

**Humans of the Institution**

**Saturday 25 November**

**Whose Global, Whose Local?**

**Sunday 26 November**

**Precarious Practices**

**Monday 27 November**

**Working Groups**



# WELCOME, Humans of the Institution!

*Humans of the Institution* is an international three-day gathering created to look closely at who 'makes the present' by foregrounding the freelancer in the arts and within globalising dynamics more broadly. The symposium is organised by curators, based on experience, and encourages the participation of artists, writers, journalists and designers among other 'content producers' and freelance workers.

*Humans of the Institution* opens with a weekend programme 25 and 26 November 2017, featuring four Position Papers by curators and art critics, two Keynote Lectures by researchers in sociology at the forefront of global trends, and two Plenum Sessions creating conversations from multiple standpoints. Across its two days, the conference programme foregrounds freelance experiences in the arts, taking in to account transforming institutional structures, distributions of non/employment at global scales, and emerging regimes of networked governance.

The weekend's evening programme pays a visit to the opening of *Black & Revolutionary: The Story of Hermina and Otto Huiswoud*, the first exhibition initiative of the Black Archive and New Urban Collective—curated by Imara Limon at Vereniging Ons Suriname. The opening takes place on Saturday 25 November, as part of the Amsterdam Art Weekend and on the day that commemorates Surinamese independence from the Netherlands in 1975.

On Sunday 26 November the programme goes out with a bang—or a twirl—with *Sobredosis de amor*, a 'danceable lecture' by Ericka Florez & Hernán Barón that through its soundtrack analyses Colombia's drug conflict over its most difficult decade of the 1980s. Free salsa lessons will be available during Saturday and Sunday lunch breaks.

Building on the weekend's dialogues *Humans of the Institution* then shifts gear, from its large-scale and online-broadcast programme to a series of six intensive Working Groups each focused on a key topic: Archives & Individuals, Biennials & Guest Work, Boycott & Mobilisation,

Censorship & Strategy, Critical Regionalism, and Fees & Conditions. These are thematic and practically oriented Working Groups—forums for concrete action, fact-finding, awareness raising and solidarity—each producing a Working Group Statement that will be collected and co-published with L'Internationale Online, as well as delivered to Mondriaan Fund for its program development.

## **About who inhabits the room**

Questioning our working conditions also demands of us to question the formats we produce. *Humans of the Institution* intends to experiment with the way curators create public conversations and discussions, how we take care of and engage with those in the room—and those without—regardless of how they have come to the space. Some of those present are invited contributors and students, required to be here. Some are Delegates and voices encouraged to join us from near and far. All of you are professionals invested in the fields you work in, eager to question your surroundings. And all of you are colleagues and peers, within the space and without.

The role of the 'Balcony Caller' is devised for *Humans of the Institution* in order to create a position between 'speaker' and 'audience', to offer continuity across the two days, and to mandate perspectives that are important to an international conversation on freelancing, organised by curators. Unlike a conventional 'respondent', the 'Balcony Callers' have an informal and spontaneous role across the weekend, that will be taken up by Lise Soskolne from the artists' organisation W.A.G.E. (Working Artists and the Greater Economy) based in the USA, as well as Maori artist and curator Ahilapalapa Rands.

The public discussions of *Humans of the Institution* seek to be relevant and available both in and beyond the room wherein they take place in Amsterdam. For that reason, we've invited DigUiB Learning and Communication Lab at the University of Bergen to create a non-intrusive method as possible for filming the proceedings. The streaming team will keep a low profile, but you're welcome

to say hi and interact with them. If you're lucky you might get to have a go with the cameras they're using. The programme will be live-streamed at [www.humansoftheinstitution.works](http://www.humansoftheinstitution.works) and archived online with Curatorial Practice (UiB) and Frontier Imaginaries.

In order to document the event more intimately we have invited photographer Tarona Leonora to be with us as well. She has a background in fashion and hip-hop photography, and is excellent with social and action shots. Please be welcome to say hi to her, too. We think she's a terrific human!

Looking at the room itself, we have invited design and architecture office Uglycute to experiment with the spatial conventions of conference settings. A landscape of different types of chairs is placed on a silver grid. The diversity of the chairs makes a contrast to the rigid system of the grid. Since the focus point in the room changes during the two-day conference, those in the room are encouraged to move and turn their chair, thus breaking the so-called logic of the grid. The pattern of the grid is there to remind us all of the importance of making new patterns and/or to remind us that patterns are important parts of a working society. Screens in three directions informs us about what is happening and gives the space several identical focus points. Uglycute has converted the room from a theater for monologues to a space of dialogue.

