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FROM THE A/POLITICAL COLLECTION | BPS22 CHARLEROI | 22/09/2018 - 06/01/2019



HAVE THE COURAGE TO STEP OUT FROM THE CROWD AND GROW TALL IN THE SHIT



In the post 9/11 era of the 'War on Terror', the State has tightened its grip over its citizens and maintained order with an iron fist through the preservation of fear and paranoia. In reaction to the extremity of this reality, artists have turned towards the language of violence to fight for liberation. It is within this context that a political presents US OR CHAOS at BPS22, located around 50 kilometres from Brussels, the de facto Capital of the European Union, as a statement against the normalization of exceptional politics. It presents the radical voices of individuals who confront the terror imposed by the State - considered here in all its facets of power, including the media, industry, military, economic, social and political - through the weaponisation of their artistic practice. US OR CHAOS also speaks of the consequences, as artists fall victim to what philosopher Giorgio Agamben refers to as the 'state of exception', a paradigm whereby sovereign power is increased and the constitutional rights of the individual are reduced as justification for public security - intimidated, prosecuted and imprisoned for their artistic gestures.²

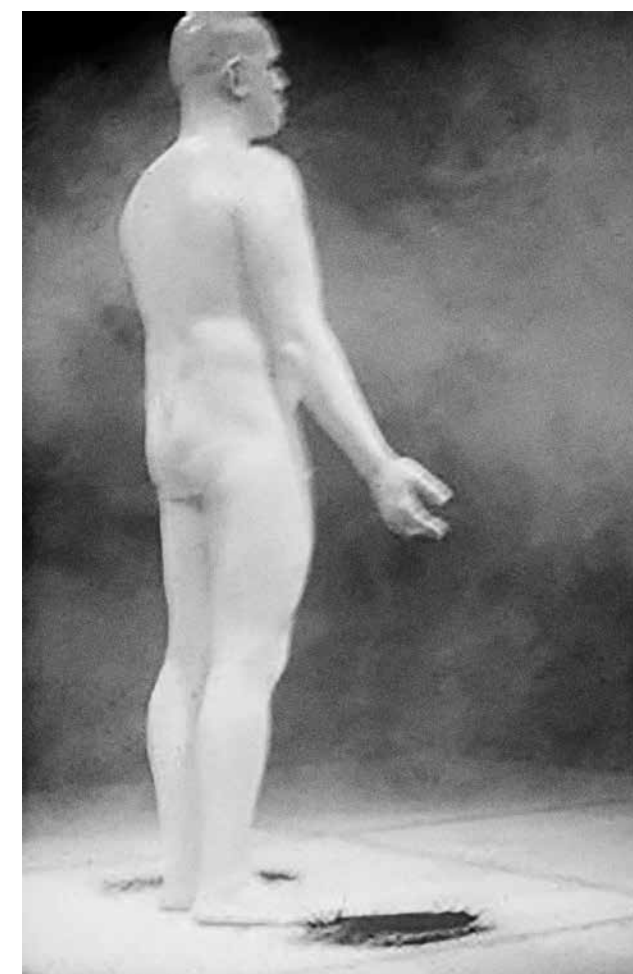
At the time of writing artist Petr Pavlensky remains incarcerated in Fleury-Mérogis prison for *Lighting*, his action of burning the façade of the Banque de France at The Bastille in Paris.

Having sought political asylum in France, in the early hours of 16th October 2017 he doused the windows of the bank with gasoline, set them on fire and stood in front of the burning flames. The police arrived, pushing him to the ground and arresting him under ARTICLE 322-6 of the penal code.³ Pavlensky stated "The Bastille was destroyed by a people in revolution; the people destroyed its symbol of despotism and power... the Banque de France has taken the place of The Bastille, and bankers have taken the place of monarchs." The action was a direct reflection of *Threat* where on the evening of the 9th November 2015 in Moscow, Pavlensky set fire to the doors of the principle security agency in Russia, the Federal Security Service of the Russian Federation (FSB). There he stood in front of the flames that burnt the building of successors to the KGB. Within 17 seconds the police had arrived, pushing him to the ground and arresting him.⁴ During his short incarceration in Moscow, Pavlensky publically called for his charge to be reclassified to terrorism. Here, he was not claiming to be a terrorist, but instead used the precise judicial logic that convicted filmmaker Oleg Sentsov who was arrested on the 11th May 2014 on suspicion of plotting a series of explosions in Crimea as part of 'a terrorist group'.⁵ His call was ignored and after seven

months and an open trial he was released with a fine of half a million rubles, which he publicly refused to pay.

Until Paris, all of Pavlensky's actions *Seam*, *Carcass*, *Fixation*, *Separation*, *Freedom* and *Threat* were positioned in opposition to the objectionable politics of domestic Russia (the New Cold War enemy of Western Europe); a target that was palatable on an international scale. This time, however, the action in Paris transgressed this secure geo-parameter, condemning France, the perceived ally and 'friend'. The decision to reflect *Threat* in Paris thus cut a single gesture straight in two and by doing so provided a direct - and uncomfortable - comparison between 'enemy' / 'friend'. It is perverse, but not surprising in post-Bataclan Paris, that Pavlensky is being held as though a terrorist *in France*. In both situations, the actions were organized at times when passers-by were scarce and when the artist was sure the buildings were empty. Further to this, Pavlensky was acutely aware of the rapid response time of the police. It was never his intention to incinerate the building or to kill.

Twice Pavlensky has been on hunger strike while incarcerated in Paris to demand an open trial and let his voice be heard. Both times his hunger



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strikes were ended by force feeding. He has been reduced to 'bare life', a status Agamben examples by Guantánamo Bay detainees who are deprived of basic human rights and imprisoned indefinitely without trial.⁶ It is a concept foreshadowed by the blood performances of artist Franko B who symbolically transgressed into an image of vulnerability and subjugation. Cutting wounds into his body, blood pouring from catheters in his arms, Franko B offered a glimpse at the end point of suffering – the body politic in its last moments of life.

The exceptional politics that has seen Pavlensky incarcerated to this day are also apparent in the politically motivated prosecution of artistic collective Democracia. Despite strong opposition and condemnation in late 2014, the Spanish Parliament passed the Basic Law for the Protection of Public Security. This new legislation fundamentally revoked civil liberties including the right to peaceful assembly, reminiscent of the darkest era of Franco's Spain. As a consequence of these new restrictions enforced under the pretext of public safety, Democracia were prosecuted for a series of photographs that were on display at ADN Galeria, Barcelona – in an unequivocal act of state censorship. The photographs were from the series *We Protect You From Yourself* (2013-18) a body of work focusing on the role of the police in contemporary

society. It featured interviews with riot-policemen, advertising images for magazines, a milk-white Carrara marble sculpture of an anonymous policeman titled *Working Class*, and a posited question 'Is a world without police possible?' The 'problematic' photographs took the form of eighteen portraits of riot-police photographed during the Rodea el Congreso rally in September 2012 in Madrid. Putting faces to an ideology, the body of work gave space to rethink the status of the guardians of order. Democracia were fined €600,000 or risked three years in prison. Their case was reportedly the first of its kind to target individuals rather than corporations in a bid to intimidate and terrorise, restricting acts of creative freedom classed as antagonistic to the official line. The prolonged court case under the threat of bankruptcy or imprisonment finally ended with Democracia proving that their motives were artistic and not criminal. Referring to the provisions of Article 20 in the Spanish Constitution, the official court resolution stated, 'what has been done by the members of Democracia was within the exercise of a constitutional right as is the exercise of the right to artistic freedom.'⁷

Referring to the series as whole, Democracia state, "Here we work with the image of the riot-policeman as one of repression-come-

spectacle. It is a habitual picture in the mass media, in which we are presented indistinctly with the State's brutality or its firmness in the defense of constitutional liberties; as opposed to this ambivalent image, we propose an image in which the police present their own unexpressed ideology." Democracia's official defense justification was 'to capture the most human version of the state security forces in a service that has an important social significance in the field in which it occurs.' Thus, for Democracia, the portraits in the framework of the series reflected the concept of the police in its own image; a neutral image that assumed the context of the current social and political landscape. Unlike Pavlensky, whose work of art purposely unravels after the protagonist's gesture, as the police, state officials and the media respond to the situation he has created, Democracia unveiled the mechanisms of the state unintentionally. Consequently, the intimidation they were subjected to as individual citizens was extraordinarily disproportionate to the crime they had purportedly committed.

Psychological and physical abuse at the hands of the State was a subject that Andres Serrano felt compelled to confront. In 2014, a political approached Andres Serrano in New York, during the week that the Senate Intelligence Committee Report on Torture was to be released. The US



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administration was continuing to stall the release of thousands of photographs that showed U.S. military personnel torturing detainees in Iraq and Afghanistan, positioning the decision as a matter of national security. For the next year, Serrano travelled around Europe, photographing both survivors and perpetrators of torture, historical torture devices and the abandoned sites where governments sanctioned appalling abuse. In Belfast, Serrano took the portrait of four men from the group known internationally as 'the Hooded Men', who were arbitrarily arrested by the British Government during the time of The Troubles for their alleged link to the IRA. The men have asserted that they were victim to the brutalities of the five techniques; wall-standing, hooding, subjection to noise, deprivation of sleep and deprivation of food and drink. The International Court of Human Rights reviewed their case in March 2018. It was concluded that the original 1978 judgment must stand; the men were victim to degrading and inhumane acts, but it cannot be classified as 'torture'. They still suffer both psychologically and physically from the consequences of the deep interrogation.

Torture, the body of work by Serrano, represents well the collaborations of a/political; working with artists who continue to challenge and subvert the status quo. As part of a two-year partnership between a/political and Rua Red, Dublin, in February 2018 Andrei Molodkin opened *Fallout Pattern*. There he presented 'Attack on Russia - A Time For Change' a leaked CIA document, pulled from Wikileaks after just 48 hours. The astonishing document comprised a detailed war plan on Russia and the scales of nuclear destruction on specific targets. Molodkin commented, "Attack on Russia - A Time For Change' was leaked in 2009 within a mass of over 20,000 documents. For almost 10 years I haven't been able to approach it with the right tone, until Sergey Shoigu, the Russian Minister of Defense, outlined the importance of the document in the development of their military strategy." Bringing over 10 tons of steel into the space to project the document onto - a nod to Gustav Metzger's auto-destructive monuments and the potential of society to engineer it's own collapse - Molodkin presented the veiled geopolitical strategies of the US and Russia within the context of the global military-industrial-complex.

Besides the act of revealing, the artists collaborating with a/political also demand we consider an alternative to the current, restrictive system. Petr Davydtchenko has been living at The Foundry, a 4,500 square meters site in the post-industrial village of Maubourguet, France. Opting out of society, Davydtchenko is living off animals he finds killed on the road by cars. Feeding himself off the detritus of capitalism, he lives parallel to progress, concurrently outside of the parameters of the system while dependent on it. Radically altering his environment and reassessing his position as an artist, Davydtchenko proposes a mode of survival that is marginal and peripheral.

Conversely, Teresa Margolles gives prominence to the marginalised in society where an alternative is not available. She provides an end point to the struggle through the physical inhalation of death, looking at the periphery from the perspective of the deceased. Using materials

from the morgue, commonly fabric used to wrap the corpses of victims of violent crime or the water that was used to wash them, Margolles unveils the consequence of drug-trafficking, prostitution and poverty occurring in the social and political no-mans land of the Mexican border.

Presented side-by-side, US OR CHAOS platforms radical voices by artists who have located the tensions and hypocrisies of contemporary society and weaponised their art as a means of retaliation. This retaliation takes the form of catalyst (Pavlenky) expediting the inner absurd logic of the State, reflection (Democracia) providing the State with an untenable image of its self-appointed guardians, revelation (Molodkin) uncovering the evidence behind geopolitical strategies, and investigation (Serrano) offering an historical narrative of punitive and coercive persecution at the hands of the State - amongst others. The bitter paradox is that having assumed the language of violence to speak out against injustice, the artist does so bound by the exceptional politics put in place to protect them.

Becky Haghpanah-Shirwan
a/political collection Director
Curator

NOTES

- ¹ Kendall Geers, Political-Erotical-Mystical-Manifesto, 2012
- ² Giorgio Agamben, State of Exception, 2003
- ³ ARTICLE 322-6 (Ordnance no. 2000-916 of 19 September 2000 Article 3 Official Journal of 22 September 2000 in force 1 January 2002) (Act no. 2004-204 of 9 March 2004 article 321 Official Journal of 10 March 2004)
Destroying, defacing or damaging property belonging to other persons by an explosive substance, a fire or any other means liable to create a danger to other persons is punished by ten years' imprisonment and a fine of €150,000.
Where this is a forest fire, or fire in woodland, heathland, bush, plantations, or land used for reforestation and belonging to another person, and takes place in conditions so as to expose people to bodily harm or to cause irreversible environmental damage, the penalties are increased to fifteen years' criminal imprisonment and to a fine of €150,000.
- ⁴ Pavlenky's statement for *Threat* read: "The burning doors of Lubyanka are society's slap in the face of a terrorist threat. The FSB operates by means of continuous terror to maintain control over 146m people. Fear turns free people into a sticky mass of disparate bodies."
- ⁵ Sentov was sentenced by a Russian court to 20 years in prison following what Amnesty International describes as 'a grossly unfair trial, on politically-motivated charges, based on "confessions" obtained under torture.' <https://www.amnesty.org/en/documents/eur46/8528/2018/en/>
- ⁶ Giorgio Agamben gives the example of Nazi Germany as a continuous state of exception; 'a legal civil war that allows for the physical elimination not only of political adversaries but of entire categories of citizens who for some reason cannot be integrated into the political system', State of Exception, 2003, p2
- ⁷ 'In conclusion, we are faced with images taken in a public event, linked to the professional practice of those affected, without there being a prohibition to take them. Images that have been exhibited in an Art Gallery, as an expression of the right to artistic freedom and creation, of Democracia, a right that has pre-eminence over the right to data protection, being in front of an exhibition that tried to transmit its idea around the police action in the present time and its human dimension within an artistic whole, we are not before an attempt of individual exhibition of the identities of the agents that were reflected in the photographs displayed. All of the above allows concluding that the complaint does not imply a punishable action by this AEPD.' Resolution for the Filing of Proceedings, Spanish Data Protection Agency, Legal Grounds VI pl3/15



7.

