

Bergen Assembly

PRESS KIT

Bergen Assembly 2019
Actually, the Dead Are Not Dead

Exhibition 5.9.–10.11.2019
Opening Days 5.–8.9.2019
Events 5.4.–10.11.2019

Admission free

PRESS CONTACT

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Bergen Assembly

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FACT SHEET

BERGEN ASSEMBLY 2019

TITLE

Actually, the Dead Are Not Dead

CORE GROUP

Conveners: Hans D. Christ, Iris Dressler

In collaboration with:

Murat Deha Boduroğlu

Banu Cennetoğlu

María García

Hiwa K

Katia Krupennikova

Viktor Neumann

Paul B. Preciado

Pedro G. Romero

Simon Sheikh

Emma Wolukau-Wanambwa

INTERIM DIRECTOR

Ingrid Haug Erstad

EXHIBITION

5.9.–10.11.2019

OPENING DAYS

5.–8.9.2019

EVENTS

5.4.–10.11.2019

ADMISSION

Admission free to the exhibition and to all events

OPEN SPACE, INFO CENTRE AND GROWING ARCHIVE

Belgin

Rasmus Meyers allé 5, 5015 Bergen

5.–8.9.2019 (Opening Days): Daily 10am–6pm

9.9.–10.11.2019: Daily 11am–5pm

EXHIBITION VENUES

5.–8.9.2019 (Opening Days): Extended hours, all venues daily 11am–7pm

Bergen Kunsthall

Rasmus Meyers allé 5, 5015 Bergen

Tuesday–Sunday 11am–5pm, Thursday 11am–8pm, Monday closed

Kode 1 Permanenten

Nordahl Bruns gate 9, 5014 Bergen

Tuesday–Friday 11am–4pm, Saturday–Sunday 11am–5pm, Monday closed

Entrée

Markeveien 4b, 5012 Bergen

Tuesday–Sunday noon–5pm, Monday closed

Hordaland Kunstsenter

Klosteret 17, 5005 Bergen

Wednesday–Sunday noon–5pm, Monday and Tuesday closed

Bergen Kjøtt

Skutevikstorget 1, 5032 Bergen

Tuesday–Sunday noon–5pm, Monday closed

Folk og Røvere

Sparebanksgaten 4, 5017 Bergen

Every day 11am–2.30am

PROGRAMME

For Bergen Assembly 2019's public programme visit bergenassembly.no/programme

EDUCATION AND MEDIATION

Free admission

Appropriate for all ages

Activities in both English and Norwegian

Meeting point: Belgin, Rasmus Meyers allé 3, 5015 Bergen

School of Questions

Research workshops around topics of Bergen Assembly

Every Tuesday, 3–5pm

We advise signing up in advance at stacy@bergenassembly.no

Thursday and Saturday Walks through the exhibition

Every Thursday, 4–5.30pm

Every Saturday, 2–4pm

No registration necessary

Map Making

Workshops

Every Sunday, 12–1.30pm

We advise signing up in advance at daniela@bergenassembly.no

Participation without registration is possible according to the capacities of the event.

Imagined Futures

School visits to Bergen Assembly

Monday–Friday, 9am–12pm

Schools and classes interested in school visits please contact daniela@bergenassembly.no

Bergen Assembly mediates Bergen

Tours and lectures to and about local institutions, history, and landmarks

Dates, themes and programme at bergenassembly.no/programme

Booking of individual and group tours and workshops: daniela@bergenassembly.no

PUBLISHED ON THE OCCASION OF BERGEN ASSEMBLY 2019

Bergen Assembly 2019: *Actually, the Dead Are Not Dead*

Guidebook

English and Norwegian edition

255 pages, Softcover, 14,8 × 21 cm, with color images

Price: 50 NOK / 5 EUR

Date of publication: September 2019

Graphic Design: Anne Büttner and Tim Schmitt / HORT

ISBN for English edition 978-82-691694-1-6

ISBN for Norwegian edition 978-82-691694-0-9

Magdalena Freudenschuss / Laressa Dickey: *re:assembling emotional labour*

5 booklets, design by NLF Team

By donation to Frontline Defenders for support of human rights work and families of detained defenders (suggested donation of 200 NOK / 20 EUR)

Daniel G. Andujár: *Battle Cry*

Colouring book, 192 pages,

Gratis

Feminist Health Care Research Group (Julia Bonn and Inga Zimprich): *Practicing Radical Health Care*

Poster Design: Emma Damiani

Part of the curatorial contribution *Sick and Desiring* by Nora Heidorn

For free

Workers Families Seeking Justice og deres støttegruppe: *Murder Not Accident*

Gratis

MERCHANDISE

Tote Bag (100 NOK)

Socks (100 NOK)

Longsleeves S, M, L, XL (300 NOK)

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Bergen Assembly

BERGEN ASSEMBLY 2019

ACTUALLY, THE DEAD ARE NOT DEAD

Bergen Assembly 2019, titled *Actually, the Dead Are Not Dead*, encompasses an exhibition and a series of events taking place at various venues in Bergen. At the centre of the project is a preoccupation with life – with an understanding of life beyond the binary oppositions of life and death, human and non-human, subject and object, abled and disabled, past and future.

Actually, the Dead Are Not Dead examines how to redefine our alliances with those who are not presently living. The project proposes communicating with the spectres of the past and the future and taking responsibility for those who are no longer, or not yet, here. It defies the prevalent politics of death, ranging from the destruction of the material and idealistic basis of life for countless people, or the deadly rejection of refugees, to the destruction of the planet. *Actually, the Dead Are Not Dead* revolves around the reclamation of life, fathoming the potential of artistic practices to imagine life differently.

Bergen Assembly 2019 was conceived by a group of twelve curators, artists, theorists, and activists. This core group developed the programme in the form of individual, shared, and overlapping projects to which it invited further artists, curators and contributors from other fields.

Belgin is Bergen Assembly 2019's central working, meeting, and public space from April to November 2019. The venue at museum KODE 2 has not been publicly accessible for many years. It will not only host Bergen Assembly itself but is also open to the activities of local groups and initiatives.

STATEMENT OF THE CORE GROUP AND THE CO-CURATORS

Actually, the Dead Are Not Dead is a project dedicated to life. It revolves around imaginations, drafts and practices of life that defy its normative models and constructions as produced by the institutions of medicine, politics, law and culture. It rejects the dichotomies of life and death, human and non-human, subject and object, healthy and sick, able and disabled.

If the dead are not merely dead, then life is multiplicity. Multiplicity here does not mean integrating what deviates from the norm into the structures, institutions and laws of the normative but rather abrogating normativity itself: a society, an assembly, a multitude of deviators who are not deviating, queers who are not queer, idiots who are not idiots, dead who are not dead, animals that are not animals, things that are not things.

Actually, the Dead Are Not Dead is directed against the prevalent politics of death: that is, against politics based on the destruction of the material and intellectual foundation of life of large parts of certain populations, on the exclusionist policies of social death, on violence against that which opposes the norm, on the death of countless people in need, and not least on the destruction of the planet, of a common world. To engage with the dead, with those who are no longer or not yet here, instead means taking on responsibility for the life of the past and the future.

The concept and programme of Bergen Assembly 2019 is based on a collective process. Our point of departure was the concept of assembly itself, which was critically examined both in terms of its political implications and in regards to aesthetic practices. What does it mean when a biennial (or in this case a triennial) is called an assembly? What expectations of art and the curators does this articulate? The focus was on the general frameworks and techniques of collective political or emancipatory action – and the questions of how, in what form and with whom we intend to develop and shape these practices in the context of an art project.

Thus, *Actually, the Dead Are Not Dead* examines the relationships between art, politics and life. Two aspects are foregrounded: first, the rebellious, dissident body as tool and object of artistic practices and, second, aesthetic forms and formats that make it possible to share the knowledge and experiences of emancipation and resistance. We have consciously decided to focus on long-term projects based on processes of artistic research and/or working together with local groups and communities.

Actually, the Dead Are Not Dead consists of a series of both independent and intertwined platforms which include an exhibition distributed across five venues and public spaces as well as numerous events and individual projects – workshops, screenings, lectures, panels, performances, game sessions, educational programmes, parliaments of bodies, and publications – that have been taking place or been realised since April of this year. For us, all of these individual elements are of equal value.

In April, we were able to open the central meeting place, workroom and event location of Bergen Assembly 2019: a place we imagined from the outset as a shared space that would also be open to local groups and initiatives for their activities. Until the end of Bergen Assembly 2019, it will continue to be exciting to see what coexistences result from it and how they will shape this space-in-becoming.

We named this site after the Turkish singer Belgin Sarılmışer (1958–1989), who in the 1980s was known as the Queen of Arabesque and took the stage name Bergen after the Norwegian port city. Belgin alias Bergen is a central reference point of *Actually, the Dead Are Not Dead*, since she stands equally for the strengths and contradictions in the struggle for emancipation. In this project, we are interested not in the heroic and triumphal but rather in aesthetic and emancipatory practices in which strengths and vulnerability, mourning and joy, conflict and celebration, the living and the dead belong together.

Murat Deha Boduroğlu, Banu Cennetoğlu, Hans D. Christ, Iris Dressler, María García, Nora Heidorn, Hiwa K, Katia Krupennikova, Viktor Neumann, Paul B. Preciado, Pedro G. Romero, Simon Sheikh, Nathalie Boseul Shin, Emma Wolukau-Wanambwa

Bergen Assembly

CORE GROUP MEMBERS

MURAT DEHA BODUROĞLU is an independent lawyer dealing with criminal law, human rights, intellectual property rights, administrative law, labour law and environmental law. He is part of the defence team of several ongoing criminal cases in Turkey where artists, cultural actors and others who question political developments in Turkey are imprisoned. Murat Deha Boduroğlu lives and works in Istanbul.

BANU CENNETOĞLU's artistic practice explores the political, social and cultural dimensions of the production, representation and distribution of knowledge, how this forms a society's collective thinking and is addressed in a society's ideology. In 2006, she established BAS, a project space in Istanbul focusing on the collection and production of artist books and printed matter. Recent solo shows include Chisenhale Gallery, London (2018), Bonner Kunstverein (2015) and Kunsthalle Basel (2011). Her work was presented at, among others, 10th Liverpool Biennial (2018), *Stories of Almost Everyone* at Hammer Museum, Los Angeles (2018), documenta 14 in Athens and Kassel (2017), *The Restless Earth* at Fondazione Nicola Trussardi, Milan (2017), 10th Gwangju Biennale (2014), Manifesta 8 in Murcia (2010) and the Turkish Pavilion at the 53rd Venice Biennale (2009). In 2016, she was a guest at the DAAD Artists-in-Berlin Program. Banu Cennetoğlu lives and works in Istanbul.

