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LETTER OF INTEREST for "Art Mediator"

Dear M8 Team,

In my capacity as head of the FREE DEParTment, I want to propose a cultural initiative for Manifesta 8, that involves a series of "knowledge transfers" taking on board the underlying themes of this forthcoming event. Our premises to be involved are that art education and transmitting context has become one of the major, but most ambiguous and manifold tools in today's artistic and cultural environment, and that only by providing alternative and flexible models new or other forms of knowledge can emerge.

The FREE DEParTment is a loose association of artists, writers, designers and researchers without a fixed location. The FREE DEParTment is a self-organised, semi-fictional institution that operates within larger art/culture projects, but to a certain degree maintains its capacity for free acting/thinking. For Manifesta 8 we want to propose some reading sessions with 'minor literature' from the regions Manifesta takes place, with their surrounding neighbourhoods. There is an interest in providing a ground for dissent among a common which the FREE DEParTment thinks is at the core of learning environments. We are very interested in studying the form and content of M8, and develop a further site of reception, that allows people, who might not necessarily be interested in art/M8, to engage. Besides working in Spain and Northern Africa, it is intended to host a reading or seminar on M8 in London. E:ventGallery, located in East London, would kindly allow us to use its space. This is subject for discussion - the FREE DEParTment is interested in developing a programme with the team of M8.

My own interest in the economies of Manifesta(s) derives from a number of interrelated threads: to work creatively and critically within one of the most established migrational, cultural environments with a focus on sociopolitical relations, and to continue and expand my current interrogations within contemporary practices including art and text/script, artistic agency, the affirmation of the institutional, a relational model of curating, modes of accumulating knowledge through our passages and movement, and the geographical/territorial.

In my work as artist, curator and researcher, the focus is on the use of tools and methodologies that emerge in distinct fields of practices, but by combining them create a potential for critically thinking and acting out alternative modes of cultural production. This cultural production can be described as an inquiry into the imaginary and small affairs that take place around us, in the immediate space. There is an interest in short-lived projects, temporary arrangements, the *in situ*, the anti-document, the performative or ephemeral, the conversational, the dispersed and incomplete, all of which are relevant and of importance in our experiences of and within the local, global and globalised environment. Incorporating and acknowledging knowledge as economy and the impact of advanced technologies in our everyday, one has to ask what our role is within these inclusive systems, and in what ways this is in/significant for current explorations of ethics and the political. Feeding into these lines what drives my past and most recent practice is a focus on discursive structures, and how art can manifest itself as a research project that differentiates from other research structures. I am referring here to Sarat Maharaj's (2009) notion of "*non-knowledge* - activity that is neither hard-nosed know-how nor its ostensible opposite, ignorance." My current participation at artschool uk, and my role as moderator of a forum "Educational Turns, and Distributed Social Systems" on the Crumb-discussionlist (including guest respondents such as Dave Beech, Dorothee Richter, Johanna Schaffer, Edgar Schmitz, Habib Asa1 and Tom Holert) allows me to engage with these currently important issues.

The FREE DEParTment at M8 can be a continuation of the enquiries laid out above.

vg for FREE DEParTment

London 6 June 2010

Enclosed: CV