

## The alt.SPACE Network of Artist Research Groups

--- C.CRED / Collective CREative Dissent

In face of the increasing commodification and capitalization of the knowledge and cultural industries, the alt.SPACE Network is an international, transdisciplinary formation of self-organized, non-institutional research groups with the collective aim of exploring cultural production through a variety of different media and through a range of contextual and theoretical approaches. It is our shared belief that in a time that stands witness to the increasing entrenchment and subsumption of research and criticality into the manufacturing processes of global, profit-driven corporate industries, self-organization and the non-totalizing, informal networking of micro-practices offer a site of resistance and dissent.

Based on this premise, the alt.SPACE Network was initiated as a primarily London based forum organizing regular discussion and reading groups, project presentations and lecture series, art open mic sessions and other events taking place both in venues across the city and, on invitation, in other cities in Europe and the US. Additionally, the group organized regular 'virtual' reading groups and discussions using web forums alongside Skype and other video conferencing tools. Between 2005-2007 an annual alt.SPACE Festival was organized where groups and individuals were invited to present their work or take part in specific discussions with members of the alt.SPACE Network as well as a wider public.

The alt.SPACE Network has collaborated with several host venues in and around London including South London Gallery, Central Saint Martins College of Art and Design, Gasworks, Beaconsfield and South Hill Parks Arts Centre. The group has also participated in *Urban Festival*, Zagreb, Croatia, 2005, *Learning is Fun and Dangerous* at Reed College, Portland, Oregon, USA, 2007, the residency program at *Basecamp*, Philadelphia, Pennsylvania, USA, 2007 and, with Basecamp, in the exhibition *Locally Localized Gravity* at the ICA, Philadelphia, Pennsylvania, USA, 2007.

SCHEDULES AND EVENTS >>>>>

### THE alt:SPACE FESTIVAL 2007

The alt:SPACE Festival 2007, the third annual alt:SPACE Festival, took place in July 2007 in and around London, in host venues as well as in public space. Within the context of an overall engagement with the notion of 'the revolutionary & the radical' the festival was an attempt to highlight the increasing number of self-organized collaborative structures that operate within the field of cultural production, particularly those that explicitly address issues of collectivity and collective learning as an alternative to institutional research and educational structures.

More concretely, the project drew upon the different practices, friends and allies of those involved, in different capacities, in the alt:SPACE network and sought to bring these people and practices together, physically within a specific local context and terrain, to work collaboratively, converse, and interact with others involved in similar practices and activities, through participatory, often discursive, events and programs that experiment with alternative models for research and learning. Four themes gave the month a loose organizing structure: Sound, Cartography, Illegality, and Dissemination. A variety of tools and formats, including reading groups, presentations, discussion sessions, skype dinner parties, and group walks, provide specific points of entry into each of these broad concerns.

**Opening Event — A Peripatetic Disco**, July 2, 2007, 4pm, meet outside the main gates of Buckingham Palace.

The 2nd of July sees the opening event of the festival. This event takes the form of a peripatetic disco traveling between different public sites with a number of DJs joining both physically and over Skype to present and play pieces of music and sound art. Contributors to this part of the program include: Sam Gould, Frans Gillberg, Dan Wang, Tom Richards, Zefrey Throwell and Johannes Grenzfurthner.

**Sound:** July 4-5, 2007, 12noon - 8pm, South London Gallery, 65 Peckham Road, LONDON SE5 8UH.

What are the possibilities and radical points of departure that lie behind the intentional production of sound waves? This theme attempts to engage with sound on a number of different levels, through theoretical discourse in the form of presentations and reading groups, but also through many practical examples of improvisation and 'listening events' where an emphasis still lies on the discussion/theorisation of the production of audio and sound work.

On the 4th and 5th of July, South London Gallery will host a series of sound events starting with an informal breakfast on the 4th where we meet, eat and talk about sound in relation to revolutionary or radical practices. In the evening we continue with a series of papers and presentations, including contributions by Mariko Subota, Ota Shah, and Jay Shah, followed by a performance by free improv trio *The Mighty Mafisters* and participation in Red76's *Bring the War Back Home* project.

