



# Contributors





**A Dog Republic** was initiated in 2011 by artists Jean-Baptiste Decavèle, Nico Dockx, and Helena Sidiropoulos, architect Yona Friedman and musician Krist Torfs. After many barking conversations in Paris and Antwerpen about the constitution of their republic they teamed up with a few other dogs for a few demonstrations at Ludlow 38 in New York (2012), De Vleeshal in Middelburg (2012), Esther Donatz Gallery in Munich (2013), MuZee in Oostende (2013), La Biennale di Venezia – 55th international art exhibition (2013) and Galerie mfc-michèle didier in Paris (2014)... to talk peace! Together with graphic designer Thomas Mayfried these dogs continue to work on a series of artists' books in progress. This coming summer the triennial Beaufort beyond Borders will collaborate with A Dog Republic on developing their 7th demonstration as a sort of 'Musée Promenade' along the entire Belgian coastline of 67km, building a series of prototypes (Iconostase, Gribouilli,...) based on and improvising with Yona Friedman's radical ideas of mobile architecture and autoplanification, hereby installing and realizing the potentiality of a 'Museum

Biennial' that could go beyond the exhibition format of the triennial and develop a *fairy* program of events, film screenings, performances, landscape drawings, workshops, et cetera, involving many other artists, friends and dogs on this spatial voyage.

**Nico Dockx** (1974) works as a visual artist, curator, publisher and researcher with a fundamental interest in archives. His interventions, publications, texts, soundscapes, images, installations, performances and conversations – which are usually the result of collaboration with other artists – embody the relationship between perception and memory, which he interprets differently each time. He graduated from the HISK Antwerp in 2001. His work has won him a DAAD grant (2005), and various prizes: the Grootste Belg (2005), the CERA award (2005), the Ars Viva prize (2007), and the Prix Jeune Peinture Belge - the Emile & Stephy Langui prize (2009, together with Helena Sidiropoulos). Since 1998, he has exhibited his work at home and abroad and has published more than forty artist's publications with his independent imprint





Curious. He is co-founder of interdisciplinary projects such as Building Transmissions (2001–2013), Interfaculty (2007), and Extra Academy (2010, together with Steve van den Bosch). He is represented by LIGHTMACHINE agency. Together with Louwrien Wijers, Egon Hanfstingl and many other collaborators he has been working on his PhD project ‘The New Conversations’ at the Royal Academy of Fine Arts Antwerp. He obtained his PhD in early 2014 in a presentation/performance at CAC Brétigny upon invitation of Pierre Bal Blanc.

**Jef Geys** (1934) lives and works in Balen, Belgium. [www.jefgeysweblog.wordpress.com/](http://www.jefgeysweblog.wordpress.com/)

**Pascal Gielen** (1970) is director of the research center Arts in Society at the Groningen University where he is professor for sociology of art and cultural politics. Gielen is also editor-in-chief of the book series ‘Arts in Society’ and has written several books on contemporary art, cultural heritage and cultural politics. Recent books are: *Being an Artist in Post-Fordist Times* (Rotterdam: NAI, 2009), *The Murmuring of the Artistic*

*Multitude. Global Art, Politics and Post-Fordism* (Amsterdam: Valiz 2009, 2010 and 2015), *Community Art. The Politics of Trespassing* (Amsterdam: Valiz, 2011); *Teaching Art in the Neoliberal Realm. Realism versus Cynicism* (Amsterdam: Valiz, 2013); *Creativity and other Fundamentalisms* (Amsterdam: Mondriaan Fund, 2013), *Institutional Attitudes: Instituting Art in a Flat World* (Amsterdam: Valiz, 2013), *The Ethics of Art* (Amsterdam: Valiz, 2014), *Aesthetic Justice* (Amsterdam: Valiz, 2015), *No Culture, No Europe. On the Foundation of Politics* (Amsterdam: Valiz, 2015). His books have been translated into English, Korean, Russian, Spanish and Turkish. His research focuses on cultural politics and the institutional contexts of the arts.

