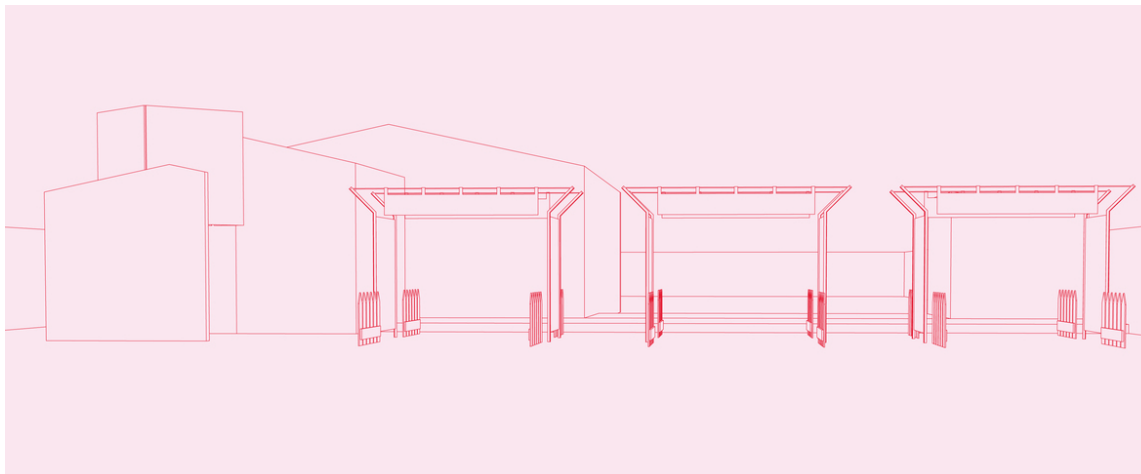


By Invitation Only |

IHi InstantHERLEV institute
art & site research



THE WINTER OFFICE, a study for *We can make room for you wholesale*, 2014

By Invitation Only

OPENING ON AUGUST 9

2:00 PM PRESS PREVIEW

3:00 to 9:00 PM General Opening

After the opening *By Invitation Only* will only be viewable by appointment.

Call +45 26203536 to schedule a visit.

Exhibition on view from

August 9 to November 2, 2014

By Invitation Only ARTISTS:

Azra Aksamija (BiH – USA)

Sergio De La Torre (MX – USA)

Anja Franke (DK)

Dor Guez (IL)

Miki Kratsman (IL)

Rikke Luther (DK)

Carlos Motta (CO – USA)

Camilo Ontiveros (MX – USA)

Omar Pimienta (MX – USA)

Susan Silton (USA)

THE WINTER OFFICE (DK)

Curated by Lucía Sanromán

InstantHERLEV institute

Byskovvej 28,

2730 Herlev

Denmark

+45 26203536

anja_instantherlev@mail.dk

www.instantherlevinstitute.dk

Press Release

InstantHERLEV institute (IHi) celebrates ten years of artistic interventions into the calm of the Copenhagen suburb of Herlev.

Artist and curator **Anja Franke** has used her home as a stage from which to query the urban and social conditions of this neighborhood, and the forms of living and building around **IHi**. The 2014 edition, however, will look inward, towards the interior of Franke's home and the possibilities offered by the domestic space to become another kind of microcosm, that of the nation state as it addresses its relationship to others, whether they are foreigners or nationals, friends or foes.

By Invitation Only is an exhibition guest-curated by **Lucía Sanromán** as an exercise of distance and proximity that explores the concept of hospitality through its negative modes of exclusion, control, discrimination and social stereotyping. Through this exploration, the exhibit correlates this Danish home with the nation: Franke's generosity of giving hospice to the artists and artworks that have populated her property is equated with Denmark's immigration policy, which presupposes this nation's hospitality and generosity. The exhibition looks at the concept of radical hospitality as the underlying basis challenging the philosophical ideas that have conformed foreign international relations—including asylum policy, national security, and humanitarian intervention. However, it does so by bringing attention to the tensions and negotiations by which the guest is welcomed in the home and the foreigner is accepted, and accepts, the nation.

