

**Adrian Blackwell**

is an urban and architectural designer, artist and researcher, whose work focuses on the spaces and forces of uneven development produced through processes of post-Fordist urbanization. His art and urban research have been exhibited across Canada, at the 2005 *Shenzhen Biennale of Urbanism / Architecture* and *LACE Gallery* in Los Angeles. Blackwell co-edited *Unboxed: Engagements in Social Space*, with Jen Budney and co-curated

*Detours: Tactical Approaches to Urbanization in China* with Pei Zhao. In 1997 he won Toronto's Nathan Phillips Square Design competition in collaboration with PLANT Architects, STI & Partners, and Peter Lindsay Schaudt. He teaches architecture and urban design at the University of Toronto, where he initiated al&d's China program in 2004, and has been a visiting professor at Chongqing University and the University of Michigan.

**Marina Gržinić**

is a philosopher, artist and theorist. She is professor at the Academy of Fine Arts in Vienna, Institute of Fine Arts, Post Conceptual Art Practices, and researcher at the Institute of Philosophy at the ZRC SAZU (Scientific and Research Center of the Slovenian Academy of Science and Art) in Ljubljana. Gržinić also works as a freelance media theorist, art critic and curator. She has been involved with video art since 1982. In collaboration with Aina Smid, Gržinić has produced more than 40 video art projects, a short film, numerous video and media installations, several websites and an interactive CD-ROM (ZKM, Karlsruhe, Germany). Her most recent book is *Re-Politicizing Art, Theory, Representation and New Media Technology* (Akademie der bildenden Künste Wien, SCHLEBRÜGGE.EDITOR 2007). She lives and works in Ljubljana and Vienna.

[www.grzinic-smid.si](http://www.grzinic-smid.si)

**Irit Rogoff**

is a writer, theorist and curator who works at the intersections of the critical, the political and contemporary artistic practices. She is Professor of Visual Culture at Goldsmiths College, London University and was Director of 'Translating the Image – Cross Cultural Contemporary Arts' (AHRC Research Project 2001-2006), from which two volumes will be published by Koenig Verlag in 2008. Irit Rogoff is currently heading the Ph.D. programme in Curatorial/Knowledge at Goldsmiths. She is the author of *Terra Infirma – Geography's Visual Culture* (Routledge 2001). Her upcoming books *Unbounded* and *Looking Away – Participating Singularities – Ontological Communities* will both be published in 2008. Recent curatorial projects include 'De-Regulation with the work of Kutlug Ataman' (Antwerp 2006, Herzylia 2006, Berlin 2008), 'Academy – Learning from the Museum' (Van Abbemuseum, Eindhoven 2006) and 'SUMMIT: Non-aligned Initiatives In Education Culture' (Berlin 2007).

**AbdouMaliq Simone**

is an urbanist with particular interest in emerging forms of social and economic intersection across diverse trajectories of change for cities in the Global South. Simone is presently Professor of Sociology at Goldsmiths College, University of London, and Visiting Professor of Urban Studies at the Wits Institute for Social and Economic Research, University of Witwatersrand. His work attempts to generate new theoretical understandings based on a wide range of urban practices generated by cities in Africa, the Middle East and Southeast Asia, as well as efforts to integrate these understandings in concrete policy and governance frameworks. Key publications include *In Whose Image: Political Islam and Urban Practices in Sudan* (University of Chicago Press 1994) and *For the City Yet to Come: Urban Change in Four African Cities* (Duke University Press 2004).

## INTERVIEWS

**aaa**

Constantin Petcou and Doina Petrescu co-founded aaa (atelier d'architecture autogérée) in 2001. aaa is a research and action platform revolving around urban mutations and the cultural, social and

political practices emerging in the contemporary city. Its team has a variable geometry and includes architects, artists, researchers, residents and users of the spaces it creates. In the La Chapelle area of northern Paris aaa has initiated a series of self-managed projects that encourage residents to access and critically transform temporarily misused or underused spaces. This strategy valorizes a flexible and reversible use of space and aims to preserve urban biodiversity by encouraging the co-existence of a wide range of lifestyles and living practices. aaa is currently involved in the European Platform for Alternative Research and Action on the City (PEPRAV).

