

The background is a solid yellow rectangle. It features several geometric elements: a large white parallelogram in the upper left, a thin white diagonal line crossing from the bottom left towards the top right, a black parallelogram on the right side, and a white parallelogram in the bottom right corner.

A World Where Many Worlds Fit

curated by Oliver Ressler

**08
TB**

TAIPEI BIENNIAL

A World Where Many Worlds Fit:

A section on the counter-globalisation movement
for the 2008 Taipei Biennial

The trope 'A World Where Many Worlds Fit' goes back to the Subcomandante Marcos, when talking about the Zapatistas' struggles in the Lacandonian Rainforest in Mexico. Since their uprising in 1994 the Zapatistas have been fighting for a less-hierarchical, autonomous world with more options to offer in democratic decision-making processes. They fight against an existing world, which calls itself "democratic," but should rather be seen as a form of sophisticated oligarchy that functions especially in favour of the interests of the political and economic elites. In other parts of the world the stick that punishes people who envision another world is usually not so visible. But, this can change suddenly when those in power assemble in the framework of the summits of the World Bank, International Monetary Fund (IMF), World Trade Organization (WTO), World Economic Forum (WEF), or the G8. Though the decisions made by politicians and business leaders at such meetings affect the lives of all people in the world, the negotiations take place hidden from the public gaze, behind fences and under massive security with the protection of thousands of riot-police. These gatherings have become a symbol for the undemocratic and illegitimate formation of global capitalism.

At each of these summits individual and collective singularities from all over the

world come together in order to express their opposition to the way global decisions are taken and realised. These mobilisations of attendance at summit meetings are the movements' most visible public appearances. According to most narratives, the action taken against the WTO in Seattle in 1999 launched the birthplace of the new movement. The events at Seattle articulated a form of resistance and protest of the centres of capitalism that proved strong enough to shut down the WTO summit there. Since 1999 this global movement has shown up at each meeting of World Bank, IMF, WTO and WEF – unless the scared politicians decide to meet in the mountains, in deserts, or in dictatorships in order to avoid publicly shown dissent at their summits, which were originally introduced for publicity purposes. Even though this movement is the first that is truly globalised, it is usually described as a counter-globalisation movement. It can actually be called the "movement of the movements."

At the demonstrations, counter-summits and mass blockades many individuals and collectives come together: media activists, clown army, pink block, naked block, black block, anarchists, socialists, Trotskyists, members of ATTAC, human rights activists, feminists, migrants, indigenous people, artists, etc. Many activists switch between these identities. All these singularities

have their own images, banners, different public appearance and slogans, that do not only represent something, but contribute to the creation of effective blockades and to the creation of a space. This space is both one of representation, as well as a space for action that in the best cases also spreads to other areas such as the local neighbourhoods of the activists. This new social subject, sometimes referred to as the "multitude," builds horizontally organised networks and has a radial transformation of society in mind.

'A World Where Many Worlds Fit' attempts to present a global movement as an example of collective intelligence through a variety of artistic practices, and wants to function as 'a space for thinking'. The 12 artists involved in the project demonstrate a strong commitment to social movements and do not position themselves as 'neutral' in relation to them. Many of the included works focus on the cities that have now become known for past demonstrations, counter-summits and/or blockades and are used as shorthand descriptions for these events: Seattle, Prague, Salzburg, Genoa, Buenos Aires, Gleneagles, St. Petersburg or Heiligendamm. The exhibition can be seen as a kind of course, which addresses important steps of the movement of the movements.

Whether or not this globalisation of resistance will be successful in the future

will depend on whether upcoming summits can be mobilised to show our dissent to the world and our desire to create other worlds. As Tazio Mueller eloquently outlines*, it will be essential for the global movement to develop a critical and convincing anti-capitalist strategy to fight climate change, as this is a central issue of world-wide importance that the G8 exploit to legitimise their meetings in the public, and that 'asks the question of property and class struggle' and 'talks about collective social transformation'. If we manage to bring such an agenda into public debate, the movement of the movements will probably also play an important role in the political landscape in the ten years after the upcoming G8 summit in Maddalena in Italy.