**Erik Hagoort** (1962) uses encounter as both subject matter *and* form in his art practice. His work consists of conditioned improvisations as tools for deeper thinking about our basic assumptions of what an encounter is and how it works in art. Hagoort’s work emerged from his interest in ethical motifs in social art practices. This interest grew from social work and

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philosophy of ethics, as part of his study theology at the University of Amsterdam (graduation 1989) and developed through a practice of writing, participating, curating, and initiating art practices of encounter. Since 2006, Hagoort teaches at the Master Fine Art course of the St. Joost Academy of Art and Design in Den Bosch/ Breda, the Netherlands. He is now working on PhD research in the arts, entitled 'Resuming Encounters. Sensibility for Asymmetry' at the Royal Academy of Fine Arts of Antwerp and the University Antwerp, Belgium. Erik Hagoort lives with his husband Albert van Westing in Amsterdam, the Netherlands. [www.erikhagoort.nl](http://www.erikhagoort.nl)

**Thomas Hirschhorn** (1957) was born in Bern (Switzerland). He studied at the Schule für Gestaltung, Zürich from 1978 to 1983 and moved to Paris in 1983, where he has been living since. His work has been shown in numerous museums, galleries and exhibitions, including the Venice Biennale (1999), Documenta 11 (2002), 27<sup>th</sup> Sao Paulo Biennale (2006), the 55th Carnegie International, Pittsburgh (2008), the Swiss Pavillion at the 54th Venice

Biennale (2011 and 2015), La Triennale at Palais de Tokyo, Paris (2012), the 9th Shanghai Biennale (2012), Gladstone Gallery New York (2012), Manifesta 10 in Saint-Petersburg (2014). In 2013, Thomas Hirschhorn presented the 'Gramsci Monument' in the Bronx, New York. 'Flamme éternelle', his most recent 'Presence and Production' project, took place at Palais de Tokyo, Paris from April 24 to June 23, 2014. A selection of his writings was published by MIT Press (October Books): *Critical Laboratory: The Writings of Thomas Hirschhorn*. In 2015, the book *Gramsci Monument* was published by Dia and Koenig Books. With each exhibition — in museums, galleries, alternative spaces — as well as with specific works in public space, Thomas Hirschhorn asserts his commitment to a non-exclusive public. Thomas Hirschhorn has received various awards and prizes, including : Preis für Junge Schweizer Kunst (1999), Prix Marcel Duchamp (2000), Rolandpreis für Kunst im öffentlichen Raum (2003), Joseph Beuys-Preis (2004) and the Kurt Schwitters-Preis (2011).

**Kirsten Leenaars'** practice is a hybrid of social practice,





video and photo based work, engaging specific people and communities. Her work oscillates between fiction and documentation, reinterprets personal stories and reimagines everyday realities through staging, improvisation and play. Leenaars works as Assistant Professor at the Contemporary Practices department at the School of the Art Institute of Chicago. [www.kirstenleenaars.nl](http://www.kirstenleenaars.nl)

**Isabell Lorey** is a political theorist at the European Institute for Progressive Cultural Policies (eipcp), based in Berlin, and an editor of transversal texts. She teaches political theory, feminist and postcolonial theory as a professor at several European Universities, currently at Zentrum Gender Studies, University of Basel. Her most recent book is *State of Insecurity. Government of the Precarious*, with a preface by Judith Butler, London/New York: Verso 2015. [www.transversal.at/bio/lorey](http://www.transversal.at/bio/lorey)

**Oda Projesi** is an artist collective based in Istanbul; its founding members are Özge Açıkkol, Güneş Savaş and Seçil Yersel, who turned their collaboration into a project in 2000. From January

2000, their space in Galata functioned as a non-profit independent space, hosting projects, gatherings and acts up until march 16, 2005, when Oda Projesi was evicted from these premises due to the process of gentrification. Since then, Oda Projesi has a mobile status and is no longer based in a specific space; they continue to raise questions about space and place, creating relationship models by using different media such as radio stations, books, postcards, newspapers or by giving form to different meeting points; depending on and respecting the creativity of Istanbul and its citizens. Since 2014, Oda Projesi is run only by Güneş and Özge. [www.odaprojesi.blogspot.nl/](http://www.odaprojesi.blogspot.nl/)

**Louise Osieka** (1990) holds an MA in Art History (2013, Catholic University Leuven) and is currently working as an assistant curator for the contemporary art collection of the National Bank of Belgium. Osieka won Art Brussels' curatorial competition for emerging curators (2014) and took part in Manifesta 9 (Genk), STUK (Leuven), De Unie (Hasselt/Genk), Europalia (Brussels) and Het Paviljoen (Ghent). In addition she is doing research on the oeuvre of contemporary

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artist Jef Geys which had lead to a publication and lecture about the importance of Geys' profession as a teacher.