Another design-focused human with us is Marc Hollenstein. He worked closely with the organisers and with Uglycute in producing the visual identity for *Humans of the Institution*. Marc developed what we lovingly call the 'beheaded H'—a piece of classical institutional typography left standing on its own two feet. Marc also dressed up the 'beheaded H' in a sweater—a piece of clothing that is neither 'white collar' nor 'blue collar', it is what he has referred to as 'the freelancer's uniform'. Caring for the 'beheaded H' by dressing it up, has created a great typographic friend for *Humans of the Institution*.

### **Thank you!**

The co-organisers of *Humans of the Institution*—Frontier Imaginaries (Artistic Director Vivian Zihlerl) and Curatorial Practice, Faculty of Fine Art, Music and Design, University of Bergen, (Associate Professor of Curatorial Practice Anne Szefer Karlsen)—would like to recognise that thinking and creation rarely happens in a vacuum; without all the contributors *Humans of*

*the Institution* would be impossible. Thank you for joining us in Amsterdam!

We also want to express our deepest gratitude to the Veem House for Performance for their steadfast support, truly remarkable leadership in effecting 'industry standards' in the arts, and most of all for their wonderful ability to make us all feel welcome.

*Humans of the Institution* would equally be impossible without the continuous support and contributions from the Dutch Art Institute (Planetary Campus and Roaming Assembly). In terms of sparring partners and inspirations in para-institutional practice, we could not hope for better match to the programme.

We are also proud to work in partnership with the Amsterdam Art Weekend, a platform that is at once ambitious and internationally looking while at the same time being resolutely locally grounded.

We also have enjoyed and appreciated the warm and generous support of De Appel throughout the programme's development. De Appel have been an ideal interlocutor for *Humans of the Institution*, with their history of dialogues around curation and institutional transformation.

*Humans of the Institution* would not be possible without the support of our two major funding bodies; the Mondriaan Fund and the Amsterdams Fonds voor de Kunst. We appreciate in particular the invitation by the Mondriaan Fund to contribute to their research and development processes.

*Humans of the Institution* would not be complete without the Working Group Hosts: De Appel, Framer Framed, Frans Hals Museum | De Hallen Haarlem, Manifesta Foundation, New Urban Collective and Stedelijk Museum.

The international relevance of *Humans of the Institution*, as well as its vibrant dynamic on the ground in Amsterdam, is generously supported by our network of Delegate Partners.

Last, but absolutely not least, we must express our gratitude to Lua Vollaard, Lian van Schaik and Rose Jepkorir Kiptum for their tireless commitment to all the practical aspects of making *Humans of the Institution* possible. Thank you also to Tatiana Lozano and Hanns Lennart Wiesner for assisting with the realisation of Uglycute's spatial design.

# Saturday 25 November

## Whose Global, Whose Local?

**10am – 1pm / Morning Session**

Position Paper:

**Rachel O'Reilly and Danny Butt**  
(presented by Rachel O'Reilly)  
**Desedimentation, Delamination,  
Deconstruction: Boycotts Unseen or  
that Never Eventualise**

The 2014 Biennale of Sydney (BOS) boycott was a significant marker in a history of events that highlight the financial dominance of infrastructure companies and contract struggles within the border negotiations of global capital and labour in the contemporary art frame. O'Reilly and Butt's first essay, *Infrastructures of Autonomy on the Professional Frontier: 'Art and the Boycott of/as Art'* explored the BOS contradictions of globalised Kantian freedom vs internment at the securitised border of aesthetic response-ability. This paper asks how humans constituted in today's market navigate the formal 'freedom' of labour in globalisable 'freelancing', given that freedom is at odds with both contemporary art's postcolonial enthusiasm and 'de-universalising' rhetorics of singularity. What is the political operationality of claims that are only available to subjectivities desiring and able to inhabit the Contemporary's information-rich global posture? How can these be understood within a broader set of labour relations conditioned through new networks of information and affect that constitute artistic and curatorial practices?

Position Paper:

**Despina Zefkili**  
**Energy and Sustainability –  
'The Southern Perspective'**

Sharing the experience of working in the arts in Athens this presentation attempts to problematise the image of the city as a southern experiment of creative energy and sustainability in times of crisis.

