborhood, its first five years were spent on Lisbon's main avenue, Avenida da Liberdade. Kunsthalle Lissabon commissions and presents new projects by international artists never before shown in Portugal as well as projects by local artists lacking access to a production infrastructure. Recent projects include solo shows by Caroline Mesquita, Engel Leonardo, and Sol Calero. Publishing is, together with exhibition making, another core activity, and the institution publishes several volumes every year. Imagined as a performative reflection on institutional activity, in 2019 Kunsthalle Lissabon is celebrating its tenth anniversary by disappearing and being taken over by four international institutions, which will respectively open local outposts in Lisbon.

#### Louise Dany

Louise Dany is an artists-run initiative in a mirror-windowed storefront and apartment in Neuberggata in Oslo, established by artist and writer Ina Hagen and artist and filmmaker Daisuke Kosugi in 2016, both of whom will speak at the conference. Louise Dany alternates between being a hosting venue, an exhibition space, and a semi-private salon for the collective development of work and open-ended projects. Daily, it is Hagen and Kosugi's private studio and home. Since its opening, Louise Dany has hosted private group crit salons, public seminars and lectures, workshops, institutional collaborations, solo presentations, and in-house, co-living residencies. Recent exhibitions and projects include Ronak Moshtaghi's *Late Poem Surrounded by Friends* (2018), *Nine Herbs Charm* by, among others, Hannah Mjøltnes with Miriam Hansen (2017), and Sondra Perry's *Resident Evil Seminar* (2016).

#### The Artist's Institute

The Artist's Institute was founded in 2010 by Anthony Huberman in collaboration with the Department of Art & Art History at Hunter College, City University of New York. It first opened at 163 Eldridge Street on Manhattan's Lower East Side with a program of six-month long seasons dedicated to a single artist, showing one work at a time, alongside a range of lectures, screenings, performances, and other events. There were seasons with Jimmie Durham, Rosemarie Trockel, Haim Steinbach, Thomas Bayrle, Lucy McKenzie, Pierre Huyghe, and Carolee Schneemann, among others. In 2016, The Artist's Institute moved to its current location at 132 E. 65th Street, and, after seasons with Hilton Als and Sharon Lockhart, changed its program to begin working with several artists at once, encouraging them to create new works and engage in a process of self-education. Its current director is Jenny Jaskey. Founder Anthony Huberman will speak within the conference.

12:30–13:30

Lunch



1857 was founded in 2010 by Steffen Håndlykken and Stian Eide Kluge, who were joined by Jenny Kinge in 2015. 1857 produced exhibitions by young, international artists in a former lumberyard in downtown Oslo until 2018 when the lease on the space expired. A program of solo presentations in temporary locations runs through 2019. 1857 remains, for the time being, a place to convene and converge, receive, answer, and honor contemporary art in Oslo. Founders Håndlykken and Kluge are conference speakers.

#### castillo/corrales—Paraguay

Originally conceived in 2009 as the imprint of the Paris-based project space castillo/corrales (2007–2015), Paraguay, grew—after the closure of castillo/corrales—into its own independent organization. The offices of Paraguay are today situated in DOC, an expansive collectively-run space of artist studios, workshops, and galleries (26, rue du Docteur Potain, Paris, 19th). A great part of Paraguay's publishing identity has been based on exploring and addressing the pragmatics of publishing, deskilling and re-skilling, and blending the genres of the artist book and the institutional catalogue so as to make relationships across the different practices involved in the production of art publications more meaningful. Recent projects include *LL – Laura Lamiel* (2019), *Active Art* (2019), and Francisco Tropa's *La Moustache Cachée dans la Barbe* (2018). The activities and responsibilities of Paraguay are overseen and shared by a group of writers, artists, and graphic designers: Laure Giletti, François Piron, Lucas Roussel, Roman Seban, and Thomas Boutoux. Boutoux represents the group for the *Bande à Part* conference.