The following day we will start with a reading group based on Reza Negarestani's text 'The Genealogy of Barbarity: Music, Tongue and Writing'. We ask those wishing to take part to bring in sound pieces to share and discuss. In the evening there will be a listening session and discussion of La Monte Young's *A Well Tuned Piano* and two pieces by Japanese doom metal band *Corrupted*.

**Cartography:** various dates and locations in Bracknell and London, see detailed information below.

What forms a border? What interiorities and exteriorities does a particular border imply? Can a micro-cartographical practice move beyond the dominant narratives that shape a region? Through walking and engaging with existing material (maps, myths, history, literature...) we hope to produce a new kind of map, a multi-textured, multi-layered web of maps and minor narratives that transect existing borders and form linkages across existing systems of cartography.

Readings will offer points of reference along the way, including: Foucault & Deleuze in conversation, DeCerteau's 'Walking in the City', Andrea Phillips' 'Cultural Geographies in Practice - Walking and Looking', and sections from Daniel Stern's 'The Present Moment in Psychotherapy and Everyday Life'.

Join us walking at the following times/places:

7 & 8 July: A Bracknell Walk, 2.30pm (both days), South Hill Park Arts Centre, Ringmead, Bracknell, RG12 7PA.

11 July: A South-East London Walk. We meet 4pm at South London Gallery, 65 Peckham Road, London, SE5 8UH and improvise our way across South-East London. As a basis for our discussion, we look at Andrea Phillips' text *Cultural Geographies in Practice: Walking and Looking*.

18 July: A North-East London Walk. We meet 4pm outside gallery:space, McKenzie Pavilion, Finsbury

Park, London, N4 2HQ and base our discussion on DeCerteau's text *Walking in the City*.

25 July: A South-West London Walk. We meet 4pm outside Gasworks, 155 Vauxhall Street, London, SE11 5RH and improvise our way across South-West London. As a basis for our discussion, we look at a conversation between Michel Foucault and Gilles Deleuze.

26 July: An East London Walk. We meet 4pm outside by the Olympics 2012 countdown clock at Stratford Station. As a basis for our discussion, we look at Daniel Stern's *The Present Moment in Psychotherapy and Everyday Life*.

Illegallities: July 14-15, 2007, 12noon - 8pm, gallery:space, Mackenzie Pavilion, Finsbury Park.

This theme sets out to explore notions of illegality specifically in relation to the expanded field of literatures and literary practice but also in relation to a wider cultural, historical and socio-political field. Attempts to explore various forms of distributions of exclusion - exclusions through law, institutional practices, editing, etc. - the theme will engage not primarily with excluded or illegal practices themselves but with the notion and practice of exclusion as a form of knowledge construction/dissemination/control.

On the July 14th we'll start with a breakfast and a screening of Godard's film *La Chinoise*, followed by a discussion of the film with Berlin-based artist and musician Dominic Hislop. The evening session includes presentations by C.CRED [Collective CREative DisSent] and London-based artist John Russell, followed by an open discussion on the general theme of 'illegallities and cultural practice'.

The following day starts off with a reading group based on the text 'What is a Minor Literature' by Deleuze and Guattari, and concludes with project presentations by Lee Simmons and Helena Walsh.

Dissemination: July 21-22, 2007, 12noon - 8pm, at Gasworks, 155 Vauxhall Street, London, SE11 5RH.

This theme engages with both recent and historical tendencies to expand the notion of practices (artistic or otherwise) to the point where production becomes inseparable from dissemination, and where channels of distribution and communication are themselves the subject of active and critical engagement. Invited guests who take up this concern in their practice, exploring critical models and

ways of producing and curating, will guide these events. Collectively, we will attempt to investigate and localise alternative forms of dissemination that are based on local initiatives and specific struggles. We will consider potential linkages across such practices without succumbing to generalization, universalization and meta-networking. Our hope is that through these discussions, we can begin to map out a set of relations based on notions of nomadism, peripatetics and minor forms of dissemination rather than the totalizing figures that tend to dictate the ways in which sociality, alliance and alignment emerge and are sustained.