Keynote:

**Ahmed Veriava**  
**Provincialising Work**

The critique of modern work has often sat at the centre of emancipatory politics and imaginings of life beyond capitalism. However, work is increasingly less a central point of reference in the emergence of new political subjects or the expression of antagonistic judgments. Reflecting on his research focused on struggles in the city of Johannesburg, the paper suggests that we need to go beyond a work centred political and practical imagination in order to grasp the heterogeneous strategies through which value is produced and appropriated under conditions of contemporary capitalism. This might also allow us to better see the new forms of subjectivity emerging with the struggles of exploited and oppressed subjects today.

**1–3pm / Lunch**

Lunch will be served on the ground floor of Veem House for Performance. Vegan options available.

Free salsa lessons organised in preparation for *Sobredosis de amor* (Sunday Evening Programme).

## 3–6pm / Afternoon Session

Plenum:

### Whose Global, Whose Local?

A large-scale conversation engaging speakers and audience alike will address the figures of ‘the freelancer’ and ‘the curator’ within the double-edged dynamic of post 1989 globalisation.

Over the reunification era of the 1990s, the freelance curator appeared as an ideal figure of new world optimism—a magic-worker who, by selecting art from across the planet, could stitch together the dream of the global village. From the view-point of the present time however, the ‘freedom’ of the free world is revealed not only in the fantasy of unfettered movement, but in the sell-off of public assets, in the ‘liberalisation’ of labour markets and mineral resources, and in widening wealth inequalities that bear links to colonial eras. What forms of social or cultural consciousness, and organising, can straddle these contradictions long enough to effect change in ‘industry standards’ in contemporary art, and further afield?

With invited contributions by **Club Solo (Thomas Bakker & Iris Bouwmeester)**: on the importance of a mental and physical place like the artist-run initiative Club Solo in Breda, **Charles Esche**: about the possibility of the art museum becoming a meaningful public institution in a diverse and often antagonistic society, **Natasha Ginwala**: about the collective production and affective contingencies of biennale making and independent curating, **Lara Khaldi**: the question of ‘the local’ in curating projects and the freelance curator’s studio as a site of production and exhibition, **Carol Yinghua Lu**: challenging the public/private dichotomy of ‘state supported’ vs ‘independent’ value systems, in particular through her research into the Chinese state agenda towards an art market since the 1970s, and as a strategy to resist international influence, **Alan Michelson**: about the initiative ‘Indigenous New York’, and **Sabina Sabolović**: will talk about building and maintaining links to the local social and political context, and their influences on WHW exhibition projects, moderated by **Anne Szefer Karlsen** and **Vivian Zihlerl**.

## 6–8pm / Dinner

Dinner will be served on the ground floor of Veem House for Performance. Vegan options available.

## 8–9pm / Evening Programme

A visit to the opening of *Black & Revolutionary: The Story of Hermina and Otto Huiswoud* at Vereniging ons Suriname; initiated by the Black Archive and New Urban Collective, curated by **Imara Limon**, and featuring works by artists **Raul Balai, Brian Elstak** and **Iris Kensmil**.

‘In The Black Archives, New Urban Collective discovered the story of two black revolutionaries: a hidden history of an adventurous struggle against colonialism, racism and economic inequality.’

The exhibition runs until 24 February 2018.

**Vereniging Ons Suriname is located in Zeeburgerdijk 19, 1093 Amsterdam**



# Sunday 26 November

# Precarious Practices

## 10am–1pm / Morning Session

Position Paper:

### **Antonia Majaca** Against Curating as Endorsing

In her talk Antonia Majaca will introduce the genealogy of the figure of the curator in the production of liberal consensus after the WWII and discuss it further, in the context of the global, multicultural, neoliberal optimism from the 1990 on. She will consider the role that the ‘independent curator’—as the emblematic ‘confidence man’, has played in the slow ‘death of the intellectual’ and suggest a schizo-analytical spell for both the curator and the art institution which might help us conjure up the image of curator anew.

Position Paper:

### **Bassam El Baroni** The Post-Agonistic Institution: Art, Democracy, and the Curatorial

Neoliberalism is manufactured through a set of tactics, policies, and strategies that produce subjects bracketed into competition. It induces labourers to think of themselves, not as political beings working in a society and thus capable of collective forms of organising and solidarity-building but rather as ‘companies of one.’ This has had strong consequences on the democratic project and led to the development of theories that—since the 80s—have been proposing ways of organising and mobilising pluralism anew to push back against this tendency. The talk looks at the influence these theories have in shaping institutional imaginaries and art practices. It analyses them and asks if their deep-seated insistence on the positive role of conflict in pluralist politics is in-sync with our times. Furthermore, it suggests that more work should be done on articulating systems for reasoning and dialogue and looks at this as a possible avenue that

curatorial work can be involved with without the ‘internalisation of parliamentarianism’. This internalisation has become a characteristic of institutional practices grappling with these concerns and perhaps one aspect that holds back their possibilities.

