

common room 2

465 grand street, rear lobby, new york, ny 10002
+1 212 358 8605

www.common-room.net

Making Room for Redundancy.

by

Basekamp. democratic innovation. Institute for Advanced
Architecture. Olga Kopenkina. Sara Reisman. Gregory Sholette.

Anton Vidokle. Stephen Wright.

Initiated by Lars Fischer. Kent Hansen. Scott Rigby.

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What is the degree of similarity allowable, and amount of competition necessary in the field of cultural production; can opportunities for shared values and interests overlap or merge effectively; how may awareness and combination of similar practices already be pointing toward alternate forms of cultural practice in the 21st century?

Redundancy, in general terms, refers to the quality or state of being redundant, that is: exceeding what is necessary; or duplication. In common usage this can have a negative connotation: superfluous or repetitive; or a positive implication: serving as a duplicate for preventing the failure of an entire system. As an increasingly visible phenomenon, redundancy can also be understood as a kind of indicator – of cultural shifts already taking place - or of emerging directions and uses for overlapping cultural practices.

Redundancy seems to provide some tools to reconsider the concepts upon which the most dominant systems rely. In resistance to dominant means of cultural production, alternate implications of redundancy may oppose the idea of innovation as a competitive tool with the goal of capital growth, but rather adopt a notion of similarity as reification. Redundancy questions competition as the only means for progress and production, and proposes possibilities for similar conversations to merge and overlap, without having to absorb one another in a hierarchy of importance based on reputation or marketability.

Making Room for Redundancy is concerned with the dual production of (artist's) work and it's relation to professional identity in opposition to the way master narratives of individual subjecthood support dominant structures. In order to contribute significantly to any field, existing elements need to be recognized, worked with to help put them together for better results – to be developed further by yet others. Relevance can be found by embracing “unoriginality” and using collective resources; as a means to transforming existing structures of competition. This is distinguishable from appropriation as a tactic for questioning authorship, privilege, originality - in the sense that the goal is to take steps towards developing integrative strategies, in addition to any critical commentary those steps may engage in the process. Working with redundancy assumes that larger common objectives exist – whether or not they're recognized – as a form of surplus. Examining redundancy within cultural practice attempts to encourage a critical re-evaluation of means and methods of production. Redundancy allows for open systems, defining processes rather than identifying products.

This exhibition at common room 2 is a result of a daylong rapid collaboration experiment between cultural producers engaged in “mutually redundant” practices. The workshop explored the opportunities of open forms of cultural practice with mutually supportive structures and the possibilities of collaborative production allowing a dialogue on organizing similarity in individual creativity. Through revealing the relations between specific instances of similar practices, comparing their genealogies, and their differing contexts, redundancy could be understood and called upon as a form of integrated resistance within cultural practice.

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The workshop itself was structured around identified strategies of redundancy, which, aimed to develop a collective visualization for some realities and potentials of adopting a 'new' perspective on redundancy.

The exhibition was made possible with kind support from the Danish Arts Council / DaNY Arts and the Graham Foundation for Advanced Studies in the Fine Arts.

Basekamp

Basekamp's participation in critical curating is approached as an interdisciplinary team of artists and not necessarily as curators. A majority of the Basekamp's cultural involvement has taken the form of exhibition-making, reinventing who-does-what, and reexamining artist roles and relationships. This, in addition to an exclusive emphasis on collaboration, has led Basekamp to hybridize the roles of curator, archivist, artist, and audience in their work -- illuminating possibilities of agency and autonomy in cultural co-production. www.basekamp.com.

democratic innovation

The initiative 'democratic innovation' / 'demokratisk innovation' (Copenhagen) works with the relations between the different aesthetics, the notion of organizing and of working life issues; and draws upon productions from a diversity of knowledge, capacities and interests. The sites of these productions are the structures of groups, institutions and organizations including corporate businesses. democratic innovation establishes and encourages dialogue between various artistic and aesthetic strategies within and beyond the art-world, and defines its activity as a participatory creative resistance.

demokratisk innovation also produces as part of the activist/artist/student run local TV-station tv-tv in Copenhagen (www.tv-tv.dk). www.democratic-innovation.org

Institute for Advanced Architecture

The Institute for Advanced Architecture is an independent, private institution dedicated to advancing Architecture through research, exchange, and exhibition. www.advancedarchitecture.org.

