

I WON'T DO WHAT YOU TELL ME

11-28 August

13 August, Live Program, 18.00

Artists: Ksenia Aksenova, Simona Barbera, Tim Etchells, Marianne Heier, Frans Jacobi, Pil and Galia Kollektiv, Phillip Henderson, Peter Mills, Kate Pendry, RAM Galleri, Ina Wudtke, Vandaler Forening

I won't do what you tell me is an exhibition and series of performances at RAM Galleri curated by Kunst Vardo that respond to the physical repositioning of the gallery in the city of Oslo. The program acts as a commentary on the closing of the space due to invested capital interests. The title of the program is taken from a line of the classic *Rage Against the Machine* track *Killing in the Name*. The lyrics are said to be a response to police brutality and the legitimisation of actions taken by people with the authority to wear a badge, nothing more. The program will question the powers of the 1%, ownership and the legitimisation of authority whilst exploring relations between different types of politics and the effects of these politics on individuals. The re-location of the gallery from one part of the city to another is part of an increasing movement of capital development in the city, driven by the Capitalist dream.

The live program brings together artists to respond to the thematic through performance, using the live situation as an opportunity to explore duality and repetition. This time based response allows for an echoing of change as the gallery closes, re-opens, breaks, pauses and re-invents.

Ksenia Aksenova; "I won't do what you tell me" opening performance & ATTAINTS magazine

"I won't do what you tell me" opening speech performance, 10 minutes. Using the quote taken from a song by Rage Against the Machine "Killing in the Name" (1992) "Fuck you, I won't do what you tell me" will be reiterated and transformed as a MWord document. The speech is expected to be highlighted, syncopated and highly pitched.

ATTAINTS magazine, is a hand printed magazine. Quote from page 35: "...But the interesting part in all this story is that Seneca, being the wise man, was saying that a wise man is above all the evil of the world, and even the ruling power cannot touch him. Because he has his own mind. And then he had some kind of misunderstanding with Nero, so Nero accused him of treason and condemned to capital punishment. Which in those days was suicide. Seneca was attained..."

Ksenia Aksenova (RU-NO) recently received a Master's degree from Kunstakademiet (Academy of Fine Art in Oslo). Born in St. Petersburg (Russia), she also studied linguistics and art history in Moscow.

Simona Barbera; Donne in nero contro ogni guerra (woman in black against all wars), 1988

The banner belonged to a group of women activists called *Donne in nero*, in Italy. Part of an international action opposed to war, militarism and other forms of violence, the international movement started in the 80's in Jerusalem to protest against the Israeli occupation of the West Bank and Gaza, and is still active today in different parts of the world. After several confrontations with police, where the banner almost got destroyed, the textile piece is now archived and preserved at 'The Archive for Social Movements' of Genoa, Italy, (Associazione per un Archivio dei Movimenti), part of a relevant history of social rebellion.

Simona Barbera has a background in sonic studies with a strong tie to music subcultures. Simona has explored over several years, sound as an artistic expanded medium, giving shape to installations in which the sonic materiality enters in relation to site-specific interventions.

Tim Etchells; Certain Cancellations

A series of day-glo posters declaring the Absolute Final and Total Cancellation of Everything. The work was first shown at Manifesta Nine, Parallel Projects in 2012.

Tim Etchells is an artist and a writer based in the UK. He has worked in a wide variety of contexts, notably as leader of the world-renowned performance group Forced Entertainment and in collaboration with a range of visual artists, choreographers, and photographers. His work spans performance, video, photography, text projects, installation and fiction. He is currently Professor of Performance & Writing at Lancaster University.

Marianne Heier; Onepercenter

Video shot in offices of real estate developer Oslo S Utvikling and text on poster

"Which is the greater crime, to rob a bank or to own one?"