IHi has historically been a participatory project that seeks to connect with its immediate neighbors and distant artistic communities. In contrast, *By Invitation Only* performs as a fantasy of social dystopia, converging as an artistic inquiry regarding the exercising of common forms of social exclusion that have become normative in contemporary society, such as mediatized social and political control; the implementation of borders; the construction of national identity, the laws and regulations dealing with foreigners, whether documented or undocumented; the fallout from occupation; and heteronormative gender constructs. Within that seemingly unbreakable condition, artists in the exhibition exercise different forms of agency through objects, process, documents, and actions.

By Invitation Only highlights that an invitation is both a custom and procedure, the action by which hospitality is imagined, and part of an aesthetic that illustrates-through motions, protocols, politics and diplomacies-the state of built environments. Suggesting that design, indeed, structures degrees of hospitality through a meter of exclusion or inclusion.

With this in mind, Sanromán has invited the Copenhagen based art and design firm THE WINTER OFFICE to create a site-specific intervention in the front area of Franke's house. The installation entitled *We can make room for you wholesale* seeks to develop a dystopian social dreamscape, through a mix of media and materials, in order to contact the values of vernacular suburban architecture with that created for security. Conceived as the *mise-en-scène* of a social science-fiction, the creative work group will organize a 12-week series of social and traditional media interactions, available only through the installation. In response to this work, artists in the exhibition engage fully with the limits, prohibitions, and selections implied in the passing of this border or checkpoint intervention.

By Invitation Only will only be viewable by appointment, call **+45 26203536**

Biographies:

Azra Aksamija (BiH – USA)

Azra Akšamija is a Sarajevo born artist and architectural historian. She is the Class of 1922 Career Development Professor and Assistant Professor of the Arts at MIT Art, Culture and Technology Program. In her multi-disciplinary work, Akšamija investigates the politics of identity and memory on the scale of the body (clothing and wearable technologies), on the civic scale (religious architecture and cultural institutions), and within the context of history and global cultural flows. Her projects explore the potency of art and architecture to facilitate the process of transformative conflict mediation through cultural pedagogy, and in so doing, provide a framework for analyzing and intervening in contested socio-political realities. Akšamija was trained in architecture at the Technical University Graz, Austria (Dipl.Ing. in 2001) and Princeton University (M.Arch. in 2004), and received her Ph.D. in History of Islamic Art and Architecture from MIT (History Theory and Criticism of Art and Architecture / Aga Khan Program for Islamic Architecture) in 2011. Akšamija's academic inquiry informs her ongoing artistic explorations. Her recent work focuses on the representation of Islam in the West, architectural forms of nationalism in the Balkans since the 1990s, and the role of cultural institutions and heritage in constructing common good in divided societies. Her work has been published and exhibited in leading international venues such as at the Generali Foundation Vienna, Valencia Biennial, Gallery for Contemporary Art Leipzig, Liverpool Biennial, Museum of Contemporary Art Zagreb, Sculpture Center New York, Secession Vienna, Manifesta 7, Stroom The Hague, the Royal

Academy of Arts London, Jewish Museum Berlin, Queens Museum of Art in New York, and the Fondazione Giorgio Cini as a part of the 54th Art Biennale in Venice.

Sergio De La Torre (MX – USA)

As an artist and educator, Sergio De La Torre has worked with and documented the manifold ways by which citizens reinvent themselves in the city they inhabit, as well as site-specific strategies they deploy to move 'in and out modernity'. De La Torre's work often invokes collaborations with the subjects and invites both intimate and critical reflections on topics related to housing, immigration and labor, to mention only a few. De La Torre purposely work with individuals from marginalized sectors of the cities he works in, including factory workers (Tijuana), shoeshine boys (Mexico City), undocumented immigrants (Los Angeles and San Francisco), and evicted families (Oakland). In his work De La Torre has tried to approach the lives of these individuals, not as victim-subjects, but have attempted rather to reexamine the meaning of their actions in the context of shifting global conditions. These works have appeared in the 10th International Istanbul Biennial, Turkey; the Bienal Barro de America, Museo de Bellas Artes Caracas, Venezuela; in the Cleveland Performance Art Festival, Cleveland, Ohio; the Atelier Frankfurt, Germany; the Centro Cultural Tijuana; the Yerba Buena Center for the Arts in San Francisco; the TRIBECA Film Festival, New York; and el Festival Internacional de Cine de Morelia. Sergio De La Torre is an Assistant Professor at the University of San Francisco Art and Architecture Department.