[www.urbantactics.org](http://www.urbantactics.org)

**Ayreen Anastas**

writes in fragments and makes films and videos. *Pasolini Pa\* Palestine* (2005), *m\* of Bethlehem* (2003), the *Library of Useful Knowledge* (2002) have been shown internationally in festivals, museums and cinemas but not yet broadcast on television. *The New Shorter Oxford English Dictionary* was published in *Rethinking Marxism*, Volume 16, Number 3, July 2004. She has no affection for the proclamation of victory. Troubled by any image of herself, suffers when she is named.

[www.campcampaign.info](http://www.campcampaign.info)

**Ricardo Basbaum**

is an artist and writer who was born in 1961 and currently lives and works in Rio de Janeiro, Brazil. Recent solo shows include *la société du spectacle (& NBP)* (kunstraum lakeside, Klagenfurt, 2007) and *psiu-ei-oi-olá-não* (A Gentil Carioca, Rio de Janeiro, 2004). In 2007 Basbaum exhibited at Documenta 12 (Kassel) and presented work at *Imagine Action* (Lisson Gallery, London), among other group shows and projects. In 2006 he co-curated *On Difference #2* (Kunstverein Stuttgart) and *pogovarjanja/conversations/conversas* (with Bojana Piskur, Škuc Gallery, Ljubljana). He is the author of *Além da pureza visual* (Zouk, 2007) and a contributor to *Art after Conceptual Art* (ed. Alexander Alberro and Sabeth Buchmann, Generali Foundation, MIT Press, 2006). He works at the Instituto de Artes, Universidade do Estado do Rio de Janeiro.

[www.nbp.pro.br](http://www.nbp.pro.br)

**Helmut Batista**

was born in 1964 in Rio de Janeiro, Brazil. He is the director of the non-profit contemporary art space CAPACETE at the Escola de Cinema e Audiovisual Darcy Ribeiro in downtown Rio de Janeiro. Between 1985 and 1997 he worked as an artist, set designer and camera assistant in Paris, Vienna and Milan. Batista has exhibited worldwide and given talks at all kinds of cultural institutions. His books include *Public Intervention* (1991), *The Interventionist* (1994) and *You Do Not Need to Pay, But You Have to Consume It* (1997).

[www.capacete.net](http://www.capacete.net)

**Jochen Becker**

lives and works in Berlin as a critic (*taz/die tageszeitung, springerin*), project teacher (Hochschule für Gestaltung und Kunst, Zurich) and cultural producer (Baustop.randstadt./NGBK, Berlin, 1998; MoneyNations2/Kunsthalle Exnergasse, Vienna, 2000; Urban Control/Forum Stadtpark, Graz, 2001; Werkleitz Biennale, 2002). He is a founding member of BüroBert, co-editor of *Copyshop – Kunstpraxis & politische Öffentlichkeit* (1993), editor of *BIGNES?* on recent urban development, and co-editor, with Stephan Lanz, of *Metropolen* (2001), *Space//Troubles* (2003), *Hier Entsteht* (2004), *Self-Service City: Istanbul* (2004), *City of COOP: Buenos Aires/Rio de Janeiro* (2004), *Kabul/Teheran 1979ff* (2006) and *Architektur auf Zeit* (2006). In 2007 he launched the mediaZones book line, whose forthcoming titles include *Nollywood*, *EuroMaps* and *Roaming Around*.

[www.metrozones.info](http://www.metrozones.info)

**Matei Bejenaru**

is an artist and initiator of the *Periferic* Biennial in Iasi, Romania. Established in 1997 as a performance festival, *Periferic* has evolved into an international contemporary art biennial that offers a platform for discussions on the historical, socio-political and cultural context of Iasi. Together with a group of artists and philosophers from Iasi, Bejenaru founded the contemporary art institution Vector Association in 2001 and is also a member of the editorial board of *Vector*, a publication dedicated to the artistic and cultural situation in the transition countries of south-eastern Europe and in the Middle East. In 2005, he published and exhibited a

*Travel Guide* for illegal Romanian workers. Most recently, he developed the project *Impreuna/Together* (2007), which involves the Romanian community in the UK and was shown at Tate Modern London.

