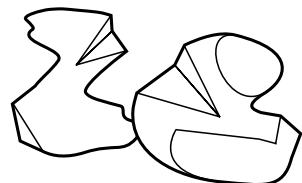


TROUBLING SPACE:  
THE SUMMER SESSIONS

ZABLUDOWICZ  
COLLECTION  
LONDON  
SARVISALO  
NEW YORK





## FOREWORD

*Troubling Space: The Summer Sessions* is the second Zabłudowicz Collection Curatorial Open. The main aim of the Curatorial Open is to offer an opportunity for curators from around the world to engage with the Zabłudowicz Collection and to delve into the myriad possibilities this rich group of artworks offers. In 2007, the Zabłudowicz Collection opened to the public in a former Methodist chapel in North London as a space for research into and analysis of the collection, and as a platform on which to stage various exhibitions, discussions, debates and public events. Since 2007, the collection has broadened its activities to include an exhibition space in New York and an artist's residency in Sarvisalo, Finland. This exhibition, curated collaboratively by Helga Just Christoffersen and Natasha Marie Llorens, two curators based in New York, approaches the collection as both a group of works and a site for enquiry, thus echoing the mission of the Zabłudowicz Collection to open up the private collection to many different publics.

*Troubling Space: The Summer Sessions* was chosen from more than 100 proposals from around the world by a panel of eminent international art world professionals comprising Chris Dercon, director of Tate Modern, London; Martin Herbert, art writer; Maria Lind, director of Tensta Konsthall, Stockholm, Sweden; and Anita Zabłudowicz, co-founder of the Zabłudowicz Collection with her husband Poju. Christoffersen and Llorens's proposal was selected for its ambition to engage with complex theoretical concerns and for its sensitive treatment of specific works of art in the Zabłudowicz Collection.

Through their exhibition and programme of public Summer Sessions, the two curators have confronted serious issues relating to notions and uses of space within contemporary geopolitics, gender studies and the mechanisms of the art world, as well as systems of global production and distribution. They have collaborated with artists whose work is part of the collection in order to explore the ramifications of specific artistic practices and themes. The Summer Sessions are a central component of their project; they stage serious encounters with artworks on show through a series of reading groups, artists' talks and public lectures, as well as a number of social events including meals and discussions. This interaction between members of the public, academics and artists under the aegis of specific artworks promises to engender a rich catalogue of experiences. The curators' emphasis has been on developing a qualitative relationship between people and artworks, offering exceptional opportunities to look at art in a new and deeper way, and to further extend the remit of the Zabłudowicz Collection as a space that has always invited the public in to see, learn and debate.

Zabłudowicz Collection

# TROUBLING SPACE:

This is a show about space. Taken together, the works in the exhibition prove how plural, and therefore how unstable, this category is. This is also a show about bringing people into a gallery to produce its space anew, differently. Subjectivity is unstable; people are never completely in control of their own desires. When they argue about art and politics, they produce a space. This is a show about producing *that space*, and committing to its instability. This is not, ultimately, just a show about space; it is a show about the social and the way our relationships to others produce the space of our lives.

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There is a photograph of palm trees surrounding 20-odd people in the lobby of 60 Wall Street during the fall of 2011.<sup>1</sup> Giant pillars rise all around the gathering, each lavishly inlaid with off-white granite. Their respective majesty and exoticism is out of sync with the plastic chairs and the sweatshirt-clad individuals. The building is Deutsche Bank's national headquarters in New York City, and the people belong to one of Occupy Wall Street's many working groups.<sup>2</sup> Such groups were essential in planning Occupy's many spatial interruptions, and they were permitted to do so in the lobby of a major player in global finance because both it and Zuccotti

<sup>1</sup> Photograph by urban planner and designer Douglas Woolard, available at <http://urbanomnibus.net/2012/05/rules-of-conduct/>

<sup>2</sup> [http://www.salon.com/2011/11/03/occupy\\_hq\\_a\\_bailed\\_out\\_bank/](http://www.salon.com/2011/11/03/occupy_hq_a_bailed_out_bank/)

<sup>3</sup>[http://www.nytimes.com/2011/10/20/opinion/zuccotti-park-and-the-private-plaza-problem.html?\\_r=3&hp](http://www.nytimes.com/2011/10/20/opinion/zuccotti-park-and-the-private-plaza-problem.html?_r=3&hp) / POPS, Privately Owned Public Space, The New York City Experience (2000)

Park are zoned as publicly owned private space. This spatial category is a loophole in US zoning law that allows for 'bonus plazas', which are essentially concessions that a developer makes, a commitment to build and maintain publicly accessible space in exchange for the right to build higher than the zoning ordinances allow.<sup>3</sup> The ground floor of this 47-storey skyscraper, with its waterfalls, granite benches, central heating and free Wi-Fi, is therefore legally open for public use from 7am until 10pm.

The lobby is usually used as a lunch room by people working in the building, and while it continued to serve this purpose throughout the occupation, the movement's activities in it during this period produced a new set of meanings for it; the space became plural in order to accommodate concurrent and contradictory sets of relationships unfolding within it. The dissonance between sumptuous materials, with the palm tree as paradigmatic signifier of exemption, and the modestly dressed and quietly attentive protest organisers illustrates both this contradiction and this simultaneity. Neither attempt to produce this space is entirely triumphant – neither wipes the other out – yet the protesters achieve something significant if utterly ephemeral: they succeed in calling the definition of public space into question. They succeed in arguing – with their bodies, with their experience – that public space is not only defined as lunch-eating space and that it is not only for those who need a place to take coffee breaks. Public space is also somewhere to plan revolutions.