Keynote:

### **Tiziana Terranova** Competition and Cooperation in Social Cybernetics

After its early days when it was based in the functionalist sociology of systems theory, social cybernetics is enjoying a new life thanks to the rise of social media, even if under the name of social computing. Social media with their anti-systemic model of the social network provide the data flow which is shaping a new cybernetic approach to the social where the question is no longer how a system (such as institution) reproduces itself so much as what are the general laws and patterns that characterise nonconscious cooperation in networked assemblages and how value can be primed and extracted from distributed cooperative processes. The rise of a new kind of social physics out of social computing corresponds to the shift towards ad-hoc informal networks in institutional productive arrangements. The paper interrogates whether social computing today, as a departure from early sociocybernetics, can help to understand how institutions instigate and mobilise cooperation and competition and whether social network theory can be of any use for oppositional politics.

## 1–3pm / Lunch

Lunch will be served on the ground floor of Veem House for Performance. Vegan options available.

Free salsa lessons organised in preparation for *Sobredosis de amor* (Sunday Evening Programme).

## 3–6pm / Afternoon Session

Plenum:

### Precarious Practices

A large-scale conversation engaging speakers and audiences alike will address the ongoing agonism of the individual and the institution, under duress of emergent cybernetic governance of systems.

Under conditions of privatisation the liberal ideals of European forms such as ‘the Museum’ and ‘the Theatre’ appear to fall into crisis, as do other institutions as well. Locally, the Stedelijk Museum is the latest high-profile casualty, following De Appel’s crisis and rescue. As lawyer and art collector Egbert Dommering has pointed out, these crises are connected to a particularly Dutch set-up in which dependence upon public funds has continued while ‘privatisation has largely meant the privatisation of the board’. The precariousness of neoliberalising shifts is thus also borne by 19th and 20th Century institutions that struggle to restructure, and to find relevance amid present-day conditions such as the emergent cybernetic governance of social networks on the one hand, and urgent calls to decolonise on the other. How do both freelancers *and* institutions negotiate their interdependence within such shifting terrains? How do we go about the precariousness of institutions and curators not yet constituted?

With invited contributions by **Matthijs de Bruijne**: who will address the question of the current relation of institutions and individuals by considering the institutional form of the ‘union’ and from his own position as an artist who works beyond ‘autonomy’, **Maria Hlavajova**: introducing the question of how institutions can think and actualise themselves in alliance with freelancers as part of a broader effort towards non-fascist living, **Heejin Kim**: on how organising forms of knowledge faces challenges due to digital literacy and politics of populism/hatred in controlled societies, **Imara Limon**: addressing accountability towards communities—and long-term histories—of colour in the Netherlands, **Manuela Moscoso**: on self-organisation and sustainable curatorial practices, **Nana Oforiatta-Ayim**: will discuss how institutional habits must be challenged in contexts where there is a need for building lasting institutions, and **Natalia Valencia**: will speak about online radio and online publishing as independent, transnational, polysemic spaces for the production

and sharing of knowledge across cultural landscapes, moderated by **Anne Szefer Karlsen** and **Vivian Zihlerl**.

## 6–8pm / Dinner

Dinner will be served on the ground floor of Veem House for Performance. Vegan options available.

## 8–9pm / Evening Programme

*Sobredosis de amor* is a danceable lecture by **Ericka Florez & Hernán Barón**

Florez and Barón invites the *Humans of the Institution* to dance during this lecture, while the lecturers, through its soundtrack, analyse the drug trafficking conflict and its most difficult decade of the 1980s in Colombia.

**Free salsa lessons with the ticket of admission are available during Saturday and Sunday lunch breaks. Sign-up will be available at the ticket desk.**

# Monday 27 November

## Working Groups

Each group will produce a Working Groups Statement that will be co-published with L'Internationale Online, and delivered to Mondriaan Fund for its program development. If you have not yet signed up for one of the Working Groups, please feel free to enquire at the ticket desk as to whether any of the groups still have capacity.

