

## Ansøgning om støtte til Awareness Muscle Training

Vi ansøger hermed Kultur- og Fritidsforvaltningen om støtte til realiseringen af *Awareness Muscle Training* – et kunstnerisk borgerinddragende projekt, der lægger fundament til COPENHAGEN ULTRACONTEMPORARY BIENNALE. *Awareness Muscle Training* afholdes planmæssigt i Rådhusårnet i løbet af december 2015.

Der ansøges i alt om 197.000 kr.

### Ansøger og kontaktperson:

Tijana Miskovic / COPENHAGEN ULTRACONTEMPORARY BIENNALE.

[REDACTED]

Adresse: Middelgrundsvej 27, 4.tv., 2300 København S

Telefonnummer: +45 30239008

Mail: tijana.miskovic@gmail.com

### Vedhæftet er:

- Projektbeskrivelse af Awareness Muscle Training med general beskrivelse af vision for COPENHAGEN ULTRACONTEMPORARY BIENNALE.
- Aftale/brev om at KØBENHAVNS KOMMUNE Økonomiforvaltningen Københavns Ejendomme imødekommer anmodningen om at Rådhusårnet bliver bruges til Awareness Muscle Training i december 2015.
- Budget
- Tidsplan
- Billedmateriale
- Cv-er for projektledere Tijana Miskovic og Thierry Geoffroy
- Yderligere bilag: Presseomtale for COPENHAGEN ULTRACONTEMPORARY BIENNALE

# Awareness Muscle Training lægger fundament til COPENHAGEN ULTRACONTEMPORARY BIENNALE

*Awareness Muscle Training* er en vigtig warm-up for COPENHAGEN ULTRACONTEMPORARY BIENNALE (CUB).

*Awareness Muscle Training* består af en række kunstneriske borgerinddragende aktiviteter og udstillinger i Københavns Rådhusårn, der i kraft af sin arkitektur og historie har en særlig symbolsk og poetisk værdig, som byens folkelige centrum.

Vi ønsker at styrke Rådhusårnets offentlige anvendelse og aktiverer planmæssigt i løbet af december 2015 alle tårnets etager. Det drejer sig om i alt fem rum: Den lange korridor inden trappen op mod tårnet, tre rum i selve tårnet og rummet med urværket.

De tre tårnrums i selve tårnet vil blive brugt som poetiske træningsrum med blandt andet specielt udviklede fitnessmaskiner og redskaber til træning af Awareness Muscle (bevidsthedsmusklen). Hver uge aktiveres dagligt to forskellige borgergrupper, såsom byens brandmænd og sygeplejersker, taxachauffører og rengøringsdamer, pædagoger og pølsemand, politikere og danselærere. Hver dag kommer 3 personer fra den ene borgergruppe og 3 fra den anden. Der vil derudover være 1 kunstner og 1 kurator tilstede dagligt til at stimulere debatten. Disse forskellige borgergrupper inddrages i en aktiv rolle som debattører. Deltagernes individuelle stillingtagen til aktuelle begivenheder er i fokus og de bliver bedt om at medbringe en artefakt eller et objekt der kreativt illustrerer hvad de ønsker at debattere om. Der debatteres alt imens der trænes på fitness-lignende maskine, som er modificerede af kunstneren Thierry Geoffroy/ COLONEL, så styrke- og konditionstræning også bliver en metafor for aktiv stillingtagen og medborgerskab. På den måde trænes både de fysiske muskler og bevidsthedsmusklen. Aktiviteterne finder sted hver dag i december fra 12.30 til 13.30. Når udstillingen ikke er aktiv som performativ og socialt engageret event, kan maskinerne og andre objekter opleves som skulpturelle kunstværker.

Det første rum (korridoren) vil blive brugt til en udstilling, der viser deltagernes refleksion om tiden og samfundet de lever i. Udstillingen vil indholdsmæssigt afspejle og opsamle de debatter der finder sted i tårnet. Udstillingens indhold vil derfor løbende vokse og ændre sig i takt med aktivitetsprogrammet. Udstillingen kurateres af Tijana Miskovic således at publikum igennem objekter og tekst får indblik i emner debatteret under Awareness Muscle Training.

I det øverste rum med urværket, ønsker vi at vise en udstilling om præcision og vigtigheden i at være til tiden. Vi forestiller os en udstilling hvor historiske objekter blandes med kunstværker specielt udviklet til konceptet og ideen om tid. Udstillingen vil forsøge at bringe det historiske Jens Olsens Verdensur tættere på borgernes liv og forståelse af tid i dag. Tidsaspektet i samfundet, tidens ånd, tidens evne til at styre vores liv og ikke mindst magien i tiden er nogle af de emner der kuratoriske vil blive bragt i spil i denne udstilling.

### Mere om konceptet bag *Awareness Muscle Training*

Awareness Muscle Training er inspireret af den græske *agora* – borgernes mødested, hvor teater og kunst blandedes med debat og sport. Bevidstheden og flersanselig fornemmelse for nuet kan, lige som hukommelsen, trænes og udvikles til at være skarpere. De planlagte aktiviteter i Rådhusårnet vil skabe en poetisk forbindelse mellem fysisk træning og debat igennem kunst og handler således om kunstens evne til at inddrage den brede offentlighed i en levende demokratisk debat. Debatterne vil handle om den tid vi lever i og de begivenheder, der dagligt præger vores verden.

Vi ønsker at fokusere på mangfoldighed på tværs af etnicitet, professioner, generationer og køn. Vi inviterer derfor forskellige borgergrupper til at give deres holdninger til kende. Deltagerne vil kunne bringe emner som de ønsker at dele med andre til debatten. Der sættes således også fokus på kunstens mulighed for at agere i nuet og skabe nye fælleskaber. Lignende kunstformater for aktivering af forskellige borgere og med fokus på det sociale engagement, har været realiseret på bl.a. Sprengel Museum i Hannover, Moderna Museet i Stockholm og ZKM Museum i Karlsruhe.

Københavns Rådhus bliver en *agora* med fokus på kunstens evne til at imødekomme samfundets behov for borgerinddragelse og sund demokratisk debat. Kunsten skal ikke ses som noget elitært, men folkeligt, således at der bygges bro mellem det vi traditionelt definerer som kunst og den kultur der udspiller sig i samfundet.

På de kommende sider er den generelle vision for CUB beskrevet.  
Mere information findes på [www.copenhagenbiennale.org](http://www.copenhagenbiennale.org)

# COPENHAGEN ULTRACONTEMPORARY BIENNALE

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## Vision

- Kunst som redskab til styrkelse af mental, social og fysisk aktivitet

COPENHAGEN ULTRACONTEMPORARY BIENNALE (CUB) vil planmæssigt finde sted i en periode på 20 dage i efteråret 2017. Med kunst som omdrejningspunkt aktiverer CUB samtidigt adskillige platforme i Københavns udstillingssteder, byrum og landsdækkende mediekanaler.

Under CUB vil kunstnerne producere værker om emner der relaterer sig til nuet og værkerne udstilles og præsenteres til offentligheden samme dag som de produceres. Hvad kunstnerne intuitivt fornemmer og udtrykker igennem deres kunstværker er en brugbar og interessant information såvel som et udgangspunkt for en konstruktiv og livlig debat i den brede offentlighed. Byens vitalitet og dynamik bliver sat i spil ved hjælp af kunst som produceres i realtid.

I løbet af 2015 og 2016 vil en række warm-up tiltag finde sted i København, blandt andet projektet *Awareness Muscle Training*, hvor Kunstoplevelserne kombineres med træning af *awareness muscle* (bevidsthedsmuskel), der på en poetisk måde forbinder den fysiske med den mentale udfoldelse. .

CUB vil gøre byen til et åbent rum for fællesskab, hvor man møder andre og deles om enestående her-og-nu oplevelser.

Den store visionen er, at København bliver fødested for en ny ULTRACONTEMPORARY kunstbevægelse. Det vil markere internationalt København som en kunstnerisk, demokratisk og debatterende by, på samme måde som Weimar blev indskrevet i historien for Bauhaus, Vienna for Art Nouveau eller Paris for impressionisme.

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# Virkemidler

- 3 udstillingsplatforme og 1 inkluderende warm-up fase

COPENHAGEN ULTRACONTEMPORARY BIENNALE vil i 2017 udspille sig på følgende tre platforme:

*Platform 1: Etablerede udstillingssteder* som museer og kunsthaller, der ud fra deres egen profil og faciliteter, kan definere deres egen tilgang til ULTRACONTEMPORARY. Også kunstmuseer der normalt ikke viser kunst vil blive inviteret til at deltage i CUB.

*Platform 2: Det offentlige rum* forstået i bred forstand. Både byens pladser og gader tages i brug såvel som indendørs offentlige rum som Rådhuset, lufthavn, biblioteker, fitnesscentre, sportsforeninger etc. Vi er blandt andet i tæt dialog med Rådhuset.

*Platform 3: Medieplatform* vil under biennalen blive brugt som en udstillingsplatform, hvor værker produceret på Platform 1 og 2 kan igennem landsdækkende TV nå ud til den brede befolkning. Der foreligger en foreløbig interesseerklæring fra Danmarks Radio og DR2s kanalchef Michael Thouber. Denne platform vil også involvere et samarbejde mellem kunstnere og journalister og dets udvikling er allerede påbegyndt med økonomisk støtte fra Mediestøtte ved Kulturstyrelsen. Ved at invitere journalister til at arbejde sammen med kunstnere stimuleres en tværfaglighed, der kan være udgangspunkt for udvikling af ny slags kunst med fokus på nuet.

Biennalens warm-up fase *Awareness Muscle Training* i 2015/2016 vil bl.a. bestå af kunstformater, der henholdsvis træner borgerne og kunstnerne.

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# Hvordan er vi organiseret?

