

*An extended exhibition for a transition function*

14 September – 12 November 2011

**14 Sept. – 15 Oct. 2011, Part 1:**

Kajsa Dahlberg, Lisa Tan

**28 Sept. – 26 Oct. 2011, Part 2:**

Mathieu K. Abonnenc, Graham Hudson

**12 Oct. – 12 Nov. 2011, Part 3:**

Rossella Biscotti, Nicoline van Harskamp

## **PART 1**

**Kajsa Dahlberg**

***A Room of One's Own/A Thousand Libraries, 2006-*  
**Edition of 1000 copies****

*A Room of One's Own/A Thousand Libraries* is a compilation of all the marginal notes made by readers in the Swedish library copies of Virginia Woolf's 1929 pamphlet *A Room of One's Own*.

The piece is an analogy to the content of the book were Woolf, using Mary Beton as her alter ego, is searching for female representation throughout the history of literature. She is astonished by the end- less and peculiar representations of women written by men, while there are very few books written by women. Throughout the book she is describing, not only the search for a literature written by women, but also the conditions under which this literature was written.

In *A Room of One's Own/A Thousand Libraries* Woolf's words are reframed within a collective script of responses, tied together not only across individuals, but also across a period of nearly half a century (Woolf's book first appeared in Swedish in 1958). One of the most underlined sentences is: "*For masterpieces are not single and solitary births; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice.*"

**Lisa Tan**

***Letters from Dr. Bamberger, 2001-*  
**Framed sets of letters****

Begun in 2001, the work-to-date consists of nine sets of letters Tan and her successive romantic partners have received following annual physical exams performed by her general physician. While emphasizing her concern for the well-being of herself and her lovers, the artist also deftly addresses the slippery definition of intimacy and care through a textual portrait of her relationship with her doctor—who possesses intimate knowledge of her physical being—and of her relationship with her respective partners who also know her intimately, but in markedly different ways.

## **PART 2**

### **Graham Hudson**

#### ***Drawing sculpture, 2011-* C-Prints and frames**

Hudson's C-Prints are of the architectural drawings for the recently razed London Astoria. The plans and sections for the original drawings, alterations and renovations of the building dating from 1926 - 1985 are stored in London archives. The building was a converted warehouse, theatre, cinema and live music venue. The age and archiving of the drawings; densely folded, creased, mis-folded and compressed - over decades has meant many of the drawings have evolved into sculptures, whose form must be unlocked like a puzzle to reveal the representational content within. The formal qualities presented by the drawing-sculptures dovetail with the changing land of where the Astoria stood – a former pickle factory now becoming a Cross Rail terminal.

The work continues the artist's ongoing investigations into the entropic process of the object, systems that enable chance and chaos, questioning both authorship and object value. Here the work moves across mediums - a found drawing, an accidental sculpture, and a photograph as archival documentation of the former two. The use of the razed building and the degrading paper shows his interest in the ephemeral and unstable, using history and the absurd to shape a work that is both a formal enquiry and a political commentary.

### **Mathieu K. Abonnenc**

#### ***Foreword to Guns for Banta, 2011-* Digitised diaporama projection**

*Foreword to Guns for Banta* (2011) introduces the public to the work of Sarah Maldoror, a pioneering yet little known French filmmaker of Guadeloupean origin, whose films are closely linked to the liberation struggles in lusophone Africa. Using her films as a catalyst for his research, Abonnenc aims to question how to approach images of past revolutionary moments and to reactivate the spirit and unifying character of the liberation movements.

The work focuses on the lost film, *Guns for Banta* (1970), the first feature-length film by Sarah Maldoror. Shot in Guinea-Bissau, *Guns for Banta* follows the life and untimely death of Awa, a countrywoman involved in the African Party for the Independence of Guinea and Cape Verde (PAIGC). Parallel to this semi-fictional narrative, the film offers rarely seen images of the involvement of women and children in the struggle. Financed by the Algerian army, which hoped to turn it into a propaganda tool, the film was confiscated from Maldoror because of her demands for full control over the editing. To this day the reels have not been identified or returned. What remains of *Guns for Banta* are a collection of photographs taken by war photographers during the filming and fragmented memories of Sarah Maldoror, collected by Abonnenc over two years of conversations with the filmmaker.