**11am–6pm**

### Archives & Individuals

New Urban Collective  
Zeeburgerdijk 19-3  
1093 SK Amsterdam

Convened by **Michelle Wong (Asia Art Archive)**, with the **Van Abbemuseum (Christiane Berndes and Steven Ten Thije)**

Archives are often considered a quintessentially institutional form. Within the field of the arts however, archives often arise from the personal collections of individuals, and with the personal interdependencies of artist estates. How may the work and voices of freelance curators, who often find themselves navigating institutional and personal archives, be legible and visible not only in their own projects, but also within the collections/archives they work on? How may such work be inscribed and shared, and how may the specific context of each case be accounted for? What can happen if the unique value of individual archives are shared amongst both individual and institutional mediators?

### Biennials & Guest Work

Manifesta Foundation  
Herengracht 474  
1017 CA Amsterdam

Convened by **Natasha Ginwala**, with **Marieke van Hal** and **Sabina Sabolović**

The biennale is the form that is perhaps most identified with the rise of the 'freelance curator' as a figure in its own right within the field of

contemporary art during the globalised era. It signals an inherently international field of practice, as well as a synthetic or critical and narrative-building practice. What are the 'professional standards' of such a figure, however, working across vastly different contexts? And how are obligations to be weighed; to ones own material and ethical needs, to the artists invited, to the inviting organisation, to the inviting organisation's board, and/or their sponsors, to the local artist community of the inviting organisation etc.?

### Boycott & Mobilisation

De Appel  
Schipluidenlaan 12D4  
1062 HE Amsterdam

Convened by **Joanna Warsza**, with **Lara Khaldi** and **Rachel O'Reilly**

The cultural-political tool of boycott has arisen as a mechanism with varying degrees of power and efficacy. What does it mean to learn from and through these encounters, and what might it mean to 'boycott better'? In particular, how does the border-crossing of contemporary art help and hinder particular and territorialised struggles? And how can boycott be a space to open up dialogues, rather than shutting them down? What might be the curatorial rules of thumb with regard to boycott both in action and as subjects of study? The Working Group aims to address how one, as curator, engage with audiences in a place of political nonalignment, in the corporate environment or simply at the wrong time? Presuming that no context is innocent, we will ask how to act when things are not as decent as they seem. Please think of a curatorial, ethical dilemma, that you have recently encountered and the best way to deal with it.



## Censorship & Strategy

Framer Framed  
IJpromenade 2  
1031 KT Amsterdam

Convened by **Ekaterina Degot**, with **Katia Krupennikova** and **Heejin Kim**

While it is possible to identify stark and distressing situations of growing censorship and oppression at the hands of autocratic states at present, how is it possible to consider censorship as something that occurs within neoliberal contexts, such as those that claim allegiance to values of 'freedom of speech'? How do cybernetic environments introduce a new context in which efforts of opposition play out? Might it be possible to consider a taxonomy of censorship formations as they are being encountered in the field at present, and which previous examples indicate effective or failed ways of evading, overcoming or opposing these mechanisms of censorship?

## Critical Regionalism

Stedelijk Museum  
Museumplein 10  
1071 DJ Amsterdam

Convened by **Annie Fletcher**, with **Club Solo (Iris Bouwmeester and Thomas Bakker)** and **Sharelly Emmanuelson**

Contemporary art is a field of practice heavily attached to the Metropole, with arts workers often relocating to urban centres in order to pursue their careers and associated lifestyles. But what does this indicate at a time when metropolitan centres have been shown to be electorally disconnected from the regions surrounding them? In the Netherlands, in particular, there have been calls to decentralise arts decision-making from the 'Randstat' to the regions—but the precise political and cultural pathways for this are yet to be seen. Is there a need for critical regionalisation? What could it offer, and what could its pitfalls be? What role could public institutions and public funding play, in contexts where this is available? And what might this mean beyond the 'public sphere' of individual nation-states, is there a trans-regional potential?

## Fees & Conditions

Frans Hals Museum | De Hallen Haarlem  
Groot Heiligland 62  
2011 ES Haarlem

Convened by **Platform BK (Rune Peiterson and Joram Kraaijveld)** and **The Norwegian Association of Curators (Martin Braathen and Silja Leifsdottir)**, with **W.A.G.E. (Lise Soskolne)**

Through the extensive organising and lobbying efforts of artists, the agenda of artist's fees have been established in numerous contexts throughout the world. Fee calculators in particular, have been explored as a tool to generate a basis of negotiation for artists in their day to day work relations. How can these efforts be built upon, and extended through engagement by other freelancers in the arts, including curators? In particular, how could this be considered in a way that also extends to grasp the international basis of some freelancer's work? What effective modes of organising might support improved conditions both within, and across jurisdictions?