A two day event will take place at Gasworks, starting on the 21st with a breakfast and informal discussion of issues relating to dissemination, the revolutionary and the radical. This will be followed, in the evening, by a series of papers and presentations, including contributions from Neil Chapman & Lee Aulopena, Sonya Dyer, Anthony Ties and Tom Roberts, Steven Duval, and Susan Kelly. The following day begins with a reading group based on an interview of Jean Oury followed by skype presentations by Dominic Hislop, UNWELLER, Zehny Throwell, and Signal.

Closing event - A 24 hour Peripatetic Round-table Symposium, July 28, 2007, 6am - 6am, contact us for details.

July 28 sees the closing event of the festival, a 24h long reflection session that moves between different venues in the city. We start the day in a domestic setting, having breakfast whilst watching Nicholas Philibert's film *Every Little Thing*. Certain themes and bits of text will then be revisited at various venues, including Beaconsfield near Vauxhall, through the day. We'll end in a domestic setting with a Skype based conversation with Philadelphia based art venue Basekamp.

The alt:SPACE Festival 2006

The alt:SPACE Festival 2006: A Long Weekend in London

The second annual alt:SPACE festival was set up as a three day on-going dialogue between invited participant and other guests. Using both public and domestic space, and two host venues (South London Gallery and E:vent Network), the festival took the form of a continuous movement across London interlinking practical activities (walking, cooking, setting up camp, etc.), informal discussions

redundant and repressive politics of parties, presidents and policies - and then also a shift in speed, an alt mode of life, an alt strategy for life. A different - collective - way of eating, drinking, sleeping, talking, thinking and being.

**Note on Micro-physicists:** All space is practiced and functional. Labour, dereliction, drinking, sleeping - these are functions and practices, and all space is grounded in their various temporalities. They can, however, be shifted, altered, modified. The task of the micro-physicist is to explore the temporalities of space and life. To create a shift, a mutation of sorts, to open up a different kind of space and life. This involves an experimentation with non-institutional forms of conviviality, friendships, alliances, collaboration, collectivity, etc. This involves an experimentation on all kinds of levels and with all kinds of bodies - various physical bodies, tables, chairs, sofas, beds, etc. But also chemical bodies - drugs, alcohol, cigarettes. The notion of a micro-physicist also includes a chemistry and toxicology of space, and the micro-physicist has to deal with chemicals and toxins, much as with mutations, temporary and minor uses of space, particular kinds of movement, mobility and nomadism, different forms of residency, cohabitation and parasitism. But, all in all, the main political task of the micro-physicist is to fight the stupefying boredom of the normative physics of everyday space-time.

Contributors to the alt.SPACE Free Bar Program:

Red76 (Portland: <http://www.red76.com>) - project presentations, discussions & reading;

Joe Collins (Leeds: <http://www.pocketuniverses.co.uk>) - storytelling performances & chronicles;

Klaas van Gorkum (Rotterdam: <http://www.parelpoorts.org>) - project presentation & discussion;

C.CRED (London: <http://www.ccred.org>) - project presentation & walks/workshops;

The Bureau for Research into Post-Autonomy (London: <http://www.postautonomy.co.uk>) - material for

discussion provided;

Inga Zimprich/Think Tank (Berlin: <http://www.think-tank.nl>) - project presentation (cancelled) &

material for discussion;

UNWETTER (Berlin: <http://www.un-wetter.net>) - project presentation & discussion;

Pirate Cinema (Berlin: <http://piratecinema.org>) - project presentation & discussion;

Citta dell'Arte (Bella: <http://www.cittadellarte.it>) - presentation & discussion.

and convivial activity, and more formal project presentations and discussions.

**DAY 1:** Presentations at South London Gallery by BIG HOPE, Neil Chapman & Martin Wooster, and New Beginnings. A temporary stage is set up in a Camberwell alleyway, using already installed security floodlights, blankets and large cushions, portable/foldable furniture, plastic plants and flowers, industrial pallets and pieces of scrap wood. Performances by Joe Collins and Dominic Hislop.