[www.periferic.org](http://www.periferic.org)

#### **Ursula Biemann**

is an artist, theorist and curator working on the gendered dimension of geopolitical displacement and migrant labor. Border and mobility are recurring themes in her video essays from *Performing the Border* (1999) to *Contained Mobility* (2004). She initiated the collaborative projects *Kültür* (1997) on Istanbul's urban politics and *B-Zone*, Kunstwerke Berlin (2005) which includes her video research *Black Sea Files* (2005) on the Caspian oil geography. Her multi-channel video, *Sahara Chronicle* (2006-2007), was first exhibited at Arnolfini, Bristol in September 2007. Biemann curated the exhibitions *Geography and the Politics of Mobility*, Generali Foundation, Vienna (2003), and *The Maghreb Connection*, Townhouse Gallery, Cairo (2006). She has published numerous books and essays including *Geobodies*, a monograph of her video essays (2008), and is a researcher at the universities of art and design in Zurich and Geneva.

[www.geobodies.org](http://www.geobodies.org)

#### **Stefano Boeri**

was born in 1956 and currently works as an architect in Milan. His office (Boeri Studio) focuses on architecture and urban design. He is the founder of the international research network Multiplicity and professor of urban design at Milan Polytechnic. His studies on the contemporary urban condition pay particular attention to, and taxonomically describe, the 'real-time' dynamics of the mutation surrounding urban facts. Stefano Boeri has also served as curator for the Architectural Department of the Milan Triennale, creating in 2002 *USE – Uncertain States of Europe*, a study focused on the social and territorial future of Europe. Between 2004 and 2007 he worked as editor-in-chief of the international magazine *DOMUS*, and since September 2007 he has run, as editor-in-chief, the international magazine *Abitare*.

[www.stefano boeri.net](http://www.stefano boeri.net)  
[www.multiplicity.it](http://www.multiplicity.it)

#### **Campement Urbain**

is a group of architects, artists and theorists that was set up – with variable geometry – in 1999 and advocates the decompartmentalization of each one of its members from his or her own discipline. In compliance with its commitments, Urban Encampment production stems from 'non-specialized' work, where the admixture of praxis and knowledge (non-hierarchized) combines with the contributions of local inhabitants and figures to collectively prompt a temporary experimentation with 'treasures of nothings', such as new kinds of urban fictions. Their project *Je & Nous* (2003-2008) is located in Sevran-Beaudottes, Paris.

[www.campementurbain.org](http://www.campementurbain.org)

#### **Sarah Carrington and Sophie Hope**

worked in partnership from 2000-2006 as B+B. Together they organized exhibitions, workshops and events as well as developing an ongoing archive, researching and writing on socially engaged art practice in the UK and internationally. Past B+B curatorial projects have included *Notion Nanny*, a touring project around the UK with artist Allison Smith (various venues, 2005-2006), *Real Estate: Art in a Changing City*, as part of *London in Six Easy Steps* (Institute of Contemporary Arts, London 2005), *Trading Places – Migration, representation, collaboration and activism in contemporary art* (Pump House Gallery, London 2004) and *B+B at Home*, a six-month programme of residencies, exhibitions and events (Austrian Cultural Forum, London 2003). Since 2006 Sarah and Sophie have worked on independent projects and research.

[www.welcomebb.org.uk](http://www.welcomebb.org.uk)  
[www.reunionprojects.org](http://www.reunionprojects.org)

#### **Branka Ćurčić**

works as an editor in the infocentre department of [kuda.org](http://kuda.org), a new media centre in Novi Sad in Serbia. She also serves as co-editor in [kuda.read](http://kuda.read), the centre's publishing arm. Her work focuses on critical approaches to new media culture, technologies, new cultural relations, contemporary artistic practice and the social realm.

[www.kuda.org](http://www.kuda.org)

#### **Igor Dobricic**

is a dramaturge, theatre-maker and arts programme officer at the European Cultural Foundation (ECF). He studied dramaturgy at the Academy of Dramatic Arts in Belgrade, Yugoslavia, and worked for the Belgrade International Theatre Festival (BITEF). Dobricic also carried out experimental theatre work with a group of teenagers, with whom he established the Theatre of Growing UP. In 1999 ECF offered him a position as coordinator of the arts programme and he decided to move to Holland, where he was admitted to the postgraduate course at the De Amsterdamse School of Advanced Research in Theatre and Dance Studies (DasArts). Parallel to his position with the ECF, he started working in 2004 as a dramaturge and advisor for a number of theatre projects. Since 2005 he has been a visiting professor of concept development at the School for New Dance in Amsterdam.