Bertolt Brecht

In keeping with the pedagogical ideas of the 70s, we were allowed to eat sweets only on Saturdays. Ice cream was considered a luxury, and we stood longingly in front of the ice cream counter in the grocery store well knowing there was no hope. But we were allowed to make our own popsicles: You pour fruit juice into a plastic form with a stick in it and put it in the freezer. A few hours later it is solid and you can eat it. Different fruits make different colors, and we became virtuoso in creating intricate stripes and patterns by pouring small portions of different juices and tilting the forms at various angles while freezing one stripe at a time. The blueberry purple, the rich red of the blackcurrants, the intense yellow of the oranges and the lighter one of the pineapples.

Afterwards the trick was to suck the juice out faster than the ice could melt. The concentrated, sweet fruit flavour vanished together with the colors, leaving a block of ice the same shape as a popsicle, but whitish and translucent. Equally cold, but without taste.

We used to leave it to melt away in the sink.

A ghost.

Marianne Heier (b. 1969) lives and works in Oslo. In her projects she often explores specific institutions 'from the inside', resending the results as performance, text, installation or spacial interventions. Her recent solo exhibitions and projects in public space include "Mirage", National Tourist Routes, Gaular, Norway (2016), "This Is What Creates The Seasons And The Passing Of The Year...", Sandefjord Kunstforening (2015), "Orfeus", Kunsternes Hus, Oslo (2013), "Surplus", Bergen kunsthall (2012), "Jamais – Toujours," Stenersen Museum, Oslo (2010) and "Saga Night", Maihaugen, Lillehammer (2008).

Pil and Galia Kollektiv; Suck the Living Labour

Suck the Living Labour depicts a cult of dissident vampires attempting to withdraw labour power from the bloodsuckers who would thrive upon it. The project also features six short videos that have been outsourced using the services of sellers on the website Fiverr, 'a place for people to share things they're willing to do for \$5'. Interrogating the means of production and the meaning of work under post-Fordism, Suck the Living Labour extends Marx's metaphor, comparing Capital to a vampiric force that thirsts for infinite surplus.

Pil and Galia Kollektiv are artists, writers and curators working in collaboration. Their work addresses the legacy of modernism and explores avant-garde discourses of the twentieth century and the relationship between art and politics. They have had solo shows at Pump House Gallery, London, Te Tuhi Center for the Arts, New Zealand, S1 Artspace, Sheffield and The Showroom Gallery, London. They have also presented live work at the Stedelijk Museum, Amsterdam, the 5th Berlin Biennial and the 5th Montreal Biennial, as well as at Kunsthall Oslo, Arnolfini, Bristol and Late at Tate Britain. They are the directors of artist run project space xero, kline & coma and work as lecturers in Fine Art at the university of Reading and the CASS School of Art.

Ina Wudtke; The 360,000 Euro View

While looking at the view from a window on the Berlin TV Tower, its aspect changes due to different contextualisations. In the video, Ina Wudtke combines the view on Berlin's famous icon with a personal narration by a voice over, in which reflections on economic structures and individual life circumstances, artistic production and contemporary politics and urbanism intertwine.

Ina Wudtke (born 1968) studied visual arts with Bernhard Johannes Blume at the Academy of Fine Arts in Hamburg. She obtained her master's degree in 1995. From 1992 until 2004 she edited the feminist artists magazine NEID. In her work, Ina Wudtke questions hegemonic political and societal discourses and tries to bolster counter-discourse on subjects such as identity, work and living. In 2011, she released a conceptual album on gentrification entitled The Fine Art of Living under her pseudonym T-INA Darling. With the Belgian philosopher Dieter Lesage, she wrote the book Black Sound White Cube (Vienna, Loecker, 2010). Ina Wudtke has lived and worked in Berlin since 1998.

In addition

In addition to the works above a number of artists and organisations have been asked to contribute to the exhibition with a relevant video that is freely available on the internet. The contributors are: **Frans Jacobi, Phillip Henderson, Kate Pendry, PETER, RAM Galleri, and Vandaler Forening**. More information about the artists is available on the live program information.

RAM Galleri

RAM gallery is an exhibition space for visual art, crafts and textile art. The gallery was founded in 1989 by the Society of Fine Art Photographers, KORO, Norwegian Textile Artists, and Norwegian Arts and Crafts Workers.