**DAY 2:** A C.CRED walking tour of the site of the 2012 Olympics in East London is followed by presentations at E:vent Network by Signal, Rozalinda Borcila, and Lee Simmons.

**DAY 3:** Screening of Vigot Sjöman's films *I'm Curious Yellow* and *I'm Curious Blue*.

The alt.SPACE Festival 2005. The alt.SPACE Free Bar

The alt.SPACE Free Bar at Operation: City / Urban Festival, Zagreb, Croatia.

The first annual alt.SPACE festival was organized by artist collective C.CRED / Collective CREATIVE Dissent following an invitation to take part in the Operation: City exhibition and events program in Zagreb in September 2005. Having already organized a number of alt.SPACE art open mic sessions in London, C.CRED invited a number of friends and allies to collaborate and take part in setting up the first alt.SPACE festival within the framework of a makeshift bar and communal sleeping area constructed in a derelict factory in the east of the city. Over a month-long period, a series of events - walks, project presentations and discussions, reading groups, communal meals and parties, screenings, and art open mics - were hosted, primarily by the Free Bar space, involving both local guests and collaborators, and invited participants from different parts of Europe and the US.

An experiment in micro-physicists (through dereliction). 1. The test we set for ourselves: for a month, we are taking over a disused factory in the east of Zagreb, building a free-bar where we serve cheap Rakija bought from the farmer's market across the road. The entire bar, comprising modifiable and moveable units, is built using industrial pallets and pieces of wood. We live in an adjacent room that we have turned into a sleeping area. There's quite a few of us, at times ten or eleven. 2. The event: the actualization of the potential immanent to the physos of dereliction involves a turning away from the

#### dl.SPACE SCHOOL I : THE ART & PHILOSOPHY READING GROUP

The *Art & Philosophy Reading Group* was set up to explore different links between theoretical and philosophical writing and various forms of artistic and other cultural practice. Meeting in domestic environments in or around London, the group engaged in close readings of series of texts on specific themes.

Session 10: Thursday, March 29, 2007, hosted by Adriana Eysler (New Cross)  
Renée Detandt *Intensive Science, and Virtual Philosophy* (Continuum International Publishing Group, 2002) and Badiou, *The Century* (Polity Press, 2007)

Session 9: Monday, January 15, 2007, hosted by Teresita Dennis (Brockley)  
Giorgio Agamben, 'Form of Life' and 'What is a People?' from *Means Without End* (Minneapolis: University of Minnesota Press, 2000), and Antonio Negri, 'Spinoza: Five Reasons for his Contemporaneity' in *Subversive Spinoza* (London: Angelaki, 2004) and Antonio Negri 'Difference and the Future' in *A Savage Anomaly* (Minneapolis: University of Minnesota Press, 1991).

Session 8: Wednesday, December 20, 2006, hosted by Lee Simmons (Brockley)  
Giorgio Agamben 'Bartleby, or On Contingency' in *Potentiality: Collected Essays in Philosophy* (Stanford: Stanford University Press, 1999) and Friedrich Nietzsche, sections 5-8 (pp. 76-88) in *On the Genealogy of Morals* (New York: Vintage Books, 1969) and Arthur Schopenhauer pp. 194-200 and 406-410 in *The World as Will and Representation* (New York: Dover Publications, 1966)

Session 7: Tuesday, December 5, 2006, hosted by Martin Wooster (Chalford)  
Herman Melville, *Bartleby* (see <http://www.gutenberg.org>) and Giorgio Agamben 'Bartleby, or On Contingency' in *Potentiality: Collected Essays in Philosophy* (Stanford: Stanford University Press, 1999) and Gilles Deleuze 'Bartleby; or The Formula' in *Essays Critical and Clinical* (London: Verso, 1994)

Session 6: Thursday, November 9, 2006, hosted by Neil Chapman (Denmark Hill)  
Giorgio Agamben 'On Potentiality' in *Potentiality: Collected Essays in Philosophy* (Stanford: Stanford University Press, 1999)

Session 5: Thursday, August 10, 2006, hosted by Neil Chapman (Denmark Hill)  
Alain Badiou, 'The Fold: Leibniz and the Baroque', in Boudas, C. and Olkowski, D. *Gilles Deleuze: The Theatre of Philosophy* (NYC: Columbia, 1994).