[www.almostreal.org](http://www.almostreal.org)

#### **Ana Dzokic and Marc Neelen**

have been working together since 1996. In 2000 they established STEALTH, a collective based in Rotterdam and Belgrade in which they have collaborated with Milica Topalovic, Ivan Kucina and Mario Campanella. STEALTH has established and participated in a number of projects on the complexity and inconsistency of the contemporary city, such as *Wild City* (Belgrade), *Urban Catalyst* (Amsterdam), *Adaptations* (Apexart, New York, and Fridericianum, Kassel), *Challenging the Conservative Brain* (Kunstverein Munich), *Cut for Purpose* (Museum Boijmans van Beuningen, Rotterdam) and *Europe Lost and Found* (Western Balkans). Ana and Marc are members of both the Centrala Foundation for Future Cities and the School of Missing Studies, an interdisciplinary network that engages in the experimental study of cities marked by abrupt transition.

[www.stealth.ultd.net](http://www.stealth.ultd.net)

#### **Joan Escofet**

was born in 1965 and is a member of [straddle3](http://straddle3). He takes a special interest in the complex configuration of the inhabited environment. Trained in architecture and art, he has developed projects that deal with the construction of archi-

tectures, content structures and visual images in different formats and that establish a visual dialogue and call for a personal alchemy of meaning.

[www.straddle3.net](http://www.straddle3.net)

#### **Jesko Fezer**

was born in 1970 and currently lives in Berlin, Germany. He is co-owner of the thematic bookshop 'Pro qm' and editor of the political architecture magazine *An Architektur*, which initiated the *Camp for Oppositional Architecture*. Fezer has held several teaching positions for architecture, and in 2005/2006 he served as guest professor for architectural theory and urban research at the Academy of the Arts in Nuremberg. He has participated with Axel John Wieder in solo and group exhibitions such as the 3rd Berlin Biennale, the 9th Istanbul Biennial and the first European Kunsthalle show in 2007. At present he is working together with the office 'ifau und Jesko Fezer' on a range of architectural projects in Graz, Utrecht, Berlin and Stuttgart. His latest publications are: Fezer/a42.org: *Planungsmethodik gestern*, Fezer/Schmitz: *Lucius Burckhardt: Wer plant die Planung?*, Fezer/Heyden: *Hier entsteht: Strategien partizipativer Architektur und räumlicher Aneignung* and Fezer/Reichard/Wieder: *Martin Pawley's Garbage Housing*.

[www.anarchitektur.com](http://www.anarchitektur.com)  
[www.oppositionalarchitecture.com](http://www.oppositionalarchitecture.com)

#### **Asya Filippova**

was born in 1969 in the Far East of the USSR and currently lives in Moscow. She graduated from the economics department of Moscow State University in 1992 and received an MBA in production management in 2003. In November 2003 she was appointed director of the 'October' paper factory in the historic centre of Moscow. In January 2005 she launched the cultural project PROEKT\_FABRIKA, located in the factory's former industrial workshops. The project includes an exhibition hall (513 square metres), a theatre venue (250 square metres, 80 seats), an open-air site, studios, offices and a printing shop. It is devoted to supporting emerging artists, creating a new cultural landscape and developing social projects.

[www.proektfabrika.ru](http://www.proektfabrika.ru)

### Rene Gabri

is interested in the complex mechanisms that constitute the world. He works alone as well as collaboratively within the folds of cultural practice and politics. Through his involvement with 16 Beaver (16beaver-group.org), Rene has helped organize public readings, discussions and social activities. Along with Erin McGonigle and Heimo Lattner, he also works under the name e-Xplo (e-Xplo.org), which has resulted in a variety of public art projects exploring social, economic and political forces.

[www.campcampaign.info](http://www.campcampaign.info)

### Iacopo Gallico

was born in 1971 and took a graduate degree in architecture at La Sapienza University of Rome. Since 1999 he has been a core member of the Rome-based architectural collective Stalker, researching the marginal areas of the contemporary city. He has lectured on environmental and social topics at various universities, including Università Roma III, Universitat Internacional de Catalunya, École Supérieure des Beaux Arts de Toulouse and Universität Hannover. Dividing his time between Rome and Berlin, he is currently collaborating on two projects with the Osservatorio Nomade (ON) network: the first, *Kurds on the Map*, deals with the Kurdish diaspora in Europe, the second, *Wall(k)*, focuses on the metabolization of conflicts in the city of Berlin.