Vandaler Forening

Vandaler Forening organises, conducts and facilitates art events with a special focus on experimental, time-based, collaborative and collective practices in relation to LANDSCAPE and PUBLIC SPACE.

Kunst Vardo is a nomadic art platform with a focus on performance. The platform takes its name from the nomadic Romani gypsy wagon which acts as both a home and a vehicle, carrying its inhabitants from place to place developing new connections and exchanges. Following this ethos Kunst Vardo is a platform for exchange, production and dissemination without borders. Kunst Vardo looks to create opportunities for artists to create new work in response to a thematic or as part of an exchange process. The platform works predominantly with performance as a way to generate lived experiences for both the artists and audience.

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Frans Jacobi; Occupy!

A performative meditation on space, art and politics; Frans Jacobi will occupy RAM Galleri to create a temporary space of resistance and solidarity. Based on an analysis of the spatial structures of art, society and resistant political space the performance will liberate the architecture from its institutional frame to establish a different order. If only for a limited time, a different law will be constituted.

Frans Jacobi is an artist based between Copenhagen and Bergen. Forthcoming works include; Another Error is NOT Possible, Synsmaskinen (Grupo Etcetera, Frans Jacobi) at Villa Flores/Galeria Peninsula/public space, Porto Alegre; 3rd Bergen international Performance Festival. Bergen Kunsthall. Jacobi recently co-produced Troubled Water, performance by Amr Abou Chakra, Isan Maher, Al Harris Al Shoufi, Frans Jacobi and Gitte Sætre, Stiftelsen

Phillip Henderson; Time Machine Lecture #13

Phillip Henderson has been invited to visit RAM Galleri at [insert time] 13 August to deliver Time Machine Lecture #13. Multiple versions of him and his work are delivering this lecture in a number of realities. On this occasion he will introduce and demonstrate the machine.

Phillip is a performance artist and musician. He creates Maximal and Primitive solo works and is a director of Reactor. From 2007 - 2013 he was a doctoral researcher in musical temporality at The University for the Creative Arts.

Kate Pendry; New Guidelines for Human Interaction from the European Department of Social Archeology or: (HOW NOT TO BE) ASSHOLES IN OSLO

A standing performance with the weight on words: driving rhythms digging into the layered history of the site of Galleri RAM: Kongens Gate 3, Oslo - coordinates 59°54'34.1"N 10°44'27.1"E: Fast but not out of breath, rich but not impenetrable, an oral/aural kaleidoscope and a wicked-whimsical critique of a society that documents everything and remembers nothing.

Kate Pendry has a formal acting training from Mountview Theatre School in London. Since arriving in Norway she's used her classical theatre background in a wide range of artistic expression, including VR installations, performance art, curating art, live sound manipulations, radio, and of course pure theatre. The content of her work is considered to be political and personal and on occasion controversial. Pendry has twice been nominated for the Ibsen Prize for playwriting, winning the award in 2010 for her play about a (fictional) Norwegian school massacre «Erasmus Tyrannus Rex».

PETER, PETER; (fuck you)

Within our new community PETER will continue an interest in the mirco-politics of the self, through a series of interventions, actions, and repetitions. Interventions, breaks, and repetitions; a politics of interruption to advocate for care, calmness, security, freedom, and fun. In this capitalist era, when best intentions are undermined by ones own self preservation, one must criticise the very foundations of the self. Reducing and destroying PETER, PETER invites an infinitely demanding ethics, where nothing can be done in the same way as it was done before.

Peter has a MFA from DOCH, where he worked on choreography through documentation as an ethical practice, towards anti-authoritarian ideals. PETER Peters ongoing work shown at Body Double(TU), Display:festival Kungliga Operan, MARC and MDT(SE) is an exploration of alternative knowledges, politics and ideology within community and micro politics of the self, by a radical unproductizing of expanded choreographic forms and PETER the durational performative ethically demanding choreography of the self.