## - Organisation og kunstnerne

COPENHAGEN ULTRACONTEMPORARY BIENNALE (CUB) er stiftet af kunstner Thierry Geoffroy/ COLONEL og kurator Tijana Miskovic som står for den kunstneriske ledelse. Desuden leder vi efter en koordinerende projektleder og økonomi ansvarlig som kan blive engageret på sigt. Sammen med rådgivere som Elisabeth Delin (Kunsthallen Nikolaj), Elisabeth Møller Jensen (KVINFO), Patricia Asbæk (Galleri Asbæk), Thomas Fleurquin (DISTORTION), Peter Bro (Journalistuddannelserne i Odense) og Pablo Llambias (Forfatterskolen) vil der blive etableret en stærk lokal forankring i det københavnske kulturliv. Vi ønsker at have en arbejdsform der bygger på medejerskab i det lokale kulturmiljø. Samtidig er CUB repræsenteret internationalt som aktiv medlem af IBA – *International Biennial Association* og samarbejde med IKT – *International Association of Curators of Contemporary Art*.

Både danske og internationale kunstnere vil blive inviteret til COPENHAGEN ULTRACONTEMPORARY BIENNALE. Fra tidligere projekter og samarbejder, er der nu et veludviklet netværk af ca. 400 kunstnere fra over 60 lande som har erfaring med at arbejde i en ULTRACONTEMPORARY kontekst (blandt andre anerkendte danske kunstnere som John Kørner, Hartmut Stockter, Hening Christiansen, Jens Haaning, Victor Ash, Malene Landgreen, Peter Ravn, Marie Kølbæk Iversen, Ingen Frygt, Niels Bonde, Lasse Lau, Thorbjørn Bechmann, Joachim Hamou, Frans Jacobi og Nadia Plesner.)

COPENHAGEN ULTRACONTEMPORARY BIENNALE vil blive struktureret som et voksende kunstprojekt. Flere gæstekuratorer vil blive involveret til hver, med deres fokusområde at berige den overordnede ULTRACONTEMPORARY ramme. På nuværende tidspunkt er vi i dialog med både danske og udenlandske kuratorer. Med denne inkluderende kuratoriske struktur ønsker vi at invitere kulturelt og formmæssigt forskellige tilgange til ULTRACONTEMPORARY. At fokusere på nuet skal være som at se igennem en prisme, der bryder lyset i alverdens farver og viser mangfoldigheden i fortolkningsmulighederne.

## Ansøgning om udstilling i tårnet

Judith Østergaard <juoest@okf.kk.dk>  
To: "tijana.miskovic@gmail.com" <tijana.miskovic@gmail.com>

Fri, Jun 12, 2015 at 12:55 PM

Kære Tijana.

I anledning af din ansøgning om udstilling i tårnet kan jeg hermed meddele, at ansøgningen er imødekommet. Det er en forudsætning at udstillingen rykkes til slutning af år 2015, da Københavns Bymuseum har disponeret over tårnet med udstilling i år 2016.

Det er endvidere en forudsætning for tilladelsen at anvisninger fra vores tekniske afdeling samt brandmyndighederne følges.

Alle udgifter i forbindelse med opbæring/nedtagning må betales af jer (ansøger).

På grund af adgangsforholdene til tårnet kan der ikke ydes hjælp til opbæring/nedtagning herfra.

De nærmere omstændigheder omkring udstillingen aftales på vores møde den 22. juni 2015.

Mvh. Judith

Med venlig hilsen

**Judith Østergaard**  
Ekspeditionssekretær  
Arrangement og Administration

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KØBENHAVNS KOMMUNE  
Økonomiforvaltningen  
Københavns Ejendomme

Rådhuspladsen 1, Parterre 35  
1550 København V

Direkte [3366 2578](tel:33662578)

Email [juoest@okf.kk.dk](mailto:juoest@okf.kk.dk)

Web [www.kejd.dk](http://www.kejd.dk)

BUDGET FOR: Awareness Muscle Training (warm- up for COPENHAGEN ULTRAContemporary BIENNALE)	
Kunstner-honorar for 8 uger (ca. 5 ugers forberedelse og nedtagning + 3 ugers produktion)	60000
Kurator-honorar for 8 uger (ca. 5 ugers forberedelse + 3 ugers produktion)	50000
Materiale til udstillingen	40000
Pr og kommunikation	20000
Lokaleudgifter inkl. mandskab på Rådhuset	20000
Uforudsete udgifter	7000
<b>Total</b>	<b>197000</b>





# Kompetencer og tidligere erfaringer

## Udvikling af en poetisk forbindelse mellem fysisk træning og debat igennem kunst i fællesskab med andre

Konditionstræning af bevidsthedsmusklen på fitnessmaskiner i Toronto i forbindelse med udstillingen *Awareness Muscle* på Blackwood Gallery. Deltagerne debatterer i fællesskab om et udvalgt emne, mens de på hovedet bærer bandage med deres egne holdninger. Tv-skærmene der normalt viser ordinære programmer er videokunstværker relateret til træningen og med til at stimulere debatten kreativt. (2007)



Fysisk træning med kunstner i MOMA/PS1 – New York som opvarmning for dagligt skiftende udstilling af værker under EMERGENCY ROOM (2007).



Willkommensmaschine udstillet i Kunsthalle Osnabrück hvor deltagerne igennem fysiske og metaforiske øvelse træner velkomst med en maskine der åbner armene i stedet for at lukke dem. (2015)



# Kompetencer og tidligere erfaringer

## Aktivering af mobile former for debat i byrummet

*Critical Run* i Beijing Art District 798 hvor unge kunsthistorikere og kunstnere stiller spørgsmålstejn til kunstens rolle i den urbane udvikling i Beijing. (2014)



Under Venedig Biennalen handlede *Critical Run* om ytringsfrihed. (2011)



*Critical Run* i Stockholm med kunstkritikere og ansatte ved Moderna Museet. Spørgsmålet for debatten var: *Are art critics critical?* (2010)



Spiegel Museum Hannover var spørgsmålet for *Critical Run*: *Can photography be trusted for evidences?* (2011)



# Kompetencer og tidligere erfaringer

Skabe intimitet og kontakt mellem mennesker, der derved bliver stimuleret til dialog



Under Roskilde Festival i samarbejde med DR2 program *Meningen med Livet*. Festivalgæsterne fik mulighed for at debattere parvist om livets store spørgsmål. (2013)



På MOMA PS1 var der organiseret en Slow Dance Debate om "What is the emergency today?" (2007)

Forskellige generationer taler sammen og får en fælles oplevelse under Slow Dance Debate. (2013)



Slow Dance Debate har både været afholdt under større arrangerede begivenheder som under åbningen i HEART, men også spontant under vigtige kunst begivenheder som i Venedig Biennalen. (2011)



# Kompetencer og tidligere erfaringer

Engagere forskellige borgergrupper på tværs af kulturel baggrund, profession og alder.



The Art Delegation består af kunstnere fra over 22 forskellige lande som bor i Danmark. Gruppen har i over flere år dedikeret sig til at undersøge den danske kunstscene igennem en række debatterende ekskursioner. (2013)



Politibetjenten blev igennem kunst involveret i museumsprojekt i Sprengel Museum Hannover. (2011)



I flere kunstformater udvikles samarbejde med sportsklubber og -foreninger. Blandt andet Karateklubben, hvis medlemmer på deres ryg udstillede kunstværker. (1990)



Aktivering af forretningsmænd i kunstprojekt Mobil Phone Ballet (2003)



Rave Debate henvender sig til det unge publikum. Under Distortion CPH var over 10.000 deltagere med til at udtrykke deres holdninger om aktuelle emner, hvorefter DJ'en remixede lyden af deres statements i musikken. (2011)



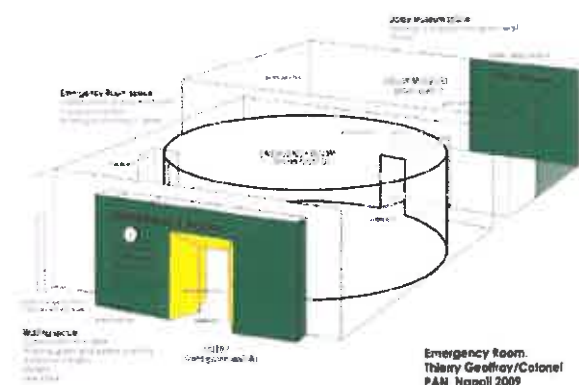


# Kompetencer og tidligere erfaringer

## Introduktion af nye udstillingsformater på etablerede kunstinstitutioner



Der er de sidste 8 år lavet projekter med fokus på dagligt skiftende værker på etablerede kunstinstitutioner. Med projektet Emergency Room blev over 10 kunstinstitutioner aktiveret i over 10 lande.



Kunstnere producerer og udstiller nye værker hver dag. Værkerne udtrykker kunstnernes brændende behov for at komme ud med deres budskab. I fællesskab sætter de udstillingen op, hvorefter der dagligt finder en offentlig debat sted, hvor publikum og mediet direkte kan gå i dialog med kunstnerne.



Kulturministeriet har i flere omgange, blandt andet to gange ved statsbesøg i Vietnam, fremhævet Emergency Room som et kunstformat der ved at aktivere inkluderende debat igennem kunst, illustrerer den demokratiske ide om deltagelse, medborgerskab og fællesskab i mangfoldigheden.

## **TIJANA MIŠKOVIĆ**

Born 1982 in Ex-Yugoslavia and lives in Denmark since 1992 [www.tijanamiskovic.com](http://www.tijanamiskovic.com),  
[www.copenhagenbiennale.org](http://www.copenhagenbiennale.org)

### **2015**

**COPENHAGEN ULTRACONTEMPORARY BIENNALE** in collaboration with Thierry Geoffroy/ COLONEL

### **2014**

**THE ACADEMY OF EMERGENCY ART** in collaboration with Thierry Geoffroy/ COLONEL

**THE ART DELEGATION** in collaboration with Thierry Geoffroy/ COLONEL

**Royal Danish Academy of Fine Arts # Schools of Visual Arts**, organizing a 2-day seminar about Japanese photography from the Meiji period

### **2013**

**Ikast Kunstpakhus**, Following Eternity, Denmark

**LMCC N Lower Manhattan Cultural Council**, residency and curating *Money is the Reason* by GOOD WORK Productions

**Sculptures by the Sea**, production of a new sculpture by Ismar Ćirkinagić

### **2012**

**Royal Danish Academy of Fine Arts # Schools of Visual Arts**, organizer of two seminars: "The poetry of image – The parody of language"

and "MEDIA, REVOLT AND CRITICISM – Encounter of 3rd degree between art and media"

**Liverpool Biennial, City States**, together with Helene Lundbye Petersen curating a group exhibition with Jane Jin Kaisen, Ismar Ćirkinagić, Yvette Brackmann and Jens Haaning.