[www.osservatorionomade.net](http://www.osservatorionomade.net)  
[www.stalkerlab.it](http://www.stalkerlab.it)

### Nataša Ilić

is a freelance curator and critic. She is a member of the independent curatorial collective What, How & for Whom (WHW). A non-profit organization for visual culture, WHW was formed in 1999 and is based in Zagreb, Croatia. Its other members are the curators Ivet Curlin, Ana Dević and Sabina Sabolović, and the designer/publicist Dejan Krsić. Since May 2003 WHW has been directing the programme of Gallery Nova – a non-profit, city-owned gallery in Zagreb. WHW's international shows include *What, How & for Whom*, which commemorated the 152nd anniversary of the Communist Manifesto (Croatian Association of Artists, Zagreb, 2000; Kunsthalle Exnergasse, Vienna, 2001), *Looking Awry*,

*Apexart*, New York (2003), and *Collective Creativity*, Kunsthalle Fridericianum, Kassel (2005). Nataša Ilić co-curated the Cetinje Biennial V entitled *Love it or Leave it* (2004). She currently lives in Zagreb.

[www.whw.hr](http://www.whw.hr)

### Katrin Klingan

was born in Lienz, Austria, and majored in comparative and Hispanic studies at the Universities of Vienna and Madrid. She received a research scholarship from the Fundación Ortega y Gasset in Madrid and conceptualized and organized various cultural events in Vienna. From 1995 to 1997 she served as assistant to the Viennese councillor for cultural affairs, and from 1998 to 2001 she worked as a dramaturge for the Vienna Festival, co-curating various projects dealing with performance, visual arts and film. From 2001 to 2002 Klingan was an adviser for cultural affairs at Erste Bank Group in Austria, Slovakia, the Czech Republic, Hungary and Croatia. In 2003 she was appointed artistic director of *relations*, a project initiated by the Federal Cultural Foundation in Germany. At the moment Klingan works out of Berlin, Germany.

[www.projekt-relations.de](http://www.projekt-relations.de)

### Vasif Kortun

is a curator and the director of Platform Garanti Contemporary Art Centre, Istanbul. His texts have appeared in many different books, magazines and exhibition catalogues. *Szene Türkiye: Abseits aber Tor!*, a book on Turkey co-authored with Erden Kosova was published in 2004. The co-curator of the 9th Istanbul Biennial in 2005, Kortun received the 9th annual Award for Curatorial Excellence given by the Center for Curatorial Studies at Bard College in 2006.

[www.platform.garanti.com.tr](http://www.platform.garanti.com.tr)

### Erden Kosova

is an art critic living in Istanbul. As a writer and editor, he has contributed to *artist* and *Resmi Gorus*, two contemporary art magazines based in Istanbul. Kosova co-authored the book *Szene Türkiye: Abseits aber Tor!* (Jahresring & Walther König, 2004), and he is also a member of the post-anarchist collective that runs the

magazine project *Siyahi*. He recently co-curated *Leaps of Faith*, an exhibition that was held in both sections of the divided city of Nicosia in 2005. He currently works for the Istanbul-based socialist newspaper *Birgun*, and is a PhD candidate at the Visual Cultures Department of Goldsmiths at the University of London.

### Olga Lopoukhova

art director of the cultural centre ART-Strelka (since 2004). Curator, art manager. PhD in ancient history (1986). Executive producer of Innovation, the National Russian visual arts award (since 2006). Consultant at the All-Russian museum competition *The Changing Museum in the Changing World*, presented by the Vladimir Potatin Foundation (since 2007). Curator of the group exhibition *This is Not Food* (Era Foundation, 2007). Director of the cultural programmes of the Open Society Institute – Soros Foundation (1995 - 1998). Executive producer and editor of the catalogues for ARTKliazma, an annual open-air festival of contemporary art (Moscow region, 2003 - 2005). Co-curator of the Russian pavilion at the 51st Venice Biennale (with Ljubov Saprykina, 2005).