HANS D. CHRIST and IRIS DRESSLER have been the directors of the Württembergischer Kunstverein (WKV) in Stuttgart since 2005. One of their priorities is the exploration of collaborative, transcultural and transdisciplinary practices of curating. They have presented solo exhibitions by artists such as Imogen Stidworthy (2018, with Katia Krupennikova), Alexander Kluge (2017, with La Virreina Centre de la Imatge, Barcelona, at La Virreina and WKV), Ines Doujak (2016), Pedro G. Romero (2012, with Valentín Roma), Teresa Burga (2011, with Miguel Lopez and others), Peggy Buth (2009), NOH Suntag (2008), Daniel G. Andújar (2008), Anna Oppermann (2007, curated by Ute Vorkoeper) and Stan Douglas (2007, with Staatsgalerie Stuttgart). Recent group exhibitions include *50 Years after 50 Years of the Bauhaus* (2018), *Tito's Bunker* (2017, with Biennial of Contemporary Art Sarajevo, at Tito's Bunker in Konjic and WKV), *The Beast and the Sovereign* (2016, with MACBA, Paul B. Preciado and Valentín Roma, at WKV and MACBA), *Acts of Voicing* (2012, with a core group of twelve co-curators) or *Subversive Practices* (2009, with a core group of thirteen co-curators). At WKV they have created an open platform for the activities of local activists and artistic groups. Christ and Dressler both teach regularly and have published widely on contemporary art and its political and theoretical contexts. In 1996 they founded the Hartware MedienKunstVerein, which they directed until 2004.

MARÍA GARCÍA is a visual artist and independent researcher investigating the production and representation of territory through the articulation of hybrid narratives between image, writing and action. She curated *Machines for living: Flamenco and architecture in the occupation and eviction of spaces* in Palau de la Virreina in Barcelona (together with Pedro G. Romero and Valentín Roma, 2018). From 2015–16 she was Research Fellow in Residence at the Museo Nacional Centro de Arte Reina Sofía in

Madrid. Her artistic work was presented at the Vienna Secession (2014), MUSAC in Leon (2018), and Fabra i Coats in Barcelona (2018), among others. María García lives and works in Barcelona.

HIWA K's sculptures, videos and performances draw on personal memories to explore the tension between the individual and the collective and to tell stories of ongoing global crises: war, migration and the effects of neoliberalism and colonialism. His work often involves participatory dimensions and collaborations with a wide cast of players. Recent solo exhibitions include S.M.A.K. Museum of Contemporary Art, Ghent and Kunstverein Hannover (both 2018), KW Institute for Contemporary Art, Berlin (2017), De Appel, Amsterdam (2017), Konsthall C, Stockholm (2015) and Serpentine Gallery, London (2010). Hiwa K's works have been included in major group exhibitions at documenta 14 in Athens and Kassel (2017), the 56th Venice Biennale (2015), New Museum, New York (2013) and Manifesta 7 in Bolzano (2008), among others. In 2016, he received the Schering Stiftung Art Award, as well as the city of Kassel's Arnold-Bode-Preis. Hiwa K lives and works in Berlin.

KATIA KRUPENNIKOVA is a curator and art critic. She is a docent at MA HKU, Utrecht and a part of the curatorial team at V-A-C foundation, Moscow. Through her projects Krupennikova attempts to transform existing social and political constructs into critical artistic models, within which existing relations can be mimicked, criticised, distorted, displaced and revised. In 2015 she won the Akbank Sanat International Curator Competition. The exhibition *Post-Peace*, intended to take place in Istanbul, was censored by the host institution; it subsequently opened in an extended form at Württembergischer Kunstverein in Stuttgart (2017) and at Nest in The Hague (2017). In 2013–14 Krupennikova worked at the Centre for Contemporary Art Ujazdowski Castle in Warsaw. Her recent projects include *Dialogues with People*, a solo show by Imogen Stidworthy co-curated with Hans D. Christ and Iris Dressler at Württembergischer Kunstverein in Stuttgart (2018–19) and *It Won't Be Long Now, Comrades!*, co-curated with Inga Lāce at Framer Framed, Amsterdam (2017). Katia Krupennikova lives and works in Amsterdam.

VIKTOR NEUMANN is an art historian and curator. He has curated exhibitions and projects for institutions such as the Whitney Museum of American Art in New York, Bildmuseet Umeå, Kunstmuseum Bonn, National Centre for Contemporary Arts in Yekaterinburg, The Kitchen in New York, Künstlerhaus Stuttgart and Gdańsk City Gallery. He was Curatorial Assistant for documenta 14 Public Programmes (2017), Assistant Curator for the 3rd Moscow International Biennale for Young Art (2012) and a Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art Independent Study Program (2015–16). He has held a number of international lectureships, including a periodical engagement at the Institute for Time-based Media at the University of Arts in Berlin since 2013. He has been a contributor for periodicals such as Flash Art magazine and Starship Magazine. Together with Paul B. Preciado, he is co-curator of *The Parliament of Bodies*, currently collaborating with the Museum of Modern Art Warsaw and the Kölnischer Kunstverein in Cologne. He has been awarded the upcoming *Kurator stipend by the Gebert Stiftung für Kultur 2019–20. Viktor Neumann lives and works in Berlin.

PAUL B. PRECIADO is a philosopher, curator and activist in the fields of gender and sexual politics. He is the author of *Countersexual Manifesto* (Columbia University Press, 2002), *Testo Junkie: Sex, Drugs, and Biopolitics* (The Feminist Press, 2013) and *Pornotopia* (Zone Books, 2014), for which he was awarded the Sade Prize in France. Preciado teaches Philosophy of the Body and Transfeminist Theory at Université Paris

VIII-Saint Denis and at New York University. He has been Curator of Public Programmes at documenta 14 (2017) and Head of Research as well as Director of the Independent Studies Programme (PEI) at MACBA in Barcelona. He has curated numerous exhibitions and interventions, such as *The Passion According to Carol Rama* at MACBA and others (2013–16), *IM/MUNE* at Emmetrop in Bourges, *Cuir International* at Museo Nacional Centro de Arte Reina Sofía in Madrid (both 2011) and *PornPunkFeminism* at Arteleku in San Sebastián (2008). He is the curator for the Taiwanese Pavilion at the 58th Venice Biennale (2019). Paul B. Preciado lives and works in Paris.

PEDRO G. ROMERO works across the fields of art, theory, literature, film, music, theatre and dance. He is an art and literature critic, publisher, essayist and flamenco expert. Since 2000 he has been working on the ongoing Archivo F.X., linking documents of anticlerical iconoclasm during the Spanish Civil War with avant-garde and contemporary artistic positions, and on Máquina P.H., realising various formats of artistic collaborations in flamenco performance. Romero's projects have been presented at, among others, documenta 14 in Athens and Kassel (2017), 31st Bienal de São Paulo (2014), Manifesta 8 in Murcia and Cartagena (2010), the Catalan Pavilion at the 53rd Venice Biennale (2009) and SculptureCenter in Long Island City (2008). He has written numerous choreographies for flamenco dancer Israel Galván and curated exhibitions such as *Poesía Brossa* at MACBA in Barcelona (together with Teresa Grandas, 2017–18), *Tratado de Paz* for DSS2016 in San Sebastian (2016) and *The Spanish Night: Flamenco, Avant-Garde and Popular Culture* at Museo Nacional Centro de Arte Reina Sofía in Madrid (2007). Pedro G. Romero lives and works in Seville.

SIMON SHEIKH is a curator and theorist. He is Reader in Art and Programme Director of the MFA Curating at Goldsmiths, University of London, a correspondent for Springerin, Vienna, and a columnist for e-flux Journal. Recent publications include the anthologies *We are all Normal* (with Katya Sander, Black Dog Publishing, 2001), *Knut Åsdam* (monograph, Fine Arts Unternehmen, 2004), *In the Place of the Public Sphere?* (b_books, 2005), *Capital (It Fails Us Now)* (b_books, 2006), *On Horizons* (with Maria Hlavajova and Jill Winder, BAK, 2011), *Former West: Art and the Contemporary After 1989* (with Maria Hlavajova, MIT Press, 2016) and *Curating After the Global* (with Paul O'Neill, Lucy Steeds and Mick Wilson, MIT Press, 2019). He is currently working on a book about art and apocalypse entitled *Its After the End of the World*. Simon Sheikh lives and works in Berlin and London.

EMMA WOLUKAU-WANAMBWA studied Literature at Cambridge University and Art at the Slade School of Fine Art, University College London. Formerly a participant in the LUX Associate Artist Programme and a researcher at the Jan van Eyck Academie, she is currently a doctoral candidate in Fine Art at the University of Bergen and Convener of the Africa Cluster of the Another Roadmap School. Wolukau-Wanambwa works in a wide range of media, formats and contexts. Recent / current exhibitions include: 62nd BFI London Film Festival (2018), *Women on Aeroplanes* at The Showroom Gallery in London and Museum of Modern Art in Warsaw (both 2018–19), 10th Berlin Biennale for Contemporary Art (2018), *A Thousand Roaring Beasts: Display Devices for a Critical Modernity* at Centro Andaluz de Arte Contemporáneo – CAAC in Seville (2017) and *Kabbo Ka Muwala* at the National Gallery of Zimbabwe, Makerere University Art Gallery and Kunsthalle Bremen (all 2016). Her essay *Margaret Trowell's School of Art or How to Keep the Children's Work Really African* has recently been published in *The Palgrave Handbook of Race and the Arts in Education* (Palgrave Macmillan, 2018). Emma Wolukau-Wanambwa lives and works between London and Bergen.

Bergen Assembly

BERGEN ASSEMBLY 2019 PLATFORMS

EXHIBITION

The exhibition conceived by the core group and co-curators of Bergen Assembly 2019 takes place at five different locations and public spaces in Bergen. It is not structured according to thematic sections or curatorial authorship but rather along constellations that repeatedly rearrange the different strands of the content of *Actually, the Dead Are Not Dead*.

Two curatorial contributions deviate from that system, each having its own title and space. The exhibition, which is conceived as a whole, thus results from the interplay of different individual and shared curatorial settings that cannot be traced back to individual authorship. This produces an innate rhythm of concentration and opening, intensification and ramification.