**Jason Pallas** is an artist, archivist, curator, and educator primarily concerned with projects at the intersection of the personal, the popular, and the political. He organizes shows as curator for the City Colleges of Chicago under the name Pedestrian Project. His other projects include the Teen Creative Agency at MCA Chicago and the Institute for Encyclopedic Amalgamation. He earned a MFA from the University of Chicago and BA degrees from Rice University. [www.jthomaspallas.com](http://www.jthomaspallas.com)

**Caroline Picard** (1980) is an artist, writer and curator who explores how the human relates to its environment, and what possibilities might emerge from upturning an anthropocentric world view. Picard's projects manifest in a variety of cross-disciplinary mediums including curation, critical essays, painting, administrative practices, works of fiction, and comics. In 2005, she founded The Green Lantern Press and released over 30 slow-media titles. Together with Devin King, she leads Sector 2337,

an experimental art venue in Logan Square, Chicago. [www.cocopicard.com](http://www.cocopicard.com)

**The Raqs Media Collective** enjoys playing multiple roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. They make contemporary art, have made films, curated exhibitions, edited books, staged events, collaborated with architects, computer programmers, writers and theatre directors and have founded processes that have left their deep impact on contemporary culture in India. Raqs (pronounce as 'rux') follows its self-declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in terms of the forms and methods that it deploys even as it achieves a consistency of speculative procedures.

The Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Raqs remains closely involved with the Sarai program at the Centre for the Study of Developing Societies ([www.sarai.net](http://www.sarai.net)), an initiative they co-founded in 2000. [www.raqsmediacollective.net](http://www.raqsmediacollective.net)

**Kuba Szreder** is a graduate of Sociology at Jagiellonian





University (Krakow, Poland). He works as an independent curator and his interdisciplinary projects combine artistic practices with a critical study of society. In 2009 he initiated Free / Slow University of Warsaw, together with the Bęc Zmiana Foundation. In his theoretical research, he reflects upon the apparatuses of contemporary artistic production and their socio-economic context. In November 2014, he submitted his practice-based PhD at Loughborough University School of the Arts, in which he scrutinizes the economic and governmental aspects of project-making and their impact on an 'independent' curatorial practice. [www.kurator.org/people/kubaszreder/](http://www.kurator.org/people/kubaszreder/)

**Jonas Tinius** is completing a PhD in Social Anthropology at King's College, University of Cambridge and is fellow at the theatre collection, Institute for Media Culture and Theatre at the University of Cologne. He has done ethnographic fieldwork with public theatre institutions in the postindustrial Ruhr valley and the free performing arts scene in Berlin, documenting artistic labour processes and exploring the ethico-political

dynamics of art production. He is convenor of the *Cambridge Interdisciplinary Performance Network* at the *Centre for Research in the Arts, Social Sciences, and Humanities* at Cambridge, and founding curator of the *Anthropologies of Art [A/A] Network*. Now out: *Anthropology, Theatre, and Development: The Transformative Potential of Performance* (edited with Alex Flynn, Palgrave Macmillan, 2015). [www.jonastinius.com](http://www.jonastinius.com)

**Tricia Van Eck** founded 6108NORTH in Chicago, which empowers multidisciplinary artists to work together and with the public to nurture creativity, build community, and enhance Chicago's quality of life. Previously Van Eck worked 13 years as a curator at the Museum of Contemporary Art, Chicago, organizing exhibitions and programs, many of which experimented with public engagement. [www.6018north.net](http://www.6018north.net)

**Sara Weyns** (1979) has been working as a freelance publicist and curator since 2002. In 2005, she joined the team of the Middelheim Museum in Antwerp, an open-air museum for modern and contemporary

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sculpture, as curator. As such, she has specialized in spatially oriented art, the subset between sculpture and architecture, art in open air and – by extension – art in public space. Since January 2014, Sara Weyns is the director of the Middelheim Museum.