[www.artkliazma.ru](http://www.artkliazma.ru)  
[www.artstrelka.ru](http://www.artstrelka.ru)

**Margarethe Makovec** and **Anton Lederer** are the founding directors of < rotor >, a Graz-based art initiative that has been focusing on art production in central and southeastern Europe since the late 1990s. They have been involved in numerous projects on societal processes, including *Land of Human Rights* (2007-2009), *Balkan Konsulat* (2002-2003), *Wir sind wer wir sind: Aspekte vom Leben der Roma in der zeitgenössischen Kunst* (2004-2006) and *No Space is Innocent!* (2006). Often their projects address aspects of the production of public space, e.g. *Never Stop the Action* (2001) and *real\*utopia: Kunst im Grazer Stadtteil Gries* (2003).

[www.landofhumanrights.eu](http://www.landofhumanrights.eu)  
[www.rotor.mur.at](http://www.rotor.mur.at)

### Oda Projesi

is an artists' collective based in Istanbul. Its three members, Seçil Yersel, Özge Açıkkol and Güneş Savaş, turned their collaboration into an art

project in 2000. They first met in 1997 and decided to rent and share an apartment in Galata as a studio. This apartment evolved into a multi-purpose private and public place. Between 2000 and 2005 the group worked in the neighbourhood and was invited to many events and projects abroad. Due to the gentrification of the area, the group had to leave their studio. They are now mobile and considering options for new places. In each of its projects, Oda Projesi works with different tools and strategies, and Istanbul as a city has had a great effect on their projects and tactics.

[www.odaprojesi.org](http://www.odaprojesi.org)

### Philipp Oswalt

is an architect who was born in 1964 in Frankfurt am Main (Germany) and currently lives in Berlin. Between 1988 and 1994 he served as editor for the architectural journal *Arch+*. In 1996/1997 he worked for the Office for Metropolitan Architecture/Rem Koolhaas in Rotterdam, and between 2000 and 2002 he served as a visiting professor for design at the Technical University of Cottbus. Since 2006 Oswalt has held a professorship for architecture theory and design at Kassel University. In 1998 he won the international competition for the design of the memorial site at the former women's concentration camp in Ravensbrück. In 2006 he took the second prize at the international competition for the temporary design of the former premises of the Berlin City Palace. He initiated and acted as coordinator for the European Research project *Urban Catalyst*, which dealt with temporality in urban space (2001 to 2003). He has worked as chief curator of *Shrinking Cities*, an international research and exhibition project of the German Cultural Foundation (2002 to 2008).

[www.shrinkingcities.com](http://www.shrinkingcities.com)  
[www.urbancatalyst.net](http://www.urbancatalyst.net)

### Kyong Park

is acting associate professor of public culture at the Department of Visual Arts at the University of California, San Diego, US. He was the founding director of the Centrala Foundation for Future Cities in Rotterdam (2005), a co-curator of *Europe Lost and Found* and a founding member of *Lost Highway Expedition* (2006). He served as editor of *Urban Ecology: Detroit*

and *Beyond* (2005), a co-curator for *Shrinking Cities* in Berlin (2002-2004), the founding director of the International Centre for Urban Ecology in Detroit (1999-2001), a curator of the Kwangju Biennale in South Korea (1997), and the founder/director of Storefront for Art and Architecture in New York (1982-1998). Working as an artist, architect, curator and theorist, using texts, photographs, videos, installations and multi-media, he has produced research reports, documents and representations of urban landscapes that delineate economic, political and cultural borders and that chart out the territories of contemporary social geography.

[www.europelostandfound.net](http://www.europelostandfound.net)

### Tadej Pogačar

is an artist, educator and curator. He studied art history, ethnology and fine art at the School of Humanities, University of Ljubljana, Slovenia. From 1994 to 1999, he was the editor in chief of *M'ARS* magazine, published by the Museum of Modern Art, Ljubljana. He is the founder and director of the P.A.R.A.S.I.T.E. Museum of Contemporary Art, a virtual critical institution, established in 1993. Tadej Pogačar has exhibited at the 10th Istanbul Biennial; 47th Sao Paulo Biennial; 49th Venice Biennial; PR 04, Puerto Rico; Art in General, New York; Museo de Arte Carillo Gil, Mexico City; Stedelijk Museum, Amsterdam; Moderna Museet, Stockholm; Galerie für Zeitgenössische Kunst, Leipzig; ZKM Karlsruhe. His video works have been shown at the University of Maryland, Baltimore; The 3rd San Francisco Sex Worker Film and Video Festival, San Francisco; APEX, New York; 16 Beaver, New York.