*1 In: "What Would It Mean to Win?," A film by Zanny Begg and Oliver Ressler, 40 min., 2008

Oliver Ressler

RTmark

launched 1995 in the United States

RTMark is an anti-corporate corporation whose aim is to criticise the abuse of power and undermine global initiatives where profit is valued more than people. The website of RTMark functions like a promotional tool, a match-maker and a bank. Members of the public are invited to suggest subversive project ideas online, these are then posted to receive feedback and interested funders can offer support in an attempt to realise the proposals.

For example, RTMark brought together the people who created the notorious 'Voteauction.com' and 'World Phone in Sick Day', and dozens of other projects featured in worldwide media.

www.rtmk.com

The Archimedes Project

photo documentation, mirror objects, 2001

dimensions variable

Courtesy of www.rtmark.com

The objects and photographs of the 'anti-corporate corporation' RTMark chronicle the corporation's commitment to direct intervention. For the protests during the G8 summit in Genoa, RTMark produced pink, blue, black and purple mirrors that were distributed to a thousand activists. The mirrors focused and reflected sunlight at police helicopters and other aggressive assault vehicles, as well as into the eyes of attacking police.

The work is titled *The Archimedes Project*, after the ancient Greek mathematician who reputedly used several large mirrors to focus the glare of the sun at invading Roman ships, burning them to a crisp and thus saving the city of Syracuse in what is now Sicily, Italy. The Italian press hilariously characterised these mirrors as weapons and included them amongst the police's other official weapon classifications, which included cell phones and Swiss army knives.



Zanny BEGG

b. 1972 in Australia

Zanny Begg lives and works in Sydney, Australia. Her work revolves around the investigation of politics of space, both in the broader globalised context and at a more specific local one. She is interested in both the architecture of space and the social relationships that construct it. Begg often works collaboratively and these projects include a long term development on gentrification in Redfern, the 2016: Archive Project, with fellow Sydney based artist Keg de Souza. Begg's recent exhibitions include 'If You See Something, Say Something',

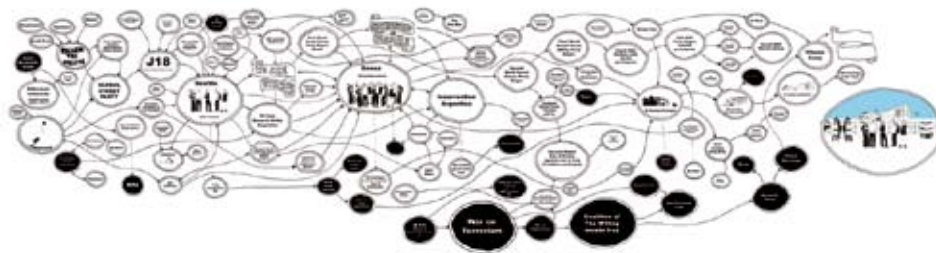
Mori Gallery, Sydney, 2007; 'Have the cake and eat it too: Institutionskritik und instituierende Praxen', Kunsthalle Exnergasse, Vienna, 2008, and 'Self Education – Self organization', National Centre for Contemporary Art, Moscow, 2006.

www.zannybegg.com

Globalisation Timeline
wall paintings, 2008
Courtesy of the Artist

A timeline of the global movement, spanning from the momentous actions against the World Trade Organization Conference in Seattle in 1999, up until today, is layed out by Zanny Begg in a 12 metre long wall drawing. It is a kind of framework for 'A World Where Many Worlds Fit', that not only sets up a relationship between the various works, but also tells its own stories. Embedded in Zanny Begg's huge timeline is Oliver Ressler's video *This is what democracy looks like!*. The video presents the events of July 1, 2001, which took place surrounding a

demonstration against the World Economic Forum in Salzburg in Austria, where 919 demonstrators were encircled by the police and detained for more than seven hours. In the video the demonstrators take the role of active spokespersons and describe what was happening from their own perspectives.