P! was a free-wheeling combination of project space, commercial gallery, and Mom-and-Pop-Kunsthalle founded by Prem Krishnamurthy in 2012. It proposed an experimental space of display in which the radical possibilities of disparate disciplines, historical periods, and modes of production rubbed shoulders. From its first headquarters in a Chinatown storefront at 334 Broome St, New York, P! mounted over forty exhibitions and offsite projects from 2012 to 2017. Over the course of this five-year program, which included artists, designers, architects, composers, musicians, curators, writers, and more, the Chinatown storefront's appearance, physical space, visual identity—and even its name—changed periodically. Significant exhibitions included a survey of Brian O'Doherty (a.k.a. Patrick Ireland), *Connecting the ...* (with Simone Subal Gallery); the first US solo shows of Céline Condorelli, Karel Martens, Maryam Jafri, Société Réaliste, Wong Kit Yi, and others; as well as experimental curatorial projects such as *Pangrammar*, *Permutation 03.x*, *Post-Speculation*, and *The Stand*. In 2019, it will reopen in Berlin with a new program.

#### RAW Material Company

RAW Material Company is a center for art, knowledge, and society founded in Dakar, Senegal in 2011 by curator Koyo Kouoh, who remains founding artistic director. From 2011 to 2016 RAW was located in the SICAP Amitié II neighborhood before moving to its current location in Zone B. It is an initiative involved with curatorial practice, artistic education, residencies, knowledge production, and archiving of art theory and criticism.

RAW works to foster the appreciation and growth of artistic and intellectual creativity in Africa. The program is trans-disciplinary and is equally informed by literature, film, architecture, politics, fashion, cuisine, and diaspora. Exhibitions have included *Chronicle of a Revolt* (2012), *Who Said It Was Simple* as part of a year-long program cycle dedicated to Personal Liberties (2014), and the multi-part exhibition *The Revolution Will Come In A Form We Cannot Yet Imagine* (2018). RAW Material Company will be presented by Dulcie Abrahams Altass, curator of programs.

13:30–15:15

Presentations & Discussion  
*Institutional Timing: The Life and Death of the Institution (expiration dates)*

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1857

castillo / corrales—Paraguay

P!