**SAKN Svendborg Kunstforening**, curating a group exhibition with Yvette Brackmann, Maria Finn and Frans Jacobi

**Photon Galerija, Ljubljana** curating a solo exhibition with Danish photographer Pernille Koldbech Fich

**The National Museum of Bosnia and Herzegovina**, curating a group exhibition on Danish Contemporary Art as part of Sarajevo Winter Festival, showing works by Per Bak Jensen, Jesper Just and Joachim Koester.

### **2011**

**Skive Kunstmuseum**, curating a solo exhibition by Odey Curbelo and editing the accompanying catalog

**Malmö Art Academy**, teaching a 1-week course on "Moving towards a new insight of present post-colonial thinking through an understanding of West African and Caribbean Spirituality" together with Michelle Eistrup

**Kunsthallen Brandts, Triennial ENTER**, producing the new art work by Ismar Ćirkinagić.

**Royal Danish Academy of Fine Arts # Schools of Visual Arts**, seminar on "THE ARAB SPRING: A NEW REALITY FOR ART AND CULTURE IN THE WORLD".

**54th Venice Biennale 2011**, organizing an international round table discussion on "What are the components needed to create a good platform for intercultural dialogue and art?" to take place during the opening days of the biennial at Oslo/part of the Danish Pavillion.

**Sønderborg N Candidate for European Capital of Culture in 2017**, art consulting.

**Gallery DAMP**, curating *LANDSKABER – Landscapes* - a solo show by Nina Wengel.

**Den Frie Centre of Contemporary Art**, curating *Generous Gestures* - a group show on art and interculturalism in collaboration with Jane Jin Kaisen.

### **2010**

**Lunds Konsthall**, presenting *My Lost Generation* film by Vladimir Tomic in the group show *Lunds Konsthall Presentation*. **HEARTN**

**Herning Museum of Contemporary Art, Socle du Monde Biennial**, producing *KPTM* – an installation by Ismar Ćirkinagić. **Liverpool Biennial**, producing *Council of Citizens* - a video work by Søren Thilo Funder.

**Manifesta 8**, producing *Sports Utility Vehicle* – a public space art work by Søren Thilo Funder.

**The Danish Arts Council's Intercultural Advisory Project**, mentoring and organizing intercultural workshops and seminars.

**Nikolaj Copenhagen Contemporary Art Centre**, curating and producing *Bricks of Enlightenment F ML2090 First Phase* – a solo show by Ismar Ćirkinagić.

**CPH:DOX**, presenting *My Lost Generation F* a film by Vladimir Tomic. **Documenta Madrid**, presenting *My Lost Generation F* a film by Vladimir Tomic. **Zagreb DOX**, presenting *My Lost Generation F* a film by Vladimir Tomic.

**PRAVO LJUDSKI Human Rights Film Festival N Sarajevo**, presenting *My Lost Generation F* a film by Vladimir Tomic.

**Sølyst Artist in Residence Center – SAIR, Golden Threads and Rio Bravo**, in collaboration with Lars Mathisen producing

*Teleconnection Teledirection* - urban art game by Townley and Bradby in collaboration.

**Gallery Kohli Noor**, curating a book release/exhibition *Journey to the East F Monkey King's letters and travel documentation*.

## 2009

**10th OPEN International Performance Art Festival - Beijing**, producing *PRESS RELEASE FOR THE NEW MONKEY KING BOOK* and performance by Nina Wengel, Arendse Krabbe and Tijana Miskovic.

**MindLab N Cross ministerial innovation unit**, art consulting a collaboration between Danish tax authorities and visual artists: Jette Ellgaard Kristensen, Søren Thilo Funder, Stine Marie Jacobsen og Ulla Hvejsel.

**Roskilde Festival / Ånd & Videnfestival**, art consulting.

**The Secret Company**, art consulting.

**Det Danske Idéselskab**, art consulting.

## 2008

**National Gallery of Denmark**, curating and producing *Dans Som Samarbejde* - a dance and art performance workshop.

**Det Hemmelige Galleri**, participating in *Soft Performance* - a group show on performance art.

**Roskilde University, Performance Design and Centre for Experience Research**, giving a lecture on festival as a conceptual strategy.

**Brænderigården** - Art School in Viborg, giving a lecture on art as a social tool.

**Den Blå Port** art consulting the members of the redaction on how to integrate contemporary art in a literature magazine.

**Gallery of Modern & Contemporary Art Gammel Strand**, exhibiting at *EXIT 109*.

**UITURN Quadrennial for Contemporary Art**, working as a project leader and curator assistant.

## 2002-2007

**Participant Inc N New York**, assisting in production of *Technically Sweet* by Lars Mathisen.

**NOVA FESTIVAL** [www.nova-festival.net](http://www.nova-festival.net), cofounder, concept developer and project leader. **Galleri Canzella**, exhibiting and curating

*Fitting The Couch*.

**The National Union of Students in Denmark**, coordinator of *Crossingover* – a multidisciplinary art event.

**Gallery Q**, exhibiting and curating *Mediamocracy*.

**Nikolaj Copenhagen Contemporary Art Centre**, *Sansernes Labyrinth*, guide and work shop leader.

**Underground, Sommer Universitetet in Vukovar**, South East European Youth Network, MS Danish Association for International Cooperation, Ministry of Foreign Affairs | FRESTA programme. Course coordinator.

**Royal Danish Academy of Fine Arts# Schools of Visual Arts**, information guide at *Spejlinger i Gips*.

**Holmen Event# Copenhagen**, organising a multidisciplinary event for architecture, visual art, design, theatre, and music students.

**Gallery Øverum**, exhibiting and curating *Dragons Deal*.

**Firmaet**, clubbing/event development company, cofounder and project leader.

**Charlottenborg**, curating *Bring a Chair* – art show and concert as a result of a collaboration between composers and visual artists.

## EDUCATION & COURSES

**2001-2008** Royal Danish Academy of Fine Arts" Schools of Visual Arts, MA in Art and Theory.

**2005-2005** Copenhagen Business School, Centre for Art and Leadership, Cand.Merc.- Aesthetic Leadership.

**2003-2003** Centre for Art and Leadership, art and business.

**2003-2003** Real Presence, art symposium in Belgrade.

**2001-2001** Ærø Art School, long course/spring.

**1997-2000** Viborg Amtsgymnasium, high school, language line.

**1998-2000** Brænderigården, croquis and model drawing.

**1994-1997** Billedkunstskolen-Viborg, visual art.

## LANGUAGE & IT SKILLS

**Serbian/Bosnian/Croatian**, mother tongue – proficient

**Danish**, proficient

**English and Spanish**, very good

**French and German**, can understand

**Fully competent in:** Mac, PC, Microsoft Office package, Adobe package, Internet, and blogging.



# Curriculum Vitae

## Thierry Geoffroy/Colonel

www.colonel.dk

### ONE MAN SHOWS IN SELECTION:

2013

- *Can art be in advance of the broken arm?*, Marianne Friis Gallery, Copenhagen, DK

2011

- *Emergency Room Poland*, European Culture Congress, PL
- *Emergency Room Vietnam*, University of Fine Arts, VN

2009

- *Artistes de Garde*, the Yes Men and Emergency Artists, Gallery Poulsen, Copenhagen, DK
- *Emergency Room Hanoi*, University of Fine Arts, VN
- *Emergency Room Napoli*, Plazzo Delle Arti Napoli, IT

2008

- *Emergency Room Paris*, Galerie Taiss, FR
- *Gymnastic Mediativ*, Fotografisk Center, Copenhagen, DK

2007

- *Emergency Room New York*, P.S.1/ MOMA New York, USA
- *Biennialist*, Venice Biennale, IT
- *A Great Painter*, Galerie Asbaek Copenhagen, DK
- *Awareness Muscle*, curated by Seamus Kealy, Blackwood Gallery Toronto, CAN
- *Emergency Room*, Galerie Ileana Tounta, Athens, GR

2006

- *Emergency Room Berlin test*, Galerie Olaf Stüber, DE
- *Emergency Room Copenhagen*, with Frank Franzen, Kunsthallen Nikolaj, DK
- *Biocolonialism*, with Khaled Ramadan, Overgaden Institute for Contemporary Art, DK

2005

- *Isolation*, IKM Museum Oslo, NO

2004

- *The curator lifting competition*, Kunsthallen Nikolaj, from the Venice Biennale, IT
- *A pair of Genes*, Stadtische Galerie Ravensburg, DE
- *Avoir l'air*, Friesmuseum, NL
- *And Finally*, Deveron Arts, Huntly, Aberdeenshire, Scotland
- *Colonel peintre de la justice*, The Showrrom FDK, DK

2003

- *Media - Medium*, Galerie Olaf Stüber, Berlin, DE
- *Self Measurement of Germanness*, Haus der Kulturen der Welt, Berlin, DE
- *The ultra fast exhibition*, Helsingør Biblioteker, DK

2002

- *Water and Gaz on every floor*, Sprengel Museum, Hannover, DE

2001

- *Media circulation*, Artspace Rhizom, DK

2000 - 1995

- *The Colonel group show*, Fotografisk Center, DK
- *Danskhed.dk*, Det Nationale Fotomuseum, DK
- *Territorial landscape*, Nikolaj Udstillingscenter, DK
- *The bishops driving school*, Frederiksborg Slot, DK
- *Mixed Culture*, Traneudstilling Gentofte Hovebibliotek, DK
- *Invasion*, Sarema Bienale, Estland, EE
- *The spur of the moment*, Moderna Museet Stockholm, SE
- Galleri Brott Fabrik, DE
- *Too Close*, Færgen Kronborg, DK
- *Fotofeis*, Scotland
- Fotografisk Galleri, DK