Session 4: Friday 21 to Monday 24 July 2006, hosted by Martin Wooster (Chalford).  
G. W. Leibniz, 'On Monadology' in *Monadology* (Pittsburgh: University of Pittsburgh Press, 1991), Gilles Deleuze and Felix Guattari, 'Treatise on Nomadology: The War Machine' in *A Thousand Plateaus: Capitalism and Schizophrenia* (London and New York: Continuum, 2003), pp. 351-423, and Michael Hardt and Toni Negri, 'Traces of the Multitude' and 'Demonic Multitudes' in *Multitude: War and Democracy in the Age of Empire* (London: Hamish Hamilton, 2005)

Session 3: Wednesday, June 21, 2006, hosted by Neil Chapman (Denmark Hill)  
Gilles Deleuze 'The New Harmony' in *The Fold: Leibniz and the Baroque* (Minneapolis: University of Minnesota Press, 1993), pp. 121 - 138 and 'Yve Lomax, 'Dancing to the Tune of the Infinite' in *Sounding the Event: Escapades in Dialogue and Matters of Art, Nature and Time* (I. B. Tauris, 2004)

Session 2: Wednesday, June 7, 2006, hosted by C.CRED (Whitechapel)  
Gilles Deleuze 'Whitey' in *The Fold, Leibniz and the Baroque* (Minneapolis: University of Minnesota Press, 1992), pp. 76 - 84 and Gilles Deleuze and Felix Guattari 'Prospects and Concepts in *What Is Philosophy?*' (London and New York: Verso, 1994), pp. 135 - 162

Session 1: Wednesday May 17, 2006, hosted by C.CRED (Whitechapel)  
Alain Badiou, 'The Ethic of Truth' in *Ethics: An Essay on the Understanding of Evil* (London and New York: Verso, 2001), pp. 40 - 57

#### dl.SPACE SCHOOL II : THE SKYPE SESSIONS

The *Skype Sessions* was a series of international reading and discussion groups, with participants in London, Philadelphia, Chicago, Mainz and Berlin. Using free Skype telephone conferencing tools, collaborators exchanged and discussed notes and protocols from readings of texts chosen by participants in an ambulating fashion.

Session 4: Wednesday, July 12, 2006  
 Brian Holmes, *Artistic Autonomy and the Communication Society* (<http://ut.yt.tu.or.at/site/index.html>)

Session 3: Wednesday, June 14, 2006  
 Gillian Rose, *Performing Inoperative Community: the Space and the Resistance of Some Community Art Projects*, from Steve Pile et al., [ed.] *Geographies of Resistance* (New York and London: Routledge, 1997)

Session 2: Wednesday, May 31, 2006  
 Geoff Lowe, *Verification* (unpublished)

Session 1: Wednesday, May 17, 2006  
 Alain Badiou, 'The Ethic of Truth' in *Ethics: An Essay on the Understanding of Evil* (London and New York: Verso, 2001), pp. 40 – 57

all SPACE SCHOOL III: THE GODARD SESSIONS

The Godard Sessions were discussion groups focusing on readings around and discussions of the films of Jean-Luc Godard and, more specifically, radical, politically engaged cultural practice within the context of France in the 1960s. The group set out to explore notions of radicality through various case studies and to discuss the concept's relevance for contemporary cultural practice. What, from this historical context, is relevant, what models do these examples provide in terms of links between art and political practice? What can we take, recycle and incorporate into artistic practice today given the different socio-political contexts we're now facing?

Meeting 7: October 14, 2007  
 We watch the two first sections of *The History of Cinema* and read Rancière's 'A Fable without a Moral' (contact us for a pdf version of the text).

Meeting 6: March 21, 2007  
 We watch *A Woman is a Woman* and discuss relevant extracts from Gilles Deleuze's *Cinema II*.