RAW Material Company

15:15–15:30

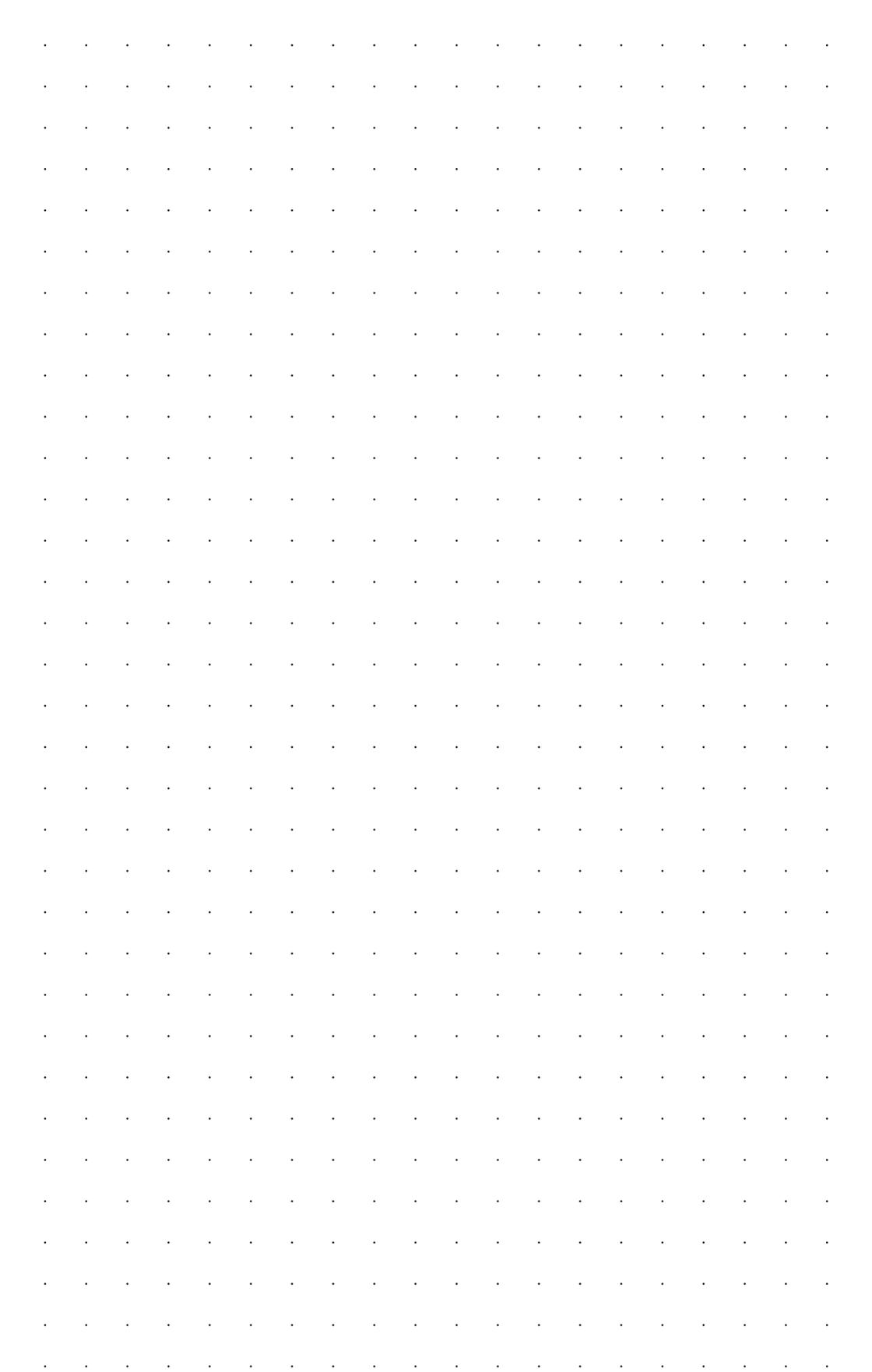
Coffee break



15:30–16:30

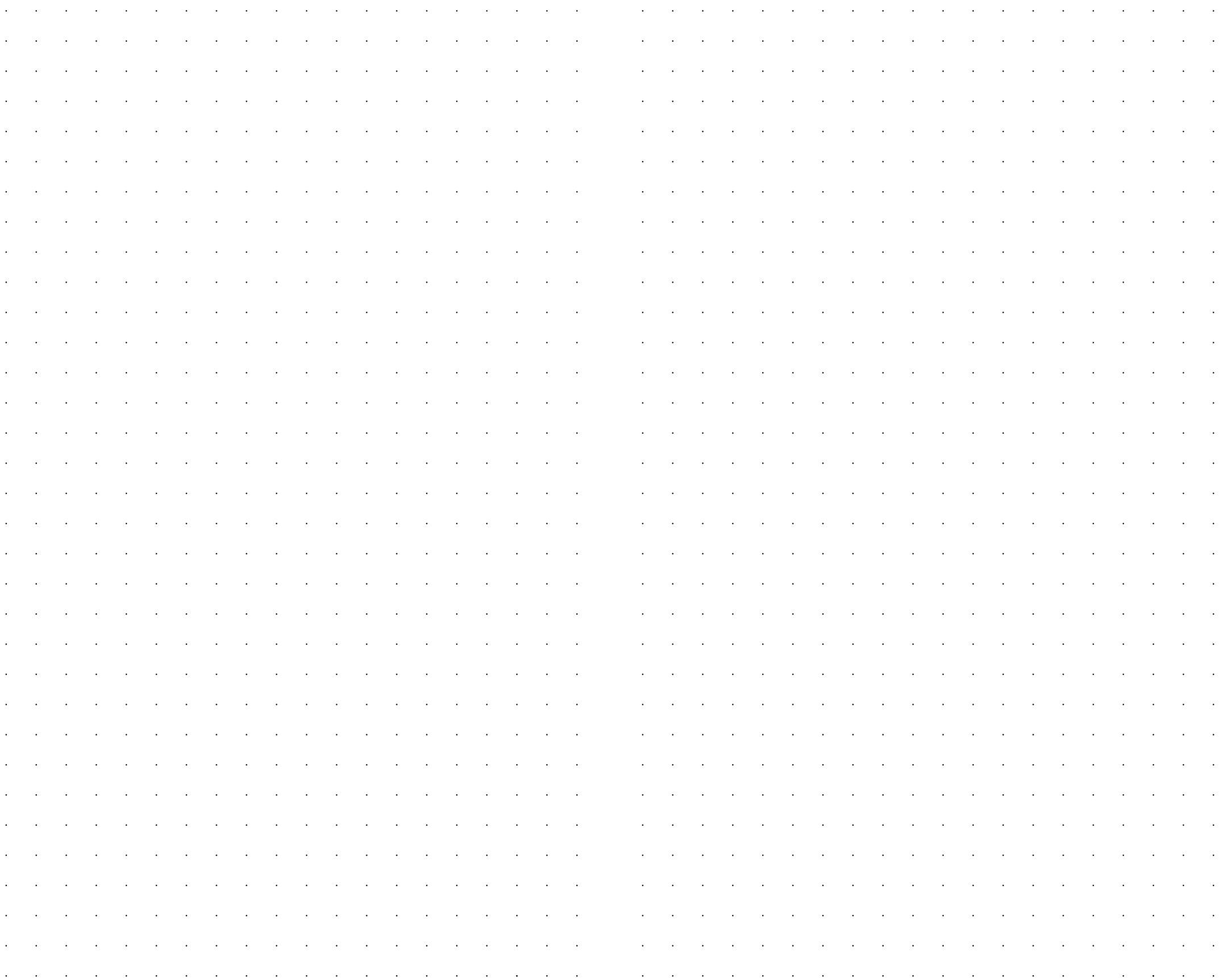
Workshop

*What Would an Ideal Institution Be?*



16:30–17:00

End of Conference Plenum Discussion



The conference concludes the UKS talk series on *Artists' Institutions* and is conceptualized by UKS Director and co-founder of PRAXES, Rhea Dall, in collaboration with co-founder of Lulu, Chris Sharp, and founder of P!, Prem Krishnamurthy.

The conference is made possible with the generous support of Arts Council of Norway, Fritt Ord, and Nordic Culture Fond. Moreover, it is supported by the Royal Norwegian Consulate General in New York and the collaborators Kunsternes Hus and OCA Office for Contemporary Art Norway.

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\* Monoton is the working title for a typeface that's anything but—this unusual set of fonts demonstrates emerging models for algorithmic and conceptual approaches to type design. Conceived, designed, and programmed by André Fuchs of Fuchs Borst, the seemingly neutral face reveals its clever construction upon a closer look. Monoton juxtaposes lowercase characters from multiple archetypes of sans serif typefaces: humanist, geometric, and neo-grotesque. Its rhythmic variation and subtle irregularity enhances legibility in both text and display sizes. Operative on a micro-typographic level, Monoton simultaneously models a larger-scale social principle: uniformity and smoothness—whether in typeface design or human relations—are less robust than diversity and bumpiness. Structurally, the idea that difference itself might produce a more complex kind of harmony is a quiet yet powerful statement in our times of nativist, exclusionary fervor. — P.K.



KULTURRÅDET  
Arts Council  
Norway



Norwegian Consulate General  
New York

**NORDISK  
KULTURFOND**

**KUNSTNERNES HUS**



FRITT ORD

**OCA**  
Office for Contemporary Art Norway

**UKS** YOUNG  
ARTISTS'  
SOCIETY