[www.parasite-pogacar.si](http://www.parasite-pogacar.si)

### Poka-Yio

is an artist and curator who lives and works in Greece. He received a BA in fine arts and a Master's in digital arts in Athens. He creates installations, drawings, video art and performances and has participated in numerous exhibitions in Greece and abroad. Poka-Yio was a member of the experimental music group Ilios from 1993 to 1996 and a founder of the artist group Political Body (1994 to 1996). He is also the co-founder and director of A-Station (the

Athens Centre for Contemporary Art), and co-founder of the Athens Biennial. He co-curated the first Athens Biennial *Destroy Athens* together with Augustine Zenakos and Xenia Kalpaktoglou.

[www.athensbiennial.org](http://www.athensbiennial.org)

### Marjetica Potrc

is an artist and architect based in Ljubljana, Slovenia. Her work has been exhibited extensively throughout Europe and the Americas, with solo shows at the Guggenheim Museum (New York, 2001), the PBICA (Lake Worth, Florida, 2003) and elsewhere. Her many on-site installations include *Dry Toilet* (Caracas, 2003), *Balcony with Wind Turbine* (the Liverpool Biennial, 2004) and *Solar-Powered Desalination Device* at the Sharjah Biennial 8 (Sharjah, UAE, 2007). She has taught at several well-known institutions in Europe and North America, including the Massachusetts Institute of Technology (2005), and has published a number of essays on contemporary urban architecture. She is the recipient of numerous grants and awards, most notably the Hugo Boss Prize (2000) and the Vera List Center Fellowship for Arts and Politics at The New School, New York (2007).

[www.potrc.org](http://www.potrc.org)

### Gerald Raunig

Philosopher and art theorist, lives in Vienna; works at the eipcp (European Institute for Progressive Cultural Policies), Vienna; co-ordinator of the transnational research projects *republicart* (2002-2005) and *transform* (2005-2008); university lecturer at the Institute for Philosophy, University of Klagenfurt, Austria; (co-) editor of two series of books: *republicart. Kunst und Öffentlichkeit* and *es kommt darauf an. Texte zur Theorie der politischen Praxis*; member of the editorial board of the multilingual webjournal *transversal* and the Austrian journal for radical democratic cultural politics, *Kulturrisse*. Recent books: *Kunst und Revolution. Künstlerischer Aktivismus im langen 20. Jahrhundert* (2005), *Art and Revolution. Transversal Activism in the Long Twentieth Century* (2007), *PUBLICUM. Theorien der Öffentlichkeit* (2005, ed. by Gerald Raunig and Ulf Wuggenig), *Kritik der Kreativität* (2007,

ed. by Gerald Raunig and Ulf Wuggenig), *Tausend Maschinen* (2008).

[www.republicart.net](http://www.republicart.net)

[www.eipcp.net](http://www.eipcp.net)

### Oliver Ressler

was born in 1970 and currently lives and works in Vienna, Austria. He produces theme-specific exhibitions, projects in public space and videos on issues such as global capitalism, forms of resistance, social alternatives, racism and genetic engineering. Past works include *Boom!* (with David Thorne), *European Corrections Corporation* (with Martin Krenn) and *What Would It Mean To Win?* on the protests against the G8 summit in Heiligendamm (with Zanny Begg). In cooperation with Dario Azzellini, Ressler has produced the films *Venezuela from Below* (2004) and *5 Factories – Worker Control in Venezuela* (2006). He has participated in more than 100 group shows, including the art biennials in Prague, Seville and Moscow and the Baltic Biennial. In 2002 his video *This Is What Democracy Looks Like!* won the first prize at the International Media Art Awards of the ZKM Karlsruhe.

[www.ressler.at](http://www.ressler.at)

### Josep Saldaña

was born in 1956 and works as an independent analyst/programmer. He is a main contributor to the projects *Context* and *Openfridays*. Devoted to net-driven research and development, *Openfridays* seeks to appropriate and disseminate emerging culture as a new *art de vivre*. From 2004 to 2007 he actively participated in urban movement around Can Ricart/Parc Central in Barcelona.