Session 12: Sunday, March 25, 2007  
 Markus Messen, *The Violence of Participation - Spatial practices beyond models of consensus* (<http://www.springer.nl/en/>) and Markus Messen, conversation with Chantal Mouffe (<http://roundtable.keio.org/node/545>)

Session 11: Tuesday, March 13, 2007  
 Chantal Mouffe, *Deliberative Democracy or Agonistic Pluralism* ([http://users.unim.it/dikeius/pw\\_72.pdf](http://users.unim.it/dikeius/pw_72.pdf))

Session 10: Monday, February 12, 2007  
 Claire Bishop 'Antagonism and Relational Aesthetics', in *October*, no. 110, Autumn 2004

Session 9: Wednesday, November 8, 2006  
 Guy Debord, *For a Revolutionary Judgement of Art* (<http://www.libcom.org/library/revolutionary-judgement-of-art>)

Session 8: Wednesday, October 4, 2006  
 David D. Yuan, 'Disfigurement and Reconstruction' in Oliver Wendell Holmes, *The Human Wheel, Its Spokes and Felloes* and Paul K. Longmore, *Conspicuous Contribution and American Cultural Dilemmas: Telethon Rituals of Cleansing and Renewal* (bibliographical details unknown)

Session 7: Wednesday, September 20, 2006  
 Hito Steyerl, *The Arculation of Protest* (bibliographical details unknown) and Glen Helfand, *Activism in the Gallery* (<http://www.rezist.at>)

Session 6: Wednesday, September 7, 2006  
 David J. Schwab, *Still Think It's Nonsense* (<http://www.zmag.org/content/showarticle.cfm?sectionID=26&ItemID=9918>)

Session 5: Wednesday, August 23, 2006  
 SPK, *The Concept of Illness* ([http://www.spkpfh.de/The\\_Concept\\_of\\_Illness.htm](http://www.spkpfh.de/The_Concept_of_Illness.htm))

Meeting 5: March 7, 2007.  
We watch *Slow Motion* and continue our discussion of Paul Patton's text, which you can find on:  
<http://www.film-philosophy.com/portal/writings/patton>.

Meeting 4: January 19, 2007.  
We watch *Masculine Feminine* and read Paul Patton's text on Deleuze and Godard which you can find on: <http://www.film-philosophy.com/portal/writings/patton>.

Meeting 3: January 15, 2007.  
We watch *One plus One* (1968) and read Howard Slater's 'The Child of Marx & Coca Cola: On Godard's *Masculine Feminine*' (<http://datacide.c8.com/text/s-godard.html>)

Meeting 2: November 2006.  
We watch *La Chinoise* (1967) and read the Situationist text 'The Role of Godard' (<http://www.bopsecrets.org/SI/10.godard.htm>).

Meeting 1: October 12, 2006.  
We watch *Weekend* and discuss the difficult relationship between Godard and the Situationists within the framework of a revisiting of the politics of May '68.

#### oif:SPACE RETREATS

Retreat III : Kattvik, Sweden, March 17-19, 2008. The retreat will involve walks and reading groups (Michel Foucault's text 'Different Spaces' will be discussed). Screenings include Tarkovskij's film *Stalker* and Haynes' recent Dylan biopic *I'm Not There*.

Retreat II : Kattvik & Gothenburg, Sweden, August 2-7, 2007. Meetings will be held on the top of abandoned concrete defense bunkers constructed along the coastline in and nearby Kattvik. Texts have been chosen that relate to the bunkers and the issues they raise. Reading: Paul Virilio, 'The Monolith in *Bunker Architecture*' (Princeton Architectural Press, 1997) and W. G. Sebald, *Austerlitz* (London: Penguin Books, 2002). Additionally, we screen Ingmar Bergman's film *Det Sjunde Inseglat* (*The Seventh Seal*).

Retreat I : Kattvik, Sweden, March 15-17, 2006. Daily morning and afternoon sessions with breaks for walks. Reading: Alain Badiou, 'The Ethic of Truth' in *Ethics: An Essay on the Understanding of Evil* (London and New York: Verso, 2001). In preparation for the reading group, we use a pdf version of the text to make notes digitally. Prior to the reading group the notes will be gathered into one pdf document that we'll use as a basis for the discussion. An overhead projector will be used to collaboratively take note of the main points raised in the discussion.