#### **GROUP SHOWS IN SELECTION:**

2015

- *Was für ein Fest?*, Kunsthalle Osnabrück, Osnabrück, DE

2014

- *BORN TO BE SOLD*, Sprengel Museum, Hannover, DE
- *White House Biennial*, The Kennedy Bunker, Berlin, DE

2013

- *The Maldives Pavilion*, Venice Biennale, curated by CPS, IT
- *Nothing to declare*, Academie der Kunste Berlin, DE
- *Passports*, Globalisation in Contemporary European Video, curated by Chris Clarke , Glucksman Gallery, Cork Ireland, IR

2012

- *Awareness Muscle*, National Museum Reykjavik / Iceland, curated by Jonatan Habib Engqvist , IS

2011

- *Biennialist*, ZKM Museum Karlsruhe, The Global Contemporary, curators: Peter Weibel, Andrea Buddensieg, Scientific adviser: Hans Belting Co-Curators: Jacob Birken, Antonia Marten, DE
- *Photography calling*, curated by Inka Schube, curator of Photography and Media Art at the Sprengel Museum Hannover, and Thomas Weski. The exhibition include Robert Adams, Diane Arbus, Lewis Baltz, Bernd und Hilla Becher, William Eggleston, Lee Friedlander, Michael Schmidt, Rineke Dijkstra, Paul Graham, Thomas Struth, Boris Mikhailov, Thomas Demand, Andreas Gursky, Hans Peter Feldmann, Thomas Ruff, Wolfgang Tillmans and Jeff Wall. Sprengel Museum Hannover, DE

2010

- *Biennial Socle du Monde*, Herring Museum of Contemporary Art Denmark curator Holger Reenberg, DK
- *The Dorm*, curator Seamus Kealy The Model, Sligo, Ireland, IR

- *Manifesta Biennale*, curator CPS, ES

2008

- *Art Formats*, Cairo Biennale, EG
- *Casino Luxembourg*, LU
- *Neue Gesellschaft für Bildende Kunst (NGBK)*, Berlin, DE
- *Latvian Center for Contemporary Art*, Andrejsala, Riga, LV

2007

- *At the end of the rainbow*, Bm-Suma Contemporary Art Center, Istanbul, Turkey, TR
- *Internationale Foto-Triennale Esslingen*, DE
- *Don't Worry Be Curious!*, Ars Baltica Triennial of Photographic Art, Curators: Dorothee Bienert (Berlin), Kati Kivinen (Helsinki), Enrico Lunghi, Luxembourg, LU
- *KUMU Art Museum of Estonia*, Tallinn, EE
- *Pori Art Museum*, Pori/FI

2006

- *Galerie Olaf Stüber*/ Berlin, DE
- *Regarding Denmark*, Ileana Tounta Contemporary Art Centre /Athen Curator Katerina Gregos, GR
- *The Peninsula*, Singapore, SG

2005

- *ACCENT*, Electronic Guru, SOFTWARE HAPPYNESS: Museum of Contemporary Art, Roskilde, DK

2004

- *Spectacle, Pleasure Principle or the Carnevalesque?*: Shedhalle, Zurich, CH
- *Daheim in der Fremde - Fremd in der Heimat*: Städtische Galerie, Nordhorn, DE
- *The curator lifting competition*, Casino Luxembourg, LU
- *18e rencontres Vidéo Art Plastique*, Wharf Centre d' art Contemporain de Basse Normandie, FR
- *Art against Stigma*: Statens Museum for Kunst, CPH, Tel-Aviv, Kolding, Dublin, Krakow.
- *Fra objektiv til objekt*, Den Frie Udstilling, Copenhagen, DK

2003

- *Clock wise*, produced by Nifca Galerie Sparwasser, Berlin, DK
- *Under Cover*, Museet for Samtidskunst, Roskilde, DK

2002

- *Art Storm* (Malmö Konsthall, Malmö, Sølvsberget Stavanger Kulturhus, Stavanger Kulttuuritalo Telakka, Tammerfors Reykjavik Konstmuseum)
- *Clock wise*, Vejle Kunstmuseum, Vejle, produced by Nifca /catalogue, DK
- *Nordens Hus*, Reykjavik, Island, IS
- *Galerie Sparwasser*, Berlin, DE

2001

- *Blue stage*, HKW, Berlin, DE

1999

- *Museet for Samtidskunst*, Roskilde, DK
- *Fotografisk Galleri*, John Hunovs collection, Copenhagen, DK
- *Fra det Skjulte*, Det Nationale Fotomuseum, Copenhagen, DK

1997

- *Efterårsudstillingen*, Charlottenborg, Copenhagen, DK
- *Galerie Rhizom*, Århus, DK
- *Kunstforeningen Gammel Strand*, Copenhagen, DK

1996

*Cité des Arts. Mois de la photo*, Paris, FR

1995

- *Museet for Fotokunst, Brandts Klædefabrik*, Odense, DK
- *Still Galerie*, with Peter Witkin, Edinburgh, Scotland

#### **AWARDS/GRANTS:**

- *Chevalier des Arts et des Lettres*, 2003
- 3 years working grant from The National Arts Council, 2000
- Kulturministeriets Fotografiske Bogpris, 1995

#### **PUBLICATIONS:**

- *Emergency Room Dictionary*, Revolver and Royal Danish Academy of Fine Arts, 2010
- *Self-measurements of scottishness*, text by Claudia Zeiske, 2005
- *Avoir l' air*, Nifca , text by Rune Gade, Line Rosenvinge, 2002
- *Tourists in Thailand*, Rhodos, 1997
- *Strategies d'existence*, Rhodos, 1996
- *Kulturministeriets Fotografiske Bogpris*, 1995

#### **FILM FESTIVAL:**

2006 Made in Video / DK / CPH best activist video price  
2006 Impakt film festival / NL / Utrecht /  
2006 Media art festival Osnabruck

#### **FILM PRODUKTION**

2010 *Artist Colonialist*, Manifesta Biennial and Spanish TV  
2005 *Protest Underwear* for DR2  
2002 *Photographe*, 6 programs for DR2  
2001 *Immigranten*, 6 programs  
1999 *Christian Boltanski*, DR 2  
1999 *Captain*, 8 programs for DR 2

## WRITINGS

### **Statements/ manifestos**

- *Emergency Rooms*, Kunst.EE, 2003
- *Manifeste Moving Exhibition Katalog*, Brandts Klædefabrik (DK), 1989
- *Sport Art Manifeste*, Bildtidningen (S), 1991
- *Colour manifeste*, Zoom (F), 1991
- *Le conclusionisme*, L' alliance (BKK)

## REVIEWS:

### **Art Forum**

- by Sabeth Buchmann, 2011
- PS1/ MOMA, 2007

### **Wired**

- by Bruce Sterling, *Beyond the beyond*, 2009

### **Art Kunst magazin**

- by Clemens Bomsdorf, *Always on the run*, 2011

### **C Magazine (Canada)**

- by Seamus Kealy, *Biennialist*, 2009

### **Kunstforum**

- by Susanne Boecker, *Manifesta Biennale /Penetration, artist Colonialist*, 2010
- by Michael Hubl, 2002

### **The ART NEWSPAPER**

- by Clemens Bomsdorf, *Not the same old sh...*, 2011

### **Ny Dansk Kunst**

- by Mathias Kryger (page 1,2, 3), 2011

### **Herald Tribune International The New York Times**

- by Raphael Minder, 2010

### **Monopol**

- by Sebastian Frenzel and Daniel Völzke, *Laufend Kritik schaffen*, 2010

### **Arte e Critica (Italy)**

- by Julia Draganovic, *Biennialist*, 2009

### **Metrololis M**

- by Paco Barragan, 2011

### **Theoretical writings on art**

- About Daniel Buren, Galleri Mikael Andersen
- Weekendavisen
- Information
- Kulturkontakten (Danish Arts Council)

### **Artnet.fr /Art Net**

- Interview TV, 2009
- by Cyril Thomas, *Le remède à la morosité*

### **Frieze**

- by Robert Barry, *Socle du Monde Biennale*, 2010

### **Archille Bonito Oliva**

- *Oggetti di turno*, Marsilio, Italien, 1997

### **RAI / TV**

- by Christina Clausen, *Art e performance*, 2009

### **Weekendavisen, DK**

- by Poul Erik Tøjner, *Stød og ekko*, 1996
- by Nikolaj Mangurten Lassen, *Art =Retard*, 2007
- by Nikolaj Mangurten Lassen, *Hvem bruger hvem?*, 2009
- by Ulrik Høy, *Do I look Danish?*, 2001
- by Mette Sandbye, *Monsieur Colonel slår til igen*, 2000
- by Mette Sandbye, *Ny kunst på nettet*, 2000
- by Mette Sandbye, *Om Territorial Landscape*, 1999
- by Mette Sandbye, *Rundt om øjet*, 1995
- by Mette Sandbye, *Strategies d existence*
- by Line Rosenvinge, *Haste Kunst*, 2006
- by Jan Kornum Larsen, *Exhibitionist*, 1990
- by Jan Kornum Larsen, *Fra undergrund til overgrund*, 1991
- by Jan Kornum Larsen, *Før år 2000 -og efter*, 1993
- by Jan Kornum Larsen, *Colonel slår til-igen*, 1993
- by Christian Yde Frostholt, *Irritations Momenenter*, 2008

### **Information**

- by Lisbeth Bonde, *Med kamera som goddag*, 2001
- by Lars Grambye, *Turistens blik*, 1990

- Ikke udstilling, 1989
- by Henrik S. Holck, *I pyramidernes tegn*
- by Michael Jeppesen, *Det er de andre, der tager fejl*, 2010

#### **Berlingske Tidende**

- by Mai Misfeldt, *Blended Spaces*, Museet for Samtidskunst, Roskilde
- by Mai Misfeldt, *Fremmede blikke på verden*, 1996
- by Anne Ring Petersen, *Stedernes Melankoli*, 1996
- by Torben Weirup, 1994

