

# Authors

**Airi Triisberg** is an art worker based in Tallinn and Leipzig. Her affinity with struggles against precarious labour originates from the art workers' mobilisation process in Tallinn during 2010–2011. Her practice is also addressing issues related to gender and sexualities, and often situated at the intersection of contemporary art, political education and activism. She is co-editor of [Art Workers. Material Conditions and Labour Struggles in Contemporary Art Practice](#), Tartu, 2015

**Bonnie Fortune** is an artist and writer whose work looks at ecology-social and environmental. Her work has been shown at the Smart Museum (Chicago), the Hyde Park Art Center (Chicago), Charlottenborg (Copenhagen), Roskilde Museum for Contemporary Art, and the Frist Center for the Visual Arts (Nashville), among other locations. Fortune often works collaboratively with artists and professionals from other fields to realize her interdisciplinary projects. She blogs regularly on art, ecology, and the creation of place at [mythologicalquarter.net](#) Her writing is also published with make/shift:feminisms in motion and AREA:Chicago (Art, Research, Education, Activism).

**Corina L. Apostol** is a Ph.D candidate in the Art History Department at Rutgers University, NJ, USA. Her dissertation "Dissident Education: Socially Engaged Art from Eastern Europe in Global Context (1980-2014)" demonstrates how artists groups and creative collectives both effected and responded to global socio-political changes, through pedagogical projects that empowered audiences. She is the co-founder of the international platform ArtLeaks that exposes cases of censorship, exploitation and abuse in the artistic workforce. She is also the co-editor of the ArtLeaks Gazette, a yearly publication dedicated to art workers' rights and struggles around the world. <http://art-leaks.org>

**Danilo Prnjat** is an artist based in Belgrade. He intervenes in the domain of political reality, explicating specific social problems by performing a vast variety of projects. This includes controversial, sometimes legally problematic actions, interventions and (media) manipulations, and social participatory projects. Danilo Prnjat finished the Academy of Fine Arts, University of Novi Sad, and interdisciplinary master studies in the subject of the Theory of Arts and Media, University of Arts in Belgrade, Serbia. Currently he is a fourth year student in doctoral studies at EGS (PhD in Communication) in Saas-Fee, Switzerland. He is one of the founders and editors of the contemporary art and art critic web portal "DeMaterialisation of Art". <http://dematerijalizacijaumetnosti.com>, <http://daniloprnjat.com>

**Gregory Sholette** is an artist and writer whose publications include *It's The Political Economy, Stupid* co-edited with Oliver Ressler, *Dark Matter: Art and Politics in an Age of Enterprise Culture*, both Pluto Press UK, as well as *Collectivism After Modernism* with Blake Stimson University of Minnesota Press, and *The Interventionists* with Nato Thompson distributed by MIT. Sholette is an Associate of the Art, Design and the Public Domain program at the Graduate School of Design Harvard University, a member of the Curriculum Committee of Home WorkSpace Beirut, and a faculty member of the Queens College Art Department, City University of New York where

he helped establish the new MFA Concentration SPQ ([Social Practice Queens](http://www.gregorysholette.com)), <http://www.gregorysholette.com>, <http://www.darkmatterarchives.net>

**Ivor A Stodolsky** is a curator, writer and theoretician based in Finland, Germany and France. In his engaged curatorial practice, he organises exhibitions, conferences and events relating art and politics internationally, and is also the editor of related publications and films. Recent projects include Pluriculturalism (Moderna Museet, Malmö), The Square (a newspaper), Back To Square 1 and To The Square 2 (Checkpoint Helsinki), the 4th Roma-Gypsy Pavilion (Cineromani Berlin), Re-Public (Urb Festival, Kiasma, Helsinki), Re-Aligned Art from Russia, Ukraine and Belarus (Tromsø Kunstforening), Re-Aligned/Media Impact (Moscow Biennale) as well as many other Perpetuum Mobile projects. Ivor's curatorial practice is informed by his theoretical interests at the intersections of art, politics, history and philosophy. He holds a BA in Philosophy and Mathematics from Bristol University, an MRes from the London Consortium (Birkbeck, Tate, ICA, BFI and AA), and was a researcher at the Aleksanteri Institute, Helsinki University and in the field in St. Petersburg. <http://PerpetualMobile.org>

**Jelena Vesić** is an independent curator, lecturer, writer and editor. She is active in the field of publishing, research and exhibition practice that intertwines political theory and contemporary art. She is co-editor of Red Thread – Journal for social theory, contemporary art and activism and member of editorial board of Art Margins. She was co-editor of Prelom – Journal of Images and Politics 2001-2009 and co-founder of independent organization Prelom Kolektiv 2005-2010 (Belgrade). Vesić explores the relations between art and ideology in the field of geopolitical art history writing, focusing on experimental art and exhibition practices of the 1960s and 1970s in former Yugoslavia and Eastern Europe; She also writes on artistic labour and practices of self-organisation in the environment of cognitive capitalism. Her latest projects are based on experiments with the form of lecture-performance, immaterial quality of the exhibits and story telling: Oktobar XXX: Exposition – Symposium – Performance, On Undercurrents of Negotiating Artistic Jobs – Between Love and Money, Between Money and Love, Exhibition on Work and Laziness.