PETR PAVLENSKY

SINCE 2012, PETR PAVLENSKY HAS BEEN PRODUCING PUBLIC ACTIONS, USING HIS BODY - OFTEN VIOLENTLY - TO SPEAK OUT AGAINST THE CURRENT RUSSIAN GOVERNMENT. HIS ACTIONS (*SEAM, CARCASS, FIXATION, SEPARATION, FREEDOM, SEGREGATION, THREAT*) ARE CRITICISMS OF THE STATE'S POWER, IMPRISONMENT AND TREATMENT OF POLITICAL PRISONERS/ACTIVISTS AND OPPRESSION IN RUSSIA. AFTER SEEKING POLITICAL ASYLUM IN FRANCE, IN 2017 PAVLENSKY SET FIRE TO THE BANQUE DE FRANCE IN *LIGHTING*, SHIFTING HIS ACTIONS FROM DIRECT CRITICISM OF RUSSIA, TOWARDS THE WEST AND THE POWER OF PRIVATE CORPORATIONS IN THE NEOLIBERAL ORDER.

ميدان المعركة
الرئيسي هو
عقل العدو

8.

DEMOCRACIA SUBTEXTS ON ADVERTISING PANELS

SUBTEXTS ON ADVERTISING PANELS - THE MAIN BATTLEFIELD IS THE ENEMY'S MIND (2010). SELECTING QUOTES FROM KEY THINKERS, REVOLUTIONARIES AND ACTIVISTS SUCH AS LENIN, GUEVARA AND MAO, SUBTEXTS ORIGINATED AS AN URBAN INTERVENTION, WHEREBY A SELECTION OF BILLBOARDS DESIGNED BY DEMOCRACIA WERE PLACED THROUGHOUT THE CITY OF MANRESA, SPAIN. ADVERTISING IN MANRESA IS REGULATED SO THAT ALL TEXT IS IN THE CATALONIAN DIALECT. BY TRANSLATING THE TEXTS INTO ARABIC, DEMOCRACIA ADDRESS ISSUES OF IMMIGRATION AND DISPLACEMENT. THE QUOTE FEATURED IN THIS WORK "THE MAIN BATTLEFIELD IS THE ENEMY'S MIND" IS SOURCED FROM THE CHINESE COMMUNIST REVOLUTIONARY MAO TSE-TUNG.

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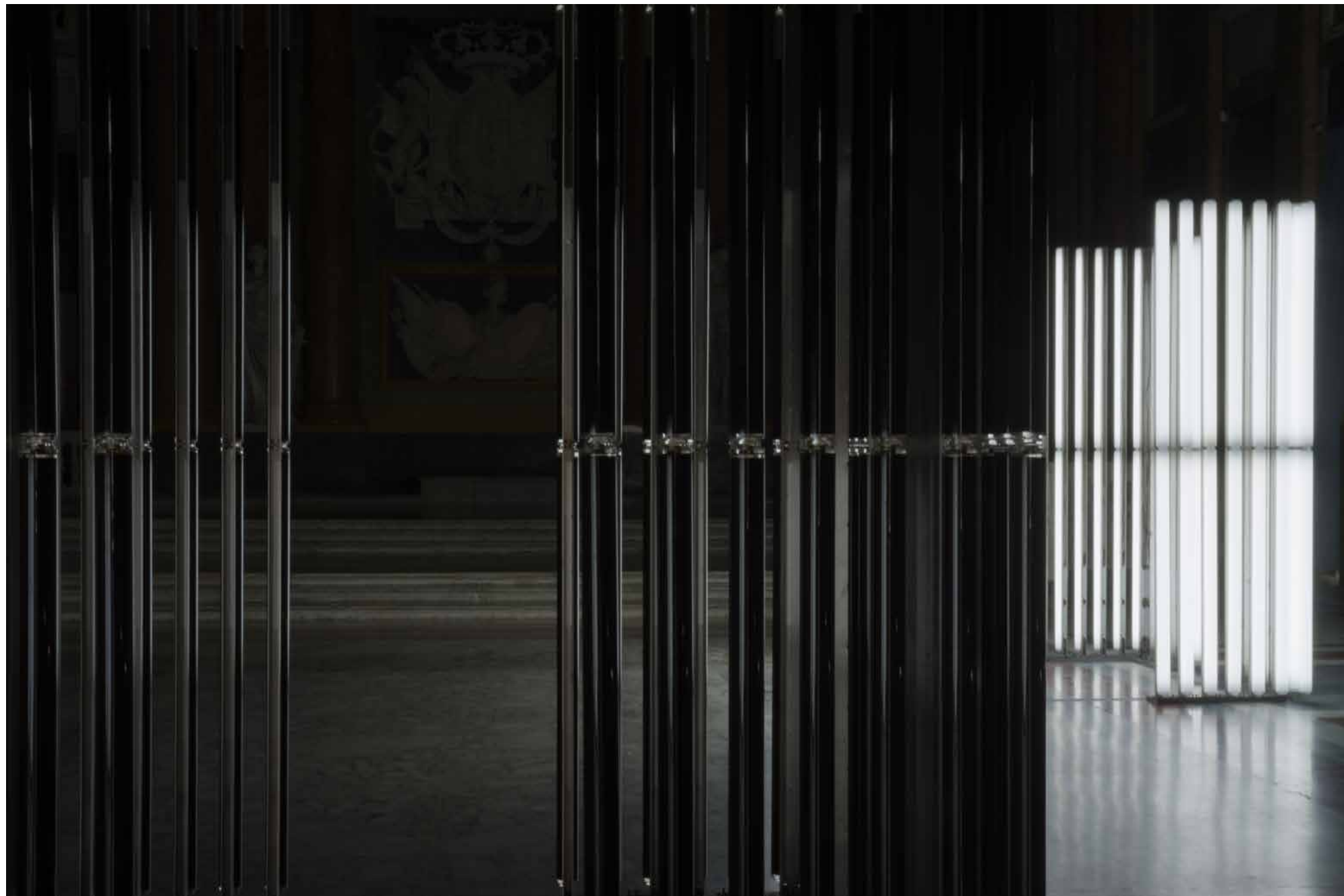
SILENCIO

SILENCIO (2018). THE IMAGE ORIGINATES FROM DEMOCRACIA'S SERIES *WE PROTECT YOU FROM YOURSELVES*, A MIXED MEDIA BODY OF WORK THAT FIXES THE IMAGE OF THE RIOT-POLICEMAN IN THE PARADOXICAL POSITION OF GUARDING LIBERTY THROUGH BRUTAL FORCE. THE PLACING OF THE RIOT POLICEMAN'S FINGER IN FRONT OF HIS MOUTH REFERENCES A HISTORY OF INSTRUCTIONAL INSTITUTIONAL SIGNS, CALLING ON THE VIEWER TO KEEP AND REMAIN QUIET. THE FEMININE IMAGE OF A NURSE OR NUN NOW TRANSFORMS INTO THE HEAVILY UNIFORMED RIOT-POLICEMAN, A NEW, MACHO EMBODIMENT OF REPRESSIVE, STATE SANCTIONED CONTROL. FOR US OR CHAOS THE POSTER HAS BEEN PASTED THROUGHOUT THE STREETS OF WALLONIA AND BRUSSELS. THE SYMBOL OF REPRESSION AND CONTROL IS FURTHER AMPLIFIED WHEN PRESENTED IN THE CAPITAL OF THE EUROPEAN UNION, THE LOCATION WHERE EUROPEAN LAWS ARE PRODUCED AND IMPLEMENTED.

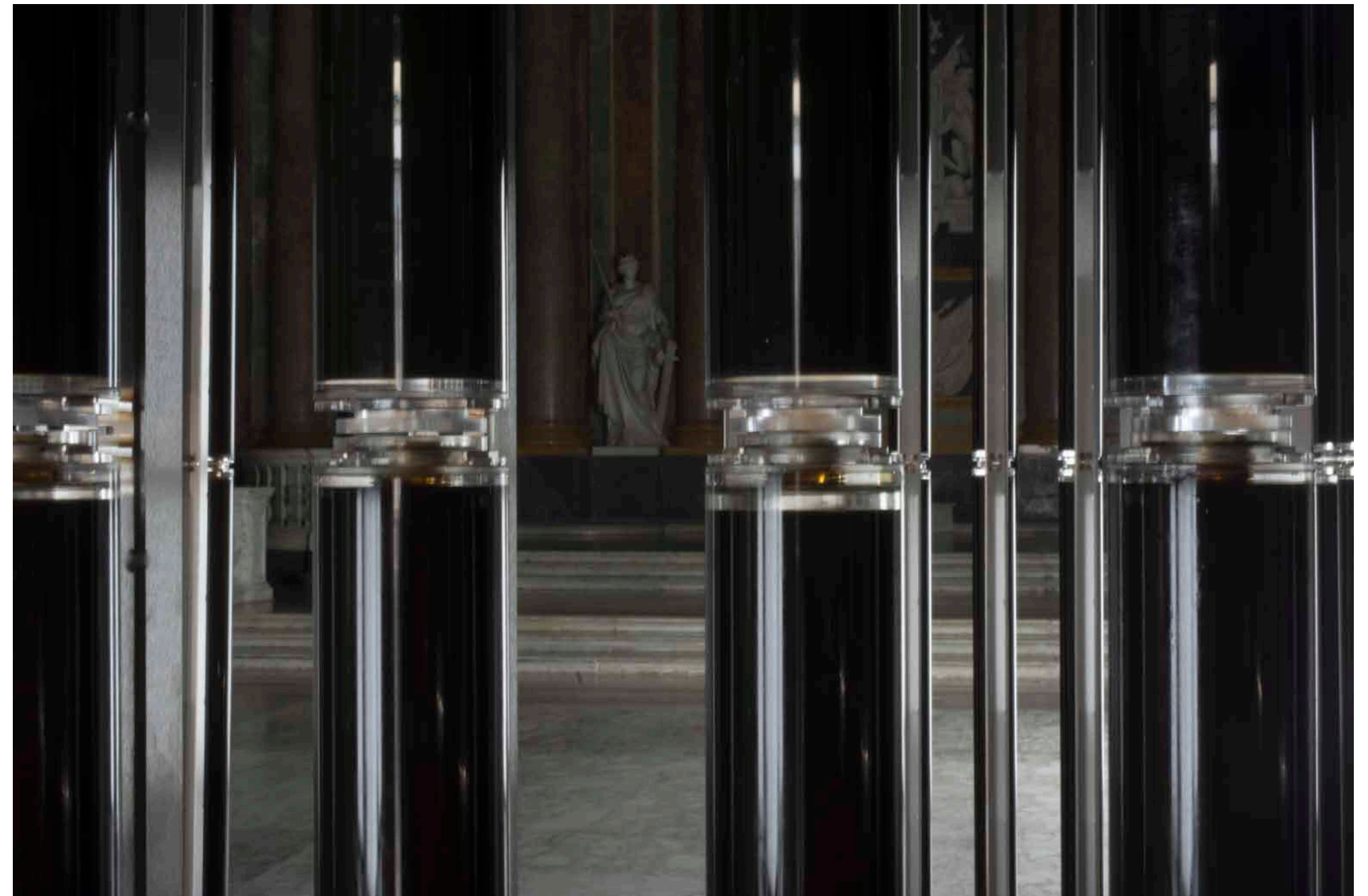


DEMOCRACIA WE PROTECT YOU FROM YOURSELVES

DEMOCRACIA'S *WE PROTECT YOU FROM YOURSELVES* SERIES (2013-2018) COMPRISES ONE BANNER (*WE ARE THE RULE OF LAW*, 2013), SEVEN PHOTOGRAPHS WITH INTERVIEW QUOTATIONS (*WE PROTECT YOU FROM YOURSELVES*, 2013), 18 POLICE PORTRAITS (*18 RETRATOS*, 2014), ONE CARRERA MARBLE SCULPTURE (*WORKING CLASS*, 2016) AND AN ADVERTISEMENT CAMPAIGN. THROUGH THIS SERIES, DEMOCRACIA WORKS WITH THE IMAGE OF THE RIOT-POLICEMAN AS BOTH A SPECTACLE OF REPRESSION BY SPAIN'S POLITICAL POWER, WHOSE OPPRESSION TARGETS ANY SOCIAL OR POLITICAL INITIATIVE THAT IS ANTAGONISTIC TO THE SYSTEM, AND ALSO AS GUARDIANS OF CIVIL LIBERTIES.