We usually think about space as something that is just there, around us, given. Marxism, however, taught us that commodities are not only things, they also represent complex labour relations; that cars and coats and sugar cubes are maps of the social links between people. Socio-urban theory and architectural discourse extended this insight to space itself, arguing that space is not self-evident, that it is also produced socially. This means that we produce the city, the digital landscape, office waiting rooms, the postal system, the nation and its territory, geography – all of which are spaces in very different ways – by how we live in them and use them, by what we wait for in them and send through them, by how we defend and occupy them.

Occupy working groups produced a space for resistance within the space of global capital, symbolised by the Deutsche Bank building, by opening it up to new and unexpected social connections. It is this impulse that *Troubling Space: The Summer Sessions* takes up, as well as the assumption that all spaces result from the relationships we experience in them. Each work in the exhibition touches on a different spatial debate, ranging from the dismantling of the industrial infrastructure in a post-Fordist economy (Caragh Thuring), to the way the Israeli Defense Forces use their bodies to deny access to other bodies in some spaces in Palestine (Avi Mograbi), to the increasingly undeniable role played by the digital realm and simulated spaces in the production of subjectivity (Trisha Baga).

This project's approach has been quite different from the way group shows are typically configured, where each work contributes to a framing narrative or illustrates a category.

*Troubling Space* asks instead, how each work can trouble the very definition of the term *space*, or widen it beyond its obvious meanings. It is a project that takes its binding concept apart as the viewer experiences it, rather than a show that confirms its own theory.

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Gayatri Spivak has recently written a book on her extensive experience teaching both at Columbia University and in India.<sup>4</sup> It is an apologia for what she calls an 'aesthetic education', or pedagogy to train the mind to experience that which is outside its own desire, or to encounter the other through narrative. This encounter with the other grounds the ethical imperative, because the ethical is precisely the unending negotiation of one's own desire with that of others. The ethical question is how to construct a theory of responsibility that could bind one to the other through their encounter. Spivak and others argue that such responsibility is made possible through the rigorous study of narrative and the attendant exposure to its plurality.

*Troubling Space: The Summer Sessions*, at its most aspirational, tries to find an echo of this spatial-ethical imperative. It explores the following analogy to Spivak's argument: learning how to really engage with art – not simply look at it, but allow it to trouble something that is considered to be given. This is the task of art education, whether it takes place in a museum or private collection, or in the art academies and schools that our governments are all too eager to slash from their respective national budgets. The task of art education is to produce the space of encounter with the other, a space to learn how to imagine the other. The task of the Summer Sessions is to construct an echo of this space.

With Spivak's injunction in mind, the Summer Sessions not only ask how to create an alternative space for pedagogy within the existing structures. This space already exists in forms that are, by now, well accepted as belonging to the institutions that house them. There are myriad and excellent lectures, artist presentations, and symposia on the state of resistance in arts institutions throughout London on any given night – and long may these continue. The task of the Summer Sessions is to try to think about how our engagement with this space of pedagogy could be deepened, produced anew through an acceptance of its instability.

To this end, the Sessions are demanding. Two or three artists represented in the exhibition are joined by several speakers on related topics. All are invited to spend three days attending seminar-style gatherings alongside audience members. The audience has also committed to the entire course of events via an RSVP system. Focused discussions will take place in the evenings on Friday and Saturday, and will interrogate the weekend's framing questions, the practices of the artists who have been invited to take part, and other works from the show that also fall under the Sessions' thematic rubric.

<sup>4</sup> Gayatri Chakravorty Spivak, *An Aesthetic Education in the Era of Globalization* (Cambridge: Harvard University Press: 2012)

Parallel to these seminars are artists' talks or performances on Saturday afternoons, and lectures by, or interviews with, participating speakers on Sunday afternoons. Both artists' and speakers' events will be held in the gallery during opening hours, encouraging a general public to take part in these events as well. The purpose of the more closed Sessions is to infuse these general events with a deeper sense of purpose by opening up a discussion that is already under way in the smaller group.