Christopher DELAURENTI

b. 1967 in the United States

Christopher DeLaurenti is a Seattle-based composer, phonographer and improvisation artist. His sound work encompasses field recordings, electro-acoustic and acousmatic music (sound one hears without seeing an originating cause), text-sound scores, free-improvised low-tech electronics, and compositions for acoustic instruments. DeLaurenti is a co-founder of the Seattle Phonographers Union, a collective devoted to live improvisation with unprocessed field recordings.

His latest album, 'Favorite Intermissions: Music Before and Between Beethoven-Stravinsky-Holst' (GD Stereo) is a collection of surreptitiously recorded orchestra intermissions that (mostly) survived

censorship by a multi-national corporation. DeLaurenti's sound works have been released on many labels as well as anthologised in group exhibitions worldwide including at the Hearing Place Audiotheque, Melbourne, 2003; Aqua Art Miami, Miami, 2005; raum35 Vienna, 2007 and in the Whitney Biennial, New York, 2008.

www.delaurenti.net



Four Protest Symphonies

Storage media, speakers and playback devices, 1999 - 2008

dimensions variable

Courtesy of the Artist

An audio track by Seattle-based composer, improviser, and phonographer Christopher DeLaurenti permeates the exhibition. *Four Protest Symphonies* is a series of front-line recordings made at various actions, including the World Trade Organization protest in Seattle in 1999. Spattered by pepper spray, enshrouded in tear gas and pelted with rubber bullets, DeLaurenti was engulfed in a maelstrom of drums, slogans, chants, screaming and violence. These are cemented with combative field

recordings of the various protests, art actions, police transmissions, National Oceanic And Atmospheric (NOAA) weather alerts, radio broadcast anomalies (splashes and sprays of tape hiss, enigmatic numbers glossolalia, crude phase encoding), and wild card audio snatched from the airwaves to compose a vivid sound-scape of dissent.

Noel DOUGLAS

b. 1970 in England

Noel Douglas is an artist, designer and activist whose practice is concerned with the relationship between aesthetics and politics, anti-capitalist uses of graphic communication and privatisation, and the commodification of space and popular culture. Douglas has worked in a range of media including the best-selling satirical packet of playing cards *Regime Change begins at Home*, book design and adverts for the Stop the War Coalition in the UK, writing on graphic resistance for 'Eye Magazine' in 2007 and completing the art direction and design for Spanish anti-advertising magazine 'Malababa' in 2006. Douglas is Course Leader for the Graphic Design and Illustration degree programme at the University of Bedfordshire. He has also been active in social movements,

most recently co-organising the cultural programme of the European Social Forum in London in 2004. He writes regularly for cultural publications such as 'Eye - International Journal of Graphic Design' and his publications include, as Editor, 'Website Graphics Now', published by Thames and Hudson in 1999, and as Art Director, 'Stop the War: the Story of Britain's Largest Mass Movement', 2005 as well as the popular 'Rebel's Guides' series, 2006/7.

www.noeldouglas.net

www.movementoftheimagination.org

Whose World? Our World

posters, stickers, t-shirts, books, magazines, 2000-2007

dimensions variable

Courtesy of the Artist

The artist, designer and activist Noel Douglas presents an installation based on graphic material that he has produced over the last seven years as part of his involvement with different social movements. The banners, posters, t-shirts, books and magazines included in the installation have been used and disseminated during many recent anti-capitalist and anti-war protests. In *A World Where Many Worlds Fit*, Douglas arranges these objects in a nine-metre long vitrine. Displayed on a panel in the vitrine are numerous spreads from books and magazines promoting and popularising the ideas of the movement. Alongside these are laid out the popular 'Regime Change Begins at Home' playing cards, which satirise the playing cards handed out to troops by the US military in Iraq. On the floor of the vitrine thousands of 'Capitalism Means War' dollar bills are spread out, these were handed out during

the major demonstrations against the impending War in Iraq held on February 15th, 2003. On the glass window, a vinyl tape with the text "Ceci N'est Pas Le Capitalisme" (This is not Capitalism) frames the work. This tape was used at demonstrations across Europe and the US as a temporary street 'line' to hang posters from. Shown here hung on the walls, these posters called for demonstrations against the G8 and instead for participation in the European Social Forum. There are also those that simply visualise the problems of capitalism using a more direct agit-prop approach with many proclaiming one of the central slogans of the movement, "Another World Is Possible."