BERGEN KUNSTHALL

Rasmus Meyers allé 5, 5015 Bergen

Tuesday–Sunday 11am–5pm, Thursday 11am–8pm, Monday closed

With contributions by Daniel G. Andújar, John Barker / Ines Doujak, Lorenza Böttner, Lisa Bufano / Sonsheree Giles, Ruth Ewan, Flo6X8, Robert Gabris, Jan Peter Hammer, Hiwa K, Anette Hoffmann, Teresa Lanceta / Pedro G. Romero, Yunyop Lee, Suntag Noh, PEROU / Sébastien Thiéry, Imogen Stidworthy, The creators of *Oi!* (Arsiema Z. Medhanie, Ayan Mohamed Moalim Abdulle, Cynthia Njoki Kangethe, Emma Wolukau-Wanambwa, Gift H. Solhaug, Hamisi Adam Moshi, Hinda Sheikh Ibrahim Farah, Malebona Maphutse, Mamadee King Kabba, Naomi Niyo Bazira, Omar Farah, Sheila Feruzi Kassim, Shelmith Mwenesi Øseth, Simnikiwe Buhlungu, Sufian Mulumba), Emma Wolukau-Wanambwa

The unseen and unheard as well as strategies for making oneself heard and seen play a central role in this part of the exhibition. Voices that did not count for decades and were perceived as mere noise remind us that overcoming oppression is not just about whether someone raises their voice but also whether, and as what it is heard. What relationships to others can be established if language or speaking is unavailable? What relationship to oneself can be built if the things around one no longer reveal a coherent narrative, when precarious living conditions cause the surroundings to dissolve as a site to locate the self?

The body as the first and last possible entity of resistance is treated here in different ways: as support or canvas on which to inscribe one's own story; as a dissident body that inscribes itself into public space in an insistent or drifting way, alone or in company, struggling or celebrating. It occurs again and again as a body in transition: that is, as a body that constantly shifts the boundaries between genders but also between animal and human, subject and object, sovereign and beast, intactness and lack, death and life. It is this

resistant body that counteracts the politics of death whose cartographies we encounter here. The significance of the physicality of the voice eventually returns in the context of the theory and practice of radical pedagogy.

KODE 1 PERMANENTEN

Nordahl Bruns gate 9, 5014 Bergen

Tuesday–Friday 11am–4pm, Saturday–Sunday 11am–5pm, Monday closed

SALON

With contributions by Lorenza Böttner, Simnikiwe Buhlungu and Malebona Maphutse (former Title in Transgression members) feat. the Community, Capital Drawing Group, Banu Cennetoğlu, Laressa Dickey / Magdalena Freudenschuss, Ines Doujak, Niklas Goldbach, Minna Henriksson, Niillas Holmberg / Jenni Laiti / Outi Pieski, Alexander Kluge, Darcy Lange / Maria Snijders, Åsa Sonjasdotter, Nina Støttrup Larsen, Emma Wolukau-Wanambwa, Workers' Families Seeking Justice (WFSJ) and its Support Group

This part of the exhibition begins with the dissolution of one of the institutions par excellence that controls and is haunted by the past: the museum. The invention of the modern museum in the late-18th and early-19th centuries, in parallel with the peak of colonialism, was part of the nation-building processes in Europe and their construction of identity and the 'other'. The scientific discourses on race, genetic purity and superiority, of worthy and unworthy life, are interwoven with this institution. They are contrasted here with drafts of life that undermine eugenic forms of selection.

Aspects of care and preservation are treated in diverse and divergent ways: from the historical and current struggles of indigenous peoples to preserve their ecological, territorial and economic bases of life to alternative projects for cultivating plants; from initiatives to eliminate deadly working conditions to the celebratory funeral for an activist collective; from the unfathomable love for a 'monster' to the critical questioning of the emotional work of women in moments of crisis. And there is Mercury, the patron of merchants and thieves, who guards the production of a currency that even today remains profoundly interwoven with the history of colonialism. The selective distribution and perception of news by the mass media becomes tangible using the example of newspapers. The model of the moratorium appears as an alternative to hegemonic models of political participation.

CABINET

political parties

Curatorial Contribution by Pedro G. Romero and María García

With contributions by Gerd Arntz / August Sander / Franz Wilhelm Seiwert, Serafin Estébanez Calderón / Francisco Lameyer, Toto Estirado / Gonzalo García-Pelayo, Israel Galván, Tony Gatlif, Helios Gómez, Francisco de Goya / Rosario Weiss,

Ocaña y sus muchachas flamencas, Los Putrefactos (Pepín Bello, Luis Buñuel, Salvador Dalí and Federico García Lorca), Carlos González Ragel (Rajel), Charles Roka / Situationist International / Raisia 'Raya' Bielenberg and Tore-Jarl Bielenberg / Gypsy Legacy, Pedro G. Romero, SEM/EN, Stalker / Osservatorio Nomade / Fabrizio Boni / Giorgio de Finis, Ceija Stojka, Teatro Gitano Andaluz of Mario Maya

When Bergen Assembly invited us to rethink the idea of what an assembly can be, our research focused on *Asamblea general* (General Assembly), an early 19th-century text by Serafín Estébanez Calderón, which was an intimation of what flamenco would become. The text, whose illustrations are influenced by Francisco de Goya, is an account of a feast, a description of a festive celebration of what was actually a *kris*: a Roma assembly, court or forum of the Andalusian Roma of Cádiz, Málaga and Seville, who gathered to resolve disputes, demarcate areas of influence, establish family ties, get to know each other and reinforce self-government.

From there we embarked on an archaeology of that joint understanding of party and political assembly, exploring fields such as bohemia, the avant-garde and the counterculture, right up to the immediate present. It should be understood that we are not talking about a dialectical pair, but rather a 'gay politics', which in its pathos makes no distinction between festive forms and the forms of politics. As the artist Allan Sekula said in reference to its colleague Darcy Lange's work: 'it was not about a party to celebrate a political decision, but about the fact that the party is the community's only possible political space, where it finds and recognises itself'.

ENTRÉE

Markeveien 4b, 5012 Bergen

Tuesday–Sunday noon–5pm, Monday closed

With contributions by Anne de Boer, Eloïse Bonneviot, the Mycological Twist

Artists Anne de Boer and Eloïse Bonneviot collaborate since 2014 as the Mycological Twist, working independently in parallel. The project began as an extension of the garden of Jupiter Woods, a gallery located in South Bermondsey, London, and has since then moved to Athis-Mons, a suburb of Paris, and a balcony in Berlin.

the Mycological Twist operates both as a fixed mushroom garden and as a nomadic project, infecting and spreading mycelium alike. Anne de Boer and Eloïse Bonneviot have been commissioned by Bergen Assembly to produce a new work, *Troll Swamp*, which is on display in Entrée alongside individual yet interlinked contributions from the two artists.

HORDALAND KUNSTSENTER

Klosteret 17, 5005 Bergen

Wednesday–Sunday noon–5pm, Monday and Tuesday closed

Sick and Desiring

Curatorial Contribution by Nora Heidorn

With contributions by Sarah Browne, Juliana Cerqueira Leite / Zoë Claire Miller, Feminist Health Care Research Group (Julia Bonn and Inga Zimprich), Joscelyn Gardner, Paula Pin / BioTransLab

How can we politicise sickness and organise around shared vulnerabilities to live the body as a space for resistance?

Together with its contributors and audiences, *Sick and Desiring* aims to consider and problematise the complex ways in which different modes of power are exerted to impact on health, sexual and social reproduction, and bodily autonomy and dignity. The project is set against our present culture which fetishises notions of health and wellness that are in the service of ever-increasing productivity. On the flip side of this lifestyle phenomenon is the decimation of infrastructures of care in contexts impacted by neoliberal policies and austerity measures.

By drawing on activism, histories of radical healthcare and feminist group-work techniques, the contributors nurture practices of self- and collective care, reclaim medical and pharmaceutical knowledges that have become professionalised and monetised, undo the separation between human life and ecology, and demand agency and self-determination.

BERGEN KJØTT

Skutevikstorget 1, 5032 Bergen

Tuesday–Sunday noon–5pm, Monday closed

With contributions by Daniel G. Andújar, Capital Drawing Group, Pauline Curnier Jardin, Anna Dasović, Laressa Dickey / Ali Gharavi, Ines Doujak, Eva Egermann, Valérie Favre, Magdalena Freudenschuss / peter steudtner, Robert Gabris, María Galindo, Niklas Goldbach, Siri Hermansen, Alexander Kluge, peter steudtner, Sunaura Taylor, Emma Wolukau-Wanambwa

Universal human rights mean nothing as long as it is not possible to bring legal action on their basis against the fact that some lives or deaths count while others do not. Under those circumstances, they are rather an integral component and legitimation of the politics of death. As with the Pied Piper of Hamelin, one is beguiled by their songs and does not notice the abyss towards which one is being led. What use are laws that are supposed to protect the rights of indigenous peoples if economic interests constantly undermine them? Political lip service and propaganda, populism and seduction are the software that has always kept the machines of our democratic systems running. Can these machines still be hacked and repurposed, machines that synchronise hegemony and homogeneity.

In this part of the exhibition, too, it is life beyond the normative, the dissident body, the body in transition that counters this hegemony. At the same time, the focus is on strategies of the counter-public and on aesthetic forms through which the experiences and knowledge of resistance and emancipation can be shared. The moment of transition from life to death is thematised using the example of a far-reaching taboo, the self-chosen death. This death is neither spectacularised, heroicised or pathologised here; rather, space is provided to approach it with both closeness and distance.

FURTHER VENUES

BELGIN

Open Space, Info Centre and Growing Archive

Rasmus Meyers allé 3, 5015 Bergen

5.–8.9.2019 (Opening Days): Daily 10am–6pm

9.9.–10.11.2019: Daily 11am–5pm

With contributions by Andreas Angelidakis, Capital Drawing Group, Laressa Dickey / Magdalena Freudenschuss, Teresa Lanceta / Pedro G. Romero, İlhan Sayın, The List

FOLK OG RØVERE

Sparebanksgaten 4, 5017 Bergen

Daily 11am–2.30am

With contributions by Charles Roka / Situationist International / Raisa 'Raya' Bielenberg and Tore-Jarl Bielenberg / Gypsy Legacy

Bergen Assembly

BERGEN ASSEMBLY 2019 PLATFORMS

LIST OF WORKS IN THE EXHIBITION

BERGEN KUNSTHALL

Daniel G. Andújar
*World's Best Democracy (Democracy
Algorithm)*, 2019
Algorithm, lettering on the façade of Bergen
Kunsthall

*Système pratique et raisonné de représentation
proportionnelle*, 2019
Digital print, colour

John Barker / Ines Doujak
Economies of Desperation, 2018
Carpet, self-adhesive vinyl sticker, 650 × 160 cm
Courtesy John Barker / Ines Doujak

Lorenza Böttner
Selected works and documentation, 1979–92
Paintings (pastel, watercolour), drawings,
photographs, videos and archival documents
Courtesy Private Collections

Lisa Bufano
Untitled Collaboration, 5/29/2011, 2011
Video, colour, silent; 30"
Camera and animation: Jason Tschantré Courtesy
Lisa Bufano

Lisa Bufano / Sonsheree Giles
One Breath is an Ocean for a Wooden Heart,
2007
Video documentation of the performance, colour,
sound; 12'56"

Choreographed and performed by: Lisa Bufano
and Sonsheree Giles, composer: Jerry Smith,
performed by: Jerry Smith and Caroline
Penwarden, videographer: Luis Maurette
Courtesy Lisa Bufano / Sonsheree Giles

Ruth Ewan
Asking Out, 2019
Installation, dimensions variable, including:

Language...One Teacher's Way, 1972, video,
16'11". A Central Office of Information film for
the Department of Education and Science,
directed by Robert Tyrrell, courtesy of the Muriel
Pyrah Collection, National Arts Education
Archive at Yorkshire Sculpture Park, UK

Asking Out, c.1970, video, 30'16". Produced by
the West Riding of Education Technology in
cooperation with Airedale Middle School,
Castleford. Directed by CI Marshall-Bennett,
courtesy of the Muriel Pyrah Collection, National
Arts Education Archive at Yorkshire Sculpture
Park, UK

*24 Hours with Fyfe Robertson Education –
Airedale Junior School*, 1968, video, 9'17". 24
Hours © BBC Archives. 22 February 1968,
programme number LCA8704W

Methods of Teaching Young Children, 1972,
video, 9'17"
Look North © BBC Archives. 28 January 1972,
programme number RNL52445

Material from the Muriel Pyrah Collection in the
National Arts Education Archive at Yorkshire
Sculpture Park, UK.