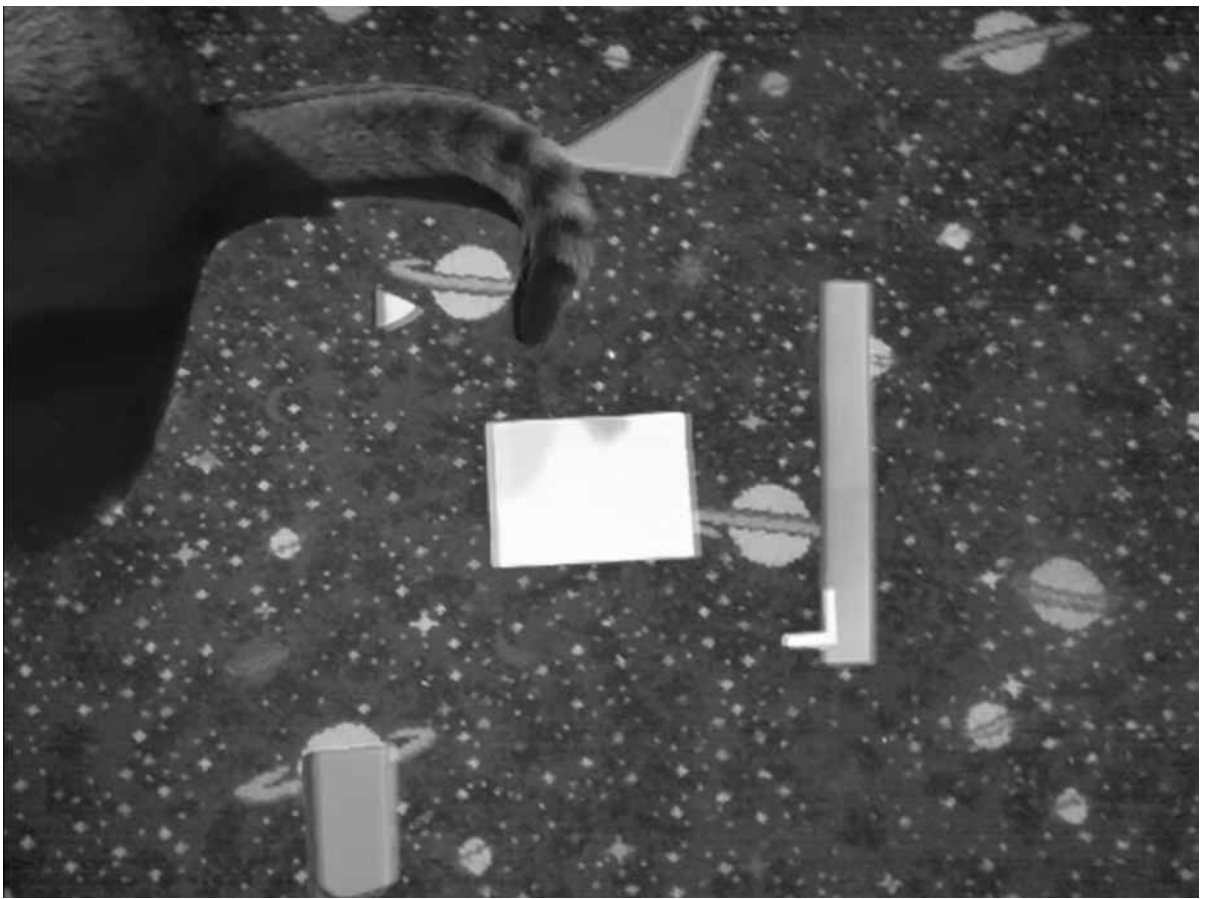
All events will be held at the centre of the Zabłudowicz Collection galleries in an environment designed by Emil Krøyer. Krøyer has been commissioned to map the relationship between the different spaces of the project itself – the physical space of the artwork and the discursive space of the Summer Sessions – using built forms and functional objects.

The Sessions are, in some sense, pretexts for the production of the ethical echo, a space where the fractious, plural and socially constituted nature of space can be used to imagine the other. Nevertheless, each asks a spatial question, and each question convenes a group of artworks from the exhibition to attempt an answer. Spaces of Distribution/Production asks: in what spaces are commodities, images, truth claims and architectures produced and distributed? The Body in Space grounds spatial politics in the body and asks: how is the body produced by the space it moves through, and how does it produce that space in turn? Spaces of Utopia/Dystopia aims to flesh out society's persistent – relentless, even – production of non-places and spaces of imagination.

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The gesture of the exhibition is thus twofold: it draws on the Zabłudowicz Collection to stretch the viewer's expectation of space, and then draws on an international community of cultural producers and intellectuals to stretch the viewer's expectation of the gallery space, the space where we learn art.

Natasha Marie Llorens





## WORKS IN THE EXHIBITION

FRANCIS ALÿS

*Cuentos Patrioticos (Patriotic Tales)* in collaboration with Raphael Ortega, 1997

Single screen video installation and one framed text panel  
25.42 minutes

*Cuentos Patrioticos* documents the artist's re-enactment of a historical moment in Mexico's political history. The video shows Alÿs leading a flock of sheep in single file around the flagstaff in the middle of the Zócalo, the ceremonial square at the heart of Mexico City, and the centre for urban activities and political rallies. Occasionally, a sheep joins the group, and the others adjust themselves within the circle to maintain its shape. The action mirrors an event in 1968, when civil servants were forced to congregate in the Zócalo to welcome the new government, yet bleated like sheep to mark their protest.

Alÿs brings the memory of humans acting like sheep together with the spectacle of sheep re-enacting human protest, demonstrating that how bodies appear in public is as important as the fact that they gather. And it is their gathering that produces the space of protest, of politics. Protest – a set of relations between people – thus produces the square anew in each instance.

TRISHA BAGA

*Flatlands 3D*, 2010

DVD, 720 x 480 colour, sound, H.264 file on data disc,  
red/cyan 3D glasses  
17 minutes

*Flatlands 3D* tracks an individual as she navigates the collapse between her own interior space and a landscape of simulation. In one sequence, the video's background imagery is first an aerial view of a rainstorm from the window of a plane, then it shifts to a close-up shot of a puddle lapping up rainwater and finally to a shot of a highway landscape passing by a car window, as rivulets of water pour across it. In another, a hand carefully measures a clear blue sky with a plastic ruler, the artist muttering 'huh' under her breath.

The artist's body interacts with this background as though it were a Photoshop document, and the environment is cut and pasted like a jpeg to suit the subject's spatial aesthetic. Baga's persona lives in a space that is completely controlled by her desire, malleable to her own internal compass as she pursues some inexorable journey to make sense of the fragments.