**Jesper Alvær** is a research Fellow at Oslo National Academy of the Arts, Academy of Fine Art, and currently working on an artistic research titled: Work, work: Staging dislocation in artistic and non artistic labour. He received his artistic training in Prague, New York, and Kitakyushu (Japan). His most recent exhibitions include Arbeidstid/Work Time (Henie Onstad Kunstsenter, 2013) as well as several exhibitions held in collaboration with Isabela Grosseova: Activum (Kunstnerforbundet, Oslo, 2013), Eventos Paralelos (Manifesta 8, Murcia, 2010/11), and an exhibition at Bunkier Sztuki Contemporary Art Gallery, Krakow, 2007.

**Jochen Becker** (Berlin/Stockholm) works as an author, lecturer and curator. He is a founding member of metroZones – Center for Urban Affairs. He has (co)edited several books, e.g. bignes? (2001) or Kabul/Teheran 1979ff (2006), and recently Urban Prayers (2011) as well as Faith his the Place (2012) and Global Prayers (2014). He (co)curated exhibitions such as the Urban Cultures of Global Prayers (2012/13, nGbK Berlin, Camera Austria, Graz) and Self Made Urbanism Rome (2013/14, nGbK Berlin, Maxxi Rome, Teatro Valle Occupato Rome). He is artistic director of the Global Prayers project at Haus der Kulturen der Welt (Berlin), where he curated Aernout Mik – Speaking in Tongues. Since 2014 he is director of the Art &

Architecture program at the Royal Institute of Art, Stockholm. He was a member of the Haben und Brauchen group that was formed in 2011 to demand an open cultural political dialogue about the situation and future of the production and presentation of contemporary art in Berlin. <http://metrozones.info>, <http://habenundbrauchen.de>

**Kuba Szreder** – graduate of sociology at Jagiellonian University (Krakow). He works as an 'independent' curator, his interdisciplinary projects combine artistic practices with critical examination of society. In 2009 he initiated Free / Slow University of Warsaw, together with Bęc Zmiana Foundation and other colleagues. In his theoretical research, he reflects upon the apparatuses of contemporary artistic production and their socio-economic context. In the Summer of 2015, he was awarded a practice-based PhD from Loughborough University School of the Arts. In his thesis he scrutinizes economic and governmental aspects of project-making and their impact on an 'independent' curatorial practice.

**Lise Skou** (born in Denmark, 1966), artist. In her practice Skou engages with post-capitalist politics and capitalist globalisation, working on the basis of theories by e.g. J.K. Gibson-Graham, who focuses on feminist critique of the political economy. Through a collective practice she sees to envision non-capitalist economies; to show a landscape of economic diversity – one that is not exclusively or predominantly capitalist – and to explore the challenges associated with alternative economic measures and interventions. Skou is a graduate from the Whitney Museum of American Art – Independent Study Program (2002-2003) and the Funen Art Academy (1998-2004). She also holds a BA (Art History) from Aarhus University.

**Marina Vishmidt** is a London-based writer, editor and critic occupied mainly with questions around art, labour and value. She is the author of "Speculation as a Mode of Production" (Brill, early 2016) and "A for Autonomy" (with Kerstin Stakemeier) (Textem, late 2014). She often works with artists and contributes to journals such as "Mute", "Afterall", "Texte zur Kunst", "Ephemera", "Kaleidoscope", "Parkett", and "OPEN!" She has authored chapters in "The Routledge Companion to Art and Politics".

She teaches Theory at the Dutch Art Institute, and has lectured at the University of the Arts, Berlin, Central Saint Martins, Goldsmiths, and the Royal Academies in Copenhagen and Stockholm. Vishmidt also has a long-term involvement with artists' moving image in critical and exhibition contexts such as feminist film distributor "Cinenova" and the free cinema "Full Unemployment Cinema".

**Marita Muukkonen** is an internationally active curator based in Helsinki and Berlin, and a co-founding co-director of Perpetuum Mobile. She has been Chairperson of HIAP – The Helsinki International Artists-in-Residence Programme; Curator at HIAP; Curator at FRAME – The Finnish Fund for Art Exchange; Editor at FRAMEWORK – The Finnish Art Review (the international art magazine); and held key functions at NIFCA – The Nordic Institute for Contemporary Art over several years. Marita is currently co-curating the large-scale 5-year international thematic Re-Aligned Project. She is a contributor to art journals, catalogues and publications. Marita Muukkonen has curated exhibitions and projects internationally, including at museums such as in MoMA in New York, Moderna Museet in Sweden, Kiasma – Museum of Contemporary Art in Finland and galleries such as Momentum Gallery in Berlin, Bo Bjergsgaard Gallery in