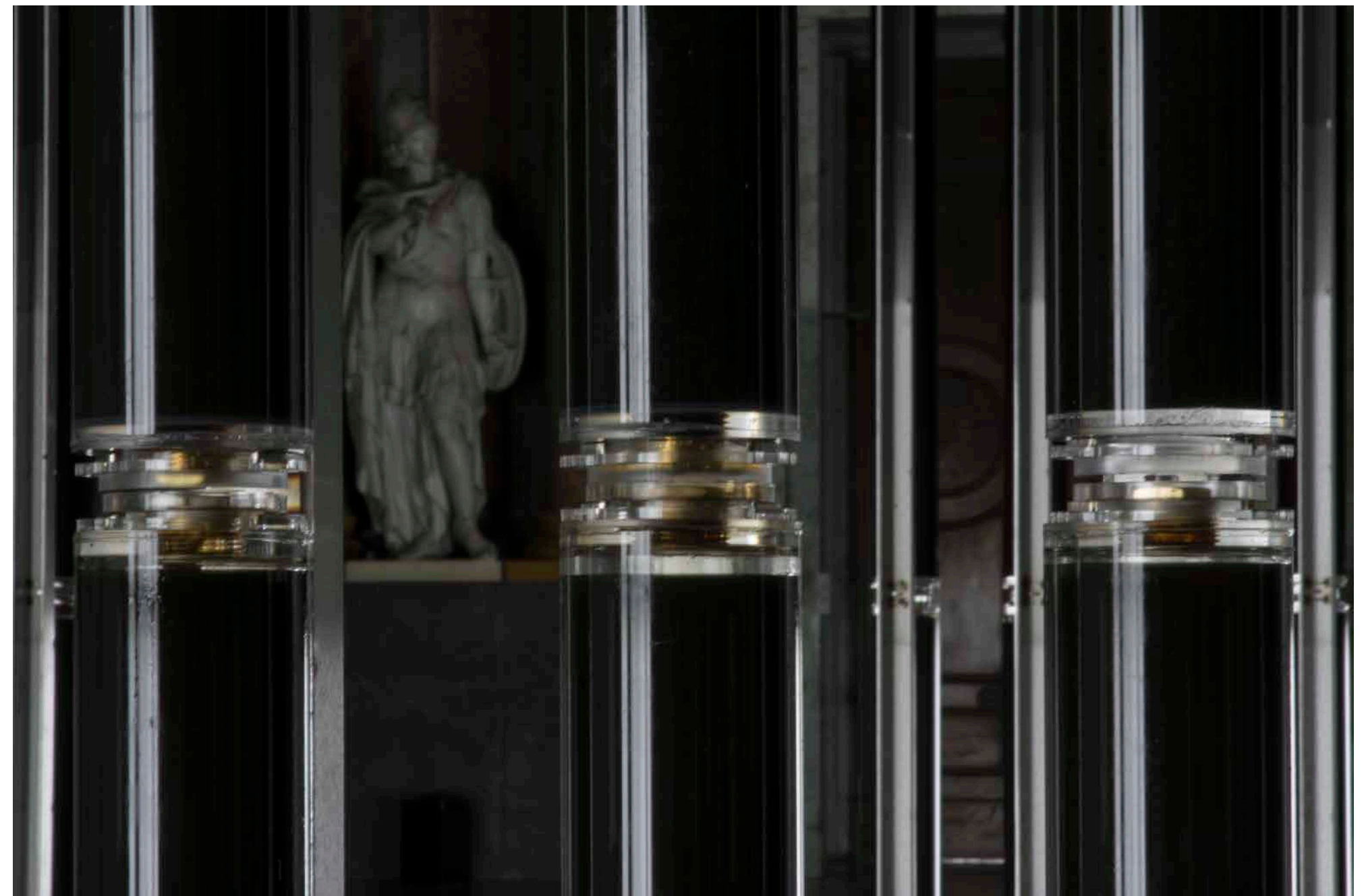
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14.



ANDREI MOLODKIN TRANSFORMER NO.M208

TRANSFORMER NO.M208 (2014) COMPRISES STEEL SKELETAL FRAMES THAT SUPPORT ACRYLIC TUBES FILLED WITH BOTH IRAQI CRUDE OIL AND ACTIVATED ARGON GAS. ANDREI MOLODKIN EMPLOYED THIS MONOCHROMATIC PALETTE AS A COMMENT ON THE BINARY RELATIONSHIP AND INTERPLAY BETWEEN NOTIONS OF UTOPIA AND DYSTOPIA. THE INSTALLATION RAISES PERTINENT QUESTIONS ABOUT THE FREE-FLOW OF CAPITAL IN TODAY'S SOCIETY IN CONTRAST TO THE IMPOSED, UNJUST SYSTEMS AND BORDERS OBSTRUCTING SUBJECTS ESCAPING CONFLICT, POLITICAL OPPRESSION AND ECONOMIC DEPRIVATION. TRANSFORMER NO.M208 CAN BE SEEN AS AN EVOLUTION OF *LIQUID MODERNITY*, 2009 THAT DIRECTLY REFERENCED THE ARCHITECTURAL CAGES IN RUSSIAN COURTS OF LAW.



16.



17.

DAVID BROGNON & STEPHANIE ROLLIN & FORMER WORKERS OF CATERPILLAR:

SERGIO BRUNO EMMANUEL DI MATTIA ALAIN DURIEUX JEAN-PIERRE HENIN PASCAL MARTENS

RESILIENTS

RESILIENTS (2017). IN SEPTEMBER 2016, CONSTRUCTION AND MANUFACTURING COMPANY CATERPILLAR ANNOUNCED THE CLOSURE OF THE GOSSELIES PRODUCTION SITE IN CHARLEROI, AFFECTING 2,500 JOBS. ARTISTS DAVID BROGNON AND STEPHANIE ROLLIN COLLABORATED WITH THE CATERPILLAR FACTORY WORKERS TO PRODUCE *RESILIENTS*, A GIANT ACCESS GATE, REFLECTIVE OF THE ENTRANCE/EXIT GATES AT THE GOSSELIES FACTORY. THIS STRUCTURE PROVIDES NO ACTUAL ACCESS BUT SYMBOLISES THE POWER OF THE INDUSTRY AND THE NEGATIVE EFFECTS OF GLOBALISATION. THE WORK COMMENTS ON THE TECHNOLOGICAL ADVANCEMENTS IN THE WORKFORCE, BUT KEEPS HUMANS CENTRAL AS THE WORK REQUIRES THE VIEWER TO ACTIVATE THE PIECE BY ENTERING AND TURNING THE GATE.



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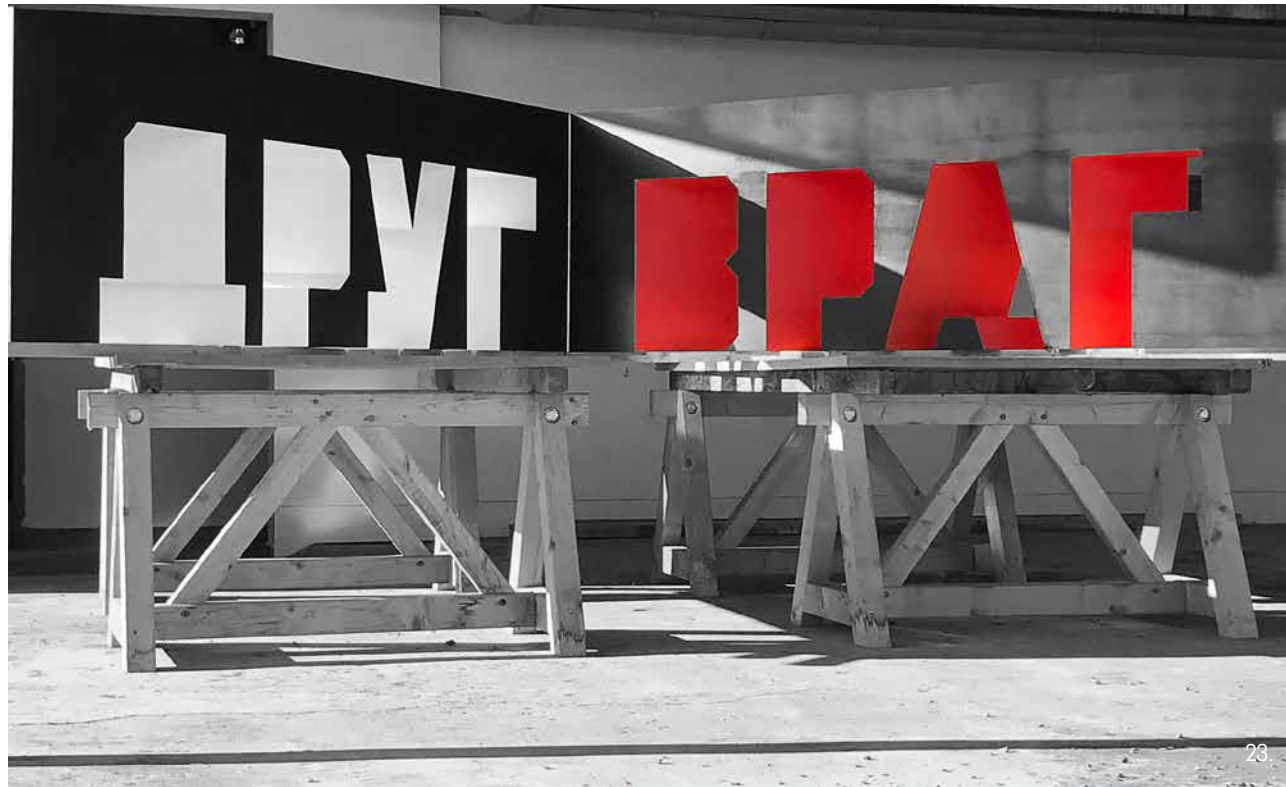
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ANDREI MOLODKIN FALLOUT PATTERN

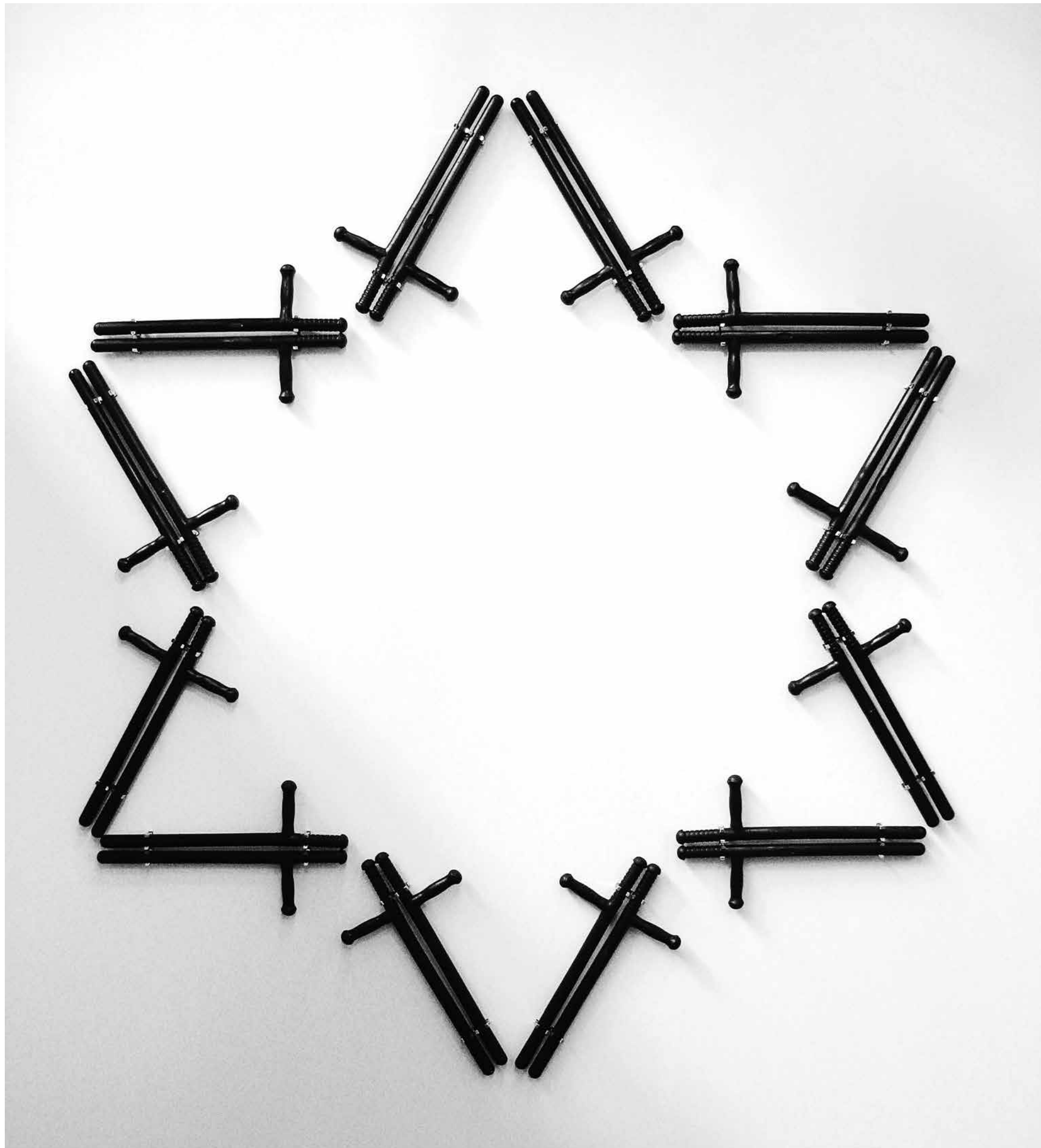
FALLOUT PATTERN (2018) COMPRISES REPRODUCED CARTOGRAPHIC DRAWINGS FROM GOVERNMENT REPORTS. FOR THE SOURCE MATERIAL, MOLODKIN USED A SET OF WIKILEAKS DOCUMENTS DETAILING THE IMPACT OF A US NUCLEAR MISSILE STRIKE ON RUSSIA AND THE RESULTING NUCLEAR FALLOUT PATTERN AND PROJECTED DESTRUCTION. THESE DOCUMENTS SPURRED RUSSIA TO COMMENCE AN AGGRESSIVE MODERNISATION OF THEIR MILITARISED FORCES - ANNOUNCED BY VLADIMIR PUTIN IN DECEMBER 2017. FALLOUT PATTERN REVEALS A NEW ERA OF SUBVERSION IN THE INFORMATION AGE - WHERE HACKERS AND WHISTLEBLOWERS PROCURE ORIGINAL SOURCE MATERIAL AND GOVERNMENTS, CORPORATIONS AND INDIVIDUALS BECOME VICTIMS OF THEIR OWN DECEIT.