TRISHA BAGA  
*Flatlands 3D*, 2010



Yael Bartana

*Kings of the Hill*, 2003

Mini DV transferred to DVD

7.30 minutes

Courtesy the artist and Annet Gelink Gallery, Amsterdam

*Kings of the Hill* explores the chosen sporting/leisure activity for one subset of Israeli society: four-wheeling through the red-sand coastal hills outside Tel Aviv at the weekend. The film shows men of various ages competing to see whose machine can climb the most precipitous slope. Four-wheelers are large utility vehicles made ubiquitous during the Second World War, when Jeep first manufactured them on a massive scale for use by every service branch in the US military. The car was also imported in large numbers by the British and Soviet armies. As off-roading has shifted from an almost exclusively military activity to the international sport it is today, it has remained a symbol of masculinity and power. The use of heavy machinery in such a ritualistic display mirrors the deployment of weapons and other expensive tools of combat, while the patterns worn into the landscape by the cars suggest territorial boundaries in the process of being drawn and transgressed.

Entire families spend the day in the hills as well, picnicking and watching the sea while cars compete in the background. Their insouciance testifies to how ordinary the violence of spatial conflict can appear to those inured to it by mythologies of strength.

Walead Beshty

*FedEx® Large Kraft Box ©2005 FEDEX 330510 REV 6/08 GP, International Priority, Los Angeles–London trk#8685 8772 8072, October 2–6 2009, 2009*

Safety glass, FedEx box, shipping labels, metal, silicone, tape  
61 x 61 x 61 cm

*24-inch Copper (FedEx® Large Kraft Box ©2005 FEDEX 330510), International Priority, Los Angeles–Ecatepec trk#7934 2579 2928, April 8–9, 2010, International Priority, Mexico City–London trk#8578 4014 6641, Oct 13–15 2010, 2010*

Polished copper, accrued FedEx tracking and shipping labels  
61 x 61 x 61 cm

*Fedex® Large Box, Priority Overnight, Los Angeles–New York (Tracking No.8640 4958 2968), 2007*

Two-way mirror glass with safety glass laminate, silicon  
43.2 x 8.9 x 31.8 cm

Beshty's FedEx works seek to make visible a standard system for small-scale global distribution. His sculptures are designed to fit perfectly inside FedEx boxes or to match their exact dimensions, and then to be shipped from exhibition to exhibition. With each passage through their spaces of distribution, objects made of standard corporate/industrial materials, such as smoked glass and copper, shatter and accumulate marks as a result of their handling. Not only do the works (and their wounds) reveal the violence of globalisation that most commodities conceal, they

Yael Bartana  
*Kings of the Hill*, 2003



also demonstrate that the artwork is as vulnerable as a body moving across international borders. Beshty's works are displayed alongside the material evidence of these formative journeys – the opened boxes complete with waybills, time stamps and dated forms.

Shuttling back and forth between exhibition spaces via the FedEx postal system, these works also make visible the space of art's distribution across the world; they mark the effects of this movement from one white cube to another. The evidence of art's contextual transition is thus rendered as an *aesthetic* violence.

ETHAN BRECKENRIDGE

*Behind You*, 2010

Dust on glass

89 x 71 x 2 cm

*Plants Have No Back*, 2008

Glass, plants, chair, carpet and fittings

268 x 130 x 100 cm

*I See*, 2010

Dust on glass

89 x 71 x 2 cm

*This*, 2010

Dust on glass

89 x 71 x 2 cm

*You Can't Stop The Hands Of Time, Man*, 2008

Glass, plants, shelves, carpet and fittings

269 x 127 x 79 cm

*Plants Have No Back* and *You Can't Stop The Hands Of Time, Man* are portable environments made with real plants, tinted glass and mass-produced office furniture. These trappings of business culture populate waiting rooms all over the world, from Tokyo to Johannesburg – they are so commonplace that they are almost invisible. Breckenridge thus reduces 'business casual' to a few signifying objects, distilling it and then monumentalising it in his minimalist vitrines.

Propped unobtrusively against a wall are three additional works by Breckenridge: *Behind You*, *I See* and *This*. The works are dusty windowpanes onto which are inscribed banal phrases, the sort that people use to fill up spaces in conversation. The sentences haunt the gallery, at once ephemeral and apparently vulnerable to some errant window-washer or overzealous gallery guard.

Breckenridge's corporate aquariums and the ghostly banalities he fixes onto glass both testify to the artificiality of the objects and phrases – but the gestures also call into question the entire category of 'commonplace things', things so ubiquitous we have permission to ignore them. These and the spaces they populate, in all their artificiality, are not innocent simply because we do not notice them.

ETHAN BRECKENRIDGE  
*Plants Have No Back*, 2008



## GREGORY CREWDSON

*Untitled work from Hover, 1996–1997*

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Gelatin silver prints

50 x 60 cm each

The works in the *Hover* series seem to be aerial portraits of everyday suburban American life. Shot in black and white from the top of a crane, the images read first as archival documentation, depicting static and ordinary landscapes. Upon closer inspection, however, they give a picture of events completely out of sync with the mythology of suburban lawns and picket fences. Perfect giant circles are burned into meticulously trimmed grass, recalling the patterns supposedly left by aliens on corn fields in the American Midwest. The neighbourhood watches as a section of the asphalt road is covered over with clean squares of turf.