#### **Politiken**

- by Ditte Giese, *Først tager vi Asbæk*, 2007
- by P:M: Hornung, *Kan Kunst være til grin?*, 2007
- by Torben Sangild, *Hvordan synes klima-kunstnerne selv det gik?*, 2010
- by A Brodersen, *Kaotisk energi*, 2000
- by A Brodersen, *Åbn Øjnene*, 2000
- by Birger Thøgersen, *Professionel tourist/Colonel*, 1999
- by P:M: Hornung, *Colonel i Hillerød*, 1999
- by P.M. Hornung, *Colonel i Gentofte*, 1999
- by Carsten R.S. Ifversen, *Snapshots*, 1999
- by Martin Zerlang, *Billeder med ekstra punch*, 1996
- by Lars Kiel Bertelsen, *Grotesk betydning*, 1996
- by Libbie Fjelstrup, *Spot på det væsentlige*, 1994

#### **Jyllands- Posten**

- by Martin Sne, *Colonel på Kronborg*, 1996
- by Tom Hermansen, *Kunsten kan ikke vente til i morgen*, 2009
- by Julie Rokklær Birch, *Venedig Biennialens drop-ins*, 2009

#### **Kunst.ee**

- by Peeter Linnap, 2002
- Collaboration in 3 issues for dokumenta magazine with Heie Trier, 2007

#### **Copenhagen Post**

- by Rebecca K. Enggmann, *Concept art in the city:*

*the wide, wild world of colonel*, 2003

#### **Øjeblikket:**

- by Ingrid Fisher Jonge, *Angreb på kunstverdenens selvforståelse*, 1993

#### **Katalog, Brandts Klædefabrik:**

- by Henning Steen Hansen, *Photographe de conference*, 2000
- by Stefan Schmidt, *Colonel*, 1998
- by Stefan Schmidt, *Strategies d'existence*, 1998
- *The meeting Place*, 1996
- by Henning Hansen, *Øjeblikket*, 1990
- by Henning Hansen, *Art Police*, 1993

#### **Kritik 113**

- by Jens-Martin Eriksen, *Fremtiden tilhører masserne*

#### **Tusind øjne**

- by Morten Friis, *En flytbar fest*, 1989

#### **DN (Sveden)**

- by Peter Borgstrøm, *Arbeta øver på kontor*, 1991

#### **Vagant / Norway**

- Colonel peintre de la repression*, 2008

#### **Le Monde (F)**

- by Philippe Boggio, *Copenhague la tentation d'exister*

#### **TAZ (D)**

- by Brigitte Werneburg, *Fotokrieger: Colonel, maler der Justiz in der Brotfabrik*, 1996

#### **Tagesspiegel (D)**

- by Andras Quappe, *Rein aus dem Kontext-raus aus demm Kontext*, 1996

#### **Creative Camera (GB)**

- by David Britain, *Before after*, 1996

Curriculum Vitae with relevant links to articles and other references can be found here:

<http://www.emergencyrooms.org/cvgb.html>

# THE ART NEWSPAPER, January 2015

"Danish event will show art on the day it is made"

Danish-French conceptual artist Thierry Geoffroy announced at the World Biennale Forum in São Paulo in November that he is setting up the Copenhagen Biennial with the curator Tijana Miskovic.

The project will show "ultra-contemporary" art, made on the day it is shown. Geoffroy

tells *The Art Newspaper*. He adds that much of the contemporary art seen at biennials around the world is "stale since it is often years old when the biennial puts it on show", and that the work in his event, which is planned for 2017, will be much more relevant thanks to its rapid production. Geoffroy suggests that he might take the concept to other biennials around the world". CBF

**THE ART NEWSPAPER**

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BIENNALES NEWS IN BRIEF

**Curators to launch Asia Biennial in Guangzhou**

**Danish event will show art on the day it is made**

**Mother of all shows to coincide with Miin's Expo**

**Sculpture display moves from Yorkshire to Venice**

**Youngest ever curator for Biennale's Italian pavilion**

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# BEINNIAL FOUNDATION, 17. March 2015

<http://www.biennialfoundation.org/2015/03/copenhagen-ultracontemporary-biennale-is-programed-to-take-place-in-september-2017-activating-several-art-institutions-public-space-and-daily-media/>

## BIENNIAL FOUNDATION

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17.03.2015

Copenhagen  
Ultracontemporary  
Biennale is programed  
to take place in  
September 2017  
activating several art  
institutions, public  
space and daily media.



### 1st Copenhagen Ultracontemporary Biennale 2017

Copenhagen Ultracontemporary Biennale focuses on artistic capacity to express in closest possible proximity to "the now" and on the artistic duty to spot dysfunctions in society, in order to act upon them before it is too late.

Copenhagen Ultracontemporary Biennale will invite Danish and international artists who have a burning need to produce works that relate to what is happening in the world at the moment or what will happen if we don't act now. EMERGENCY ART is art that deals with issues that cannot wait with being expressed, because tomorrow might be too late. It could be topics such as actual wars, critical climatic conditions, political changes and other factors and events that require public attention.

Art's relevance is a key criterion when artists' pertinent works have to see the light of day. Pertinence as a criterion lifts the artworks above the aesthetic relationship between its form and message because the works primate will be evaluated in relation to the surrounding reality that goes beyond the sphere of art.

Artworks are produced and exhibited on the very same day, which means the biennale is in daily transformation and renewal.

These daily activities will take place during a period of 20 days on following three interconnected platforms:

#### Platform 1

The established and existing exhibition spaces in Copenhagen will daily host changing exhibitions, where artists will be able to display works created on the same day as they are created. The daily curating during the biennale will give the institutions the opportunity to welcome the audience to a new exhibition, every day. A very large number of works will be shown, and the daily work replacement, will create a unique dynamic exhibition that will attract both an audience as well as the press.

#### Platform 2

Copenhagen Ultracontemporary Biennale will also use the public space and activate the many alternative urban spaces as well as buildings that are not normally used for art. This will draw focus on art's potential to also act outside the institutional framework. It will create artistic interventions, which can bring art closer to citizens in the form of surprising and eye-opening encounters.

#### Platform 3

Media platforms will not only be used as channels of communication, but also as active distribution platforms, which include a critical art spot in daily news before the weather forecast. During Copenhagen Ultracontemporary Biennale we will be able to experience how art can become an inseparable part of a news broadcasting interface.



The above-mentioned platforms will be interconnected in an agora-like meeting point for art and debate.

Copenhagen Ultracontemporary Biennale focuses thus on the now as a moment of encounter; A moment where the artist meets other artists, the artwork meets the audience and the art world meets the world outside the art zone. To create a rendezvous means to share same place, same time and eventually common worries. This creates a possibility of interaction.

The encounter demands real presence. An ultracontemporary artist would have to be present in all sense of the word; physically, mentally and in time. Artists' sensibility towards the surrounding world and often intuitive avant-garde registrations, make it possible to have and express immediate opinions and visions, which can be very valuable as guidelines for future developments.

The artists' presence makes it possible to react on a trained reflex. Copenhagen Ultracontemporary Biennale focuses on artists' capacity to catch the ball and send it back. This reflex way of working as an artist is not only about the speed but a well-trained sense of timing. The fact that the artworks are done fast, does not mean that they are superficial; on the contrary they have a high degree of pertinence and precision because of its closeness to the moment of now.

*Image Courtesy Copenhagen Ultracontemporary Biennale.*



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## AESTHETICA MAGAZINE, 16. marts 2015

<https://www.facebook.com/aestheticamagazine/photos/a.479869798613.264381.17333398613/10153075470033614/?type=1&theater>



**Aestheticica Magazine**

14 hrs · 12

Copenhagen Ultracontemporary Biennale will return September 2017, inviting Danish and international artists who have a burning desire to produce works that relate to what is happening in the world in the present moment. Emergency Art deals with issues that have to be expressed immediately, because tomorrow might be too late.

Find out more about the programme at [www.copenhagenbiennale.org](http://www.copenhagenbiennale.org)



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ARTIBUNE, 23. January 2015

<http://www.artibune.com/2015/01/2017-quando-anche-la-danimarca-avra-la-sua-biennale/>

Artibune  
BIENNALE DI COPENHAGEN 2017



*Tra due anni a Copenhagen verrà inaugurata la prima biennale del Paese, con il titolo Ultracontemporary. Il suo fondatore, il provocatorio Thierry Geoffroy, preannuncia la selezione di quasi duecento artisti chiamati a interpretare l'attualità. Nel segno dell'immediatezza produttiva e speculativa.*

La Biennale di Copenhagen mostrerà di quale materia, di quale sostanza è composto l'oggi. L'istrionico artista concettuale Thierry Geoffroy (Nancy, 1961; vive a Copenhagen) svela in anteprima il carattere che assumerà l'evento, inaugurato per la prima volta in Danimarca e co-curato da Tijana Mikovic.

**Qual è la tua definizione di Biennale? A quale altro tipo di Biennale europea vi ispirate?** Ogni Biennale è un format. La maggior parte delle Biennali segue precisi standard per creare una piattaforma artistica temporanea, che spesso crea un'ottima connessione tra l'arte e la città che la ospita, così come tra la dimensione locale e quella internazionale della scena dell'arte. Lo scopo è mirare a una programmazione attorno alla quale far girare, attraverso scadenze note, tutte le agende del mondo dell'arte. La Biennale oggi è uno dei soggetti principali nella scena dell'arte contemporanea. E, molto spesso, dominano anche altri attori, come gallerie e musei.

**Ma secondo te cos'è veramente una Biennale?** Ormai è diventato una sorta di pellegrinaggio, un evento che riunisce alcuni dei più importanti esperti, pensatori e addetti del mondo dell'arte che altrimenti non si avrebbe modo di incontrare di persona, fisicamente. Inoltre ogni Biennale è sempre brevissima e sempre intensa, nonostante si abbia la pretesa di esprimere e far radicare dibattiti di rilievo, in sincrono e, soprattutto, in una forma concentrata.

Proprio perché sono eventi che condizionano l'opinione pubblica, le Biennali sono spesso connesse ad ambiti socio-politici e ai loro sviluppi. *Manifesta* ne è un esempio interessante. È importante che gli artisti esprimano loro stessi attraverso temi attuali.

**E voi?** Noi intendiamo lavorare in un contesto biennale per raggiungere una buona visibilità e installare



piattaforme di dibattito pure, reali.