## 7pm / Working Groups Dinner & Report In

De Appel  
Schipluidenlaan 12D4  
1062 HE Amsterdam

Working Groups Dinner is hosted by De Appel and Curatorial Practice, University of Bergen, with viewing of exhibition: **Hiwa K. *To remember sometimes you need different archaeological tools.***

'De Appel invited Hiwa K to Amsterdam to collaboratively produce two new works and an exhibition in which the artist addresses severe acts of violence and conflict. In addition to these newly commissioned projects, a concise selection of previously produced artworks by the artist completes the exhibition. The works *Star-Cross* (2009), *Pre-Image (Blind as the Mother Tongue)* (2017) and *A View From Above* (2017) revolve around make-shift solutions and thoughtful approaches to staging complex mnemonic situations that involve acts of violence or experiences of displacement.'

## Delegate Partners and Delegates

An informal international network consisting of institutions, patrons, funding bodies and individuals has been created for the purpose of *Humans of the Institution* to generate support for the participation of freelance curators and curators affiliated with institutions as Delegates.

The organisers of *Humans of the Institution* would like to acknowledge and thank these Delegate Partners for their support!

**L'appartement 22, Morocco** supports Soukaina Joual and Natalia Valencia (Colombia)

**Artspace, New Zealand** supports Ahilapalapa Rands

**La Biennale de Lyon, France** supports Adeline Lépine

**Blind Carbon Copy, Latvia/Lithuania** supports Maija Rudovska and Juste Kostikovaite

**Chapter Thirteen, Scotland** supports Lesley Young

**Creative Scotland** in partnership with **Scottish Contemporary Art Network (SCAN)** support Benjamin Fallon, Nikki Kane, Susan McAteer, Sarah MacIntyre

**Frans Hals Museum | De Hallen Haarlem, Netherlands** supports Sharelly Emanuelson (Curaçao)

**KORO / Public Art Norway** supports Karolin Tampere

**Musée d'art contemporain du Val-de-Marne, France** supports Karima Boudou

**Netwerk Aalst, Belgium** supports Katrien Reist-Van Gelder and Taylor Le Melle (UK)

**OCA Office for Contemporary Art, Norway** supports Martin Braathen, Cassius Fadlabi and Silja Leifsdottir

**SAHA, Turkey** supports Çelenk Bafra, Tuğçe Karataş, Derya Yücel, Zeynep Öz and Önder Özengi

## Housekeeping and practicalities

Your weekend ticket includes lunch and dinner for Saturday and Sunday. If you have a morning session ticket, lunch is included. If you have an afternoon session ticket, dinner is included. Meals are served on the ground floor.

Any ticket allows you to take part in one of the two salsa lessons during the lunch break, and to participate in the danceable lecture *Sobredosis de amor* created by Ericka Florez with Hernán Barón Sunday evening. You can register for salsa lessons at the ticket desk.

If you have not yet signed up for one of the Working Groups, please feel free to enquire at the ticket desk as to whether any of the groups still have capacity.

In addition to this folder you will find more relevant information, like all the contributors' and Delegates' bios, at [www.humansoftheinstitution.works](http://www.humansoftheinstitution.works).

## Credits

*Humans of the Institution* is curated by Anne Szefer Karlsen and Vivian Zihlerl

Project manager: Lua Vollaard  
Working Group organiser: Rose Jepkorir Kiptum (MA Curatorial Practice, UiB)  
General Manager, Frontier Imaginaries: Emilie van Heydoorn  
Intern: Lian van Schaik

Veem House for Performance  
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Production Manager: Martha van Meegen  
Technical Manager: Pablo Fontdevila  
Technician: Jasper Hopman  
Communication: Andrea Rogolino

Design, Broadcast and Documentation  
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Website: Mads Andersen (UiB)  
Spatial design: Uglycute  
Spatial design assistants: Tatiana Lozano and Hanns Lennart Wiesner (MA Curatorial Practice, UiB)  
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IMAGINARIES  
FRONTIER



( de appel )

Amsterdam  
Art 23-26 Nov.  
Weekend 2017

“ Veem ”  
“ House ”  
“ for ”  
“ Performance ”