Domesticity and nature, the normal and the paranormal, artifice and reality are made to coexist in these spaces. The images are taut from maintaining such contradictions. They depict a topography born of the Cold War imagination, which was obsessed with atomic destruction and repressed its fear by assembling an army of single-family homes. Crewdson refuses the viewer any dramatic narrative release, suspending them in this space that is at once deeply familiar to some, yet also fundamentally askew. It is the space of disavowal made manifest.

## HELENE KAZAN

*Window no. 17, 2012*

Mixed media site specific installation, found windows, tape  
300 x 300 cm

Kazan's new work investigates the mythological impulse to tape windows as protection against violence, that encountered in both armed conflict and natural disasters. Her project consists of reclaimed and store-bought windows marked with both contemporary and historical taping methods culled from photographs – windows in her family kitchen in Beirut during the Lebanese civil war taped against the shelling; employees of a Burger King franchise store on the Outer Banks of North Carolina anticipating hurricane Irene in 2011; and an image of housewives sipping tea in London in 1942, during the air raids of the Second World War. Kazan applied a uniform but largely symbolic force to all the taped windows to map which pattern 'protects' most effectively. Documentation of Kazan's research is available alongside her installation of the broken windows.

Blurring the lines between experimentation and research, and between truth claims and necessary fictions, Kazan's project is an investigation into how space is marked off in a bid to make

GREGORY CREWDSON

*Untitled work from Hover, 1996–1997*





it inviolable. Even as she breaks down these binaries, however, her objects and her research demonstrate some consistency in our formal response to the threat of violence, over both space and time. Kazan's studies of these largely aesthetic responses to violence seek to understand the demarcation between the space of the home and that of disaster.

AVI MOGRABI  
*Details 2&3*, 2004  
Video  
9.22 min

Mograbi has been compiling his series of short video clips entitled *Details* since 2003. These are excerpts from his longer works or documentation from his experience of the violent conflict between the State of Israel and the Palestinian people. In *Details 2&3* hands reach towards Mograbi's camera lens to block its view of an Israeli military post and the Israel Defense Force soldiers – public servants according to Mograbi – who staff it. The video captures a confrontation between Mograbi and the soldiers about who has the right to look, to be filmed, to access a particular space.

The work's second part documents a group of school children waiting to be allowed through a checkpoint gate under a hot sun, and the soldiers who refuse to open the gate or to explain that refusal. The video focuses on the lapse in meaningful negotiation about who has control over a given space. Also, and perhaps more importantly, the video documents the breakdown in meaningful communication about who controls the very terms of that negotiation, or who has the right to refuse to negotiate.

MIRI SEGAL  
*Still Life In Cucumber Season*, 2003  
DVD installation  
Dimensions variable

In Segal's *Still Life in Cucumber Season*, the image of a woman caressing herself and then kissing her lover suggestively is projected onto a reflective surface in a darkened room such that the viewer encounters their own image in that of the woman – the space of the viewer and the space of the work collapse into one another. Desire, thus exposed, feels misplaced in the gallery where anyone could observe the viewer and become confused about which body is reflected and which projected, and whether they have transgressed into a private space or are still in 'public'.

The viewer is forced to exist on the same visual plane as the woman, yet she is also completely excluded from the romance she observes, resulting in a sense of betrayal. To challenge the body's ability to locate itself – even if this is done through fairly obvious mirror play – is to challenge the objective status of perception itself. If what we see is not strictly true, how do we measure truth?

AVI MOGRABI  
*Details 2&3*, 2004



SHI JIN

*Small Business: Karaoke No. 3*, 2009

Mixed media installation

290 x 82 x 180 cm

Jin's *Small Business Karaoke No. 3* is a two-thirds scale reproduction of a mobile business kiosk, the diminutive version of an already displaced livelihood. The work points to the fact that 'little people' make ends meet by moving through space without actually owning any. The karaoke is fully functional – visitors are encouraged to adjust their own bodies to the slightly smaller scale of this local business in a global economy by singing along to Chinese pop music, or local music added by curators and gallery staff at the exhibiting venue. The project is one of a series of commercial urban environments made to emphasise the spatial and economic 'half lives' of the urban poor in China's mega-metropolises.

The kiosk produces a space of exception by existing within an informal economy and in a marginal space beyond the rule of law – yet is this exceptional space in which to act and play not also both formed and governed by the forces on whose margins it exists?

CARAGH THURING

*Man*, 2010

Oil, acrylic and gesso on linen

210 x 274.5 cm

*Soldiers of the 10th Light Dragoons*, 2006

Oil on linen

182.9 x 213.4 cm

*Ford Plant*, 2008

Oil, graphite and crayon on linen

199 x 250 cm

*Two Bunch Palms*, 2010

Oil and gesso on linen

164 x 227 cm

*Mr. Fabris*, 2011

Gesso, acrylic, graphite and oil on linen

201 x 250 cm

Collection of Hugh Gibson

Thuring's paintings are deconstructive; they take spaces apart. The factory, the manufacturing plant and the warehouse yard are rendered as the sum of their component parts. Thuring paints steel beams, shipping and construction cranes, pulleys and the architecture of industrial infrastructure in meticulous detail onto raw linen canvases. The raw space between figural elements makes each painting appear as a sum of its parts instead of a unified surface. Thus Thuring breaks down the elements of industrial space while formally breaking down the coherent surface of a painting.

In *Mr. Fabris*, Thuring takes the metaphor of deconstruction a step further: her raw canvas is emptied of everything except a

CARAGH THURING  
*Mr. Fabris*, 2011



series of blank frames against a background of abstract scribbles in bluish whitewash, and a delicate picture of a volcano is rendered in a style reminiscent of Japonisme. The volcano here represents the myth of origin for all creativity – a violent and unpredictable subterranean life force that can be as chaotic as it is generative – the principle of productive destruction.