[www.straddle3.net](http://www.straddle3.net)

### Marko Sančanin

was born in Zagreb. In 2000, with a group of architecture students, he founded the architecture and media collective Platforma 9,81 to explore spatial and urban phenomena in the context of shifting political, economic and cultural identities. Using cross-disciplinary educational and research networks, Platforma 9,81 promotes activism and new urban techniques through public events and mass media. Its projects reflect on the spatial implications of tempor-

ary public and cultural spaces (*Invisible Zagreb*), the urban phenomena of tourism development on the Adriatic coast (*3D Žurnal – Tourist Transformations*), cultural cross-disciplinary and tactical networking (*Zagreb Cultural Kapital 3000*), territorial installations of geopolitics, military and economic control on Cyprus (*Cyprus Territory*) and models of participatory urban planning and bottom-up development at seven locations on the Adriatic coast (*Croatian Archipelago NL*).

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[www.hackitectura.net](http://www.hackitectura.net)

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[www.goldsmiths.ac.uk/architecture](http://www.goldsmiths.ac.uk/architecture)

## xurban\_collective

Functioning as an international collective since 2000, xurban has members in Istanbul, İzmir, Linz and New York City. Initiated by Guven Incirlioglu and Hakan Topal, whose transatlantic collaborations have taken the form of installations and on- and offline projects in the new media, the collective has since expanded to include Ahmet Atif Akin, Mahir M. Yavuz and other contributors of mostly Turkish origin. xurban's mission is to provoke a questioning, examination and discussion of contemporary politics, theory and ideology. It takes an intercontinental perspective in considering these issues. Documentary photography, video and text are often combined to render visible the multiplicity of information

layers inherent in the subjects or situations explored.

[www.xurban.net](http://www.xurban.net)

## Claudia Zanfi

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[www.amaze.it](http://www.amaze.it)

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## DVD

**Network Creativity**

Network map of kuda.org and School of Missing Studies: Srdjan J. Weiss/NAO; kuda.org map: kuda.org; USE installation in Bordeaux: Multiplicity; *Aussage*, Ezra Ersen, images: mrs-lee.com; 4th MSE Meeting, Prishtina, illustrations: Šejla Kamerić

**Contested Spaces**

Cartography of the geopolitical territories of the Straits of Gibraltar: observatorio tecnológico del estrecho, Marta Paz, Pablo de Soto; context network graph: Straddle3; Centre régional de la méditerranée: Boeri Studio; swarm strategy diagrams and *Moving Through Walls*: Eyal Weizman; Camp Campaign map: Ayreen Anastas and Rene Gabri; various untitled drawings, 2005: Dan Perjovschi; *Crossing the Line*: Šejla Kamerić; *Legislated Nostalgia/Now Denial*: Katerina Attalides; *THIS I SNOT AM ERICA*: Kendell Geers; *100's of Aircrafts*:

Demetris Neokleous; *Rule Britannia*: Sigalit Landau; *Crossroads at the Edge of Worlds*, video still: Charles Heller; *The Maghreb Connection* and *Sahara Chronicle*: Ursula Biemann

**Trading Places**

Contemporary Building Strategies, Prishtina: Marjetica Potrc; *Prishtina House* at Kunstverein in Hamburg, 2006, Marjetica Potrc, photo by Fred Dott; *Xapuri: Rural School*, How to Live Together, 27th Sao Paulo Biennial, 2006, Sao Paulo, Brazil, photo by Wolfgang Draeger, courtesy of Marjetica Potrc and Max Protetch Gallery; Jacarezinho and Célula Urbana do Jacarezinho, Rio de Janeiro, photos by Judith Augustinovic; *5 Factories – Worker Control in Venezuela*, installation shot, Berkeley Art Museum, 2006: Oliver Ressler and Dario Azzellini; *Shrinking Cities* world maps: *Shrinking Cities*/project office Philipp Oswalt with Tim Rienits; *CODE:RED* and *monApolo – A Human Trade Game*: Tadej Pogačar, Dejan Habicht, courtesy of the P.A.R.A.S.I.T.E. Museum and Tadej Pogačar; *Academy: Learning from the Museum*, Van Abbemuseum Eindhoven, 2006, curator: Irit Rogoff, images: Church Of London Design

**Parallel Worlds**

*A Useless Space*, floor plan: Oda Projesi; Sevrans town hall and *Je&Nous* at Grand Palais, Paris: Campement Urbain; *Ararat*, *Via Egnatia* and *Flying Carpet*, Campo Boario, Rome: Stalker Archive; market stalls in Lagos, photo by Ines Weber; *Would you like to participate in an artistic experience?*, diagram, 1994-2007: Ricardo Basbaum

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