#### oif:SPACE Art Open Mic Sessions

The *Art Open Mic Sessions* were intended to function as a platform for artist and project presentations focusing less on the object or output of a particular practice and more on a critical, contextual and discursive engagement with the artistic processes involved. Using public space and host venues (pubs, artist run galleries, etc.), the sessions tended to last for several hours, or even full days, comprising both invited guests, remote contributions and open slots for more spontaneous contributions.

Art Open Mic Session 4, public space, July 2006.  
Evening session at an abandoned rooftop in the City with an invited contribution from San Francisco based Neighbourhood Public Radio.

Art Open Mic Session 3, Project 133, May 2006.  
A 16mm Open Mic Session including presentations and screenings of work by: The Psychoacoustic Geographers, Vicki Thornton, and Juliet Blightman.

Art Open Mic Session 2, The Slide School of Art / Event Network, December 2005.  
Morning session – research presentations at The Slide School of Art. Contributors: Ola Stahl and Gil Doron. Evening session – project presentations at Event Network. Contributors include: Gil Doron, Ailsopp & Weir, and C.CRED [Collective Creative Dissent].

Art Open Mic Session 1, Funtky Munky Bar, July 2005.  
Contributors include: Mark McCowan, Nito Dockx, B&B, Artlab, Lumpen Media Collective, Volatile Works, Marcel Swiboda, Joe Collins, Alex Polchansky and OK Paul.

1. In conversation with Carl Lind [Signal, Malmö: [www.signal-galleri.org](http://www.signal-galleri.org)]

August 26, 2006 – 11.00 am (GMT)

*The altSPACE Group: To what extent do you feel that your practice depend on institutional definitions of success and failure, and to what extent do you feel you can set those parameters yourself?*

Carl: I think we can only look at successful and failure from within the history of a project, looking back at what you've done, what it led to, what it changed, what it made possible. To me, this is really the only way these terms can be used productively, when looking back at a practice, considering whether or not a project has made something possible, made a practice expand.

ASG: *Do you feel there is a direct link between cultural production and wider political contexts and how do you feel this relates to your practice?*

Carl: Can you explain the question? I don't think I understand.

ASG: *Is there a link between, say, capitalist cultures of individualism and competition, notions of property – the right to property – the selling off of what was once nationalized industries and housing, etc. the operative notion of freedom that seems to reside at the core of the wars we are currently facing – is there a link, you think, between these issues or contexts and the different paradigms and parameters of contemporary cultural, or even artistic, production, which are sometimes thought of as outside of those contexts or do you see them as distinct?*

Carl: I think there is a link, in a sense, or they should be... I mean, if you don't acknowledge the fact that these two fields are linked, that cultural production is linked to wider social and political structures, if you ignore this link, you end up with a kind of recycling of art for art's sake. So yes, I think that as artists, we should be working with, confronting, these relations, and consider the fact that whatever we do, it will have effects within a wider context. There is definitely a link here, and it needs to be acknowledged.

### A SLIGHTLY MODIFIED 12X12 INTERVIEW GAME: 5 MOMENTS FROM 12 INTERVIEWS WITH 5 GROUPS OVER 12 HOURS

The altSPACE Network is a newly formed and forming alternative space and project alliance. The idea behind the initiative is to generate a nomadic platform for an informal and on-going critical dialogue around existing artistic practices, strategies, tactics and processes, including both institutional and academic paradigms and self-organized models. The regular activities of the group include art 'open mic' sessions, interview and conversation games, reading groups, collaborative writings projects, public space and walking events, and direct interventions into academic and cultural industries and frameworks.

