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JAMES
HOFF

James Hoff (b. 1975) lives and works in Brooklyn, NY. His work encompasses painting, sound, and performance. He has maintained a strong focus on distributed forms and experiments with language, including cross-disciplinary investigations that address orally-transmitted syndromes, computer viruses, and ear worms. He has exhibited and performed his art work extensively throughout the United States and Europe over the last ten years. Hoff is also a co-founder of Primary Information, a non-profit arts organization devoted to publishing artists' books and art historical documents. Publications by the artist include *The Social Life of the Book*; castillo/corrales; *Everybody's Pixelated*, *Printed Matter* and *Inventory Arousal*, published by Bedford Press. Upcoming projects include *Quotations Vo. 2: James Hoff & Marian Kaiser*, published by Spector Books, and a new album entitled *Post Tree*, released through PAN.

Recent solo exhibitions include *Utopia Landfill or Vacation in the Age of Sad Passion* at Callicoon Fine Arts, New York, *The Black Box*, Baco Arte Contemporanea, Bergamo Italy, *Like Insects Smacking Themselves Senseless Against a Screen at Night to Get to the Light Inside* at Supportico Lopez, Berlin, Germany, and *The Air You Breathe is Metallic* at the Nova Scotia College of Art and Design, Halifax, Canada (2016), and *B=R=I=C=K=I=N=G* at the Contemporary Arts Center, New Orleans, Louisiana in 2015.

In club Kaiku, Hoff will present a new version of his HOB0 UFO audio/visual project. This project combines the sounds of data frequency signals with a modified version of Google Maps Streetview that responds to the audio in real time. The streetview performance will be take place physically and virtually in Helsinki, with the audio dictating the viewer's movements through its streets.

ADELAIDE
BANNERMAN

Adelaide Bannerman is a freelance project manager/curator and consultant from the UK. Since 1998 she has predominantly worked for the UK arts institutions Autograph ABP, Iniva (Institute of International Visual Arts) and International Curators Forum, and has also delivered exhibitions, projects and events for Tate, Live Art Development Agency, 198 Gallery, PLATFORM London, Hastings Museum and Art Gallery, and Arts Council England. Bannerman has recently been appointed as curator for *LodgeV8Generator* an emergent international residency programme in London initiated by artist/architect Anthony Gross, to commence autumn 2018. Bannerman currently serves on the board of Idle Women, an organisation that initiates and creates contemporary art with women.

Bannerman writes occasionally, and has contributed to the *International Review of African American Art*, the anthology *Shades of Black: Assembling Black Arts in 1980s Britain* (Duke University Press/Iniva/AAVAA), and the recently published monograph on Sonia Boyce *Thoughtful Disobedience* (les presses du réel Collection Villa Arson). Bannerman is a contributing editor for the New York/US publication, *Emergency INDEX* – an annual document of performance practice. Her research interests are focused on highlighting the performative gestures and responses in live and visual performance art – referencing individual and collaborative practices and also choreographed movements in public and private space. Related projects include: *Performance: Strategy and Process* (2004), *Yes, Yes, Y'All* (2007), *Odd Fangled Approaches* (2011), and the recent activation of research projects *Rosa Emilia* (2016) and *I, Too Overflow* (2016).

Bannerman's talk *Is it mine?* is an introduction and overview of her curatorial practice and conduct. It will be a whole-heartedly ambivalent reflection and questioning of the counterpoint between autonomy and interdependency.

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HANNAH
QUINLAN
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ROSIE
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Hannah Quinlan and Rosie Hastings (b. 1991, Newcastle/London) live and work in London. They graduated from Goldsmiths, University of London in 2014. Their work centers themes of queerness and resistance, and includes an ongoing project @Gaybar, Wherein the artists rematerialise the historic gay bar as a container for queer practice. Selected solo/duo exhibitions include *We Lost Them At Midnight*, Arcadia Missa, London, 2017; *Fuck Me On The Middle Walk*, Truth and Consequences, Geneva, 2017; *GENTRIFICATION*, presented by Daata Editions and Zuecca Projects, 15th Venice Architecture Biennale, 2016; *How to survive a flood @ Gaybar*, DRAF Studio, London, 2016; *Cruising Extinction*, @Gaybar, Oslo 10, Basel, 2015; *If These Fossils Could Talk They Would Tell You Who Got Fucked and Who Didn't*, Room E10-27, Paris, 2015; *Tifkas*, Arcadia Missa, London, 2015. Selected group exhibitions include: *Inside*, Paddington Town Hall, Sydney, 2017 (X) *A Fantasy*, DRAF, London, 2017, *Coming Out*, Birmingham Museum of Contemporary Art, Birmingham, 2017, *Coming Out*, Walker Art Gallery, Liverpool, 2017; *Late at Tate*, Platinum Paradise (event), Tate Britain, 2017; *Utopian Voices Here & Now*, Somerset House, London, 2016; *No! I Am No Singular Instrument*, Various Small Fires, Los Angeles, 2016; *Curators' Series #9: Ways of Living* by Arcadia Missa, DRAF, London, 2016; *CONDO Cinema* (screening), Genesis Cinema, London, 2016; *Frieze Art Fair*, London, 2016; and *S*, Arcadia Missa, London, 2015. They are represented by Arcadia Missa, London and Truth and Consequences, Geneva.

In club Kaiku Quinlan and Hastings present a new performance *Ten Years*, working with unseen footage from the UK Gay Bar Directory, a moving image archive of gay bars in the UK made in 2016. Working with Producer Owen Pratt the artists have created an immersive and highly sensual work that evokes the tragic and euphoric spirit of the bars represented in the Directory and highlighting the shifting ecology of the UK gay bar scene.