Etcétera

founded 1997 in Argentina

Etcétera was formed by a group of young artists who were in their twenties at the time and just making their first incursions into poetry, theatre, music and the visual arts in Argentina. The group's express aim has been to put their creativity at the service of human rights campaigns and in the fight against social injustice on the street. In extension they focus on introducing these issues into circuits and institutions that would appear to be 'safe' from such forms of tension.

They often work with street art that is by nature ephemeral and circumstantial. It forms part of the urban scene as a statement of protest, denunciation or signaling, and as a result it pertains to a specific time and place. Also, due to its explicit intention to intervene at a certain given moment, it can be considered more closely related to the realm of political cartoons than

formal exhibition spaces at cultural centres or in art biennials, in other words: those circuits that legitimise less committed cultural expressions that aspire to a greater permanence.

In their practice Etcétera employ a great sense of humour, poetic discovery and all the de-structuring potential they possess to forge a new kind of committed art: free of hackneyed rhetoric and often quite sarcastic and 'incorrect', the results of which are destined to persist in our memories. Their exhibitions include those at Isola Art Centre, Milan, Italy, 2006; Palacio Nacional de Las Artes Palais de Glace –Bs. As, Argentina, 2006; Longwood Art Gallery, New York, U.S., 2007; and Museo de Arte Contemporaneo MAC, Santiago, Chile, 2008.

To Eat, To Create!

installation-series of posters + archive material (2001-2004), 2008
dimensions variable
Courtesy of Archive Etcétera



Petra GERSCHNER

b.1960 in Germany

Petra Gerschner lives and works in Munich. She is an artist and curator working with photography, video and installation to analyse gender relations, cultural and racist stereotyping; the relations of power that produce social inclusion and exclusion. Gerschner questions existing images, highlighting common methods and strategies on which these are based, she then goes on to develop new perceptive possibilities. She aims at developing fresh perspectives on subversive and collective action, and explores the potential of artistic strategies for intervention.

Recent exhibitions include 'Double Check', Camera Austria, Kunsthau Graz, 2005; 'Tactics of Resistance', Exhibition Centre Constantin Brancusi, Chisinau, 2007 and

'Land of Human Rights: At the Limits of the Thinkable', Rotor - association for contemporary art, Graz, 2008. In 2006 she presented a solo exhibition of her work at Galerie Kampl - Munich.

Gerschner was also involved with the international art project *holy-damn-it*, which was part of the protests against the G8 meeting which took place in Heiligendamm, Germany in June 2007.

www.petragerchner.de.tc

History is a Work in Process
photography in lightbox, 2008
160 x 943 cm
Courtesy of the Artist

Petra Gerschner produced a photo documentation of the activities made against the G8 summit held in Heiligendamm. She celebrates the work of activists, who aim to become the subjects of their own history, by literally illuminating them in the form of a light-box with a precise selection of four photos.

'Join the Winning side – Smash Capitalism', reads a light-installation on a truck in one of the images. This slogan represents the approach of the global movement to not only comment on social conditions, but to also actively change them. The work attempts to transpose the energy and enthusiasm of the activists and hints at the possibility that with collective experience and action, resistance is feasible and can be successful. At the same time

What Does Memory Mean To You?
poster, 2001-2006
63 x 91 cm
Courtesy of the Artist

Gerschner raises questions about the visual representation of the *movement of the movements* in the collective global consciousness.

In a second work, a digital print from the series *What does memory mean to you?* (2001/2006), Petra Gerschner lays bare the demonstrative power of state forces by confronting political advertising and slogans with pin-ups, which all came together in the public space during the protests against the World Economic Forum in Salzburg.

