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Intellectual Platform of the 3rd Ural Industrial Biennial

Ekaterinburg, 8 – 12 SEPT, 2015



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01 SYMPOSIUM THEME

MOBILIZATION OF REALITY

We are witnessing the creation of a new reality: this new reality is based on digitalization, automatization and the rise of artificial intelligence.

Under the theme of "MOBILIZATION OF REALITY" the 2015 Ural Biennial Symposium wants to explore the impact of this new reality on the strategies of mobilization. We want to investigate this question on various levels.

The symposium will look at ways how mobilization is still possible in this new reality. How do we mobilize towards new fictions? How can we mobilize to preserve our reality? What is for example an "object" in a digitalized world?

We also want to discuss the situation in industrial cities such as Ekaterinburg. The industrial city stands as the symbol of the industrial reality of the 20st century. How can a city mobilize its people in this new industrial reality where labor and work(ers) are being replaced by machines, robots and artificial intelligence? What does "industry" mean in this context?

The symposium will use a variation of formats – ranging from key paper presentations to thematic studios and interactive, seminar-like labs.

In all these observations the central and key element will be the question how contemporary art can regain its ability to mobilize in and for this new reality. Art has or is about to lose its avant-garde power and started to become a self-referential system supported by various art fairs, the art market but also high-profile biennales and other platforms. What are the biennals of the future? What is art's role in a future of parallel realities and new fictions?



02 SIX SCENARIOS

- **Mobilization in order to change the current reality**

This dimension asks for a discussion of ideas of how to change the current reality. What are current political, social and cultural challenges that have to be addressed? Where and how do we need to mobilize today? And what role does or could art have to mobilize and actually what should art mobilize against? Or for what?

- **Mobilization in order to preserve today's reality**

This dimension of the symposium discusses how to preserve our human identities, our values, existing ideas, society, as well as the arts. How can we mobilize in order to keep the existing reality and protect it from the external dangers? Do we have an option at all? And if so, what are possible strategies to safeguard today's reality? And: is art actually a mobilization to preserve? Is art conservative?

- **Mobilization away from reality into fiction**

This dimension of the symposium explores the positive impact of a change towards a fictional reality. It debates about forms of mobilization to support the digital revolution in an optimistic way. How does society, economy, politics and the arts profit from it? Is the role of art actually reality or fiction? Will our renewed interest in fictional realities revive art and make it revolutionary and avant-garde again? Will semifictions, fictions, artificial realities create even more opportunities and space for creative expression and ideas?

- **Self-mobilization in a given reality**

The post-industrial age is characterized by its development of many individual work forces. More and more employees want or are forced to start-up own identities, businesses and services (The "me"-company; or "UBER-ization"). Mobilization mainly makes sense through community, where forces are joined. But what are future scenarios of self-mobilization in a given reality? How will people mobilize within this post-community, rather narcissistic age of ever-changing identities? Can self-mobilization be achieved and if so, what role could art play in this?



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- **Mobilization in past realities**

Mobilization was key in the 20th industrial and mass-communication century - ranging from political agitation to mass-entertainment such as global sports, art world events and much more. Modernism and mobilization are interwoven. A look back from today's reality on the edge of becoming artificial and digital into the kind of golden era of mobilization in the 20th century.

- **Artistic mobilization**

Art always had the power to mobilize. There are endless exhibitions, concerts or films which mobilized entire generations. However somehow the cultural sector has lost some of its abilities to mobilize for a certain theme, idea or even vision. Why? And how to gain it back? Is art and culture irrelevant for mobilization or, actually, just about to begin being relevant again in a fragmented 21st century?



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03 TUE, 08SEP Symposium Schedule

TUESDAY, 8 SEP Press center Lenina 51	
Title:	Mobilization of reality - Symposium Introduction
Format:	Intro/Kick-off
Time:	16:00 - 17:00
Speaker1	Alisa Prudnikova (Director, Ural branch of the NCCA, commissioner of the Ural biennial)
Speaker2	Thomas Sevcik (curator of symposium)
Speaker3	Maxim Khomyakov (Vice-rector of international relations, UrFU, academic advisor of the Intellectual Platform of the Biennial)
Speaker4	Viktor Koksharov (Rector, UrFU)
Title:	'Gesamtcurators'
Format:	Moderated Panel
Time:	17:00 - 18:00
Lead:	Alisa Prudnikova
Speaker1	Biljana Ciric (curator of the Main Project of the Ural biennial)
Speaker2	Li Zhenhua (curator of the Main Project of the Ural biennial)



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04 WED, 09SEP Symposium Schedule