ERIK BULATOV FRIEND SUDDENLY ENEMY

FRIEND SUDDENLY ENEMY (2017). WRITTEN IN CYRILLIC SCRIPT, THE STEEL MODEL AND SKETCHES ARE THE WORKINGS FOR A LARGE MONUMENTAL THREE-DIMENSIONAL WORK WHERE PEOPLE CAN ENTER AND EXIT THROUGH 'FRIEND' AND 'ENEMY'. THIS PHRASE - RELATING DIRECTLY TO CONTEMPORARY POLITICS AND INTERNATIONAL RELATIONS, IN PARTICULAR TO THE WEST'S RELATIONSHIP WITH RUSSIA - IS PRESENTED IN A STATE OF FLUX - EASILY REVERSABLE TO 'ENEMY SUDDENLY FRIEND'. THE CANVAS FROM THIS BODY OF WORK BY BULATOV BECAME THE SOURCE OF INSPIRATION FOR RUSSIAN FASHION DESIGNER, GOSHA RUBCHINSKIY, IN HIS AUTUMN/WINTER 2018 COLLECTION.





26.

KENDELL GEERS SIGNS TAKEN FOR WONDERS (102)

SIGNS TAKEN FOR WONDERS (102) (2005). THE TITLE, '*SIGNS TAKEN FOR WONDERS*', REFERS TO A TEXT BY HOMI K. BHABHA, WHICH ACKNOWLEDGES THE BIBLE AS AN EMBODIMENT OF COLONIAL POWER, IDEALISM, MONO-CULTURALISM AND IMPERIALISM, ON AN EVANGELICAL MISSION TO SPREAD WESTERN HISTORY. THIS WORK VISUALISES THE STAR OF DAVID THROUGH THE MEDIUM OF POLICE BATONS, POSITIONED AS TWELVE CRUCIFORMS. PRIMARILY, THE NOTION OF VIOLENT SUPPRESSION AND RELIGIOUS/POLITICAL SEGREGATION PRESENTS ITSELF; ALTHOUGH IN REFERENCE TO BHABHA'S TEXT, THE WORK SUGGESTS A DEEPER, GLOBAL CONSIDERATION OF THE AUTHORITARIAN NATURE OF POST-COLONIAL DISCOURSE AND THE WEST'S ENFORCEMENT OF THEIR CULTURAL HERITAGE THROUGH ORGANISED FORCE.



27.

YOUR RELATIONSHIP TO THE STATE THAT GOVERNS YOU

THE GOVERNMENT IS AN IMPOSITION, IT IS NOT OPTIONAL. I HAVE NOT ASKED TO BE GOVERNED AND I COMPLY TO THE EXTENT THAT I FEAR THE APPARATUS OF THE STATE.

SANTIAGO SIERRA

WHEN YOUR FINANCES ARE IN SUCH A PRECARIOUS STATE AND YOU CAN'T BORROW AND YOU CAN'T FUND, YOU HAVE TO SELL OFF THESE ASSETS. PETR DAVYDTCHENKO

THE ONLY STATE THAT GOVERNS ME IS THE STATE OF EXCEPTION AND EVERY COMPLIANCE OR SUBMISSION TO ANY OTHER STATE IS COMPROMISE. LAWS AND ORDERS QUICKLY DEGENERATE INTO FLAWS WITH BORDERS AS WE SURRENDER TO THE FEAR CALLED DIPLOMACY. MY BODY IS MY NATURE, MY TEMPLE, MY RULE OF LAW AND I BOW ONLY TO THE CALLING OF SAR PÉLADAN "ARTIST, YOU ARE A PRIEST: ART IS THE GREAT MYSTERY AND, IF YOUR EFFORT RESULTS IN A MASTERPIECE, A RAY OF DIVINITY WILL DESCEND AS ON AN ALTAR. ARTIST, YOU ARE A KING: ART IS THE TRUE EMPIRE, IF YOUR HAND DRAWS A PERFECT LINE, THE CHERUBIM THEMSELVES WILL DESCEND TO REVEL IN THEIR REFLECTION... THEY MAY ONE DAY CLOSE THE CHURCH, BUT [WHAT ABOUT] THE MUSEUM? IF NOTRE-DAME IS PROFANED, THE LOUVRE WILL OFFICIATE... HUMANITY, OH CITIZENS, WILL ALWAYS GO TO MASS, WHEN THE PRIEST WILL BE BACH, BEETHOVEN, PALESTRINA: ONE CANNOT MAKE THE SUBLIME ORGAN INTO AN ATHEIST!

BROTHERS IN ALL THE ARTS, I AM SOUNDING A BATTLE CRY: LET US FORM A HOLY MILITIA FOR THE SALVATION OF IDEALISM...WE WILL BUILD THE TEMPLE OF BEAUTY ...FOR THE ARTIST IS A PRIEST, A KING, A MAGE, FOR ART IS A MYSTERY, THE ONLY TRUE EMPIRE, THE GREAT MIRACLE." I FOLLOW ONLY THE GOVERNANCE OF RIMBAUD WHEN HE DECLARES "PRIESTS, PROFESSORS, MASTERS, YOU ARE MAKING A MISTAKE IN TURNING ME OVER TO THE LAW. I HAVE NEVER BELONGED TO THIS PEOPLE; I HAVE NEVER BEEN A CHRISTIAN; I AM OF THE RACE THAT SANG UNDER TORTURE; LAWS I HAVE NEVER UNDERSTOOD; I HAVE NO MORAL SENSE, I AM A BRUTE: YOU ARE MAKING A MISTAKE." IF YOU STILL DON'T UNDERSTAND, I WILL MEET YOU AT MIDNIGHT BENEATH THE SIGN THAT READS "FAIS CE QUE TU VOUDRAS" AND INVITE YOUR BODY THROUGH THE DOORS OF PERCEPTION INTO THE STATE OF EXCEPTION.

KENDELL GEERS

IT'S A PARASITICAL ONE. IT IS LIKE THE RELATIONSHIP OF A PARASITE THAT FEEDS ON ANOTHER BEING. IN MOST CASES THIS UNAVOIDABLE RELATIONSHIP CAN BE BENEFICIAL TO BOTH PARTY; THERE IS NEVER GOING TO BE THE PERFECT RELATIONSHIP. THE STATE OR GOVERNMENT THAT DOES NOT SERVE THE INTEREST OF ANYBODY ELSE BUT ITS OWN WILL NEVER BE POSSIBLE BECAUSE OF ONE OF OUR TRAITS WHICH IS PERSONAL GREED / INTEREST. THIS IS ALSO VALID FOR THE SUPPOSED RESISTANCE. THIS DYNAMIC IS UNAVOIDABLE AND IS PART OF THE FABRIC OF OUR EXISTENCE. THIS IS THE WAY IT IS; AS MUCH WE HATE THEM WE NEED THEM TO STAY ALIVE. RESISTING IS OUR LIFE. ANOTHER TAKE ON THIS IS THE SANDOMASOCHISTIC DYNAMIC AND RELATIONSHIP. THE MASOCHIST NEEDS THE SADIST AND VICE VERSA AND THE ONLY SATISFYING SOLUTION FOR THOSE WHO DO NOT HAVE POWER IS TO HAVE IT. IN ANS&M DYNAMIC/RELATIONSHIP/PARTNERSHIP THE LINE OF WHO REALLY HOLDS POWER CAN BE BLURRED. MOST OF TIME IT IS.

FRANKO B

IT'S A CONSTANT STRUGGLE. THE BEST STRUGGLE IS THE ONE THAT IS HOPELESS.

DEMOCRACIA

IN THE SOVIET UNION, TWO YEARS OF MILITARY SERVICE WAS COMPULSORY. YOU WERE OBLIGED TO TAKE PART IN MILITARY OPERATIONS WHERE YOU WERE TOLD TO GIVE YOUR BLOOD AND YOUR LIFE FOR THE STATE. IN THAT MOMENT WHEN YOUR LIFE CAN BE LOST IN ONE SECOND, YOU QUESTION WHAT KIND OF STATE THE SACRIFICE IS FOR. AT THE TIME YOU BELIEVE IT IS RIGHT. AS COMMUNISM BROKE, WE REALISED

THE STATE AND ITS PEOPLE IN POWER WERE CRIMINALS. CAPITALISM AROSE AND WE UNDERSTOOD WE WERE GOVERNED BY THE SAME CRIMINALS. I GIVE MY BLOOD AND MY LIFE FOR ART, MY OWN SYSTEM AND THE PEOPLE AROUND ME. I BELIEVE IN MY OWN SYSTEM - NOT A CRIMINAL SYSTEM OR A CRIMINAL GOVERNMENT.

ANDREI MOLODKIN

EACH ARTWORK IS THE RESULT OF AN ELABORATED POLITICAL ANALYSIS OF THE COUNTRY AND/OR THE SITUATION. IT HAS ONE ABSOLUTE IMPERATIVE; PUTTING MAN AT THE CENTER OF OUR CONCERNS.

DAVID BROGNON & STÉPHANIE ROLLIN



FRANKO B HOMAGE TO THE NEW WORLD ORDER



29.

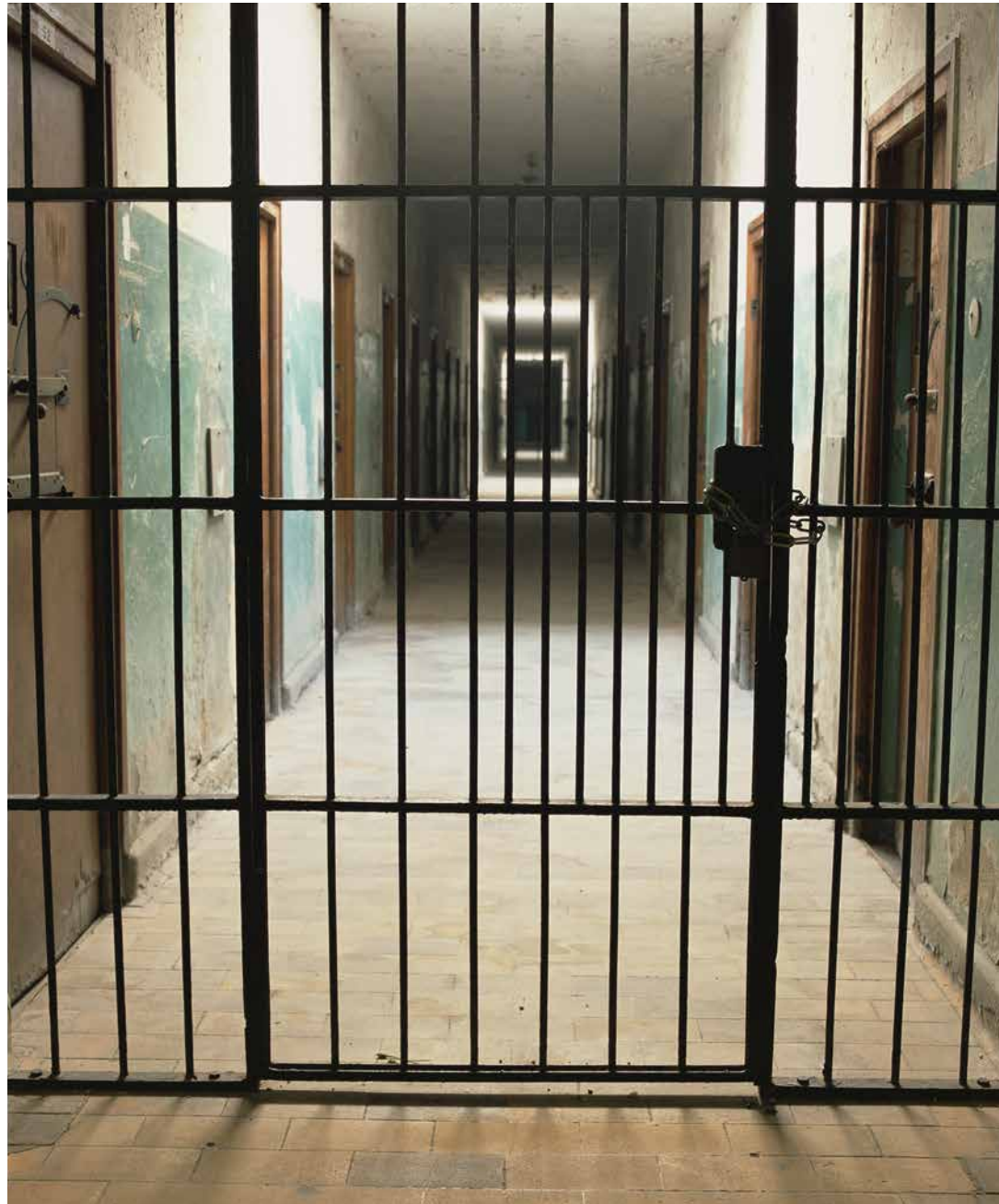
HOMAGE TO THE NEW WORLD ORDER (2017) IS A SERIES THAT USES FLAGS AND SYMBOLS AS MOTIFS FOR NARRATIVES REFERRING TO POLITICAL CONGLOMERATES, INSTITUTIONS AND NATIONS WHO SHAPE AND CONTROL HUMAN LIVES AROUND THE WORLD. PRODUCED FROM ZIMBABWE BLACK GRANITE, THE MOTIFS, WHICH FEATURE THE US, UK, EU, UN, AND NATO FLAGS AS WELL AS THE DOLLAR SIGN (\$), HAVE BEEN MADE UNBREAKABLE BOTH PHYSICALLY AND METAPHORICALLY, HIGHLIGHTING THE PREVAILING COUNTRIES WHO PRESENT THEMSELVES AS OMNIPRESENT AND NEUTRAL, ALTHOUGH THEIR ACTIONS ARE OFTEN MORE VIOLENT THAN MERCIFUL. THESE INSTITUTIONS ARE SO ENGRAVED INTO OUR REALITY THAT WE DO NOT HAVE THE DISTANCE REQUIRED TO BE ABLE TO EXAMINE AND CRITICISE.