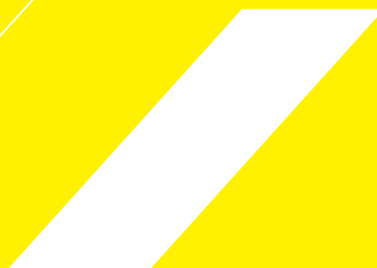


John JORDAN

b. 1965 in France

John Jordan's work merges the imagination of art and the social engagement of politics. Utilising the transformative power of art, he applies creativity directly to social movements, acts of rebellion and disobedience. The central concern of his practice is to work with social movements as material. Jordan was co-director of the social practice art group Platform from 1987-1995 and was a co-Founder of the cultural resistance collective Reclaim the Streets from 1995-2000. In 2003 Jordan co-edited the book 'We Are Everywhere: the Irresistible Rise of Global Anticapitalism'. After experiencing the popular uprisings in Argentina in 2001 he worked on the film

'The Take' with Naomi Klein. In 2002 he set up the 'Clandestine Insurgent Rebel Clown Army' which toured the UK leading up to the 2005 G8 summit in Scotland, and is now part of the iconography of the alter-globalisation movement. Jordan has written and lectured extensively about the space between art and activism, including at the Museum of Contemporary Art Barcelona and at Tate Modern, London.



The Clandestine Insurgent Rebel Clown Army

mixed media, 2008

320 x 320 cm

Courtesy of multitude of social movements

One of the works in the exhibition that ventures beyond a documentation of the activities of the *movement of the movements* is by the British artist/activist John Jordan whose practice merges art and social engagement, and favours transformative actions over representation. He is one of a number of artists who consider themselves part of the *movement of the movements* and intervenes wherever and whenever possible. Jordan's installation consists of documentation from the 'Clandestine Insurgent Rebel Clown Army' operation "HA HA HA," which took place during the G8 summit in Gleneagles, Scotland in July 2005. The central element of the installation is a large canvas map that shows the area around the G8 summit,

which was used by activists for organising protests. Two video monitors are placed on opposite corners of the map, with a pink ribbon connecting them to locations on the map where the activists' events occurred. One short film shows a performance of police and clowns competing in a strange game together, and the second documents clowns magically breaking through a line of riot policemen and occupying a road.



Oliver RESSLER

b. 1970 in Austria

Oliver Ressler lives and works in Vienna. He organises theme-specific exhibitions, projects in the public space and videos on issues such as global capitalism, forms of resistance, social alternatives, racism and genetic engineering. The ongoing project 'Alternative Economics, Alternative Societies' was shown at 21 different venues, including solo-presentations at Galerija Skuc, Ljubljana, 2003; Kunstraum Lueneburg, Germany, 2004; Centro Cultural Conde Duque, MediaLabMadrid, 2004; Platform Garanti Contemporary Art Center, Istanbul, 2005 and the Museum of Contemporary Art Belgrade, 2005. A publication on the project was published by the Wyspa Institute of Art, Gdansk in 2007. Many of Ressler's works have been realised in collaborations: *Boom!* focuses on the central contradictions of globalised capitalism with David Thorne,

'European Corrections Corporation' on the phenomenon of prison privatisation with Martin Krenn, and 'What Would It Mean To Win?' on the protests against the G8-summit in Heiligendamm with Zanny Begg. Together with Dario Azzellini, Ressler produced the films 'Venezuela from Below, 2004 and 5 Factories—Worker Control in Venezuela, 2006', which was presented as a 6-channel video installation at the Berkeley Art Museum, USA. Ressler has also participated in biennials in Prague, 2005; Seville, 2006 and Moscow 2007.

www.ressler.at

*Jumps and Surprises:
What Would It Mean to Win*
video, 2008
40'
Courtesy of the Artist

This film, a collaboration by Zanny Begg & Oliver Ressler, was made on the blockades of the G8 summit in Heiligendamm, Germany in June 2007 and focuses on the current state of the movement of the movements. Combining documentary footage, interviews, and animation sequences, the work is structured around three questions pertinent to the movement: “Who are we?” “What is our power?” and “What would it mean to win?” The protests in Heiligendamm seemed to re-assert the confidence, inventiveness and creativity of the movement of the movements. In particular the five finger

This is What Democracy Looks Like!
video, 2002
38'
Courtesy of the Artist

tactic—where protesters spread out across the fields of Rostock in order to slip around police lines—proved successful in establishing blockades on all roads leading into Heiligendamm. Staff working for the G8 summit were forced to enter and leave the meeting by helicopter or boat thus providing a symbolic victory to the movement.