On the 25<sup>th</sup> and 26<sup>th</sup> of August, 2006, we organized one of our interview games, based on the number 12 and around issues to do with non- or anti-institutional self-organized collaborative structures. The idea was to create a kind of pressure cooker situation where 12 contributors – friends and allies, groups and collectives we know and/or have worked with – were to answer 12 questions in 12 minutes. The 12 interviews were to take place over a period of 12 consecutive hours. The questions were kept practical and straight-forward to the point of being almost naive, though we were careful to keep the one minute answering time virtually impossible to stick to so that the answers would be immediate and direct, somewhat stuttered and stumbled, and function as entry points into the various practices of our interviewees radically different from the conventional biographical notes you find in catalogues and conventional press material. Relevant references, links to websites and other details would be given in the printed transcripts of the text.

As we started out, it soon became clear to us that the interviews would take a lot longer than we anticipated. Additionally, some people couldn't make it in the end, and some we missed due to interviews running over time, etc. In the end, 7 people, including ourselves, from 5 different groups took part in the game which started 11:00 pm on August the 25<sup>th</sup> and finished about 11.40 am on the 26<sup>th</sup>. This text comprises a series of extracts, 5 moments, from the interview game along with links to relevant project and group websites. We hope you will find it as interesting as we did.

the altSPACE Network

*ASG: Why collaborate? What does collaboration mean to you? In what ways is it important to your practice?*

Carl: Collaboration is important to me. I feel we need to create networks, united fronts, new starting points, which means that we also need to dismantle the idea of the cultural producer being the individual genius and origin of the work and its meaning. I mean, the notion of an isolated idea has little relevance to me. Different inputs are great, but they need to be worked on from within a group, which will inevitably transform them, generate new options, developments and directions. If they are not worked with in this sense, what you end up with is the equivalent of a traditional group show. A much better model, to me would be to put all ideas, all work, in one big pile, mash it all up and see what comes out of it. Of course, I'm talking in metaphors right now, but this is how I'd like to think of collaboration.

2. In conversation with Benno Gammner [UNWETTER, Berlin: [www.un-wetter.net](http://www.un-wetter.net)]

August 26, 2006 - 8.00 am (GMT)

*The alt SPACE Group: Could you talk briefly about a project you think of as a success and briefly about problems or even failures you've experienced within your work?*

Benno: As UNWETTER we took part in the Liverpool Biennial doing this Discursive Camping project. It was really quite interesting, fairly concentrated. We had certain topics and we actually managed to get a bunch of different people together to play around with ideas. Sometimes this is precisely the problem - to get people to engage and interact. It is difficult to get beyond that initial point of hesitation. I suppose this could be thought of as failure.

*ASG: To what extent do you feel that dominant cultural institutions determine your practice and to what extent do you feel that you, in your practice, can intervene into the institutions of dominant culture?*

Benno: This sort of dependency problem seems fairly straight-forward to me. On the one hand, you are of course financially dependent on institutions, funding bodies, etc. but on the other hand, outside of this dependency, it seems to me you can determine the parameters of success and failure of a project or a collaboration yourself. So I suppose, pragmatically speaking, any practice needs to situate itself somewhere between the two.

The question of how you intervene into these institutional structures, on the other hand, is a difficult one. I think to some extent we can successfully intervene and challenge the assertions and structures of hegemonic culture. I mean, we try anyway. For example, we try to make possible non-conventional forms of interchange and exchange, forms of interaction that do not normally take place within the artworld and that often involve links between artists and non-artist groups and communities. This seems to me to constitute a kind of intervention into these institutional structures, both as a form of content and on a really practical level, like insisting that people are let in for free when they come to attend our events.

*ASG: What does collaboration mean to you? Why are you interested in collaboration as a form of practice?*

Benno: What does collaboration mean to me? It's a way of doing art, I suppose. A mode of production that moves away from notions of the origin of the artwork, original production, because of the fact that there are 5, 6, 8, whatever, people collaborating. I don't know... For me, it's productive on many different levels. I couldn't really do it in any other way.

When I collaborate I'm on vacation from myself

3. In conversation with Scott Rigby [Basekamp, Philadelphia: [www.basekamp.com](http://www.basekamp.com)]

August 25, 2006 - 11.00 pm (GMT)

*The alt SPACE Group: This is a somewhat leading and/or provocative question... Do you find it troublesome that dominant cultural institutions are picking up on and internalizing the kind of critical*