HAEGUE YANG

*Medicine Men*, 2010

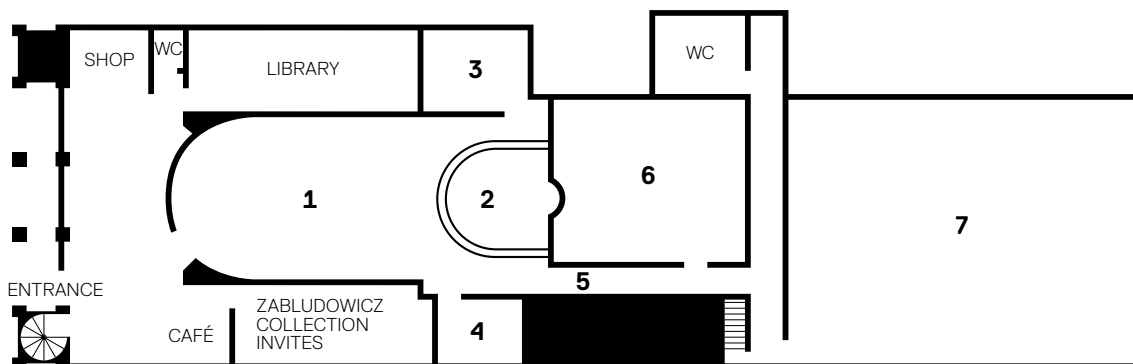
Chrome and brown clothing racks, casters, light bulbs (frosted), cable, wigs, cords, threads, metal chain, lacquer, metal ring, Mylar, aluminium reflector, wood branch slices, driftwood, artificial plants  
Dimensions variable

Yang's *Medicine Men* are quasi-bodies endowed with the authority of the shaman. These medicine men are made out of material culture's marginalia: clown wigs, extension cords, feather dusters strung up on chrome skeletons. The bodies glow and move across the floor on rotating wheels; they are surreal, composed of fetish objects. This raises a number of perplexing questions. Are these medicine men mocking the superstition of the era we have emerged from to enter one of transnational atheism? Are they a cautionary tale, telling us that we will always need human myth-makers, and that these will always be made out of beautiful trinkets? Do their inhuman bodies hold our places when they gather to establish a semblance of community, or do they replace us? Do they invite us to lay our pain and madness before them for exorcism, or do they mock us with their apparent and plastic vulnerability?

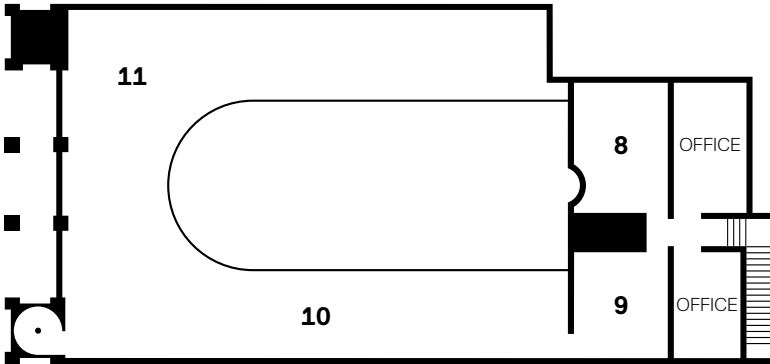
HAEGUE YANG

*Medicine Men*, 2010

# GROUND FLOOR GALLERIES



- 1 Haegue Yang
- 2 Sessions area
- 3 Helene Kazan
- 4 Avi Mograbi
- 5 Gregory Crewdson
- 6 Yael Bartana
- 7 Ethan Breckenridge  
Shi Jin  
Caragh Thuring



- 8** Miri Segal
- 9** Francis Alÿs
- 10** Walead Beshty
- 11** Trisha Baga

## BIOGRAPHIES

### Artists:

FRANCIS ALÿS was born in Antwerp, Belgium, in 1959. Trained in engineering and architecture, he moved to Mexico in 1987 where he still lives and works. His work has been widely exhibited internationally in galleries and institutions. Recent solo shows include: the Museum of Modern Art, New York, 2011 and Tate Modern, London, 2010. His work has been part of the 29th Bienal of São Paulo, Brazil, 2010; the 16th Biennale of Sydney, Australia, 2008; the 52nd Venice Biennale, Italy, 2007. His work was recently included in *Skyscraper: Art and Architecture Against Gravity*, at the Museum of Contemporary Art Chicago, US, 2012.

TRISHA BAGA was born in Venice, Florida, in 1985. She currently lives and works in New York where she recently completed an MFA at Bard College. Her highly experimental, almost synaesthetic installations have recently been shown at Kunstverein, Munich, and Vilma Gold, London, both 2012. Her work has also been shown in group exhibitions including *Performative Screening*, Electronic Arts Intermix (EAI), New York, and *Hasta Mañana*, at Greene Naftali, New York, both 2011; and Greater New York Cinema Program, PS1 MoMA, New York, 2010.