Allen SEKULA

b. 1951 in the U.S.

In his photographic works and texts, Allan Sekula critically confronts the economic, political, social and cultural changes that have occurred within the context of the globalisation of economy and politics. At the same time he deals with new forms of documentation in art that differ from both a tradition of social documentary as well as a strictly conceptual approach. His participation in exhibitions internationally includes Documenta 12, Kassel, 2007;

International Istanbul Biennial, 2007; Centre Pompidou, Paris, 2006; Sharjah International Art Biennial 7, UAE, 2005 and a solo-exhibition at Generali Foundation, Vienna, 2003.

Waiting for Teargas
slide projection
Courtesy of the Artist

Allan Sekula's slide installation *Waiting for Teargas* was produced from the photographs he had taken during the protests against the World Trade Organization Ministerial Conference that took place in Seattle in 1999. Sekula's concept was, in his words, "to move with the flow of protest, from dawn to 3 a.m. If need be, taking in the lulls, the waiting and the margins of events. The rule of thumb for this sort of anti-photojournalism: no flash, no telephoto zoom lens, no gas mask, no auto-focus, no press pass and no pressure, to grab at all costs, the one defining image of dramatic violence... The alliance on the streets was indeed stranger... varied and inspired...

There were moments of civic solemnity, of urban anxiety, and of carnival. Something very simple is missed by descriptions of this as a movement founded in cyberspace: the human body asserts itself in the city streets, against the abstraction of global capital. There was a strong feminist dimension to this testimony, and there was also a dimension grounded in the experience of work..."



Gregory SHOLETTE

b. 1956 in the United States

Gregory Sholette is a New York-based artist, writer, and founding member of the artist's collectives *Political Art Documentation/Distribution* (PAD/D), 1980-1988 and *REPOhistory*, 1989-2000. Sholette works as Assistant Professor of Sculpture at Queens College, New York and is a contributor to the periodicals 'Third Text', 'Artforum', 'October Magazine', 'Documenta Magazine', and the 'Journal of Aesthetics and Protest' among others. His forthcoming book about the 'creative dark matter' of the art world will be published by Pluto Press. Sholette's recent exhibitions include 'Abecedarium for Our Times', organised by Radhika Subramaniam for Apex Art, NYC, 2008; 'Unnamable Name', organised by Todd Ayoung for the shelves of the Ithaca Library; 'Weather Report', an exhibition about climate change with Janet Koenig

and organised by Lucy R. Lippard for the Boulder Museum of Contemporary Art, 2007). His video *Return of the Atomic Ghosts* was screened at the Other Cinema in San Francisco in 2007. Recent books include 'Collectivism After Modernism: The Art of Social Imagination after 1945', with Blake Stimson (University of Minnesota, 2007), 'The Interventionists: A Users Manual for the Creative Disruption of Everyday Life', with Nato Thompson (MassMoCA/MIT Press, 2004, 2006, 2008).

<http://gregorysholette.com>

WTO Action Collectible (with spring =action arm)

mixed media, 2002

12 x 5 x 5 cm

Courtesy of the Artist

Gregory Sholette's *WTO Action Collectible* comprises a 'commemorative' action figure and an accompanying poster that refer to the police tactics that labelled unarmed protesters as violence-prone during the now legendary Seattle World Trade Organization Ministerial Conference in 1999.