KALLIO
MANNINEN

Project kallio manninen is working with the theme of reimagining the future of humanity through fantasy and issues regarding gender, alienation and hypersexual disorder.

Antti-Juhani Manninen is a multidisciplinary artist working with performing and sound. He's a director at contemporary puppet theatre Kuuma ankanpoikanen, and currently works with two performance projects kallio manninen and Rhinoceros. In the focus of his artistic practice are the essentials of performing and performance, the smallest building blocks of live art as such. Recurring themes in his performances are the relations between the performer and spectator in the performative moment, the alienating nature of modern condition and the uncanniness of the most ordinary things. He's the curator and the founder of art space Breathing, working mostly on the gray areas of art between and outside of art forms and genres, without a context of a ready art form and offering a platform for more uncertain projects, practices and experiments, combining performances, conversations, exercises, situations, circumstances, exhibitions, concerts, hanging out, processes and learning together. Lately he has been invited to perform for example at The Museum of Contemporary Art Kiasma (Helsinki 2014 and 2016), New Performance Turku Festival (Turku 2015 and 2016), Oulu City Theatre (Oulu 2016), Supermarket Art Fair (Stockholm 2015) and Helsinki Festival (Helsinki 2011 and 2014). Next upcoming performances will be at Slush Music (Helsinki 2017), Mad House Helsinki (Helsinki 2018) and Kanneltaalo (Helsinki 2018).

Jari Kallio is working with a variety of media, including video, performance and installation art. His personal and collaborative works mix fantasy, sci-fi and virtuality with everyday life. Kallio's projects are associated with cultural constructions of sexuality and gender, and they aim to challenge the normative trends of mainstream contemporary society. His artistic practise is often characterised by the approach of collaborating with other professionals from different disciplines. Kallio has exhibited and screened his works internationally at festivals and institutions such as CCA Derry in Derry/Londonderry (MSL + Jaakko Pallasvuo 2016),

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International Film Festival Rotterdam (MSL + Jaakko Pallasvuori 2017), HAM Gallery (Anna Breu 2017) in Helsinki, Turku Art Museum (MSL + Jaakko Pallasvuori 2017), Gallery SINNE (MSL + Jaakko Pallasvuori 2017) in Helsinki.

Kathrin Böhm is a London based artist whose collaborative work focuses on the collective (re-)production of public space, trade as public realm and the everyday as a starting point for culture.

Kathrin is a founding member of the international artist group Myvillages (www.myvillages.org) and the London based art and architecture collective Public works (www.publicworksgroup.net).

In 2014 she set up Company Drinks, an ongoing artwork in the shape of a community drinks enterprise in east London. In 2016 she co-produced together with Rosalie Schweiker and many others an artist-run remain campaign for the UK EU referendum, which now continues as 'Keep it Complex - Make it Clear'.

In her presentation "Made by Many" she'll talk about her experience of working in collectives, producing art for non-art spaces, a few principles that shape the making of her often long-term works, and reasons why we need more art not less.

MICK
WILSON

Mick Wilson is an artist, educator and researcher based in Sweden and Ireland. He is Head of the Valand Academy, University of Gothenburg, Sweden (2012-2019), having previously been Dean of the Graduate School of Creative Arts & Media, Ireland (2008-2012). He is co-editor-in-chief (2015-2017) of *PARSE Journal*: www.parsejournal.com. He has been visiting faculty at the Masters in Curatorial Practice SVA New York; de Appel Curatorial Programme; and at Bard CCS. He taught at the "Curatorial School: Researching Curatorial Practices" Malta, 2017, and was co-convenor with P. O'Neill and J. Graham of the 4th Moscow Curatorial Summer School, 2015. Edited volumes include: *How Institutions Think* (2017) MIT, and *The Curatorial Conundrum* (2016) MIT, both with P. O'Neill and L. Steeds; *Curating Research*, (2014) Open Editions, and *Curating and the Educational Turn* (2010) Open Editions, both with P. O'Neill; *SHARE Handbook for Artistic Research Education* (2013) ELIA, with S.v. Ruiten. Forthcoming co-edited publications include: *Public Enquiries: PARK LEK and the Scandinavian Social Turn* (2017); *Necropolitics and its Discontents: Art, Mortality and the Political Imagination* (2018); and *After the Educational Turn: Critical Art Pedagogies and Decolonialism* (2018). Exhibitions include: "Seminar" BAK (2017); "Aesthetics Jam" Taipei Biennial (2014); "Joyful Wisdom" Rezan Has Museum, Istanbul (2013); "The Judgement is the Mirror" Living Art Museum, Reykjavik (2013); "Of the salt bitter sweet sea: a public banquet" Dublin (2012); ongoing projects include "the food thing" and "dead public".

The *food thing* is a collaborative art project initiated by researchers and associate researchers at the Graduate School of Creative Arts and Media, Ireland in 2011, as an «experiment in food, cooking, politics and conviviality in a time of austerity». In simplest terms the *food thing* is an attempt to work with food, to explore ideas of culture and politics, and to share meals as a way of thinking about the wider conditions of contemporary life. The *food thing* refers to the pervasive culture of production and consumption of food. The core idea is that there is a "thing" – food – that is central to living beings and their reproduction. This thing called "food" links the micro-processes of everyday subsistence (the small day-to-day conditions of living) with the macro-processes of global distribution and economy (the bigger conditions of the world usually felt in some ways to be beyond our everyday reach). The *food thing* is a framework within which people make food, share food, discuss food and evolve debate on the politics and practices of food in the 21st century.