WEDNESDAY, 9 SEP Press center Lenina 51	
Title:	Scenarios of Mobilization
Format:	Key Presentation
Lead:	Thomas Sevcik
Speaker 1	Maxim Khomyakov (Vice-rector of international relations, UrFU, academic advisor of the Intellectual Platform of the Biennial)
Time:	10:00-10:45
Topic:	TBD
Speaker 2	Andrey Shcherbenok (Professor of Practice, Moscow School of Management Skolkovo)
Time:	10:45-11:30
Topic:	(Self)Mobilization in Contemporaneity: An Impossible Horizon
Speaker 3	Galit Eilat (independent curator, Netherlands)
Time:	11:30 - 12:15
Topic	TBD
Speaker 4	Anthony Gardner (Associate Professor, Art History, University of Oxford)
Time:	12:15-13:00
Topic:	Past Futures Present: On Biennials and Mobilization
LUNCH	
WEDNESDAY, 9 SEP	
Title:	What is Still the Potential of Exhibitions?
Format:	Studio
Time:	14:00 - 15:45
Lead:	Biljana Ciric (curator of the Main project)
Participants	Biljana Ciric, Wong Hoy Cheong, Frank Apertet (Les Gens des Uterpan), 3ply group, Wang Yiquan, Marina Sokolovskaya, Vladimir Seleznyov
Title:	Conditions of Mobilization
Format:	Thematic Presentations (in RUSSIAN)
Time:	16:00-18:00
Lead:	Dmitry Moskvina (curator, Ural branch of the NCCA)
Speaker1	Tatiana Kruglova (Professor, Department of Philosophy, UrFU)
Topic:	Enthusiasm and Post-Soviet Positivity
Speaker2	Zhenya Chaika (Curator of Art Residencies Program of the Biennial)
Topic:	Creating Art in a Industrial Context
Speaker 3	Ilya Shipilovskikh, Igor Yankov, Larisa Piskunova, Ludmila Starostova
Title:	Chekist Town: Discourses, Transformation of Meaning, Trajectories of Revitalization
Time	17:45-18:00
Format	Resume of the day



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05 THUR, 10SEP Symposium Schedule

THURSDAY, 10 SEP Rooms 228, 314, 314a			
Title:	Changing Realities		
Format:	LAB Introductions / Auditorium 228		
Time:	09:30-10:30		
Moderator	Thomas Sevcik		
Intro1	Basak Senova (independent curator, Ankara)		
Intro2	Galit Gaon (founder and director, Cartoon Museum at Holon)		
Intro3	Andrew Wachtel (president of the American University in Central Asia)		
10:30-12:00	LAB 1. Room314 Memories in the digital age: how to archive realities. Lead – Basak Senova <u>Invited to participate:</u> James Morgan (artist, San Jose CA); Ksenia Fedorova (curator, researcher, UC Davis); Wang Yiquan (artist, Shanghai); Galit Eilat (curator, Netherlands)	LAB 2. Room 314a Design(ing) Mobilization. Lead – Galit Gaon <u>Invited to participate:</u> Claudia Schachenmann (Content Manager Ural Biennial Symposium); Leonid Salmin (professor, Ural Art and Architecture Academy); Tatyana Bystrova (professor; Ural Federal University); Elena Melville (director, Cultural center ZIL, Moscow)	LAB 3. (In Russian, consecutive translation) Room 228 From physical to virtual: will everything disappear? Lead – Andrew Wachtel <u>Invited to participate:</u> Kate Fowle (chief curator, Center of contemporary culture GARAGE, Moscow); Ilya Shipilovskikh (curator, Ural branch of the NCCA);
Format:	Lab results. Ауд. 228		
Time:	12:00 - 12:45		
LUNCH			



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05 THUR, 10SEP Symposium Schedule

THURSDAY, 10 SEP	
Title:	The Last Utopia? Creativity as a Dream, an Asset and a Source of Resilience
Format:	Studio (in RUSSIAN) . Room 314
Time:	14:00 - 15:30
Lead:	Elena Trubina (Professor, Department of Philosophy, UrFU)
Title:	Artistic Mobilization from Architecture to Fine Arts
Format:	Thematic Presentations. Room 228
Time:	15:45 - 18:00
Lead:	Thomas Sevcik
Speaker1	Kevin Platt (Professor of Slavic Languages, University of Pennsylvania)
Topic:	The Artist as Risktaker
Speaker2	Lee Weng-Choy (curator and critic, Singapore)
Topic:	Art Criticism in the Age of Internet
Speaker 3	Lilia Nemchenko (Assistant Professor, Department of Philosophy, UrFU)
Topic:	Mobilizational Potential of Satire: From Soviet Political Couplets to the Project Vassia Oblomov
Speaker 4	Sarah Wilson (Professor, Courtauld Institute, London)
Topic:	The Resistance of Images Narrative Figuration: Fiction, Politics and Lessons for Today
Time:	17:45-18:00
Format	Resume of the day



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06 FRI, 11SEP Symposium Schedule

Departure to Nizhny Taghil on September 11 at 9:00 am

FRIDAY, 11 SEP	
Title:	Inventing new Industrial Realities
Format:	Studio
Time:	15:30 - 18:00
Lead:	Thomas Sevcik
Speaker1	Markus Ambach (Markus Ambach Projecte, Dusseldorf)
Topic1	The Ruhrgebiet Case
Speakers2	Elvira Merkusheva (Museum Plant Nizhny Taghil)
Topic 2	TBD
Speaker 3	Elena Melville (Cultural Centre ZIL, Moscow)
Topic3	Can Cultural Centers Mobilize?
Speaker 4	Art Group ZhKP (Nizhny Taghil)
Topic 4	TBD
Time	17:45-18:00
Format:	Resume of the day

**Simultaneous translation everywhere if not stated otherwise*

Contacts:

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