Sholette's plastic figure – which comes equipped with interchangeable 'action arms' that are useful for deflecting tear gas grenades and an authentic 'radical' mascot carrying a Molotov Cocktail – also makes reference to the long, if little known history of militant political resistance in the United States: from the great rail strikes of the late 19th century to the National Student Strike and mass demonstrations of May 1970 that followed the shooting deaths of anti-Vietnam war protesters by National Guardsmen at both Kent and Jackson State Universities.

http://www.pan.ci.seattle.wa.us/seattle/spd/WTO/wto_suspects.htm



Nuria VILA + Marcelo EXPÓSITO

Nuria Vila (b. 1976 in Spain)

Marcelo Expósito (b. 1966 in Spain)

Nuria Vila is a journalist and video-maker. She currently lives in Barcelona, and Caracas, where she collaborates with community-based projects utilising communication tools and new media. She has been a part of activist groups and collective practices such as Las Agencias and Yomango, and has filmed and edited videos at different events linked to the anti-globalisation movement, such as counter-summits, streets-parties, and border camps. Her recent video *Enemies, there is no enemy* explores the international discourse on terrorism and governance policies.

www.ngvision.org/mediabase/557

Marcelo Expósito is an artist based in Barcelona, whose practice incorporates critical theory, teaching, editorial and curatorial activities to explore convergences of artistic, political, activist, and communicative practices. He was co-editor of the Spanish magazine 'Brumaria' until 2006. He currently collaborates with the editorial team of 'transform' and is part of Universidad Nómada. Expósito's teaching activities include his course 'Political Imagination' at the Independent Studies Programme at MACBA in Barcelona. In addition he has co-edited monographies on filmmakers Chris Marker and Pere Portabella, as well as on art activism and video.



Tactical Frivolity + Rhythms of Resistance

video , 2007

39'

Courtesy of the Artists and Hamaca Media & Video Art Distribution from Spain

This video focuses on various forms of protest that occur across the European continent. It brings into play femininity, and blurs gender-expectations. As a work about a particular moment of joy and expectation at the global movement's early days, *Tactical Frivolity + Rhythms of Resistance* questions the social order through unanticipated role reversals and confuses the response of the media and the police to label such forms of protest as violent. As the artists write, *Tactical Frivolity* sought to undo classical anarchists vs. police, one-to-one confrontational tactics, by multiplying front-lines and making an extremely ironic use of femininity and kitschy representations of the body in direct action. Music and dance provided this radical

redefinition of street protest not only with a powerful tool to practically dissolve or détour police violence, but also with the strongest possible image (and soundtrack) to realise how street demonstrations can become the unleashing of the body's desires in the moment of protest itself." The work demonstrates that resistance can result in a lot of creativity and fun, which is important to draw in larger crowds who are not necessarily active and who normally see activism as a sour and professional exercise of a singular political inclination.

Dmitry VILENSKY

b. 1964 in Russia

Dmitry Vilensky currently lives and works in Berlin and St. Petersburg. Vilensky works mainly within a framework of interdisciplinary collective practices in video, photography, text, installation and interventions in the public sphere. In 2003, he initiated the platform 'Chto delat? [What is to be done?]' with a workgroup of artists, critics, philosophers and writers. Their goal is to merge political theory, art and activism. Together they publish an English-Russian newspaper with a special focus on the relationship between repoliticalisation of Russian intellectual culture and its

broader international context. These newspapers are usually produced in the context of collective initiatives such as art projects or conferences.

Vilensky has recently participated in exhibitions at the Center of Contemporary Art, Moscow, 2006; Prague Biennial, 2007; and De Appel, Amsterdam, 2008.

Protest Match—Kirov Stadium

video, 2006

20'

Courtesy of the Artist

In his video *Protest Match – Kirov Stadium* Dmitry Vilensky focuses on the heavy security tactics enforced upon the Russian Social Forum that ran parallel to the G8 Summit in Saint Petersburg in 2006. These tactics included the detainment of former delegates long before their arrival in the city; coercion of print-shop owners to not print pamphlets, blackmailing and arrests. The video reviews the situation at the Russian Social Forum in the Kirov Stadium, the space that was offered by

the authorities. A series of interviews with Russian political activists discuss this particular event, where it was impossible to demonstrate and where even participation in the forum became a perilous pursuit.



LESS TANKS, MORE BOOKS!



DOWN WITH THE POLICE STATE!