**Quali temi/concetti esprime il titolo *Ultracontemporary*?**

*Ultracontemporary* è l'arte dell'adesso. Il tempo di mezzo tra la produzione e la distribuzione dei lavori che svela reazioni immediate, difficili se non impossibili da registrare. L'adesso è un momento d'incontro nel quale agli artisti viene data la possibilità di un'interazione, uno scambio che richiede una presenza reale, effettiva, centrata e concentrata.



*Ultracontemporary Format "Emergency Room". Everyday Changing Exhibitions About Emergencies*

**Chi è l'artista "tipo" a cui pensi?**

Un artista *ultracontemporaneo* deve essere presente al proprio tempo. La sensibilità dell'artista nei confronti del mondo che lo circonda e le susseguenti avanguardie intuitive rendono possibili opinioni espresse nell'immediatezza, nonché visioni valutabili come linee guida per il futuro. Ma solo la presenza dell'artista rende possibile tutto questo.

La Biennale di Copenhagen inviterà non solo artisti danesi, ma anche figure internazionali; tanto coloro che hanno intenzione di applicare le loro pratiche usuali, quanto chiunque avrà la bruciante necessità di produrre lavori connessi alle urgenze tematiche che staranno avvenendo nel mondo, in quel preciso momento. Ogni artista invitato sarà comunque libero di uscire dai propri schemi speculativi e compositivi usuali, facendo sì che Copenhagen diventi una città-testimone di nuove, rilevanti esperienze estetiche e di conoscenza, secondo diverse piattaforme produttive.

**Come si struttureranno questi interventi?** Attualmente sono previste tre piattaforme: la prima coinvolgerà spazi espositivi esistenti, istituzionali, e ospiterà mostre temporanee giornaliere, durante le quali gli artisti saranno in grado di creare lavori lo stesso giorno in cui li dovranno esporre, dando vita a una sorta di enorme mostra dinamica.



*Ultracontemporary Format "Awareness Muscle". Debate on Now: Today Combined with Physical Training*

La seconda piattaforma attiverà numerosi spazi pubblici non utilizzati che verranno invasi dall'arte, mostrando le potenzialità di rilevare cornici non istituzionali, attraverso interventi mirati a sorprendere l'occhio non sempre attento dei cittadini. La terza piattaforma

invece sarà dedicata ai media non solo come canali di comunicazione, ma anche di distribuzione attiva e critica istantanea. Inoltre, saranno imperative tre formule, tre parole che caratterizzeranno *Ultracontemporary*: *Calvary*, *Contemporaneity* e *Contemporary Art Museum*.

**Indicativamente, quanti artisti saranno invitati?**

Dal momento che le mostre verranno aggiornate quotidianamente, contiamo di coinvolgere all'incirca duecento artisti. Questa caratteristica dinamica di *Ultracontemporary* e della sua insistenza nel promuovere l'arte che insiste sull'attualità richiederà agli artisti molta flessibilità fra le liste dei nomi selezionati. Così, se un artista comparirà all'ultimo minuto, o nel bel mezzo del periodo della Biennale, con il bisogno di

esprimere un progetto pressante, urgente e fondativo per l'attualità, cercheremo di non negargli questo diritto. La Biennale di Copenhagen mira a diventare una piattaforma di respiro, all'interno della quale ogni contributo risulti vivo e dal vivo: mai cercheremo di creare strutture congelate senza lasciare possibilità a nuovi artisti di esserne attratti.

### **Com'è composto il comitato scientifico?**

Nel nostro board includiamo professionisti provenienti non solo dal mondo dell'arte, ma anche con altre esperienze formative e con differenti approcci lavorativi. Tutti, però, chiamati a interpretare la nozione e le circostanze che caratterizzano l'adesso, nonché le emergenze di oggi. Nel nostro board si annovera anche il direttore di un importante festival musicale, un detective, un filosofo e un notissimo giornalista investigativo. Questa diversità sui piani professionali arricchirà ogni singolo profilo e ci darà la possibilità di analizzare come può essere nutrita l'arte al di là del mondo dell'arte.

### **Cosa intendi per *Emergency Art* e *Art format*?**

*Emergency Art* fa riferimento a quei temi che non possono attendere di essere espressi, perché *domani* sarebbe troppo tardi. Un *Art format* è costituito da una formula. Una struttura che contiene un numero di elementi invariabili che ne compongono la cornice gerarchica dei diversi partecipanti, un ordine dei diversi fattori che cambia ogni qual volta un *Art format* viene attivato. Accanto alle variabili stabilite all'interno della struttura dell'*Art format*, la relazione tra quest'ultimo, lo spazio e il tempo a sua volta muta.

Ad esempio, un *Art format* inserito in un museo, differisce più che sensibilmente da un *Art format* promosso e inserito in una galleria privata.

Un altro fattore esterno che potrebbe modificare un *Art format* risulta, fra gli altri, essere il clima politico: un *Art format* installato in uno stato totalitario avrebbe una forma completamente diversa qualora fosse, in maniera analoga, trasferito in uno stato democratico. Un *Art format* è un progetto, un'opera in sé, ed è legato all'arte concettuale, ma ha un focus sempre in crescita dedicato a diventare un pensiero esteso, diffuso, e a espandersi nel movimento dell'arte globale.



*Ultracontemporary Format "Critical Run". Run Debate On Now Topics*

**Dove troverà luogo *Ultracontemporary*?** La *Copenhagen Ultracontemporary Biennale* è programmata per inaugurare nel 2017, attivando istituzioni, spazi pubblici e promuovendosi giornalmente attraverso diversi media. Siamo attualmente dialogando con i musei d'arte e le gallerie della capitale danese per negoziare le esposizioni d'arte negli spazi pubblici, coinvolgendo anche un festival di musica elettronica di strada chiamato *Copenhagen distortion* e la televisione nazionale danese, attraverso il canale DR2.

Come verranno spesi i prossimi due anni di organizzazione della prima Biennale di Danimarca? La

Copenhagen *Ultracontemporary Biennale* sta cominciando a stabilire i temi che intende porsi e che compongono la nozione di contemporaneità, tanto nel mondo dell'arte quanto nell'universo delle biennali. Al momento ci stiamo presentando alle altre biennali o a quelle istituzioni che lavorano raccogliendo arte internazionale, dove il pensiero retrostante alla *Copenhagen Ultracontemporary Biennale* sta cominciando a creare dibattito. Il ri-pensamento delle strutture pre-esistenti, inoltre, si inserisce nella terminologia corrente, sviluppando il nostro vocabolario quotidiano verso un dispiegamento cognitivo nei confronti di espressioni come: *Ultracontemporary*, *Consapevolezza muscolare* ed *Emergency Art*, termini-chiave per ogni nostra presentazione. In questo senso, già precedentemente al lancio della *Copenhagen Ultracontemporary Biennale* stiamo proponendo i nostri format espositivi in discussioni e progetti in via di sviluppo che stanno per avere luogo sulla scena dell'arte globale.



*Ultracontemporary - The Art Delegation in Research Visit*



*The Design Museum. Exhibition Space to Exhibit Art Works That Are Not Ultracontemporary Anymore*

Si direbbe che siete in fase promozionale... Il nostro è esattamente un tour promozionale, ma non è solo un modo per ottenere visibilità, piuttosto è la formazione di un profilo basato su un'onesta volontà di creare un dialogo e uno scambio di idee tra diverse soggetti in gioco in un contesto internazionale. Il nostro futuro, primissimo, evento si terrà durante i giorni di inaugurazione della Biennale di Venezia.

Potresti formulare un pensiero, un augurio che accompagni la *Copenhagen Ultracontemporary*

*Biennale? Ultracontemporary* dovrebbe dimostrare quanto il potenziale dell'arte sia necessario a rileggere il nostro tempo. Se l'arte si manifesterà *in tempo*, noi saremo capaci di prevenire alcuni eventi, o almeno avremo la possibilità di dibatterne prima che sia troppo tardi.

Ginevra Bria

<http://copenhagenbiennale.org>

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## ARTIBUNE, 23. January 2015

<http://copenhagenbiennale.org/artibune/>

**Artibune**  
DALL'1881, 1893, 1902, 1913, 1922, 1930, 1935, 1947, 1955, 1963, 1972, 1982, 1992, 2002, 2015



**Which is your personal definition of Biennale? Which other kind of European Biennale will you look at, by way of example?**

A biennale is a format. Most of the biennials follow a receipt for creating a temporary art platform which often creates a good connection between art and the city as well as between the local and international art scene in order to point to the new agenda-setting trends in the art.

Biennale today is one of the main players on the contemporary art scene. Often they even dominate the other actors like galleries and museums. It is a pilgrim like event gathering some of the most important and influential thinkers, experts and other people within the art world that would normally not meet physically. Biennials' short but intense lifetime should give a chance to express and plant important debates in a concentrated form in sync with time.

Exactly because they are influential and opinion-making power, the biennials would often also be connected to the social and political developments. Manifesta is an interesting example.

It is important that artists express themselves about actual issues. We were working in a biennial context because biennials have good visibility and are staged debate platforms.

**Could you please describe Ultra Contemporary title which kind of themes/concepts express?**

ULTRACONTEMPORARY is the art of the now

"The contemporary" as we see it in the art world today is often in delay with the NOW. The time gap between the production and the distribution of the art work makes immediate reactions difficult if not impossible.

Since the word "contemporary" is used about art exhibitions that show artworks that are produced long in advance and like flea-market not reflecting on the reality of today, we had to find a new word "ULTRACONTEMPORARY" that reflects the arts closeness to the notion of now.



The unpredictability is integrated part of working with ultracontemporaneity.

The now as a moment of encounter. Where the artist meets other artists, the artwork meets the audience and the art world meets the world outside the art zone. To create a rendez vous is to share same place, same time and eventually common worries. This creates a possibility of interaction.

The encounter demands real presence. An ULTRACONTEMPORARY artist would have to be present in all sense of the word; physically, mentally and in time. Artists' sensibility towards the surrounding world and often intuitive avantgarde registrations, make it possible to have and express immediate opinions and visions, which can be very valuable as guidelines for future developments.

The artists presence makes it possible to react on a trained reflex. In the ultracontemporary the artist has capacity to catch the ball and send it back. This reflex way of working as an artist is not only about the speed but a out well trained sense of timing. The fact that the artworks are done fast, does not mean that they are superficial, on the contrary they have a high degree of pertinence and precision because of its closeness to the moment of now.