Flo6X8
oz flamenca en el parlamento (Flamenco voice in
parliament), 2014
Video documentation of an intervention in the
Andalusian Parliament, 24 July 2014, colour,
sound; 3'10"
Courtesy Flo6x8

Robert Gabris
The Blue Heart, 2016

Vierka Vastu Merav (Jeg dør for deg / I Die For You)
Na Bister Ma (Forglem meg ei / Don't Forget Me)
Je Suis Perdu (Jeg er fortapt / I Am Lost)
Lako Merimos (Hennes død / Her Death)
Der Ort meines Lebens ist mein Körper ...
(Kroppen er lerretet for livet jeg har levd ... / My body is the place of my life...)

Series of 5 drawings, copper engraving on paper, print 1/7; each 70 × 50 cm Printed at Stamperia d'Arte Albicocco, Udine, Italy
Courtesy Robert Gabris

Jan Peter Hammer
Dopamine, 2019
Two channel video installation, colour, sound; 20'
Courtesy Jan Peter Hammer
Co-produced by Bergen Assembly 2019

Hiwa K
Pre-Image (Porto), 2014
Video, colour, sound; 6'34"
Courtesy of Hiwa K, Prometeo Gallery di Ida Pisani, in Milan and Lucca and KOW, in Berlin and Madrid

Anette Hoffmann
Foreign Subjects, 2019
Video installation with 4 sound recording projections
Video by Karl Wedemeyer
Sound recordings projection 1: Phonogramm-Archiv Berlin
Sound recordings projections 2, 3, 4: Lautarchiv Berlin
Translations: Bodhari Warsame, Phindezwa Mnyaka, Dishon Kweya, anonymous
Co-produced by Bergen Assembly 2019

Yunyop Lee
Series of woodcut prints, 2005-19
Various dimensions
Courtesy Yunyop Lee

Suntag Noh
Vertigo, 2000–19
Series of photographs on workers' struggles in South Korea

PEROU / Sébastien Thiéry
Considérant (*Considérant qu'il est plausible que de tels événements puissent à nouveau survenir*) [Taking into consideration (Taking into consideration that it is plausible that such incidents may occur again)], 2013
Video, colour, sound; 28'35"
Directed by Sébastien Thiéry, read by Yves-Noël Genod
Courtesy PEROU / Sébastien Thiéry, Yves-Noël Genod

Imogen Stidworthy
Iris [a fragment], 2018–19
Two-screen, synchronised video installation, colour, stereo sound, Swedish and English; 14'30"
Courtesy Imogen Stidworthy

The creators of *Oi!* (Arsiema Z. Medhanie, Ayan Mohamed Moalim Abdulle, Cynthia Njoki Kangethe, Emma Wolukau-Wanambwa, Gift H. Solhaug, Hamisi Adam Moshi, Hinda Sheikh Ibrahim Farah, Malebona Maphutse, Mamadee King Kabba, Naomi Niyo Bazira, Omar Farah, Sheila Feruzi Kassim, Shelmith Mwenesi Øseth, Simnikiwe Buhlungu, Sufian Mulumba)
Oi!, 2019
Risograph prints on paper, dimensions variable
Co-produced by Bergen Assembly 2019

Emma Wolukau-Wanambwa
In a very low voice, so then you're sort of there, 2018
Photography, text; dimensions variable.
Research assistant: Susanna Antonsson, research collaborator: Nora Landkammer, production assistant: Ivan Syrov
Co-produced by Bergen Assembly 2019 with the support of the University of Bergen

KODE 1 PERMANENTEN – SALON

Lorenza Böttner
Untitled, 1985
Pastel chalk on paper, 129,5 × 157,8 cm
Courtesy private collection

Simnikiwe Buhlungu and Malebona Maphutse
(former Title in Transgression members) feat. the
Community
*Number Last: In Loving Memory of Title in
Transgression*, 2019
Grass mat, wax candles, roses, photo frame,
printed matter, publications, flags, banners, chair,
foil food plates, imphepho (sage), t-shirts, tote
bags; dimensions variable
Courtesy the artists

Capital Drawing Group
Series of Posters, 2011–ongoing
Posters, 84, 1 × 118,9 cm each
Courtesy Capital Drawing Group

Banu Cennetoğlu
07.06.2019, 2019
National, regional and local newspapers published
in Norway on 7 June 2019, bound
Courtesy Banu Cennetoğlu
Co-produced by Bergen Assembly 2019

Laressa Dickey / Magdalena Freudenschuss
re:assembling emotional labour, 2019
5 booklets, prints; design by NLF Team, Berlin
and Hamburg
Courtesy Laressa Dickey and Magdalena
Freudenschuss
Co-produced by Bergen Assembly 2019

Ines Doujak
Ghostpopulations, 2019
Collages from historical prints, various
dimensions
Courtesy Ines Doujak

Niklas Goldbach
No Stars, 2019

Los Angeles Reservoir, 2017
Qarani Street, 2017
Paranet Care Dome Moabit, 2015
St. Peter and St. Paul Bastion, 2014

Garzweiler, 2014
Altmarkt Dresden, 2016
Pomnik Chrystusa Króla, 2018
Stadio di Polo di Giarre, 2019
Llano Del Rio, 2014

Figure from the series *Permanent Daylight*,
2013–ongoing
Digital pigment prints on photo archive paper,
75 x 50 cm each, framed
Courtesy Niklas Goldbach
Co-produced by Bergen Assembly 2019

Minna Henriksson
Nordic Race Science, 2016, 2019
Wall drawing, 390 × 520 cm
Courtesy Minna Henriksson

Niillas Holmberg / Jenni Laiti / Outi Pieski
*Rájácummá – Grensekysset / Kiss from the
Border*, 2017–18
Environmental community artwork, 8
photographs, lithograph (printed in Helsinki
Litho); various dimensions
Courtesy Niillas Holmberg / Jenni Laiti / Outi
Pieski

*Moratorium Office: advisory service for
decolonialist self-determination*, 2018
Installation, in collaboration with the Ellos
Deatnu! Group
Courtesy the artists

Alexander Kluge
Die Frau des Montagearbeiters (The
Assembler's Wife), 2017
With Svetlana Alexievich and Rosemarie Tietze
Video, colour, sound; 6'13"
Courtesy Alexander Kluge

Darcy Lange / Maria Snijders
Aire del Mar, 1988–94/2019
Multimedia performance (Re-construction)
Courtesy of the Darcy Lange Estate and Maria
Snijders
Producer: Tabakalera, San Sebastian in
collaboration with Govett Brewster Art Gallery
and Darcy Lange Estate; technical support:
Tractora Koop. E; digitalisation of slides and
image editing: Clara Sánchez-Dehesa, Jabi Soto;
digitalisation of videos: Nga Taonga Sound and

Vision; artistic guidance: Pedro G. Romero,
Mercedes Vicente
Live Performance in Bergen (Sept 5, 2019),
Guitar: Marco El Escocés, José Ismael Sierra;
dance: Javiera de la Fuente; singing: Javiera de la
Fuente, José Ismael Sierra; choreography: Marco
de Ana

Åsa Sonjasdotter

Cultivating Stories, 2019

Installation in three parts: poster prints of
archival photographs from the Swedish Seed
Association (Sveriges utsädesförening), early
1900s; video on organic, participatory grain
breeding by agronomist Hans Larsson, Sweden,
34'; cultivation of heritage grains regenerated by
Hans Larsson, in custody of the user-seedbank of
Spesialkorn, Norway; dimensions variable
Courtesy Åsa Sonjasdotter
Co-produced by Bergen Assembly 2019

Nina Støttrup Larsen

Mercurial Relations, 2016–19

Installation including *Other Functions*, 2018,
video, 6'30", found footage, various sources from
inside the print facility of the French Central
Bank; Temple, 2018, video, 4'45"; table with
prints, documents, coins, banknotes; currency,
plexiglass sheets, circulated bank notes of the
colonial currency Franc CFA 1945–2019,
designed, printed and governed by France;
dimensions variable
Courtesy Nina Støttrup Larsen

Emma Wolukau-Wanambwa

In a very low voice, so then you're sort of there,
2018

Photography, text; dimensions variable.
Research assistant: Susanna Antonsson, research
collaborator: Nora Landkammer, production
assistant: Ivan Syrov
Co-produced by Bergen Assembly 2019 with the
support of the University of Bergen

Workers' Families Seeking Justice (WFSJ) and its
Support Group

Murder Not Accident, 2019

Video, colour, sound; 34'
Camera by Fatih Pınar, editing by Burcu Kolbay
and Fatih Pınar
Co-produced by Bergen Assembly 2019

KODE 1 PERMANENTEN – CABINET
(*POLITICAL PARTIES*, CURATORIAL
CONTRIBUTION BY PEDRO G. ROMERO
AND MARÍA GARCÍA)

Gerd Arntz

Amerikanisches (American), 1924/79

Screenprint after a woodcut from 1924, 32 x 48
cm

Courtesy Galerie Valentien Stuttgart

Der Streik (The Strike), 1936/79

Wood block, coloured, 21 x 30 cm
Courtesy Galerie Valentien Stuttgart

Show, 1937

Woodcut, early printing, 29,5 x 46,5 cm
Courtesy Galerie Valentien Stuttgart

Zwölf Häuser der Zeit (Twelve Houses of the
Time), 1927

Series of 12 woodcuts, 26 x 16 cm each, facsimile
reprints

Pepín Bello / Luis Buñuel / Salvador Dalí /
Federico García Lorca

Los Putrefactos

Various publications and archival material

Un Chien Andalou, Luis Buñuel, 1929

Film, black and white, silent, 21'