PETR DAVYDTCHENKO PIKNIK NA OBŌČINE

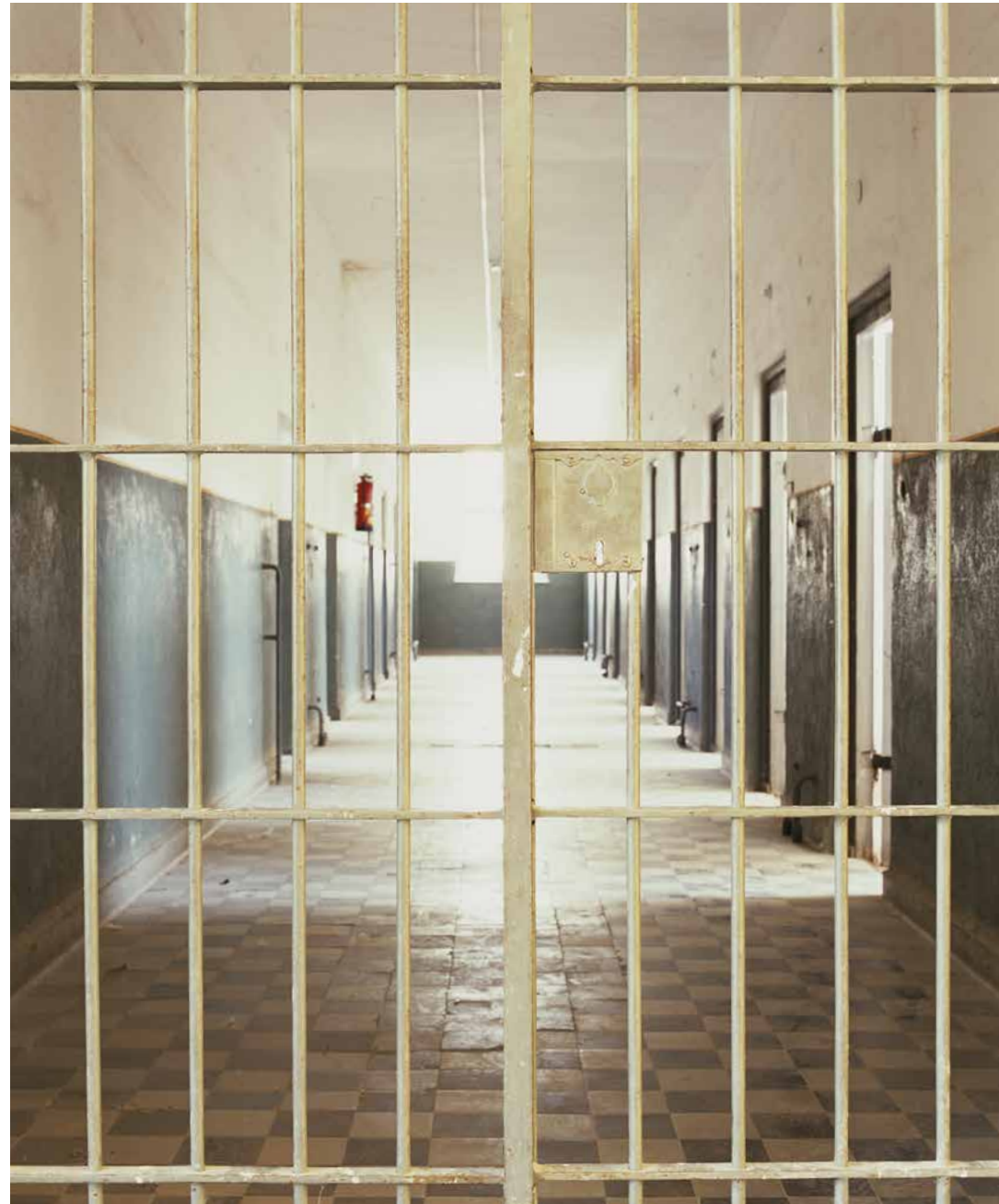


30.

PIKNIK NA OBŌČINE (ROADSIDE PICNIC) (2016-ONGOING). THE ARCHIVAL PRACTICE OF PETR DAVYDTCHENKO DOCUMENTS THE TRANSFORMATION OF A WORKING MEMBER OF SOCIETY INTO A SELF-SUSTAINING SCAVENGER, DETACHED FROM THE GLOBAL ECONOMIC SYSTEM. THE ARTIST HAS CREATED HIS OWN SYSTEM, AS AN ALTERNATIVE TO PROGRESS, THROUGH SURVIVING OFF ROADKILL - TAKING CARE OF WHAT HAS BEEN UNNECESSARILY KILLED FOR HIS OWN SUSTENANCE. DAVYDTCHENKO'S MODE OF SURVIVAL IS AN ACT AGAINST THE ECONOMY OF EXCESS, WHILST FUNDAMENTALLY BEING RELIANT ON WHAT CIVILISATION DESTROYS. THE VIDEOS DOCUMENT THE ANIMALS THAT HE FINDS AND THE ROADS THAT HE SCOURS EACH MORNING AROUND THE RURAL VILLAGE OF MAUBOURGUET.



31.



32.



33.



34.



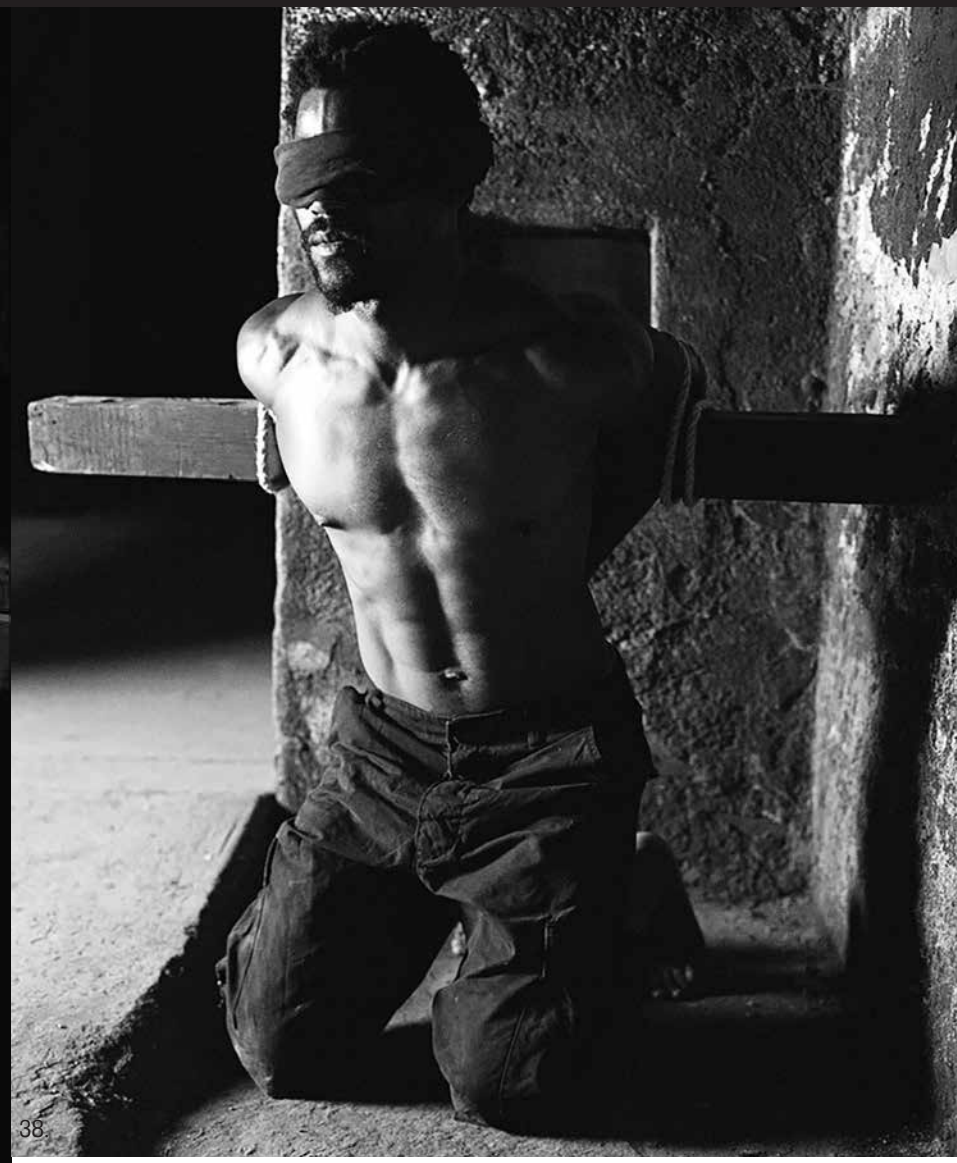
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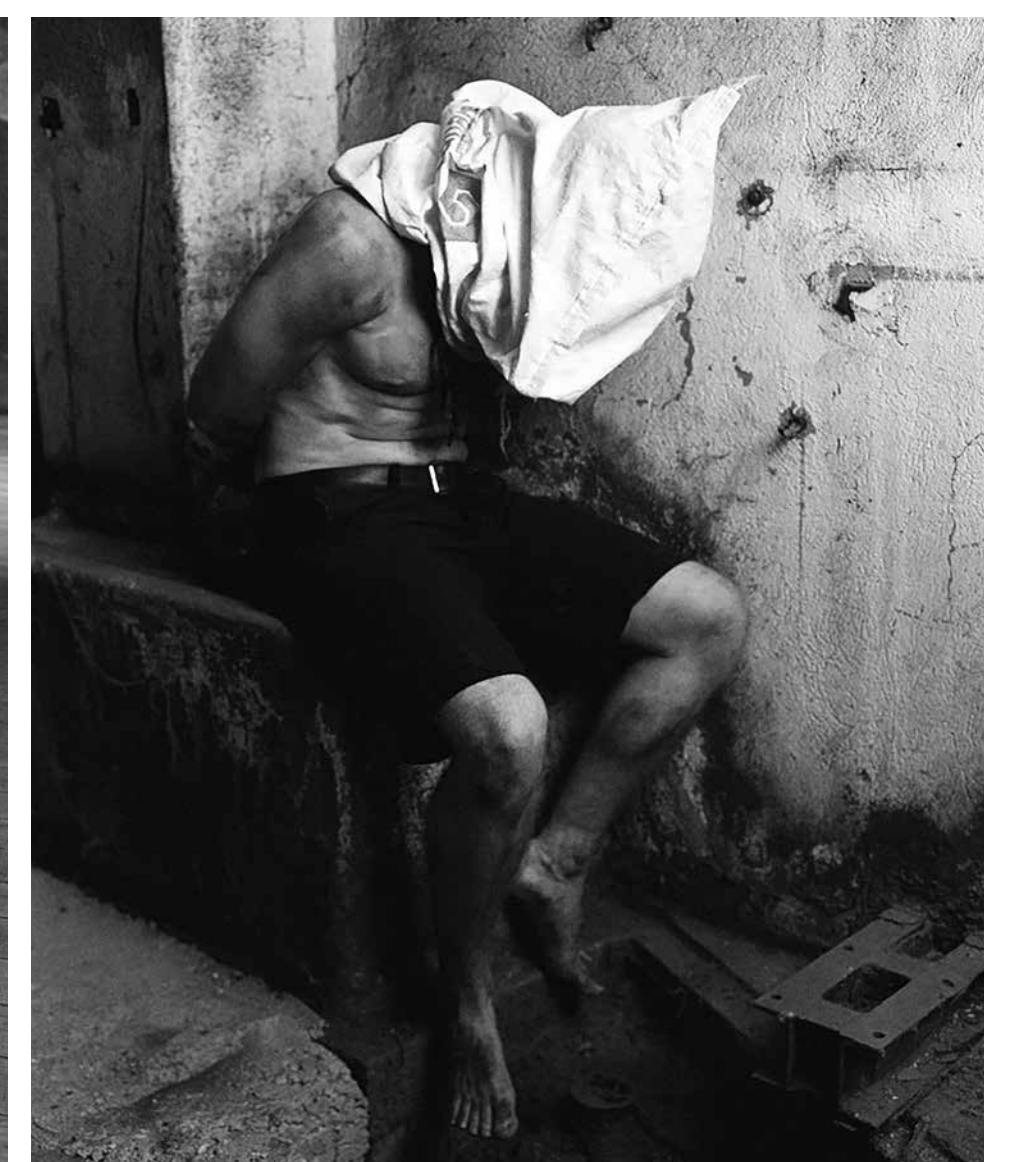
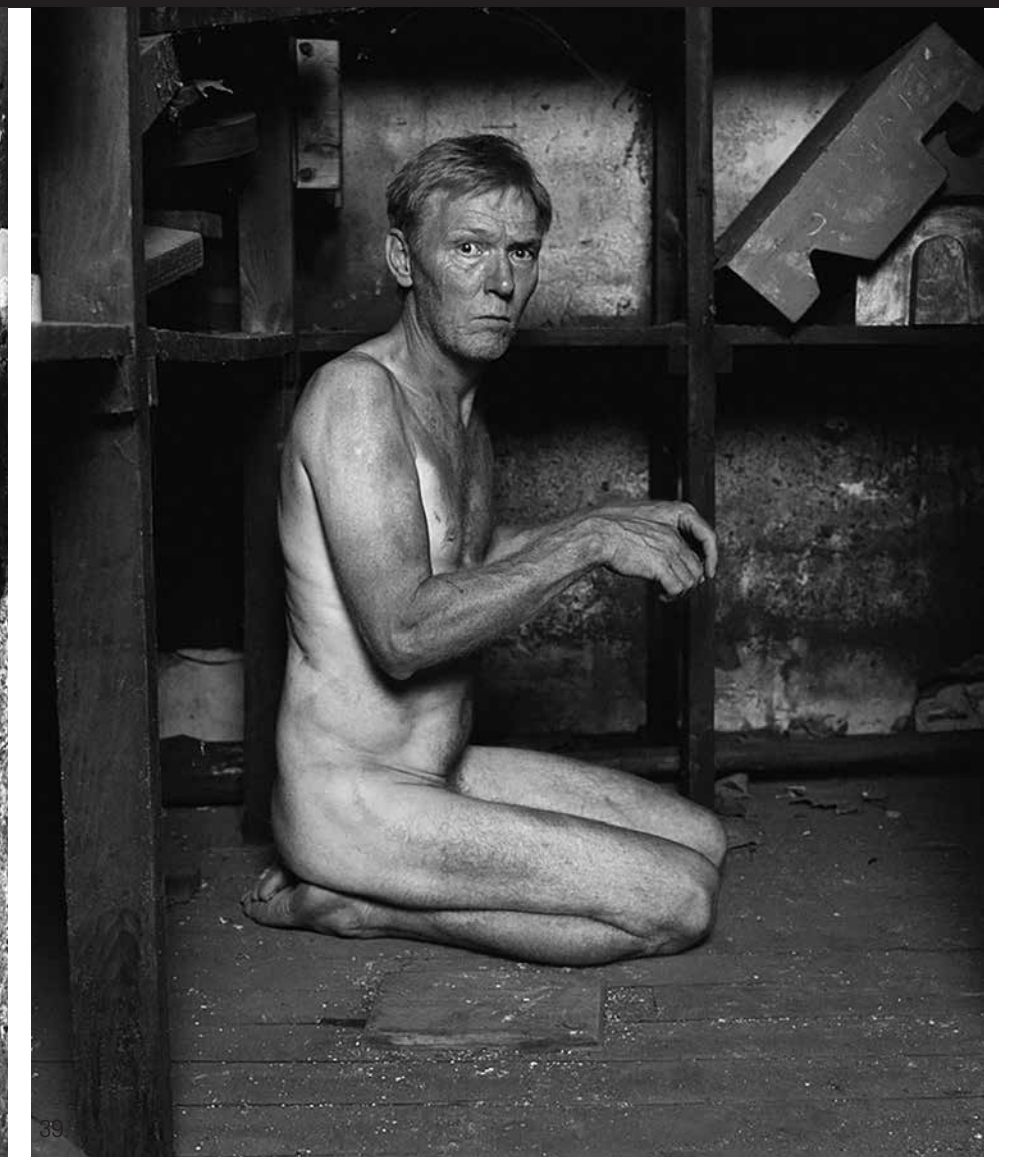
36.