This leads us to the training of "awareness muscle". During COPENHAGEN ULTRACONTEMPORARY BIENNALE both the artist and the audience will be training their awareness muscle by daily critic questioning the reality we all are part of. COPENHAGEN ULTRACONTEMPORARY BIENNALE will thus be the special platform for not only presenting ULTRACONTEMPORARY artworks, but also communicating and debating art in the ULTRACONTEMPORARY way.

COPENHAGEN ULTRACONTEMPORARY BIENNALE will invite Danish and international artists regardless of their usual working methods, who have a burning need to produce works that relate to what is happening in the world at the moment or would happen if we don't act now. It could be about topics such as actual wars, critical climatic conditions, political changes and other more or less obvious factors and events that require public attention.

The participating artists will in COPENHAGEN ULTRACONTEMPORARY BIENNALE be able to step out of their usual patterns of production and make use of their important experience and knowledge on a different platform which, unlike the established exhibition contexts, has an ability to distribute works on current event fast, while these are still ongoing. Art's relevance is a key criterium when artists pertinent works have to see the light of day. Pertinence as a criterium lifts the artworks above the aesthetic relationship between its form and message because the works primate will be evaluated in relation to the surrounding reality that goes beyond the sphere of art.

PLATFORM 1 The established and existing exhibition spaces will host daily changing exhibitions where artists will be able too put on display works created on the same day as they are shown. There is a daily curating taking place, so the institution will during the biennale every day be able to welcome the audience to a new exhibition. Daily exhibition visit could be compared to the daily newspaper reading. A very large number of works will be shown, and the daily work replacements, will create a unique dynamic exhibition that will attract both the audience as well as the press.

PLATFORM 2 COPENHAGEN ULTRACONTEMPORARY BIENNALE will also use the public space and activate the many alternative urban spaces as well as buildings that are not normally used for art. This will focus on art's potential to also act outside the institutional framework. It will create artistic interventions which can bring art closer to citizens in the form of surprising and eye-opening encounters.

PLATFORM 3 Media platform will not only be used as channels of communication, but also as an active distribution platforms which include a critical art spot in daily news before the weather forecast. During COPENHAGEN ULTRACONTEMPORARY BIENNALE we will be able to experience how art can become an inseparable part of news broadcasting interface. here 3 words about the emergency art dictionary

<http://www.emergencyrooms.org/dictionary/colonel.html> CAVALRY [fr. cavalerie]

In our days the artist always comes too late. Like the cavalerie in Lucky Luke. Too late to save the family from the massacre. Too late when the cows have been dead from an epidemic. Too late. Art can only make a statement of his incapacity to be on time. Art = Retard. Retard means delay in French. Contemporary art always comes after when the genocide has been done when the iceberg have been melt when the innocent

have been tortured. Art = Retard. Art is only contemporary of the injustice already done. CONTEMPORANEITY [fr. contemporanéité]

Contemporaneity means essentially being in-time. Thus there can be no archive, no museum, no documents and no monuments of contemporaneity. Contemporaneity is essentially living. Or at least breathing. It is being in the sequel of events. Producing contemporary art means producing art now, today, at this very time. To produce art for a stock of works, is not contemporaneity. It is rather anticipating a rendez-vous of a future spectator in an archive of yesterday. Art is usually produced that way, continually evading the very moment of contemporaneity. At the same time, this is the moment in which the Emergency Artist wants to work. Thus the object for the Emergency Artist can be no archive or no museum. The object for the Emergency Artist is to establish a room or a space for exhibiting the works or pieces at the same day they are produced. In this sense the Emergency Artist is a performing artist. The Emergency Artist is performing his piece contemporary with it is being exhibited and it is being viewed. CONTEMPORARY ART MUSEUM [fr. Musée d'Art Contemporain]

The Museum of Contemporary Art is a fake construction. There is no such thing. The idea is to fool the audience To make the audience believe that this hanged delay is "of today". It is even worse It is a construction. To make us believe that the democracy generate it's own critic in real time. But this is not true. We feel protected by having artist looking at the state of the world so we don't spend time to be critical ourself Because we think they do it instead of us This is a fake safety. The contemporary is looking at nothing or is looking at past stuff or looking into it's own navel. The contemporary museum wants to make us believe that the state (for instance) is interested in the problems of the suburbs But it is the opposite The contemporary museum is used to clean up the suburbs The contemporary museum is a diversion The contemporary museum is an abuse of confidence The contemporary museum is a scheme to inject killing confidence fake caringness and therefore apathy.

**Will the Biennale be organized in Internationals Pavilions or not? Mor or less, how many artists are you going to invite?**

The COPENHAGEN ULTRACONTEMPORARY BIENNALE will not be organized in national pavilions. We wish not to be a platform where different nations cultural or commercial interests are promoted through art. We will try to be as independent as possible in order to give art space for communicating without national connotations.

Since the exhibition will be changing every day we expect to be able to involve around 200 artists. The characteristic dynamic of the COPENHAGEN ULTRACONTEMPORARY BIENNALE and its insistence in promoting artworks pertinent for the actually of today will of course demand flexibility regarding the artist list. So if an artists appears in the last minute or in the middle of the biennial period with a need to express about an important actual issue, we will include him/her. COPENHAGEN ULTRACONTEMPORARY BIENNALE wants to be a breathing platform where the artistic contributions are alive. COPENHAGEN ULTRACONTEMPORARY BIENNALE will not be a frozen group show but an open, welcoming exhibition structure that can attract artists and inspire the to take part in the movement.

**How is Ultra Contemporary Scientific Committee/Working team composed by?**

In our board we are including professionals not only from the art field but also other professions that use different working methods when dealing with the notion of the now and emergencies of today. In our board you can also find a music festival director, a detective, philosopher a known investigative journalist. This professional diversity will be enriching for our profile and wish to investigate possibilities for bringing art beyond the art field.

**Talking about EMERGENCY ART and ART FORMAT concepts, could you please enlight their related contents?**

EMERGENCY ART is art that deals with issues that cannot wait do be expressed about, because tomorrow

might be too late.

An ART FORMAT is constituted based on a formula. The format contains a number of invariable elements that create the framework for the participants and factors that change every time the ART FORMAT is activated. Besides the variables within the structure of the ART FORMAT, the relation between the ART FORMAT, space and time also changes. For example an ART FORMAT put up in a museum would differ slightly from an ART FORMAT activated in a gallery. Other outward factors that could change the ART FORMAT could be the political climate; an ART FORMAT mounted in a totalitarian state would differ from a mounting of the same ART FORMAT in a democratic state.

An ART FORMAT is an art work in itself. ART FORMAT is related to conceptual art but has an increased focus on becoming widespread and aims to expand into a global artistic movement. The ART FORMAT incorporates psychological and sociological aspects by virtue of the relationships arising between the participants. Thus an ART FORMAT becomes a frame of interaction, form and expression, both visually, socially and conceptually.

ART FORMATS involve several hundred participants and are based on a sociological and a psychological starting point concerning debate and collaboration

### **Where, exactly, will Ultra Contemporary take place in Copenhagen?**

COPENHAGEN ULTRACONTEMPORARY BIENNALE is programmed to take place in 2017 activating several art institutions, public space and daily media . We are dialogue with art museums , and galleries , the city of Copenhagen for negotiating art in public space , a street electronic festival called Copenhagen distortion and the national danish TV channel DR2 .

### **How will you spend those years (2015-2017) in organizing the Danish Biennale?**

COPENHAGEN ULTRACONTEMPORARY BIENNALE is questioning the notion of contemporaneity in art as well as the biennial as platform. At the moment we are making presentations at other biennials or imported art gatherings where the thinking behind COPENHAGEN ULTRACONTEMPORARY BIENNALE is being debated. The rethinking the established structures is incoded in the terminology we use. So unfolding our vocabulary consisting of expressions like ULTRACONTEMPORARY , AWARENESS MUSCLE and EMERGENCY ART, will thus be import part of our presentations.

In this way, already before the launching of COPENHAGEN ULTRACONTEMPORARY BIENNALE , we are proposing our formats in the discussions and developments taking place on the global art scene. The interconnection between the biennials taking place in our caravan way of touring, is not only about the visibility. It is as much part of our profile based on honest willingness for creating a dialog and exchange of ideas between different players in the international art world. Our next event will take during the opening days of Venice Biennial.

We will also be using the coming years in close dialog with artists. We are both looking for artists who already work in a ultracontemporary way, meaning in sync with the NOW and the reality of today, and establishing parallel projects that can train and stimulate artists who wish to step out of their regular way of working and try to do art in time. One of the bigger initiatives focusing on training and education of artists, is a vision about establishment of The Academy of Emergency Art.

This year we will also very focused with establishment of funding strategy and partnerships. We are at the moment looking for right partners, institutions and venues that understand how to stimulate and lift the ULTRACONTEMPORARY.

### **Could you please express a wish, or formulate a thought accompanying Ultra Contemporary?**

The ULTRACONTEMPORARY should demonstrate the potential of art to be in time. If art is in time we might be able to prevent some accidents or at least have a chance to debate about them before it is too late.

# ARTE AL LIMITE, March 2015

<http://www.artelimit.com/noticias/bienal-de-copenhague-presenta-obras-hechas-el-mismo-dia-de-su-exhibicion-4493>



La Copenhague ULTRACONTEMPORARY Biennale desarrollará 3 nuevos conceptos artísticos en 2017.

El artista conceptual Thierry Geoffroy ha hecho público uno de sus últimos proyectos. La idea de Mišković y Geoffroy es la de una bienal con un sello distinto para Dinamarca. La Copenhague ULTRACONTEMPORARY Biennale será la primera instancia artística de gran magnitud que presentará los conceptos de Ultracontemporaneidad, Arte de Emergencia y Formato Artístico.

Geoffroy fue el encargado de hacer el anuncio en noviembre en el Foro Mundial de Bienales en Sao Paulo, explicando el nuevo formato que congregaría a artistas de todo el mundo. Con el objetivo de insertar un nuevo foco en la escena artística internacional, la Copenhague ULTRACONTEMPORARY Biennale explota el sentido del "ahora". Para recrear esa instantaneidad, todas las obras de la bienal serán hechas el mismo día de su exhibición.