Serafín Estébanez Calderón / Francisco Lameyer
Escenas andaluzas, *Imprenta de Don Baltasar
González*, Madrid, 1847

Illustrations: Francisco Lameyer First edition

Escenas andaluzas, *Imprenta de Don Baltasar
González*, Madrid, 1847

Illustrations: Francisco Lameyer First edition

Asamblea general (General Assembly), 1838-47

Reprint in English, handout

Toto Estirado

Schizoid Drawings: The Memorial 1, 1978; *The
Memorial 5*, 1977; *Notas íntimas*, 1977; *Notas
íntimas 3*, 1978

Drawings, 30 x 20 cm, each
Courtesy private collection

Israel Galván
La Fiesta, 2017
Video of the performance, colour, sound; 90'
Courtesy Israel Galván

Federico García Lorca
Poema del cante jondo
Interpreter: Germaine Montero
Vinyl, France (Vega 1960)
Cover: Detail of Francisco de Goya's painting *El Conjuero* (The Spell, 1797-98), mirror-inverted

Poema del cante jondo
Interpreter: Germaine Montero (Spanish and French)
Vinyl, France (Vega) 1963

Poems and songs
Interpreter: Germaine Montero Vinyl, France (Trianon), 1956

Poems and songs
Interpreter: Germaine Montero Vinyl, France (Pathé), 1963

Lament on the Death of a Bullfighter and other poems and songs
Interpreter: Germaine Montero
Vinyl, New York (Vanguard), 1969
Cover illustration after a painting by Pablo Picasso

Lamento per la morte di Ignacio, 1955
Interpreter: Arnaldo Foà Vinyl, Italy (Cetra)

Gonzalo García-Pelayo
Vivir en Sevilla (Living in Seville), 1978
Film, excerpt with Toto Estirado, colour, sound, 4'

Tony Gatlif
Vengo, 2000
Film, colour, sound; 90' Courtesy Tony Gatlif

Helios Gómez
Untitled (Self-portrait as Guitarist in *Días de Ira*), 1930
Drawing, 33 x 24 cm, facsimile reprint

Untitled (Self-portrait as Guitarist), 1925
Drawing, 11 x 17 cm, facsimile reprint

Días de Ira (Days of Wrath), 1930
Published by the Internationale Arbeiter-Assoziation Berlin 25 graphics, facsimile reprints, 33 x 24 cm, each

Francisco de Goya
Los Proverbios (The Proverbs), also known as *Los Disparates* (The Follies), 1815–23
Nos. 1, 4, 8, 9, 12, 13 and 17 from a series of 22 prints, line etching, approx. 21 x 32 cm, each
Courtesy of KODE Art Museums and Composer Homes, Bergen

Francisco de Goya / Rosario Weiss
Dibujos dobles (Double drawings), 1821-1824
Brush, pen, ink and gouache; facsimile reproductions
Courtesy Francisco de Goya / Rosario Weiss

Jean-François Martos
Correspondance avec Guy Debord Paris (*Le fin mot de l'Histoire*), 1998

Ocaña y sus muchachas flamencas (Ocaña and his flamenco girls)
Jornadas Libertarias Internacionales, 1977
Documentation of the intervention during the International Libertarian Days in Barcelona, Spain, 22–25 July 1977
Digital slide show with photographs by Eduard Omedes
Courtesy Ocaña y sus muchachas flamencas

Carlos González Ragel (Rajel)
Esqueletomaquias, ca. 1937-1942
Series of 20 drawings, facsimile reprints

Esqueletomaquias, ca. 1937-1942
Series of four collages, facsimile reprints

Esqueletomaquias, ca. 1937-1942
Five albums, facsimile reprints

Charles Roka / Situationist International / Raisa 'Raya' Bielenberg and Tore-Jarl Bielenberg / Gypsy Legacy
Relocation of the painting *Sigøynerpike* ('Gypsy Girl') by Charles Roka from the Bergen bar Folk og Røvere (People and Thieves/Villains) to KODE 1 Permanenten / Cabinet. Presentation of a selection of collages from the series *España en*

el corazón (Spain in the Heart, 1964) by the Situationist International at Folk og Røvere in exchange.

Pedro G. Romero based on Guy Debord with María Salgado / Fran MM Cabeza de Vaca, Niño de Elche / Los Planetas / Andrés Duque, Julio Jara, Tomás de Perrate / Proyecto Lorca / María Marín, Javiera de la Fuente / José Ismael Sierra and Bettina Flatter
Canciones de la Guerra Social Contemporánea (Songs of the Contemporary Social War), 2019
Video, color, sound; duration variable

August Sander
Köln wie es war (Cologne as it was), 1929-1931
Lumpenball series, selection of nine, facsimile reprints
Courtesy Kölnisches Stadtmuseum, Cologne

Coellen außer Rand und Band (Cologne going wild), 1929
Collage, 16,2 x 21 cm, facsimile reprint
Courtesy Kölnisches Stadtmuseum, Cologne

Franz Wilhelm Seiwert
Letterpress postcards for *Lumpenbälle*, c. 1925-1932
Selection of five, 14,8 x 10,5 cm each, facsimile reprints
Courtesy Museum of Modern Art, New York / SCALA, Florence

SEM/EN (Valeriano Bécquer and Gustavo Adolfo Bécquer)
Los Borbones en pelota (The Bourbons in the Buff), c. 1868
Series of watercolours, various dimensions, facsimile reprints
Courtesy SEM/EN (Valeriano Bécquer and Gustavo Adolfo Bécquer)

Situationist International
España en el corazón (Spain in the Heart), 1964
Series of collages, 1964, facsimile reprints
Courtesy Situationist International (at Folk og Røvere)

Stalker / Osservatorio Nomade / Fabrizio Boni / Giorgio de Finis
Savorengo Ker (The House of All), 2008
Participatory project initiated by Stalker/Osservatorio Nomade
Courtesy Stalker/Osservatorio Nomade / Fabrizio Boni / Giorgio de Finis

Once Upon a Time There Was Savorengo Ker, the Home of Everyone, 2009
Video, colour, sound, 57'
Directed and produced by Giorgio de Finis and Fabrizio Boni with the support of Stalker/Osservatorio Nomade

Cejja Stojka
Die Gejagten. Die Ankunft war so ... (The Hunted: The Arrival Was So ...), no date
Indian ink on cardboard, 29,5 x 41,8 cm
Courtesy Galerie Kai Dikhas, Berlin

Nie wieder ‚Jawohl‘ (Never More ‘Yes, Sir’), 1996
Ink on cardboard, 38 x 24 cm
Courtesy Galerie Kai Dikhas, Berlin

Block 11. Arbeit macht frei (Block 11: Work Sets You Free), 2009
Indian ink on paper, 42 x 30 cm
Courtesy Galerie Kai Dikhas, Berlin

1943, Endstation Auschwitz (1943, Terminus Auschwitz), 2011
Indian ink on paper, 29,5 x 42 cm
Courtesy Hojda Stojka Collection

Sieg Heil. Ein Volk, ein Reich, ein Führer (Hail Victory. One People, One Empire, One Leader), 2010
Indian ink on paper, 29,5 x 42 cm
Courtesy Hojda Stojka Collection

Mama, Mama, Mama. Wohin mit ihnen? 1943, Wohin? Nach Auschwitz (Mum, Mum, Mum. Where Do They Go? 1943, Whereto? To Auschwitz), 2008
Indian ink on paper, 42 x 29,5 cm
Courtesy Hojda Stojka Collection

Los, los! Auschwitz (Come On, Come On! Auschwitz), 2009
Indian ink on paper, 29,5 x 42 cm
Courtesy Hojda Stojka Collection

Blutverschmiert, so verließen ich und Mama Bergen-Belsen (Mum And Me Left Bergen-Belsen Bloodied), no date
Acrylic on cardboard, 33 x 34 cm
Courtesy Galerie Kai Dikhas, Berlin

He, du, steh' auf! Wir sind nicht mehr in Auschwitz (Hey You, Get Up! We Are No Longer In Auschwitz), no date
Mixed media, 29,5 x 42 cm
Courtesy Hojda Stojka Collection

Untitled, 2011
Indian ink on paper, 29,5 x 42 cm
Courtesy Hojda Stojka Collection

Jawoll! Los, los, weg mit dem Pack! (Yes Sir, Come On, Come On, Get Rid Of The Mob), 2010
Indian ink on paper, 29,5 x 42 cm
Courtesy Hojda Stojka Collection

Untitled, no date
Indian ink and acrylic on paper, 20,8 x 29,6 cm
Courtesy Galerie Kai Dikhas, Berlin

Teatro Gitano Andaluz of Mario Maya
Camelamos Naquerar (We Want to Speak), 1976
Video of the homonymous performance, colour, sound; 17'
Courtesy Teatro Gitano Andaluz de Mario Maya

François Villon, Edgar Allan Poe, Federico García Lorca, Jean Cocteau
Dikt / Poems
Interpreter: Jacques Doyen
Vinyl, France (Ducretet Thomson), 1957

ENTRÉE

Anne de Boer
Multi Terra Mining, 2019
Aluminium extrusions, MDF shelves, HDMI-cables, audio-cables, power-cables, Raspberry Pis, 3D prints in PLA, flat screens, database of scenery and CGI vegetation videos, database of audio fragments; dimensions variable
Courtesy Anne de Boer
Co-produced by Bergen Assembly 2019

Eloïse Bonneviot
Feminist Gaming Group, 2019
Ceramic potteries, digital glazing; dimension variable
Courtesy Eloïse Bonneviot
Co-produced by Bergen Assembly 2019

the Mycological Twist
Troll Swamp, 2019
3D prints in PLA, digital prints, silicon, cardboard, mushrooms and lichen dyed silk and wool, MDF tabletops, dice, marker pens, stools, trestles; dimensions variable
Co-produced by Bergen Assembly 2019

HORDALAND KUNSTSENTER
(*SICK AND DESIRING*, CURATORIAL
CONTRIBUTION BY NORA HEIDORN)

Sarah Browne
Epigenetic Activity Mat, 2019
Sculptural installation; textile, aluminium, silicone
rubber, HD video; dimensions variable
Courtesy Sarah Browne

Juliana Cerqueira Leite / Zoë Claire Miller
Phytogyne Garden, 2019
Site-specific installation, mixed media;
dimensions variable; courtesy Juliana Cerqueira
Leite / Zoe Claire Miller
Produced by Bergen Assembly 2019

Feminist Health Care Research Group
(Julia Bonn and Inga Zimprich)
*Radical Health Care: Materials, Methods and
Activation*, 2018–ongoing
Installation and poster, dimensions variable
Courtesy Julia Bonn and Inga Zimprich
Co-produced by Bergen Assembly 2019

Joscelyn Gardner
Convolvulus jalapa (Yara)
Bromeliad penguin (Abba)