37.



40.



41.

ANDRES SERRANO TORTURE

TORTURE (2015). TORTURE WAS CONCEIVED AS AN OEUVRE OF LURID CURIOSITY, FOLLOWING THE LINEAR EVOLUTION OF PUNITIVE AND COERCIVE TECHNIQUES INTO ITS MODERN DAY MANIFESTATIONS. OVER THE COURSE OF A YEAR, ANDRES SERRANO GAINED ACCESS TO A NUMBER OF HISTORICAL OBJECTS, RESTRICTED SITES, SURVIVORS AND PERPETRATORS OF TORTURE. UNDER THE GUIDANCE OF A FORMER SPECIAL FORCES INTERROGATOR, SERRANO PHOTOGRAPHED MORE THAN 40 INDIVIDUALS WHO SUFFERED HUMILIATION AND ACTUAL PHYSICAL DISTRESS AS THEY WERE SHACKLED, SUBMERGED IN WATER AND FORCED INTO STRESS POSITIONS FOR EXTENDED PERIODS OF TIME. SERRANO ALSO VISITED HISTORICAL SITES RELATING TO THE NAZI HOLOCAUST, STASI PRISONS IN THE FORMER GDR AND IMMIGRATION REMOVAL CENTERS IN THE UK. ARCHITECTURE, VICTIMS AND PERPETRATORS ALL BECOME INDISTINGUISHABLE, POSITIONING TORTURE AS OUTSIDE THE BOUNDARIES OF TIME.





45.

(PREVIOUS PAGES)

SANTIAGO SIERRA NO

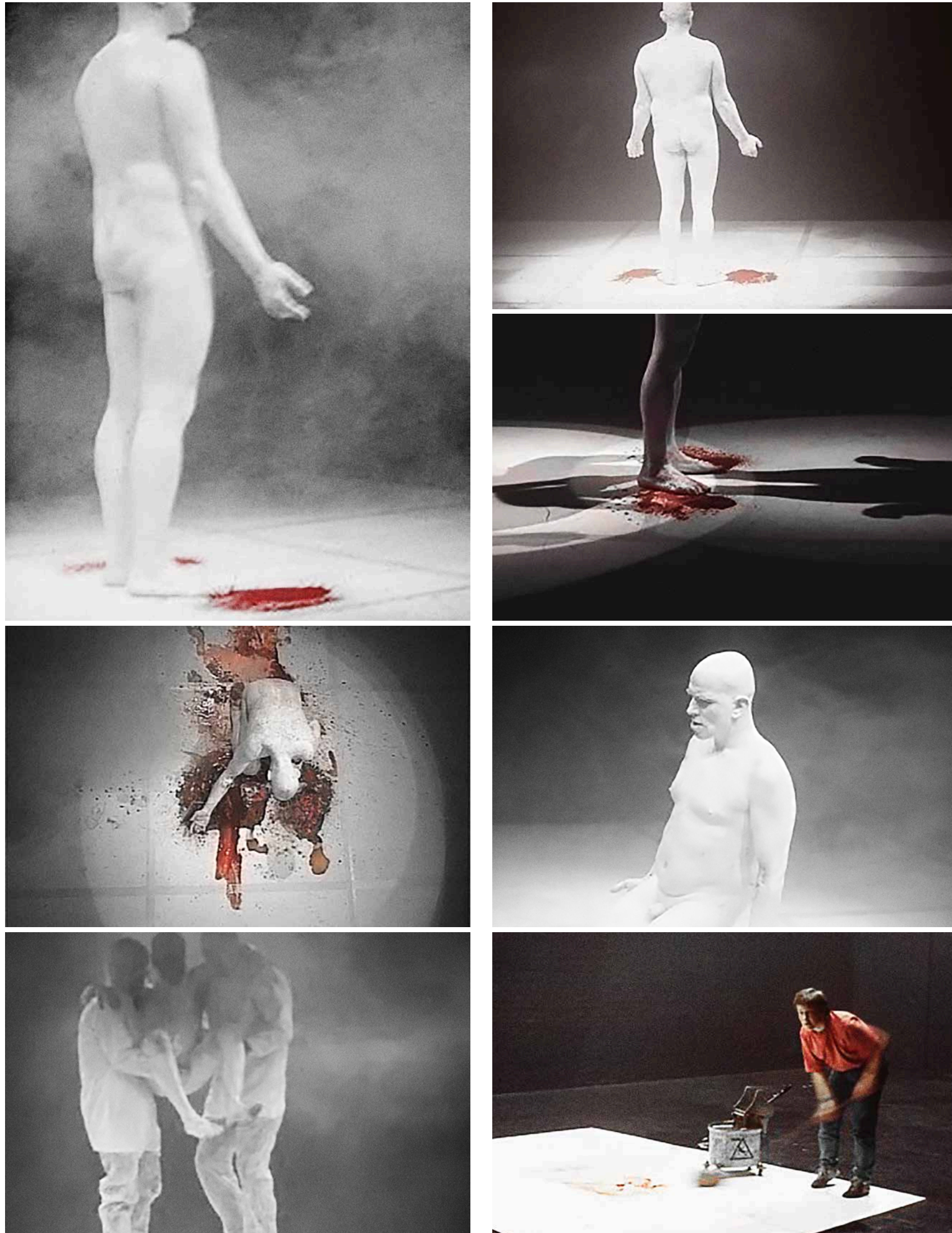
NO (2009). The universal symbol of resistance, "NO", was selected by Santiago Sierra to become the protagonist of its very own road movie, named *NO, GLOBAL TOUR*. Travelling to historic, cultural, industrial and working class areas across the world, the *NO* was to proclaim dissent to all those who saw it. Sitting over 2.5m high, half a ton in weight, Sierra created a sculpture that could communicate a cross-cultural message, and at the same time able to change its meaning depending on the local context in which it is placed.

KENDELL GEERS VIRUS (REVOLUTION) 10

Virus (Revolution) 10 (2007). Spelling out the phrase "THE REVOLUTION IS NOT OVER", this defiant message suggests that there is still the possibility that ideologies can change. The artificially broken words are separated into formal lines, adding an anarchistic charge to the visualisation of the text. The words, therefore, become a code, a punk sub-text for socio-political change in a protest-poster format.

FRANKO B SLEEPING BEAUTY

SLEEPING BEAUTY (2016) IS A SCULPTURE OF A DECEASED REFUGEE CHILD, PRESUMED TO BE FROM SYRIA, HAND-CARVED IN CARRERA MARBLE USING TRADITIONAL METHODS IN THE STYLE OF BAROQUE SCULPTOR AND ARCHITECT GIAN LORENZO BERNINI. THE SOURCED IMAGE FOR THIS SCULPTURE WAS TAKEN BY SYRIAN ARTIST KHALED BARAKEH AND WAS SHARED ON SOCIAL MEDIA IN AUGUST 2015, BEFORE BEING REMOVED BY MODERATORS FOR CONTENT VIOLATION. IN THIS WORK, THE FIGURE OF THE CHILD IS RENDERED ETERNALLY IN MARBLE WHILST THE VIEWER IS FORCED WITH THE COLLECTIVE FAILURE - OF OURSELVES, OUR LEADERS, OUR STATES AND INSTITUTIONS - TO ADDRESS THE WORST HUMANITARIAN CRISIS SINCE THE SECOND WORLD WAR.



46.