Respecto a la inmediatez en el arte, la Ultracontemporaneidad trabaja con la sincronía en los trabajos respecto de su ejecución y su salida al mundo, mostrando las piezas artísticas el mismo día en que fueron confeccionadas. El Arte de Emergencia trata temáticas sociales antes de que sean mayormente exploradas, dando la oportunidad al artista de explorar en temáticas y trabajos inéditos. Formato Artístico se encarga de proporcionar a las obras una plataforma de interconexión y adecuación a variados contextos.

Copenhague ULTRACONTEMPORARY Biennale exhibirá sus obras durante 20 días en los que las exposiciones serán actualizadas a diario. El evento se desarrollará el 2017.

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## ARTE AL LIMITE, March 2015

<http://www.artellimite.com/noticias/bienal-de-copenhague-presenta-obras-hechas-el-mismo-dia-de-su-exhibicion-4493>



Art presented the day it was made  
creates new concept for a biennial at  
Denmark



*Copenhagen ULTRACONTEMPORARY Biennale will take place at Denmark's capital in 2017 introducing 3 artistic streams.*

*The French-danish artist Thierry Geoffroy and curator Tijana Mišković have announced the development of a biennial for Denmark. However, the concept is quite different from any other biennials and art shows around the world. Copenhagen ULTRACONTEMPORARY Biennale will be the first on its kind by introducing 3 concepts: Ultracontemporary, Emergency Art and Art Format.*

*It was Geoffroy who made the announcement at the World Biennial Forum in Sao Paulo last November, arguing that the biennial will gathered artists from all over the planet with a different focus in the art works. Aiming to introduce a different concept to the international art scene, Copenhagen ULTRACONTEMPORARY Biennale explodes "now". For that matter, every piece on view will be made and showed on the same day.*

*Regarding immediacy in art, Ultracontemporary, Emergency Art and Art Form will shape this meeting. First, Ultracontemporary works with the synchrony around the making and the showing of a piece of art; second, Emergency Art deals with social problems through art as the problem is glanced for the first time; finally, Art Format gives the pieces a*

*framework to be interconnected and active in different contexts.*

*Copenhagen ULTRACONTEMPORARY Biennale will exhibit art works for a period of 20 days and constantly changing the exhibitions. The biennial will be open in 2017.*

# HAPPENING, June 2015

<http://happening.media/en/category/newsfeed/918/copenhagen-to-give-new-meaning-to-ultra-contemporary-art-in-2017>

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HOME / NEWS FEED / COPENHAGEN TO GIVE NEW MEANING TO "ULTRA-CONTEMPORARY" ART IN 2017

## Copenhagen to give new meaning to "ultra-contemporary" art in 2017

05.06.2015 Happener 1

### Copenhagen to give new meaning to "ultra-contemporary" art in 2017

Set to launch in 2017, Copenhagen Ultracontemporary Biennale (UCB) is warming up.



Up: The Swapping Game. Left: Curator Tijana Mišković and artist curator Thierry Geoffroy.

The unique event, activating art institutions, public space and daily media, will provide Danish and international artists with the opportunity to create a dual dialogue between art and what is happening in the world at the time.

Danish-French conceptual artist Thierry Geoffroy is behind the plans, embarking on the project in alliance with curator Tijana Mišković, to form the Copenhagen Biennale based entirely on the spontaneity of art the day it is made.

"We choose the name Ultracontemporary Biennale to be questioning the legitimacy of the overall used name "contemporary" that very often fails in being in the now. We found it thus important to create a new word ULTRACONTEMPORARY that could get as close as possible to the NOW," Ms. Mišković told Happening via email.

The unique concept of the biennale will combine different platforms, inviting artists from around the world, and opening up the artistic ultra-contemporary debate over a course of 20 days in Copenhagen.



Happener 1

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# HAPPENING, June 2015

<http://happening.media/fr/category/newsfeed/918/copenhagen-to-give-new-meaning-to-ultra-contemporary-art-in-2017>



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Actualités > 03.06.2015 > COPENHAGUE VOUS PRÉSENTERA L'ART « ULTRA-CONTEMPORAIN » EN 2017

## Copenhague vous présentera l'art « ultra-contemporain » en 2017

03.06.2015 Happener I

### Copenhague vous présentera l'art « ultra-contemporain » en 2017

Prévue pour 2017, la Biennale d'Art Contemporain, Biennale d'Art Contemporain (BAC) se prépare.



En haut: The Shopping Cart, Copenhague; En bas: Tija Miskovic et Thierry Geoffroy.



#### Happener I

Un Happener de l'équipe a recoté l'information de Paris | London | NYC | Miami | Hong Kong | Tel Aviv | Montreal | Mumbai | Shanghai | Rio de Janeiro | Madrid | New Delhi...

Cet événement, unique en son genre, offrira à des artistes danois et internationaux l'opportunité de créer un dialogue entre l'art et l'actualité internationale.

L'artiste franco-danois Thierry Geoffroy, impliqué dans le projet, et associé au curateur Tijana Miskovic, a pour objectif de permettre à la Biennale de Copenhague d'être entièrement basée sur une création spontanée, liée à l'actualité du jour même où il est créé.

« Nous avons choisi l'appellation « Biennale ultracontemporaine » pour remettre en question la légitimité du terme « contemporain », trop galvaudé, et qui bien souvent ne parvient pas à être dans le présent. Nous pensons donc qu'il était important de créer le terme ULTRACONTEMPORAIN, pour s'approcher autant que possible du PRESENT. »

Ce concept de biennale unique, combinera différentes plateformes, invitant des artistes internationaux, et ouvrira le débat sur l'art « ultra-contemporain » pendant 20 jours à Copenhague.

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## MURMUR, marts 2015

<http://murmur.dk/articles/the-ultra-contemporary-art-movement.245.html>

### THE ULTRA CONTEMPORARY ART MOVEMENT

Artists producing new work every day that contributes to the public debate this is the ambition of the 2017 Ultra Contemporary Biennale

THE  
MURMUR



*Tijana Miskovic and Thierry Geoffroy thinks contemporary art is way too slow to make any real impact on society. Photo: Peter Stanners*

Artists producing new work every day and contributing to the public debate – this is the ambition of the 2017 ultra contemporary biennale.

It's the 2007 Istanbul Biennale and I'm running down the central shopping street in a small group. The word 'Biennialist' is emblazoned in red on our white headbands and, as we jog, discuss the theme of this year's biennale: optimism in a time of global war. Is this hypocritical when the biennale receives funding from corporations who contribute to global unrest?

It was my first introduction to the work of the Colonel aka Thierry Geoffroy, a French conceptual artist based in Copenhagen. Now seated in the café of the Black Diamond library in central Copenhagen this February, he declares that it's about time the contemporary art world had a wake up call.

"The problem with Fox News is that it makes people believe that what they are watching is news when it is just propaganda. Contemporary art has the same problem. It pretends to care about things, but does the opposite. It supports the weapons industry and vodka. It pretends to be critical but it isn't. And pretending is bad for all of us."

Ultra fast art

My jog through Istanbul is what Geoffroy likes to call a 'Critical Run' and is one of several art formats he has coined. All tend to incorporate participation and reflection about the role of the artists in society.

But we have met because he wants to tell me about a new idea: an Ultra Contemporary Biennale. Over the space of six weeks in Copenhagen in 2017, artists will create new work everyday that addresses pressing social questions. The art will be created and presented in galleries, public spaces and institutions, and consist of work by everyone from sculptors to performance artist.

"The art world has abused the word contemporary. When you go to a contemporary art show, you are



seeing antiques. The word has been stolen so we need a new word: Ultra contemporary. It's about creating a city that debates in the present, a city that breathes at the same speed as the now."

Ultra contemporary isn't the first concept Geoffroy has introduced into art speak. Along with the Critical Run, he is most well known for his Emergency Rooms that are installed galleries and where artists and the public debate on-going social issues. The idea is to train what Geoffroy calls our 'awareness muscle', our ability to think critically about the world around us.

"I am fighting apathy," he explains. "It's like a gas that has been dropped on society and makes people start sleeping. People notice they can kill without anyone intervening, and politicians can be corrupt without anyone noticing. The whole system is gassed, and it's my enemy. So now I'm trying to find a formula to create an antidote, a recipe to fight this apathy gas."

Dysfunction detectors Artists play an important role in society in Geoffroy's view. Not content with producing works of aesthetic beauty that are easily commoditised for wealthy art collectors, he argues that artists are uniquely capable of detecting – what he likes to call – 'dysfunctions' in society.

It's a view shared by his collaborator and curator Tijana Miskovic, who sits beside him today.

"Artists takes things that people normally thing of separately, and create new meanings by combining them," she says. "Visual aesthetics through colour, shape and form should be brought into the daily debate, they add something in addition to the word."

Miskovic also argues that artists tend to register changes in society long before they develop into actual issues. The problem is that while contemporary artists might claim to address political or sociological issues, the process of creating their work is too slow to contribute to the debate. The ultra contemporary movement, on the other hand, will give a platform for artists to communicate their ideas immediately.

"People who oppose the ultra contemporary will say, 'art cannot be done fast'", says Geoffroy. "But just because you have done something quickly, it doesn't mean you haven't been thinking about it for ten years. It's like taking a snapshot, like the photographer Henri Cartier Bresson what he called 'decisive moment' – you can wait five hours, but when you take it happens very fast."

Fast art will mean less polished works, they admit, but this will simply shift our understanding of what a successful work is. Ultra contemporary works will be judged by their relevance and efficiency, their ability to address the issues of the day.

The role of the artist

"In order to exist you need a living strategy, you can just exist or you can make a manifesto, and by making a manifesto you design your life and give it shape. I write lots of lists, for what I will do next week and in ten years time. I try to give shape to the future," he explains.

"The artists are capturing things. They have a capacity to integrate information and give birth to an artwork that is a synthesis of everything they feel. They can give us a real time diagnosis and look ahead to what might come, so we must capture what they say and give it to the public as fast as possible!"