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Olga Kopenkina

Olga Kopenkina, curator and critic born in Belarus, based in NY. From 1994 to 1998, worked as a director of gallery "The Sixth Line" in Minsk, Belarus. In 2001, graduated from the Center for Curatorial Studies, Bard College, NY. Curated numerous shows and events, including "Post-Diasporas: Voyages and Missions" for 1 Moscow Biennale (2005), "Russia: Significant Other", St. Petersburg, Russia (2006), film program "Terror Tactics" at apex art, NY (2007). She is a contributor to Moscow Art Magazine since 1994.

Sara Reisman

Sara Reisman is a curator and writer based in New York City where she is the Program Director of the International Studio & Curatorial Program, a visual arts residency for emerging to mid-career artists and curators. A selection of recent curatorial projects include "Float," a biennial series of ephemeral, performative, and temporary artworks at Socrates Sculpture Park in Long Island City, New York (2007, 2005, and 2003), "Future Nomad" at Vox Populi Gallery in Philadelphia (2007), and "In the first place," a section of 3rd Bishkek Exhibition of Contemporary Art installed in underground spaces in Ala-Too Central Square, Bishkek, Kyrgyzstan (2006). Reisman was the 2005-2006 Joanne Leonhardt Cassullo Curatorial Fellow at the New Museum of Contemporary Art in New York, and was the Whitney Lauder Curatorial Fellow at the Institute of Contemporary Art at the University of Pennsylvania where she taught the Art History seminar "Contemporary Art and the Art of Curating." Reisman participated in the Whitney Museum of American Art Independent Study Program and earned her BA from the University of Chicago.

Gregory Sholette

Gregory Sholette is a NYC based artist, writer, and founding member of two artists' collectives, Political Art Documentation and Distribution (1980-1986) and REPOhistory (1989-2000). Together with Nato Thompson he is co-editor of *The Interventionists: A User's Manual for the Creative Disruption of Everyday Life* (MIT Press 2004), and his book *Collectivism After Modernism* that is co-edited with UC Davis Art Historian Blake Stimson (The University of Minnesota Press 2006). Sholette's critical writings have appeared in *Third Text*, *CAA Art Journal*, *Afterimage*, *MUTE*, *CIRCA*, and *The Oxford Art Journal*. www.gregorysholette.com

Anton Vidokle

Anton Vidokle was born in Moscow and is currently based in Berlin. His work has been exhibited in shows such as the Venice Biennale, Dakar Biennale and at Tate Modern, London; Moderna Galerija, Ljubljana; Musee d'art Modern de la Ville de Paris; Museo Carrillo Gil, Mexico City; UCLA Hammer, LA; ICA, Boston; Haus Der Kunst, Munich; P.S.1, New York; amongst others. With Julieta Aranda, he put together e-flux video rental. As founding director of e-flux, he has produced projects such as *Next Documenta Should Be Curated By An Artist*, *Do it*, *Utopia Station* poster project, and organized *An Image Bank for Everyday Revolutionary Life* and *Martha Rosler Library*. Anton Vidokle was a co-curator of *Manifesta 6*.

Stephen Wright

Stephen Wright is a Paris-based art writer and research fellow at the Institut National d'Histoire de l'Art (Paris). He has curated "Dataesthetics" (WHW, Zagreb), "Rumour as Media" (Aksanat, Istanbul), "In Absentia" (Passerelle, Brest) and "The Future of the Reciprocal Readymade" (Apexart, NYC), as part of a series of exhibitions examining art practices with low coefficients of artistic visibility, which raise the prospect of art without artworks, authorship or spectatorship.

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