FRANKO B

I'M NOT YOUR BABE

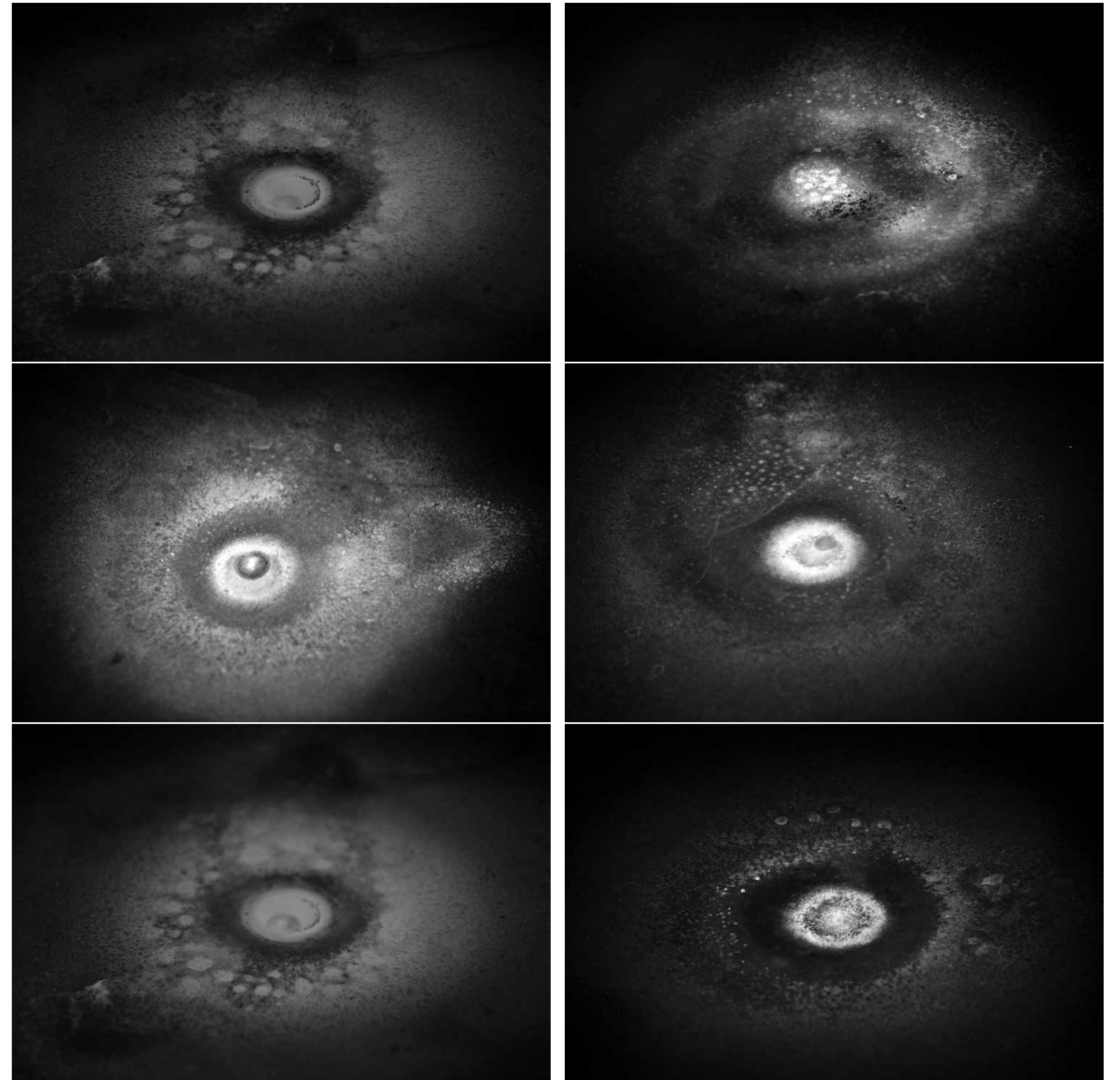
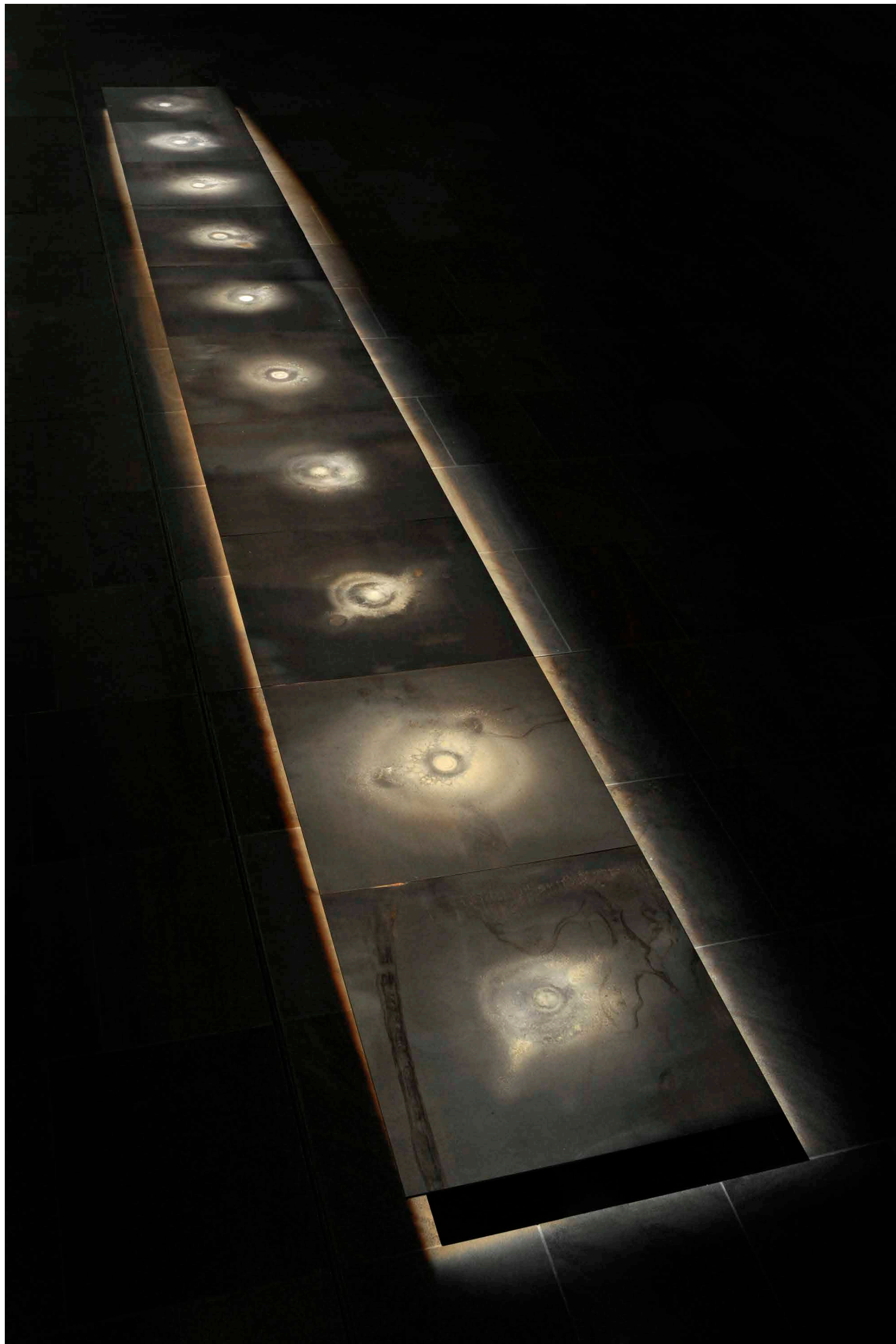
I'M NOT YOUR BABE (1996). THIS VIDEO IS THE DOCUMENTATION OF FRANKO B'S SEMINAL PERFORMANCE AT THE ICA IN MAY 1996. STANDING NAKED COVERED IN WHITE PAINT, HE KNEELS IN FRONT OF HIS AUDIENCE WITH A CATHETER IN HIS ARM DRAINING HIS OWN BLOOD TO THE FLOOR. FRANKO B USES HIS BLOOD AS A SYMBOL OF CARNAL REALITY AND SUGGESTS THE NATURAL DESTITUTION OF THE BODY AS A FUNDAMENTAL OF EXISTENCE. *I'M NOT YOUR BABE* IS AN ACT OF CLEANSING, STRIPPING THE FLESH OF IDENTITY, AS FRANKO B TRANSCENDS THE INDIVIDUAL INTO THE IMAGE OF THE COLLECTIVE, SUBJUGATED CITIZEN.



47.

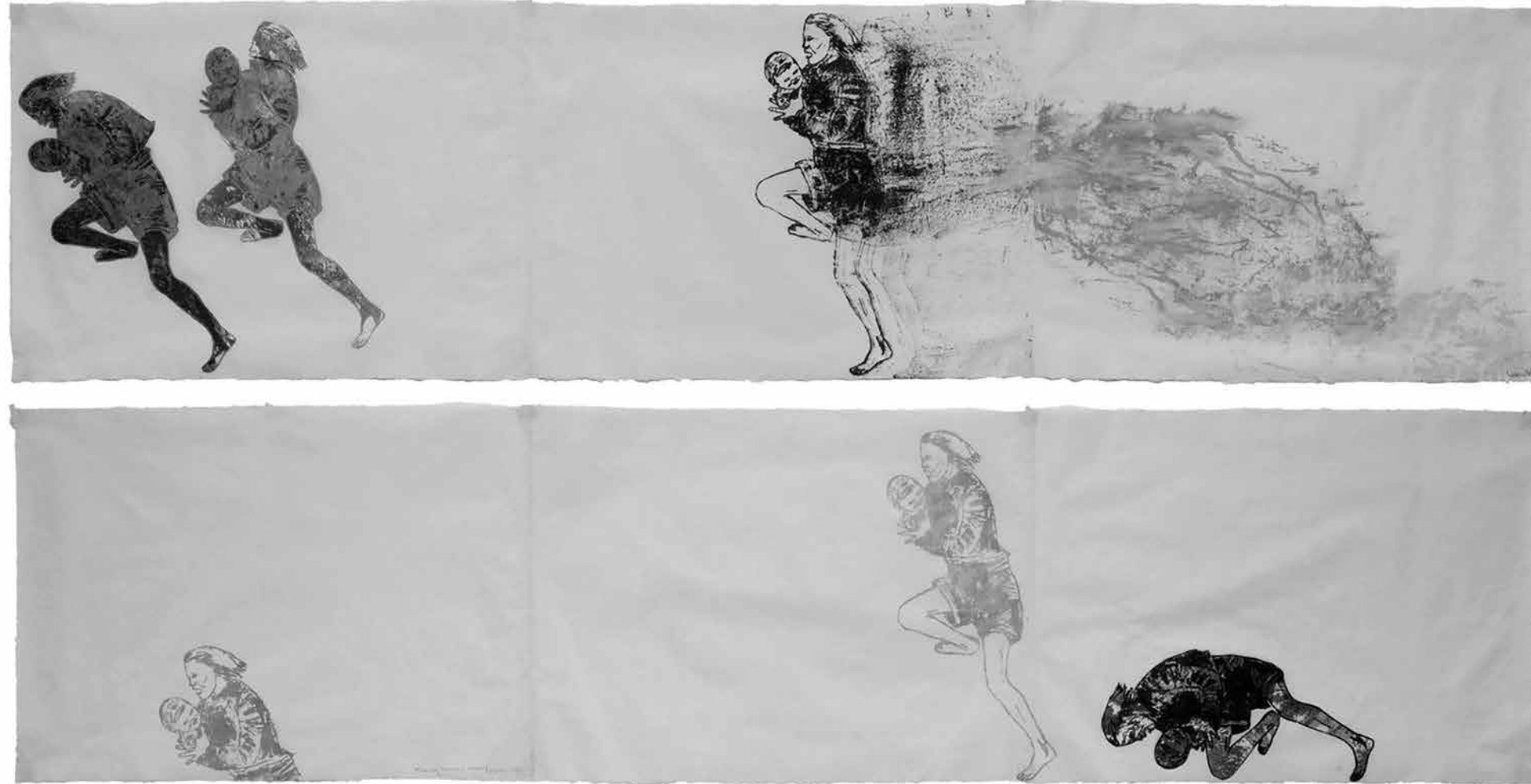
FUCK YOUR DEMOCRACY

FUCK YOUR DEMOCRACY (2015). THE TEXTUAL WORKS OF FRANKO B PRESENT CURSIVE HANDWRITTEN PHRASES IN NEON. THE SENTENCE STANDS AS AN ACCUSATORY REMARK TO THE FAUX DEMOCRACY OF THE WEST, PLAGUED BY CORRUPTION, PROFITEERING AND EXPLOITATION. *'FUCK YOUR DEMOCRACY'* WAS ORIGINALLY PRESENTED AS A STITCH WORK EARLIER IN 2015.



TERESA MARGOLLES PLANCHA

PLANCHA (2014). A PIECE OF FABRIC, USED TO CLEAN THE SITE WHERE THE BODY OF A PERSON MURDERED LAID ON THE STREET AT THE NORTHERN MEXICAN BORDER, IS SOAKED IN WATER. CONNECTED BY A PIPE RUNNING ALONG THE CEILING, THE WATER DRIPS SPORADICALLY FROM ABOVE ONTO HOTPLATES BELOW, IMMEDIATELY EVAPORATING. TERESA MARGOLLES, WITH THIS WORK, CREATES A MEMORIAL FOR ANONYMOUS BODIES. THE VIEWER IS BROUGHT INTO DIRECT CONTACT WITH DEATH THROUGH THE EVAPORATION OF THE WATER, WHICH FILLS THE AIR AND PENETRATES THE LUNGS. COMMENTING ON THE HIGH LEVELS OF VIOLENT DEATH IN HER HOME COUNTRY, THIS PIECE IS ABOUT REMEMBERING THOSE LIVES THAT WERE LOST THROUGH DRUG TRAFFICKING, PROSTITUTION AND VIOLENT CRIME.



50.

NANCY SPERO FLEEING WOMAN AND CHILD, IRRADIATED

FLEEING WOMAN AND CHILD, IRRADIATED (1985). FROM 1976 ONWARDS, NANCY SPERO CHOSE TO MAKE WOMEN THE SOLE SUBJECT OF HER ART, CONTINUING TO PAY SPECIAL ATTENTION TO WOMEN AS VICTIMS OF WAR, COINING THE TERM 'VICTIMAGE' - "TO DESCRIBE THE VICTIM PASSING FROM SUFFERER TO PROTAGONIST". THE WOMEN FEATURED IN SPERO'S COLLAGED NARRATIVES ARE TRANSFORMED FROM THE HISTORICAL CONTEXT OF SUBORDINATION AND SUFFERING INTO PROTAGONISTS IN CHARGE OF THEIR OWN DESTINY, THROUGH SELF-PRESERVATION, WITHOUT WHICH, THERE IS NOTHING LEFT TO LIBERATE. *FLEEING WOMAN AND CHILD, IRRADIATED* REVEALS AN ETHNICALLY-AMBIGUOUS WOMAN IS SEEN FLEEING NUCLEAR FALLOUT, A COMMENT ON THE COLD WAR PERIOD AND NUCLEAR TENSION



51.

LEON GOLUB HERALDIC PREDATOR II

HERALDIC PREDATOR II (2002). CREATED DURING THE FINAL YEARS OF HIS CAREER, GOLUB CHOSE TO WORK ON A MORE INTIMATE SCALE. HERE HE DEPICTS AN EAGLE, THE HERALDIC SYMBOL OF COURAGE AND STRENGTH. STEMMING BACK TO THE ROMAN REPUBLIC, THE EAGLE LATER CAME TO SIGNIFY THE GOVERNMENT OF THE THIRD REICH. WHILE SHIFTING AWAY FROM HIS PREOCCUPATION WITH GLOBAL ATROCITIES, THIS WORK REFERENCES THE BLOODY IMAGE OF TOTALITARIANISM AND THE POWER OF THE STATE OVER ITS CITIZENS.