From the series *Creole Portraits III: 'bringing
down the flowers...'*, 2009–11
Hand-coloured stone lithograph on frosted Mylar,
91 × 61 cm each
Courtesy Joscelyn Gardner

Paula Pin / BioTransLab
BioTransLab, 2012-ongoing
Courtesy Paula Pin
Produced by Bergen Assembly 2019

BERGEN KJØTT

Daniel G. Andújar
*How to Understand the D'Hondt Method
(Democracy)*, 2018
Video, colour, sound; 32'50"

Manifesto of the Communist Party, 2019
Video, colour, sound; 1'36" Courtesy Daniel G.
Andújar

Battle Cry, 2019
Colouring book, 11 × 16 cm, 192 pages
Courtesy Daniel G. Andújar
Co-produced by Bergen Assembly 2019

World's Best Democracy (Slogans), 2019
Series of drawings executed by a robot, 42 × 59,4
cm each
Based on a collection of political slogans from
various parties, countries and times Courtesy
Daniel G. Andújar
Co-produced by Bergen Assembly 2019

Capital Drawing Group
Series of Posters, 2011–ongoing
Posters, 84, 1 × 118,9 cm each
Courtesy Capital Drawing Group

Pauline Curnier Jardin
Qu'un sang impur, 2019
Producer: Amard Bird.
Courtesy Pauline Curnier Jardin
Co-produced by Bergen Assembly 2019, Freunde
der Nationalgalerie / Nationalgalerie – Staatliche
Museen zu Berlin and If I Can't Dance, I Don't
Want To Be Part Of Your Revolution

Anna Dasović
*So, on behalf of my country and from the bottom
of my heart*, 2019
Mixed media installation, video, multi-channel
sound, text
Courtesy Anna Dasović

Laressa Dickey / Ali Gharavi
*Inside-Outside: How to Pass Time With No
Reference*, 2019
Installation, media and dimensions variable
Laressa Dickey: Concept, performance, text;
Andrea Kiez: video editing and collaboration;
Andrea Steves: sound and collaboration
Co-produced by Bergen Assembly 2019

Ines Doujak
Sing Along!, 2019
Sculpture (papier-mâché, steel, wood); booklet
Songs produced by Kunst im öffentlichen Raum
Wien. Lyrics, compositions, performances,
translations: Özge Dayan Mair, Marija
Blagojevic, Qin Huang, John Barker, Wasen
Majeed, Rosa Nogues, Niño de Elche, Ines
Doujak, Lukas Goldmann, Artem Kuklin, Danny
Hayward, Anja Büchele, EsRAP, Alice Creischer,
Evelyn Steintaler, Volkmar Klien
Co-produced by Bergen Assembly 2019

Eva Egermann
Crip Magazine (2012, 2017 – ongoing)
Magazines, prints, dimensions variable

Valérie Favre
Selbstmord / Suicide, 2003–13
42 from a series of 129 paintings, oil on canvas,
24 × 18 cm, each
Courtesy Barbara Thumm Galerie, Berlin and the
artist

Magdalena Freudenschuss / peter steudtner
preparing4prison, 2019
Website www.preparing4prison.org

re:assembling solidarity, 2019
Installation with coloured ropes and imprinted text
messages
Courtesy Magdalena Freudenschuss / peter
steudtner
Co-produced by Bergen Assembly 2019

Robert Gabris
Fleischstudie (Anatomical Studies–Meat), 2016
5 drawings, 0.25 mm fine liner on paper, 21 ×
27.9 cm each
Courtesy Robert Gabris

Autopsie (Autopsy), 2016
6 of 7 drawings, 0.25 mm fine liner on paper, six
drawings 42 × 27.9 cm, each, 1 drawing 27.9 × 21
cm
Courtesy Robert Gabris

María Galindo
la piel de la lucha, la piel de la historia, 2019
Results of action within the *Parliament of Bodies*
– *The Parliament of Bitches* (15.6.2019),
drawings by Danitza Luna, produced by the
collective Mujeres Creando
Courtesy María Galindo

Niklas Goldbach
The Next Day, 2019

Rheinische Bahn Mühlheim, 2014
Isola di San Michele, 2019
Stammheim, 2019
Hongkou District, 2014
Amoreiras Shopping Center, 2018
Toftestallen, 2019
Pardis Town, 2017

Figure from the series *Permanent Daylight*,
2013–ongoing
Digital pigment prints on photo archive paper, 75
x 50 cm each, framed Courtesy Niklas Goldbach
Co-produced by Bergen Assembly 2019

Siri Hermansen
Addet Ándagassii / Om Forlatelse / Apology,
2014
Video installation with seven carved wood sticks
hanging from the ceiling, colour, sound; 24';
poster Courtesy Siri Hermansen

Alexander Kluge
Gespräch mit Otto Schily (Conversation with
Otto Schily), 1978
Video, colour, sound; 3'32"
Courtesy Alexander Kluge

peter steudtner
*involuntary assemblies and other taboos -
fragments of an animated documentary about
political detention*, 2019
Video installation on multiple screens, mostly
not-animated fragments of a feature length
animated documentary
Courtesy peter steudtner
Co-produced by Bergen Assembly 2019

Sunaura Taylor
Wildlife, 2014
Oil paint on wildlife photography book, approx.
30,5 × 30,5 × 5 cm; series of digital prints
(reprints from the book)
Courtesy Sunaura Taylor

*Wildlife Wheelchairs: Hairy Wheelchair; Arctic
Wheelchair; Wheelchairs On the Moon*, 2014
3 watercolours, watercolour, pen on paper, 12,7 ×
20,32 cm each

Emma Wolukau-Wanambwa
In a very low voice, so then you're sort of there,
2018
Photography, text; dimensions variable.
Research assistant: Susanna Antonsson, research
collaborator: Nora Landkammer, production
assistant: Ivan Syrov
Co-produced by Bergen Assembly 2019 with the
support of the University of Bergen

BELGIN

Andreas Angelidakis
LOGOS, 2019
81 vinyl and foam seating modules featuring
quotes by: Bergen, Mykki Blanco, Virginie
Despentes, María Galindo, Jack Halberstam,
Donna Haraway, Johanna Hevda, Pedro
Lemebel, Audre Lorde, José Esteban Muñoz,
Sunaura Taylor, Soujourner Truth, Monique
Wittig; dimensions variable
Courtesy The Breeder Gallery, Athens
Co-produced by Bergen Assembly

Capital Drawing Group
Animated Gif, 2019
Courtesy Capital Drawing Group

Laressa Dickey / Magdalena Freudenschuss
re:assembling emotional labour, 2019
5 booklets, prints; design by NLF Team, Berlin
and Hamburg
Co-produced by Bergen Assembly 2019

Teresa Lanceta / Pedro G. Romero
Gallinero (Chicken Coop), 2019
Live broadcast of tapestry (wool, cotton, acrylic,
linen, rags, seeds, 6.5 × 1.65 m) installed in the
henhouse of Langegården farm, Bergen; silent,

colour
Courtesy Teresa Lanceta / Pedro G. Romero

İlhan Sayın
Bergen, 2014
Pencil on paper
Courtesy İlhan Sayın

The List
Supplement in Bergensavisen from 7.6.2019

FOLK OG RØVERE

Charles Roka / Situationist International / Raisia
'Raya' Bielenberg and Tore-Jarl Bielenberg /
Gypsy Legacy
Relocation of the painting *Sigøynerpike* ('Gypsy
Girl') by Charles Roka from the Bergen bar Folk
og Røvere (People and Thieves/Villains) to
KODE 1 Permanenten / Cabinet. Presentation of a
selection of collages from the series *España en el
corazón* (Spain in the Heart, 1964) by the
Situationist International at Folk og Røvere in
exchange.

Bergen Assembly

BERGEN ASSEMBLY 2019 PLATFORMS

PARLIAMENT OF BODIES

Conceived by Paul B. Preciado and Viktor Neumann

FROM ATHENS TO BERGEN

On the occasion of Bergen Assembly 2019, the *Parliament of Bodies (PoB)* calls disenfranchised bodies and subaltern organs to gather in joyful assemblies commending somatic dissidence, transfeminist critique, the celebration of the vulnerable body, and affective belongings beyond identity politics, contributing this way to the conceptual framework of *Actually, the Dead Are Not Dead*. Since its first gathering in the city of Bergen on 15 June 2019 and amidst Andreas Angelidakis' new site-specific iteration of his soft architecture titled *LOGOS*, the *PoB* spreads its activities in and beyond Bergen to create synthetic alliances between different struggles for minor and dissident forms of sovereignty, recognition and survival.

The *PoB* was originally conceived as the public programme of documenta 14. Acknowledging the paradoxical nature of effectively transforming institutional structures and economies from within, the *PoB* has since mutated into an apatrie institution-in-becoming without constitution, seeking bonds with other institutions to provoke politicisation and critical metamorphosis.

Born in 2016 during the Athenian experience of the failure of representative democracy, the *PoB* took its name and vocation after witnessing the Greek government refusing to accept the 'OXI' vote of its citizens, from seeing the bodies and voices of thousands of Greek people demonstrating on Syntagma Square, mixing with the countless migrants and refugees arriving every day at the Port of Piraeus during the long summer of migration. The *PoB* developed from the need for a counter-parliament of living bodies, fighting both neoliberal forms of governmentality and technopatriarchial states, experimenting with forms of organisation beyond national belonging and identity politics.

This urgency remained relevant in the context of the city of Kassel, with its entanglements with the military industry and arms trade, and the controversies around its cultural industry's main force, documenta. Already an institution in-becoming, the *PoB* became urgent again in Warsaw when it dared to organise a gathering during the centenary of Poland's National Independence Day in November 2018 – an occasion known for the hyperbolic celebration of nationalism, white Catholic supremacy and heteronormativity.

Once again, the *PoB* becomes urgent in Bergen, a city within one of the allegedly most progressive democracies for those with citizenship but certainly not for those without, and within a nation entangled in ecological exploitation, where 'even the revolution would be state-funded', as stated by one of the many voices that the *PoB* encountered during on-site research.

The *PoB* acts as a counter-mirror, denouncing the pitfalls of representative European democracies, and understanding politics not as ideology but as poetic action, learning from and leaning towards the methodologies of art, critical theory and activism. It understands itself as a site for cultural activism, a critical device to imagine and collectively construct other ways of producing, reproducing and governing knowledge and life, visibility and affect, implicating bodies (human and non-human, objects, *dispositifs*, ensembles, and so on), subjugated knowledges and artistic practices. The *PoB* is made of those who lack full political recognition within the framework of the nation-state.

The *PoB* neither provides a single discourse on identity, nor a homogeneous space of race, gender or sexual representation. On the contrary, it aims to create a new forum for artist and activist, an open platform of experimentation, performativity, counter-media production and debate essential for a new planetary somatic democracy to awaken. Inspired by subaltern traditions of resistance, the *PoB* calls for a planetary revolution where the subject is not just the ‘proletarian’, ‘women’ or ‘the colonised’, but also the vulnerable living body confronted by all forms of necropolitical, neocolonial and technopatriarchal techniques.