Yael BARTANA was born in Kfar Yehezkel, Israel, in 1970. She lives and works between Tel Aviv and Berlin. Her video works about Israeli contemporary society have been exhibited nationally and internationally. Recent solo shows include: *And Europe will be stunned*, Hornsey Town Hall, London, 2012; 54th Venice Biennale, Polish Pavilion, 2011; Australian Centre for Contemporary Art, Melbourne, 2011; Museum of Modern Art, Warsaw, 2009; and PS1 MoMA, New York, 2008. Her work has been included in the 7th Berlin Biennale, Germany, 2012; *Middle East Europe*, DOX Centre for Contemporary Art, Prague, 2012; *Monumentalism*, Temporary Stedelijk, Amsterdam, 2010; and the 29th Bienal of São Paulo, Brazil, 2010.

WALEAD BESHTY was born in London, UK, in 1976. He lives and works in Los Angeles, US. His photographic and sculptural work is concerned with displacement and global transit, and has been widely exhibited internationally. Recent solo shows include: Thomas Dane Gallery, London, UK, 2012; and *A Diagram of Forces*, Malmö Konsthall, Malmö, Sweden, 2011. His work has been included in group shows such as *More American Photographs*, curated by Jens Hoffmann, CCA Wattis Institute, San Francisco, and *The More Things Change*, San Francisco Museum of Modern Art, both in 2011; and *The Traveling Show*, La Colección Jumex, Ecatepec, Mexico, 2010.



ETHAN BRECKENRIDGE was born in Madison, Wisconsin, in 1977. He currently lives and works in New York where he completed his master's degree at Columbia University in 2005. His work has been exhibited in galleries and institutions internationally and he has produced projects in Berlin, Germany; Santa Cruz, Bolivia; and Bern, Switzerland. Recent solo and group shows include: *The Shape We're In*, Zabłudowicz Collection, New York, 2011; *The Suburban*, Chicago, 2010; and *Portugal arte 10*, Gradation, Lisbon, 2010.

GREGORY CREWDSON was born in Brooklyn, New York in 1962. He lives and works in New York. His staged photographs of American suburban life have been exhibited in numerous galleries and institutions around the world. Recent solo shows include: *In A Lonely Place*, Stenersenmuseet, Oslo, 2012; Kulturhuset Museum, Stockholm, 2011, travelling to Sorte Diamant, Copenhagen and c/o Berlin. His work is in many public collections, most notably the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Brooklyn Museum, all New York, the Los Angeles County Museum and the San Francisco Museum of Modern Art. A retrospective of his work, spanning his career from 1985 to 2005, was shown as a travelling exhibition from 2005 to 2008 at major museums around Europe.

HELENE KAZAN lives and works in London. She is studying for a Master in Research Architecture at Goldsmiths College, London, while working on her spatial, and often political, installations. She recently took part in an artist's residency at the Istanbul Biennial in collaboration with Openvizor, 2011, and has exhibited at the Jerwood Project Space in London, 2010. Her physical interventions have been part of group shows including: *Invasive Alien Species*, Venice Biennale British Council Fringe Exhibition, Venice, 2011; *Chicago Boys: while we were singing, they were dreaming*, Serpentine Gallery Edgware Road Project, London, 2010; and *Rhyzomatic*, Departure Gallery, London, 2010.

AVI MOGRABI was born in 1956 in Tel Aviv, Israel, where he lives and works. His films are documentaries, often experimental in form and critical of Israel's treatment of the Palestinian people. His films have been shown nationally and internationally in numerous group exhibitions and biennials including: *A Series of Navigations*, The Model, Sligo, Ireland, 2012; *Details*, Bergen Kunsthall, Bergen, Norway, 2011; *Prolonged Exposure*, The Center for Contemporary Art, Tel Aviv, 2011; *Overview: Israeli Video 2000–2010*, Haifa Museum of Art, Haifa, Israel, 2010; 6th Berlin Biennale, Germany, 2010; and the 11th International Istanbul Biennial, Istanbul, 2009.

MIRI SEGAL was born in Israel in 1965. She lives and works in Tel Aviv. Segal received a Ph.D. in Mathematics from the Hebrew University of Jerusalem, Israel in 1998 and later studied art at the San Francisco Art Institute. Recent solo exhibitions include *Future Perfect* with Or Even Tov at Dvir Gallery, Tel Aviv, 2010 and *Mortals and Automatons* at Galerie Kamel Mennour, Paris, 2009. Recent group shows include *Trembling Time*, Tate Modern, London, 2010; *Reference and Affinity*, Museum of Art Lucerne, Lucerne, 2010 and *Overview: Israeli Video 2000-2010*, Haifa Museum of Art, Haifa. She has received several awards including the Mendel and Eva Pundik Prize in 2009 and the 2007 Meir Dizengoff Prize for painting and sculpture.

SHI JIN was born in Henan Province, China, in 1976. He graduated from the China Academy of Fine Arts in 2002 and currently lives and works in Hangzhou, China. His detailed hand-crafted practice recreates the conditions of the Chinese working class in reduced dimensions. His work has been exhibited locally and internationally in galleries and institutions, and in exhibitions including: *Jungle: A Close-Up Focus on Chinese Contemporary Art Trends*, Platform China Space, Beijing, 2010; *Unrealistic Reality: A Solo Exhibition of Jin Shi*, Magee Art Gallery, Madrid, 2009; *Big World: Chinese Contemporary Art*, Chicago Culture Center, Chicago, 2008; and *Fast City Fast People: 7th Shanghai Biennale*, China, 2008.