As a retrospective foreword to an absent film, the diaporama tells the story of the artist's search for *Guns for Banta* and explores the figures of the militant, the filmmaker and the photographer, examining their respective functions in the making of a revolution. Speaking from these various positions, the voice-over highlights the relationship between revolution and cultural production in the context of the decolonisation of Africa. The juxtaposition of archival images, texts and the artist's reading of the material propose a reflection on the afterlife of the militant image.

**PART 3 – to coincide with the Anarchist Book Fair, London, 22 October 2011**

**Rossella Biscotti**

*Al Caffè*, 2011; *Anarchy at the Bar*, 2011

**Reproduced anarchist pamphlets**

*Al Caffè* (2011) is published in Italian, evaluating the notion of informal conversation in a cafe becoming a published text.

*Anarchy at the Bar* (2011) was found in the International Institute of Social History, Amsterdam, and redistributed in London during the gallery exhibition. With this work Rossella Biscotti inaugurates a series of re-publications that addresses the freedom of speech. *Anarchy at the Bar* is the first of this series. It's an exceptional example of a speech dated 5th of May 1892 delivered by the British anarchist David Nicoll in a public bar, to take position on a charge of incitement to murder, and from then on, his freedom to publicly promote the anarchist ideology. In particular - Nicoll became noted for his position and his books against the British colonies in Africa.

**Nicoline van Harskamp**

*Yours in Solidarity – Episode Two*, 2011-

**Collaged letters and projection**

Between 1989 and 1999, the activism of Karl Max Kreuger centered around his mail box. From all over the world, fellow anarchists sent personal accounts of their activities to his well-known post address in Holland. Kreuger forwarded letters and information to others, creating a networking system similar to email and internet, just before it became widely used. Kreuger died unexpectedly in 1999 and his correspondence was brought to the IISG in Amsterdam.

The artist was granted permission to read and process the content of approximately 1500 unsorted letters, in order to produce a script for the video and performance work. This activity is supported with a research fellowship of the Rijksakademie, Amsterdam, in collaboration with the International Institute of Social History, Amsterdam.

The laborious process of reading and extracting information from each letter, is now as good as completed. Each letter writer is treated as a character in the script, an estimated 450 in total. Information of topics addressed in the letters will be researched, using other information sources at the IISG. Through writing style and handwriting analysis, personal traits will be found.

Connections between separate writers are to be reconstructed and mapped. Several narratives or themes can be constructed in that process. The work will not attempt to portray Karl Max Kreuger himself, but rather portray a complicated and somewhat diffuse global network of anarchist thinkers, on the threshold of the neo-liberal, internet-age era that we find ourselves in now.

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## **WORKS LIST**

### **Lisa Tan**

*Letters From Dr. Bamberger*, 2001-  
Framed Letters  
H x w / frame  
Installation dimensions variable  
**(Part 1)**

### **Kajsa Dahlberg**

*A Room of One's Own/A Thousand Libraries*, 2006-  
Edition of 1000 copies  
10/1000, book shelf, book ends, chair  
Dimensions variable  
**(Part 1)**

### **Mathieu K. Abonnenc**

*Foreword to Guns for Banta*, 2011-  
Digitised diaporama projection  
DVD looped, projector, DVD player, chair  
Dimensions variable  
**(Part 2)**

### **Graham Hudson**

*Drawing sculpture*, 2011-  
C-Prints and frames  
Dimensions variable  
**(Part 2)**

### **Nicoline van Harskamp**

*Yours in Solidarity – Episode 2*, 2011-  
Collaged letters and projection  
Paper, plexi-glass, DVD looped, projector, DVD player, chair  
Dimensions variable  
**(Part 3)**

### **Rossella Biscotti**

*Al Caffè*, 2011 / *Anarchy at the Bar*, 2011  
Reproduced anarchist pamphlets on pedestal and floor  
Dimensions variable  
**(Part 3)**