THE OPEN FORM SOCIETIES

From its first public gathering on 15 June 2019, the *PoB* introduces in Bergen some of the many already established as well as newly created *Open Form Societies*. Inspired by the ‘open form’ methodology of architect Oskar Hansen and modelled on the endeavours of the countercultural anti-slavery bonds of the late 18th century, *Open Form Societies* aim to function as self-learning, self-organised counterpublics that generate their own activities and set their own critical agenda.

The Apatride Society of the Political Others, established in Athens in September 2016, will further challenge the tropes of the nation-state through exploring anti-colonial discourses and practices. *The Society of Friends of Lorenza Böttner* – established in Kassel in April 2017 and inspired by the eponymous mouth and foot painter and her practice of somatic and gender dissidence – begins its activities which will lead to the *Impossible Parliaments* during the Opening Days of Bergen Assembly in September 2019. *The Society of Black Milk*, established in Warsaw in order to face the Polish parliament’s violent attempts to outlaw abortion, will further explore the biopolitics and necropolitics of the nation-state and reproduction, and its relation to the development of patriarchal power technologies.

The newly created *Society of Friends of Bergen* was introduced for the first time at Bergen Assembly 2019’s public space Belgin in June 2019. The names of both the society and the venue are reminiscent of the Turkish singer Bergen, otherwise known as Belgin Sarılmışer (1958–1989). The singer’s experience of continuous subjugation to domestic and sexual violence by her husband influenced her music and manifested her status as an icon of feminist resistance against patriarchal power, as she refused his violent attempts to silence, victimise, objectify and domesticise her. Fatally shot by her husband in 1989, Bergen has remained a complex symbol of sorrow and emancipation in Turkey to this day.

Simultaneously introduced, the newly formed *Society in Translation* dedicates its activities to investigating the politics of naming, wording and translating. The Society has been initiated through the collective process of updating and translating The List into

Norwegian. Compiled and updated each year by UNITED for Intercultural Action, an anti-discrimination network, The List traces information relating to the deaths of 36,570 people who have lost their lives within or on the borders of Europe since 1993 due to state policies (documented as of 1 April 2019). *The Society in Translation* devotes its activities to examining the legal and ethical navigation of politicised language and to highlighting the transformative potentials of re-framing as a strategy of caretaking.

15 JUNE 2019: A PARLIAMENT OF BITCHES

With Aérea Negrot, Betty Apple, Synnøve Bendixsen, Anine Bråten, Banu Cennetoğlu, Nikita Dhawan, Sarah Diehl, Tsaplya (Olga Egorova) and Kolyan Tatyana (Nikolay Oleynikov from Chto Delat, María Galindo, Jack Halberstam, Ama Hanssen, Caspar Heinemann, Max Jorge Hinderer Cruz, Nelli Kambouri, Theodore (ted) Kerr, Ewa Majewska, Daniel Mariblanca, Jota Mombaça, Mari Norbakk, Narcissister, Elin Már Øyen Vister, Margarita Tsomou and Sunniva Vik

The first gathering of the *PoB* in Bergen was hosted by the *Society of Friends of Bergen* at Belgin on 15 June 2019. Its open and ongoing call extends to everyone who refuses to be abused anymore, everyone who detests the sexual regime used by necropolitical and patriarchal techniques of subjugation in the domestic sphere, in world conflicts, or led by mere economic interest, and that allows bodies to be raped and murdered, wounded and diseased, traumatised and distressed, criminalised and marginalised, stigmatised and deprived of agency. *The Society of Friends of Bergen* thus becomes an unapologetic and raging apparatus that joyfully celebrates its anger towards patriarchy while aiming to draw the contours of a new utopia for planetary transformation. Calling for all bitches and witches to come together and to engage collectively, freely and joyfully on a radical enlargement of the public sphere, the *PoB* aims at the proliferation of new forms of critical subjectivity.

The word feminist was invented by the French physician Faneau de la Cour in 1871 to refer to men who suffered from tuberculosis and whose bodies, according to medical discourse, were 'feminised' by sickness. Only a few years later, the son of Alexander Dumas used the notion of 'feminist' to insult men who supported women fighting for their rights to vote and access technologies of government. Thus, sick, fragile and non-reproductive men, but also anti-patriarchal men, were said to be the first 'feminists' of history.

It was some time until suffragist women appropriated the insult 'feminist', transforming it into the site of their political action. Some years before, in 1851, the black abolitionist Sojourner Truth asked an assembly of white women 'Ain't I a woman?', opening a debate about the relationships between race and sex struggles that is still ongoing. In 1980, writer and theorist Monique Wittig affirmed that 'lesbians are not women' in front of a self-defined heterosexual assembly.

Rather than a natural, stable site of action, feminism is a contested terrain open to endless struggles and transformations. In the early 1990s, Annie Sprinkle and the collective PONY (Prostitutes of New York) extended feminism to whores, bitches and sex workers. If Juan Esteban Muñoz said that 'we have never been queer', making queerness into a utopia, we could say today that we have never been feminist. Rather than being immediately

identified with women as a given historical subject, feminism thus becomes a poetic tradition for revolutionary transitions.

Who is the subject of feminism today? Can cis-men dis-identify themselves from dominant patriarchal masculinity? What does it mean today to be transfeminist? Can we speak about feminism beyond the framework of identity politics of Western social democracy? What would be a feminism without men and women? What does it mean to speak of queer politics beyond the opposition of heterosexuality and homosexuality? What is the relationship of feminist politics and practices with anti-colonial, crip and animalist struggles?

For the first gathering of *PoB* in Bergen, artists, musicians, philosophers, performers, activists, writers and scholars constituted a *Parliament of Bitches* while approaching summer solstice. The *Parliament of Bitches* gathered from 7pm to 7am on a night of brightness to celebrate and extend the underground traditions of feminist resistance, heretical assemblies of witches and somatopolitical dissidents, of female, trans-female and non-female, anti-colonial and anti-patriarchal sexual warriors and healers.

The name *Parliament of Bitches* is inspired by Miguel de Cervantes' novel *The Dialogue of the Dogs* (1613) in which two dogs, amazed by their unexpected ability to talk, discuss and debate the fate of the world and of their living conditions. For its first Bergen meeting, the PoB curates a collection of voices of 'bitches', not-yet-fully-human voices, fighting to redefine citizenship and belonging.

7 SEPTEMBER 2019: IMPOSSIBLE PARLIAMENTS

With Andreas Angelidakis, Antonio Centeno, Laressa Dickey, Eva Egermann, Magdalena Freudenschuss, María García, Göksu Kunak a.k.a Gucci Chunk and Laure M. Hiendl, Jemina Lindholm, Georgy Mamedov, Daniel Mariblanca, Pedro G. Romero, Liz Rosenfeld, Valentine Tanz/Vala T. Foltyn, Mariana Valencia and Jeremy Wade

For its gathering during the opening days of Bergen Assembly 2019 on 7 September 2019, *The Society of Friends of Lorenza Böttner* calls for an extraordinary meeting of the *PoB*, questioning the hegemonic idea of artistic and political action as based on a strong, virile, healthy and medically normalised political subject. Thus the *PoB* mutates into *Impossible Parliaments*. Attentive to other forms of producing knowledge and other types of sensorial experiences, the *Impossible Parliaments* question the model of the assembly as a series of acts of communication between equal 'able bodies' destined to achieve consensus.

Within the context of Bergen Assembly 2019, the *Impossible Parliaments* explore political and aesthetic practices that go beyond the form of the assembly and contest the traditional frameworks of the exhibition and the public programme as well as the public gathering of human, walking, speaking, 'normal' subjects. Taking as their starting point the work of artist Lorenza Böttner (1959–1994), the *Impossible Parliaments* explore somato-political dissidence, calling into question normative distinctions between sickness and health, and focusing on specific knowledges and practices of those historically considered 'sick', 'fat', 'dysphoric' or 'deficient'.

Bearing in mind artist and writer Johanna Hedva's question of 'How do you throw a brick through the window of a bank if you can't get out of bed?', as much as writer Dodie

Bellamy's prophecy that 'When the sick rule the world, mortality will be sexy', the *Impossible Parliaments* call to traverse the abled-bodied regime by coming together, in pain as much as in joy, to create alliances in and through sickness, and to understand care work not as a medical or ethical task but as one of the potential sites of the radical enlargement of the public sphere. Understanding abled-bodiedness as not only a political privilege and a technology of oppression, but also as an accidental, momentary state, its differences become cultural phenomena and public feelings, neoliberal symptoms and reactions towards ecological toxicities, political categories and powerful strategies of refusal.

We call the sick and the crips, the weak and the fragile, the depressed, the addicted and the failed to celebrate the refusal of being considered as inefficient recourses to a system which is itself inherently broken. We call all other bodies that resist being subjugated to the pharmarcomographic, capitalist and liberal demands of limitless growth and profitability that are fundamentally interwoven with techniques of abled-bodied, heteronormative, colonial, racial and ecological oppressions.

In the context of *Actually, the Dead Are Not Dead* and following the crip and queer time perceptions, the *Impossible Parliaments* simultaneously seek to challenge the predominance of time-bound bodies within and beyond the realms of capital and the nation-state and to disrupt the chrono-normative logics through considering blissful and sensual dynamics of binding, longing and belonging, beyond somato-political or temporal limitations.

Bergen Assembly

BERGEN ASSEMBLY 2019 PLATFORMS

BELGIN: OPEN SPACE, INFO CENTRE AND GROWING ARCHIVE

Belgin is Bergen Assembly 2019's new space in Bergen's city centre. Not publicly accessible for many years, the glass ground-floor connecting wing of museum KODE 2 served for a long time as the institution's storage and restoration workshop. From April to November it will act as the central working, meeting and public space of Bergen Assembly 2019. In all its possible and impossible potentials, this space in progress will become what its diverse users make of it. The space's name refers to the Turkish singer Belgin Sarılmışer (1958–1989), who adopted the alias 'Bergen' after the Norwegian harbour city.

Belgin develops its infrastructures, programmes and profiles successively and in dialogue with local communities and international guests. It is conceived as a shared space, which not only hosts Bergen Assembly itself, but is open to the activities of local groups and initiatives.

During its regular opening hours, you are welcome to meet with colleagues and friends, to work or have meetings, bring your family to use the space as an indoor playground, or enjoy your packed lunch and help yourself to free coffee.

Groups and initiatives interested in using the Belgin space for their activities should e-mail belgin@bergenassembly.no. These activities can be public or private, happen during regular opening hours or in the evening.