CARAGH THURING was born in Brussels, Belgium in 1972. She currently lives and works in London. Recent solo exhibitions include: Simon Preston Gallery, New York and Thomas Dane Gallery, London, both in 2011. Her work was included in *Newspeak: British Art Now*, Saatchi Gallery, London, 2010/2011; *Dull as I am, I hope to live by these lines*, Simon Preston Gallery, New York, 2010; *La Boutique*, Bart Wells Boutique, London, 2010; and *Objects in the Forest*, Visual Art at Sadler's Wells, London, 2009.

HAEGUE YANG was born in Seoul, South Korea, in 1971. She currently lives and works between Berlin and Seoul. Her highly sensorial installations and sculptures made with common materials and daily objects have been exhibited in numerous institutions and galleries around the world. Recent solo shows include: *Multi Faith Room*, Greene Naftali, New York, 2012; *Teacher of Dance*, Modern Art Oxford, Oxford, 2011; *Voice and Wind*, New Museum, New York, 2010; and *Condensation*, South Korean Pavilion, 53rd Venice Biennale, Italy, 2009. Group shows include: *The Spiral and the Square. Exercises on Translatability*, Bonniers Konsthall, Stockholm, 2011; *After Architects*, Kunsthalle Basel, Basel, Switzerland, 2010; and *10000 Lives*, 8th Gwangju Biennale, South Korea, 2010.

### Sessions Designer:

EMIL KRØYER is a designer and carpenter living and working in Copenhagen, Denmark. He is currently studying at The Royal Danish Academy of Fine Arts, The School of Design, Centre for Spatial Design and Furniture. He recently acted as head of installation for the Danish Pavilion at the 54th Venice Biennale, Italy, 2011, and previously worked for Studio Olafur Eliasson and Jeppe Hein in Berlin and Copenhagen. Current and ongoing projects include an urban mobile sauna for Copenhagen's city centre and collaborations with the artist Thomas Poulsen (FOS) and the fashion designer Henrik Vibskov.

### Curators:

NATASHA MARIE LLORENS is an independent writer and curator based in New York. Her research includes post-minimalist art, feminism, human rights and critical theory. Curatorially, she is interested in practices that engage the political nature of representation. Recent projects are *In Defense* for Entrée in Bergen, Norway, and *Double Session* at Bard College, New York. Currently, she is working on *A Study of Interruptions*, an exhibition of New York-based artists working with narrative, at Ramapo College, New Jersey. She is a graduate of the Center for Curatorial Studies at Bard College and a Ph.D. candidate in Art History at Columbia University, New York.

HELGA JUST CHRISTOFFERSEN recently received her MA from the Center for Curatorial Studies at Bard College, New York. She was previously curatorial assistant for U-TURN Quadrennial for Contemporary Art, Copenhagen, and project co-ordinator of the Danish Pavilion at the 54th Venice Biennale. She is currently the assistant curator of the 55th Venice Biennale.

**TROUBLING SPACE:  
THE SUMMER SESSIONS**

**FRIDAY 6–SUNDAY 8 JULY**

**SPACES OF DISTRIBUTION AND PRODUCTION**

Focused on the work of Walead Beshty, Ethan Breckenridge, Helene Kazan, Shi Jin and Caragh Thuring

**FRIDAY 13–SUNDAY 15 JULY**

**THE BODY IN SPACE**

Focused on the work of Francis Alÿs, Trisha Baga, Miri Segal and Haegue Yang

**FRIDAY 20–SUNDAY 22 JULY**

**SPACES OF UTOPIA/DYSTOPIA**

Focused on the work of Yael Bartana, Gregory Crewdson and Avi Mograbi

FRIDAY

SATURDAY

SUNDAY

1.00

2.00

3.00

4.00

5.00

6.00

7.00

8.00

9.00

10.00

2pm–4pm  
GUEST LECTURES  
AND  
DISCUSSION  
Followed by tea

3pm–5pm  
ARTISTS'  
PRESENTATIONS  
Followed by tea

6pm–9pm  
SEMINAR  
DISCUSSION  
Followed by  
drinks and dinner

7pm–10pm  
SEMINAR  
DISCUSSION  
Followed by  
drinks and dinner

## NOTES



## ACKNOWLEDGEMENTS

We sincerely thank Elizabeth Neilson, Ellen Mara De Wachter and Maitreyi Maheshwari for their tireless assistance and reflective feedback throughout the process. It has been an enormous pleasure and privilege to enjoy the support of such a dedicated and engaged team. We further thank the whole staff at the Zabłudowicz Collection for their contribution to the project. We extend special thanks to the committee who chose our proposal: Chris Dercon, Martin Herbert, Maria Lind and Anita Zabłudowicz.

We wish to express our heartfelt thanks to all those who were generous enough to share their time and perspectives with us throughout the process. This was a challenging opportunity to think through the relationship of art to politics, and we were very grateful for the cacophony of all your voices echoing in our own working space.

We thank Emil Krøyer for providing such thoughtful perspectives on the challenge of transforming the space of the exhibition and for engaging so wholeheartedly in the design and construction of the exhibition.

We wish to thank Alexander Alberro, Rosalyn Deutsche and Thomas Keenan for inspiring an important part of the intellectual foundation for this project, and for their comments on its many stages.

Finally, and importantly, we are very grateful for the curiosity and engagement of the artists and participants in this project, and for everything they contribute to making a world of nuance and contradiction.

Helga Just Christoffersen and Natasha Marie Llorens

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## COLOPHON

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*Troubling Space: The Summer Sessions*

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Artist texts by Natasha Marie Llorens and Attilia Fattori Franchini

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