Copenhagen. She has curated and co-ordinates exhibitions and events in biennial-contexts, including the Perpetual Pavilion (Venice 2009), The Finnish Pavilion in Venice (2009), The Nordic Pavilion (2009), The Arts Assembly (Manifesta 8, 2011), The Nordic Pavilion in the Dak'art Biennale (2012), and the School of Displaced Persons (Kiev Biennial, 2015). <http://www.PerpetualMobile.org>

**Marius Lervåg Aasprong** is a Ph.D-candidate in working-life studies at the department of Industrial Economics and Technology Management, NTNU. His focus is on the impact Multinational Corporations has on the development of working-life and industrial relations, especially concerning the Norwegian working-life model. His project is a part of Lean Operations, a research-project which aims to investigate how Lean can be successfully implemented in Norwegian organizations.

Marius has a Bachelor in social sciences, with majors in psychology and sociology and a Masters degree in Sociology. In his masters-degree he examined how the academic literature on Corporate Social Responsibility deals with issues of power. He is influenced by critical management studies, systems theory, meta-theory and postmodern organizational theory. He is interested in how organizations and leadership structure society, and in turn how society structures these phenomena. He is a member of the research-project Leadership for Transition (LiFT), which aims to promote more integrative and sustainable ways of living.

**Minna Henriksson** is an artist and art worker currently living in Helsinki. She is interested in exploring the capacities of art for critique and political influence. For her, art is interesting as a field where ideologies become detectable. Her artworks have been relating to topics such as nationalism, racism, economy, the politics of rewriting or erasing the histories of leftist struggles, and the power structures in the art world. <http://minnahenriksson.com>

**Noah Fischer** is a New York based artist and activist. He is a member of Occupy Museums and Gulf Labor. Following the financial crash, Fischer exited from the private art market, initiating an inquiry into mechanisms of inequality through performance in public space (Summer of Change, 2011). This practice collided with the Occupy Wall Street Movement where he performed in the park as a giant talking coin, and then became involved in direct action organizing, initiating Occupy Museums with a manifesto on October 19th, 2011. Fischer has played a central role in planning actions and experiments at MoMA, Frieze, Guggenheim, 7th Berlin Biennale, KM, and CCA Warsaw, uncovering a network of allies internationally. He is currently working on a platform concerned with debt in the arts along with artist Coco Fusco, and maintains a studio practice in Brooklyn.

**Raluca Voinea** (born in Romania in 1978) is art critic and curator, based in Bucharest. Since 2012 she is co-director of tranzit.ro Association and she runs the space of tranzit.ro in Bucharest. Here she is organizing a programme of exhibitions and discursive events focused on the relationships between contemporary art and political determinations, stimulating local production and debate, involving mostly a younger generation of artists, curators, writers, architects, etc. In 2013 she was the curator of the Romanian Pavilion at the 55th Venice Biennale with the project "An Immaterial Retrospective of the Venice Biennale" by artists Alexandra Pirici and Manuel Pelmuș, a project also produced by tranzit.ro/ București. Since 2008 she is co-editor of IDEA arts + society magazine, published in Cluj. She is also one of the founders of the international platform ArtLeaks. <http://ro.tranzit.org>

**Rena Rädle & Vladan Jeremić** took care of the Trondheim Seminar. They are Belgrade-based artists whose artistic practice comprises working with drawing, text, video and photography. Since 2002 they develop a joint artistic practice, exploring the overlapping space between art and politics. In their artistic work they focus on social and economical conditions of reproduction, unveiling in a provoking way the contradictions of today's societies.

**Sissel M Bergh** is an artist based in Trondheim. Her recent work "Dalvedh - The Saami Connection" is dealing with silenced histories in Norway and Middle Scandinavia, and questions the methods and intentions of historiography. She has lived and worked in Lusaka (Zambia) for many years and is co-initiator of the Munandi Art Studio. Currently she is leader of the visual artists' association of the Trøndelag region. <http://sisselmbergh.net>

**Working Artists and the Greater Economy** (W.A.G.E.) is a New York-based activist organization focused on establishing a sustainable labor relation between artists and the institutions that contract their labor. W.A.G.E. has advocated for the payment of artist fees by nonprofit institutions since its founding in 2008, evolving from an all-volunteer consciousness-raising group into an artist-run nonprofit organization that introduces and implements mechanisms for self-regulation within the contemporary art field. In 2014, W.A.G.E. launched a national certification program that publicly recognizes those art institutions demonstrating a history of, and commitment to, voluntarily paying artist fees. W.A.G.E. Certification is the only model of its kind—and the first in the U.S. to establish a sector-wide minimum standard for compensation, as well as a clear set of guidelines and standards for the conditions under which artistic labor is contracted. **Lise Soslone** has been an organizer within W.A.G.E. since its inception and its core organizer since 2012. <http://www.wageforwork.com>