FRANKO B

Franko B (1960) born in Milan, Italy. Franko B moved to London in 1979 integrating into the anarcho-punk scene. He began performing in nightclubs and, by way of his blood performances, was later responsible for bringing subversive body art into the leading art institutions on an international scale. A pioneering artist, Franko B uses his body as a tool to explore the themes of the personal, political, poetic, resistance, suffering and the reminder of our own mortality. Trawling the media everyday, his body of work responds to contemporary politics through the lens of the vulnerable individual. His practice spans curating, drawing, installation, performance and sculpture.

KENDELL GEERS

Kendell Geers (May 1968) born in Johannesburg, South Africa. Geers produces work that aims to disrupt commonly accepted moral codes and principles. Employing a wide range of references - from the domains of art history, pornography, iconography and kitsch - through the lens of fetishism, Geers questions artistic value and mocks the notion of originality. He uses violent materials such as barbed wires, broken glass and the word 'fuck' to pertain to the brutality of his social struggles growing up in apartheid South-Africa.

ANDRES SERRANO

Andres Serrano (1950) born in New York, USA. Serrano works primarily with photography, formally addressing universal themes of death, religion, sex and bodily fluids; featured in his well-known photography series that include *KKK*, *The Morgue* and *Immersiones*. Serrano received international attention for the scandal around his work *Piss Christ* (1987), igniting a national debate on the freedom of artistic expression and public funding of controversial artworks. Throughout his confrontational and challenging work, Serrano unpicks the hypocrisies and highlights similarities within religious, political and social constructs.

ERIK BULATOV

Erik Bulatov (1933) born in the Urals, Russia. During the Soviet Union, Bulatov worked officially as a children's book illustrator. Due to the repressive state censorship he would organise clandestine exhibitions, becoming the leading figure of the unofficial art scene. Taking influence from the slogans and aesthetics of propaganda, street signs and directions, Bulatov's pioneering text based canvases and monumental three-dimensional works are an expression of the moment in time. His typographical interest lies in the formal, theoretical understanding of space and perspective and the ability of art to produce a fixed reality. He lives and works in Paris where he relocated in the late 1990's.

LEON GOLUB

Leon Golub (1922-2004) born in Chicago, USA. Worked as a post-war figurative painter who was heavily involved in the anti-Vietnam War movement. His activism led him to create large-scale history paintings, using subject matter that includes interrogations, torture scenes and riots of the 1980s and early 90s. Golub believed art should have relevance and through his work returns to themes of oppression, violence, power or the misuse of power and dystopian images of urban life.

SANTIAGO SIERRA

Santiago Sierra (1966) born in Madrid. Influenced by the formal language of minimalism and conceptual art movements, Sierra's practice reveals the networks of power that cause the exploitation of workers, the injustice of labour relations, the unequal distribution of wealth produced by the capitalist system, the unfair paradox of work and money, and pandemic racial discrimination in a world scored with unidirectional (south-north) migratory flows. His actions, in which underprivileged or marginalised individuals were hired to perform menial or pointless tasks in exchange for money, are amongst his best-known works.

PETR DAVYDTCHENKO

Petr Davydtchenko (1986) born in Arzamas-16 a closed military town in Russia. Growing up in St. Petersburg he experienced the hostility of far-right groups before moving to Europe where he developed a practice that reinterpreted social-codes through totalitarian aesthetics. Recently, Petr Davydtchenko has relocated to The Foundry in Maubourguet, a post-industrial town in Midi-Pyrenees, France, where he is surviving off animals killed on the road through human activity and discarded vegetables. His archival practice has developed into an ideological case study, used by interdisciplinary academics theorising an alternative socio-economic reality.

TERESA MARGOLLES

Teresa Margolles (1963) born in Culiacán, Mexico. With a degree in Forensic Medicine, Margolles developed her artistic practice in response to the endemic violence in her country. Through her sculptures, installations, videos and photographs, Margolles explores the issues of violent death from the drug-trade, social injustice, gender hate and marginalisation. In achieving a constant tension between revulsion and beauty, her works firmly condemn violence and its aftermaths for the victims' families, communities and cities.

PETR PAVLENSKY

Petr Pavlensky (1984) born in St Petersburg, Russia. Pavlensky's artistic practice focuses on the social and political injustices of Russia and Europe. Since 2012, Pavlensky has produced a series of public actions where he uses his body as the medium - drawing attention to issues such as domestic politics, human rights, censorship and freedom of expression and thought. Pavlensky is currently detained at the Parisian prison Fleury-Mérogis for his most recent action *Lighting in October 2017*; in which the artist set fire to the Banque de France, Paris, against the bankers who 'have taken the place of monarchs'.

DEMOCRACIA

Founded in 2001, Madrid-based collective Democracia explore the imaginary, symbolic, semantic, and iconographic facets of power, violence and the status of the spectator through projects, public action, systems and working processes set in the cultural, urban and socio-political context of democratic society. Their work comes in the forms of messages, simulations, artefacts and critical mechanisms that shun the concept of art as an object, for visual contemplation, documentation and public participation.

ANDREI MOLODKIN

Andrei Molodkin (1966) born in Boui, North Russia. Molodkin's practice comprises of drawing, sculpture and installation primarily working with biro, blood and oil - material that references his time serving in the Soviet military. His oil-based work, where he fills hollowed, negative spaces with crude oil, are examples of political minimalism, inspired by both the Russian Constructivists and American Minimalists. Recently, Molodkin has produced a number of large-scale text based steel sculptures that capture the futility of contemporary political reality through the aesthetics of destruction and ruin.

NANCY SPERO

Nancy Spero (1926-2009) born in Cleveland, USA. Artist and activist, Spero chose to produce work on paper as a statement against the persuasive abuse of power, male dominance and Western privilege; and made the female experience central to her art and challenged aesthetic. She combined and repurposed found imagery and adopted text to comment on contemporary and historical events such as the Vietnam War.

DAVID BROGNON & STÉPHANIE ROLLIN

Brognon-Rollin are an artistic duo comprised of David Brognon (1978) born in Messancy, Belgium, and Stéphanie Rollin (1980) born in Luxembourg City, the Grand Duchy of Luxembourg. Through their practice Brognon-Rollin explore the margins of society; playing with double meanings and multiple references. Their work presents the visitor with ambiguous situations marked by the tension between individual experiences and social conventions. Recurrent themes through their work include confinement, expectation and control.

a/political

A/POLITICAL PROVIDES AN INCLUSIVE SPACE THAT PRIORITISES INTELLECTUAL CURIOSITY AND INFORMED DISCOURSE AROUND SOCIAL AND POLITICAL CONCERNS THROUGH CONTEMPORARY ART AND CULTURAL PRACTICES. IT ENCOURAGES THE EXPLORATION OF RADICAL KNOWLEDGE, PLATFORMING VOICES THAT INTERROGATE THE CRITICAL ISSUES AND DOMINANT NARRATIVES OF OUR TIME. THROUGH RIGOROUS CROSS-DISCIPLINARY EXPERIMENTATION, A/POLITICAL COLLABORATES ON LARGE-SCALE PROJECTS PREVIOUSLY THOUGHT UNREALISABLE DUE TO THEIR SCALE, LOGISTICAL COMPLEXITY AND/OR SUBJECT MATTER. PROJECTS ARE PRODUCED, EXHIBITED AND TOURED WORLDWIDE. IN ADDITION TO THE LONG-TERM PROJECTS, A/POLITICAL CONTINUES TO ACQUIRE HISTORICAL ARTWORKS FOR ITS COLLECTION.

THE FOUNDRY

A/POLITICAL WORKS ALONGSIDE THE FOUNDRY, OPENED AS A WORKSHOP AND LABORATORY FOR IDEAS BEYOND THE PARAMETERS OF THE CONTEMPORARY ART MARKET. LOCATED IN THE POSTINDUSTRIAL TOWN OF MAUBOURGUET, WEST OF TOULOUSE, THE FOUNDRY IS SITUATED 50 KILOMETRES FROM THE PYRENEES MOUNTAIN RANGE AND COVERS AN AREA OF OVER 4,500 METRES. FOUNDED IN 1870 BY JULES FABRE, THE IRON FOUNDRY MOBILISED DURING THE FIRST WORLD WAR TO PRODUCE ARMAMENTS AND MILITARY EQUIPMENT FOR THE NATIONAL DEFENCE. AFTER THE WAR, AN INTERNATIONAL IMMIGRANT COMMUNITY DEVELOPED, AS INDIVIDUALS EMIGRATED FROM THE FASCIST REGIMES OF FRANCO AND MUSSOLINI TO WORK TOGETHER UNDER A SHARED IDENTITY AND IDEOLOGY. RECENTLY CONVERTED INTO A SITE OF ARTISTIC PRODUCTION, ARTISTS LIVE AND WORK THERE COMMUNALLY.

PARTNERSHIPS

RUA RED

In 2017, a/political and Rua Red, Dublin, announced a major partnership through a series of exhibitions that will see many of the contemporary art world's foremost socially and politically engaged artists respond to the unique context of South Dublin County. Situated in Tallaght, County Dublin, Rua Red serves a dynamic, multicultural and predominantly young population; an important and necessary space to draw out dialogues between artists and the local communities, many of whom are unlikely to encounter these works in another context.

HOW TO SAY IT THE WAY IT IS!

07.10.2017 - 02.12.2017

CURATED BY FRANKO B

For the inaugural exhibition of the a/political and Rua Red partnership, HOW TO SAY IT THE WAY IT IS! displayed selected works from the a/political collection; curated by the pioneering performance artist Franko B. At a time when history is eating itself, bloated off war and genocide, we look towards its nuclear death. HOW TO SAY IT THE WAY IT IS! provided an alternative narrative to the current political status quo - one of timeless defiance, resistance and disorder - from some of the most influential socially and politically engaged contemporary artists

FALLOUT PATTERN

ANDREI MOLODKIN
09.02.2018 - 06.04.2018

For the second instalment of the partnership between a/political and Rua Red, Andrei Molodkin (b.Russia, 1966-) presented *'Fallout Pattern'*, an exhibition that featured twelve cartographic drawings; leaked government reports and unseen sketches for a proposal on Red Square, Moscow. The source of the drawings originated from a set of Wikileaks documents detailing the impact of a US nuclear missile strike on Russia, and the resulting nuclear fallout pattern and projected destruction. These documents spurred on the aggressive modernisation of Russia's military forces, being described as a "new generation" army by Vladimir Putin in December 2017.

ORDER

DEMOCRACIA
27.04.2018 - 23.06.2018

For the third instalment of the partnership between a/political and Rua Red, Democracia premiered their expansive anti-capitalist operatic-work ORDER. The tripartite film was projected onto three screens in the centre of the gallery whilst the accompanying installation - artefacts, documentation and photographs gathered from each act - lined the walls. Working with Black Power groups in Houston, a children's choir in Dublin and unsuspecting members of the economic and cultural elite in London, the operatic-film presented in its three acts dramatized analogues of our reality through carefully engineered interventions in public and private spaces.

FORTHCOMING:

kennardphillips, Kendell Geers, Franko B.

BPS22

a/political and BPS22 will collaborate on two large scale museum-wide exhibitions; US OR CHAOS - running until 06.01.2019 and followed by the first institutional two-person presentation of works by Erik Bulatov, and Andrei Molodkin.

ERIK BULATOV & ANDREI MOLODKIN

09.02.2019 - 19.05.2019

Surrounded by the rise of nationalism strengthening the political right and the expansion of the service sector, BPS22 is seeking to redefine itself as a space to reflect on the memories of workers. Through the repetitive, mechanical apparatus of factory production, Erik Bulatov and Andrei Molodkin will demonstrate the engineering processes behind two bodies of work - SHIT ON YOUR EXIT and DEMOCRACY. Both were fabricated at The Foundry, a workplace built during the Industrial Revolution, in the French town of Maubourguet. Relocating The Foundry to Charleroi, BPS22 will link the two suburban communities by revealing their shared language of labour, solidarity and revolt. The building will reinstate its original function as an education facility for factory workers, this time mobilising the vernacular of the working class to rise up against the centres of power and commerce at the heart of the capitalist project.

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52.

US OR CHAOS

A/POLITICAL COLLECTION

EXHIBITION

22.09.2018 > 06.01.2019

AN EXHIBITION CO-PRODUCED BY
BPS22 AND A/POLITICAL

CURATED BY
BECKY HAGHPANAH-SHIRWAN

RESPONSIBLE EDITOR
PIERRE-OLIVIER ROLLIN

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TEXTS
BECKY HAGHPANAH-SHIRWAN, GEORGE CHETWODE

CONCEPTION & GRAPHIC DESIGN
ANTHONY MARTIN

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SOPHIE JANSSEUNE, LAURE HOUBEN.

BPS22

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BP
S22

a/political



**FRANKO B
DAVID BROGNON
& STÉPHANIE ROLLIN
ERIK BULATOV
PETR DAVYDTCHENKO
DEMOCRACIA
KENDALL GEERS
LEON GOLUB
TERESA MARGOLLES
ANDREI MOLODKIN
PETR PAVLENSKY
ANDRES SERRANO
SANTIAGO SIERRA
NANCY SPERO**