Rasmus Meyers allé 5, 5015 Bergen
5.–8.9.2019 (Opening Days): Daily 10am–6pm
9.9.–10.11.2019: Daily 11am–5pm

Bergen Assembly

BERGEN ASSEMBLY 2019 PLATFORMS

EDUCATION AND MEDIATION

The education and mediation platform of Bergen Assembly 2019 takes traditional forms of mediation, such as guided tours or family visits, as a starting point but twists them slightly. Instead of reproducing information, the mediators focus on utilising the triennial as a place for exchange, offering the opportunity to share experiences and knowledges, seeking positions that are unforeseen and remain open to the unexpected.

The programme has been devised to be accessible to all, providing an inclusive entry point to the exhibition and events within *Actually, the Dead Are Not Dead*. It consists of five modules – The School of Questions, Thursday and Saturday Walks, Map Making, Imagined Futures, and Bergen Assembly Mediates Bergen. The programme is conceived and organised by Stacy Brafield and Daniela Ramos Arias in collaboration with Andrea De Pascual, David Lanau and Eva Morales Gómez, from the collective Pedagogías Invisibles, a Madrid-based collective founded in 2009 that works in the field of art and education.

Free admission

Appropriate for all ages

Activities in both English and Norwegian

Meeting point: Belgin, Rasmus Meyers allé 3, 5015 Bergen

ACTIVITIES

School of Questions

Research workshops around topics of Bergen Assembly

Every Tuesday, 3–5pm

We advise signing up in advance at stacy@bergenassembly.no

Thursday and Saturday Walks through the exhibition

Every Thursday, 4–5.30pm

Every Saturday, 2–4pm

No registration necessary

Map Making

Workshops

Every Sunday, 12–1.30pm

We advise signing up in advance at daniela@bergenassembly.no

Participation without registration is possible according to the capacities of the event.

Imagined Futures

School visits to Bergen Assembly

Monday–Friday, 9am–12pm

Schools and classes interested in school visits please contact daniela@bergenassembly.no

Bergen Assembly mediates Bergen

Tours and lectures to and about local institutions, history, and landmarks

Dates, themes and programme at bergenassembly.no/programme

Booking of individual and group tours and workshops: daniela@bergenassembly.no

Bergen Assembly

ABOUT BERGEN ASSEMBLY

Bergen Assembly is a perennial model for artistic production and research that is structured around public formats taking place in the city of Bergen every three years. Bergen Assembly's flexible model is reinvented for each edition, responding in particular to a need for alternative temporalities of art production and experience within an oversaturated information culture, where attention itself is increasingly commodified and subject to pressure.

Bergen Assembly originated from the Bergen Biennial Conference in 2009, which was a response to a proposition by the municipality of Bergen to establish an international biennial for contemporary art in the city. The conference discussed the question "To biennial or not to biennial?" with international curators, artists, and academics, and was followed by *The Biennial Reader* (Hatje Cantz/Bergen Kunsthall, 2010)—to date the most comprehensive publication on the history and practice of biennials or regularly occurring exhibitions and events in a global perspective.

The first edition of Bergen Assembly was titled *Monday Begins on Saturday* and was convened by Ekaterina Degot and David Riff, manifesting in a multi-venue exhibition and a publication in 2013. The latest edition of the triennial was led by the artistic directors Tarek Atoui, the collective freethought, and the collaboration PRAXES in 2016.

Bergen Assembly

TRAVEL INFORMATION

WELCOME TO BERGEN!

Please find below some info we hope is useful for planning your visit and for getting around in the city.

Enjoy your stay and we look forward to seeing you at Bergen Assembly 2019!

AIRPORT TRANSFER

LIGHT RAIL (BYBANEN)

The Light Rail takes you all the way to the city centre. The light rail stop is right outside the terminal. Tickets for the Light Rail can be bought at the Light Rail stop, or at the ticket machine at the baggage claim area (credit cards will be accepted). You can also use the "Skyss Billett" app.

The light rail is the most affordable way of getting to the city centre (38 NOK / 3,80 €).

FLYBUSSEN (BERGEN AIRPORT EXPRESS COACH)

When you exit the airport these buses can be found right outside, with staff to help you with tickets and luggage.

The buses leave every 10 minutes. A bus ride to the city centre takes approx. 20 minutes.

When you approach the bus, tell the staff loading your luggage the name of your final destination.

You can buy tickets in advance and display them on your phone to save time and queueing (115NOK) or at the bus (145NOK).

To schedule your journey and buy tickets in advance visit: www.flybussen.no/en

TRANSPORT WITHIN THE CITY

BUS/BYBANEN

Bergen's public transport system is called Skyss, and it includes bus and Bybanen (Bergen Light Rail). We recommend you download the Skyss Billett app for booking tickets for the Bybanen or bus if you want to travel around easily.

TAXI

Please note that Bergen Assembly does not reimburse Taxi fares.

The main taxi rank in the city centre is at Øvre Ole Bulls Plass 6. It is cheaper to get a taxi from the street or taxi rank than ordering by telephone.

Bergen Taxi: +47 55 99 70 00 / +47 07 000

Taxi 1: +47 05 501

Bryggen Taxi: +47 55 70 80 90

BICYCLE RENTAL

(Note: Some hotels also have bikes available for rent.)

Bergen City Bike

All through the city, 50 NOK a day, done through an app: bergenbysykkel.no/en

FOOD AND DRINKS

SNACKS

Bien Snackbar, Fjøsangerveien 30A, 5054 Bergen

Don Pippo, wine bar, Christies gate 11, 5015 Bergen

Café Opera, lunch, bar and music, Engen 18, 5011 Bergen

Godt Brød Marken (Bio Bakery), Marken 1, 5017 Bergen

Pingvinen, Norwegian food and pub, Vaskerelven 14, 5014 Bergen

Smakverket, Lunch and coffee, Rasmus Meyers allé 3, 5015 Bergen

RESTAURANTS / DINING

Allmuen BISTRO, Valkendorfsгатen 1B, 5012 Bergen

Bien Basar, tapas, Vetrilidsallmenningen 2, 5014 Bergen

Bien Centro, pizza, Nordahl Bruns gate 9, 5014 Bergen

Colonialen Kranen, restaurant, Solheimsgaten 9B, 5058 Bergen

Hoggorm, pizza, Nygårdsgaten 29, 5008 Bergen

Jaja, restaurant with vegan options, CityBox Hotel, Danmarks plass 23, 5054 Bergen

Lucy Restaurant and cafe (Ethiopian), Marken 11, 5017 Bergen

Nedre Nygaard, Nygårdsgaten 31, 5007 Bergen, Hordaland

COFFEE AND SWEETS

As a nation, Norwegians consume the highest volume of coffee in the world.

Blom COFFEE, John Lunds plass 1, 5015 Bergen

Café Aura, Marken 9, 5017 Bergen

Det Lille Kaffe Kompaniet, Nedre Fjellsmauet 2, 5018 Bergen

Godt Brød Marken (Bio Bakery), Marken 1, 5017 Bergen

Hallaisen Ice Cream, Skostredet 5, 5017 Bergen

Kaffemisjonen, Øvre Korskirkeallmenning 5, 5017 Bergen

Løvetann Kaffebar, Klosteret 16, 5005 Bergen

BARS

Café Opera, lunch, bar and music, Engen 18, 5011 Bergen

Dr. Wiesener, neighbourhood bar and food, Nye Sandviksveien 17A, 5003 Bergen

Legal, Christies gate 11, 5015 Bergen

Folk & Røvere, Sparebanksgaten 4, 5017 Bergen

Pingvinen, Norwegian food and pub, Vaskerelven 14, 5014 Bergen

CARD PAYMENT

Norway is an almost cashless country. Payment with EC card, credit card or debit card is accepted everywhere. Please note that in some places it is not possible to pay in cash.

INFORMATION ABOUT ALCOHOL

As in many Nordic countries, alcohol prices, sale and consumption comply with strict laws that differ from other countries in the world. Please note that it is forbidden to consume alcohol in public places such as the streets or parks. Breaking this rule may result in a fine from the police.

There are two shops in the city centre that sell wine and spirits:

Vinmonopolet Bergen Storsenter, Vincens Lunges Gate 5, 5015 Bergen

Opening hours: Mon-Fri: 10am–6pm, Sat: 10am–3pm, Sun: CLOSED

Vinmonopolet, Valkendorfs Gaten 6, 5012 Bergen

Opening hours: Mon-Fri: 10am–6pm, Sat: 10am–3pm, Sun: CLOSED

Beer is available in all grocery shops: Mon–Fri: until 8pm, Sat: until 6pm

NOTE: Even if grocery shops are open later than 6pm or 8pm, alcohol can only be purchased at the times stated here.

EMERGENCIES

EMERGENCY CALLS

Fire 110
Police 112
Ambulance 113

Norwegian dialing code: +47

ACCIDENT, EMERGENCY, EMERGENCY DENTAL CARE

Bergen Legevakt, Solheimsgaten 9, 5058 Bergen

PHARMACY

Vitusapotek Nordstjernen, Bergen Storsenter, Strømgaten 8, 5015 Bergen

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Henriette Sølter, Head of Communications
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BERGEN ASSEMBLY INFO CENTRE AND OPEN SPACE

Belgin, Rasmus Meyers allé 3, 5015 Bergen
Opening hours during the opening days (5.-8-9.): Daily 10am–6pm
Opening hours during the running time (9.9.–10.11.): Daily 11am–5pm

BERGEN ASSEMBLY WISHES TO THANK ITS PROJECT FUNDERS AND SUPPORTERS, AS WELL AS THOSE DONORS AND LENDERS WHO WISH TO REMAIN ANONYMOUS

BERGEN ASSEMBLY WOULD NOT BE POSSIBLE WITHOUT THE GENEROUS SUPPORT OF THE CITY OF BERGEN



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SPECIAL THANKS TO HORDALAND FYLKESKOMMUNE, BERGEN



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THANKS TO FRITT ORD, OSLO AND KULTURTANKEN, OSLO



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New York



Norwegische Botschaft



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EXHIBITION VENUES

BERGEN KJØTT
BERGEN KUNSTHALL
ENTRÉE
HORDALAND KUNSTSENTER
KODE 1 PERMANENTEN

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BERGEN KUNSTHALL



HORDALAND KUNSTSENTER

KODE

KODE
ART MUSEUMS AND COMPOSER HOMES

COLLABORATION PARTNERS

BERGEN INTERNATIONAL FILM FESTIVAL (BIFF)
BIT TEATERGARASJEN
FACULTY OF FINE ART, MUSIC AND DESIGN (KMD), UNIVERSITY OF BERGEN
IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION
OFFICE FOR CONTEMPORARY ART NORWAY (OCA)
WÜRTTEMBERGISCHER KUNSTVEREIN STUTTART



bit teatergarasjen
bit-teatergarasjen.no bitteatergarasjen



University of Bergen
Faculty of Fine Art,
Music and Design

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