Anja Franke (DK)

Franke holds a Master of Arts from The Royal Danish Art Academy and is renowned for her installation, mixed media art, and her use of traditional crafts and decorative objects in public space and in architectural settings. She is the founder of the InstantHERLEV institute—an artistic platform for exhibitions in public and private space that uses the domestic space to intervene both the suburban and urban environment as well as the contemporary art field. As a conceptual artist she works with identity, gender and culture through the application of concise strategies that involve integrating elements of design, craft, and home making. She delves between private and public space, in both local and global environments, to give rise to alternative artistic and social meaning that often hinge on the return to intimacy and domesticity. Franke has exhibited throughout the world, with notable projects at Kunsthallen Nikolaj, Copenhagen, the Living Art Museum, Reykjavik, Museo de Arte y Diseño Contemporaneo, San Jose de Costa Rica, Charlottetown, Copenhagen, M&A, Los Angeles.

Dor Guez (IL)

Dor Guez is an artist and scholar from Jerusalem whose installations combine diverse modes of video and photographic practices. Guez's work raises questions about contemporary art's role in narrating unwritten histories, and re-contextualizing visual and written documents. The artist's cultural heritage, Christian Palestinian and Jewish Tunisian, is reflected in his artistic interest and examination of Arab culture. **In 2009, Guez founded the Christian-Palestinian Archive (CPA), the first archive devoted to the Christian-Palestinian minority of the Middle East. Guez is chair of the Photography Department at Bezalel Academy of Arts and Design, Jerusalem, and a researcher of archives affiliated with Tel Aviv University. His work has been the subject of over 15 solo exhibitions around the world, including at the KW Institute for Contemporary Art, Berlin; The Jewish Museum, New York; Tel Aviv Museum of Art, Tel Aviv; Rose Art Museum, Boston; Artpace, San Antonio; The Mosaic Rooms, London, and more. His work has also been featured in group shows at the 12th Istanbul Biennial, Istanbul; 17th International Contemporary Art Festival, Videobrasil, Sa'o Paulo; the 3rd Moscow International Biennale, Moscow; Biennale Benin, Cotonou; Palais de Tokyo, Paris; Tokyo Metropolitan Museum of Photography, Tokyo; and Maxxi Museum, Rome, amongst others.

Miki Kratsman (IL)

Miki Kratsman, Israel's highly distinguished photographer, has for over 22 years been infinitely committed to documenting the evolution of the Israeli-Palestinian conflict. From Kratsman's point of view, an accumulated documentation of the daily routine is more important, significant and even disquieting than any specific documentation of a potentially spectacular or extreme event. Kratsman was born in 1959 in Argentina and immigrated to Israel in 1971. His photographs appear regularly in "Ha'aretz" newspaper in the column "The Twilight Zone" on which he is signed together with journalist Gideon Levi. Since 2006 he presides as head of the photography department of Bezalel academy of arts, Jerusalem. Selected exhibitions include Venice Biennale, 2003; the New Hebrews exhibition at Martin Grupios Bau, Berlin, 2005; the 2006 Sao Paulo Biennale and MARCO, Vigo, Spain, 2006; the Jewish Museum New York and Museo de Arte Contemporáneo de Santiago, Chile, 2007; Centre of Contemporary Culture of Barcelona (CCCB), Katzen Arts Center, American University Museum, Washington DC, the Jewish Museum Amsterdam, The Jewish Museum, Frankfurt and Herzliya Museum of Contemporary Art, 2008; Felix-Nussbaum-Haus, Germany, Tel Aviv Museum of Art, Kultur Bahnhof Eller, Dusseldorf and Museum on the Seam, Jerusalem, 2009; Solo Project at ARCOMadrid curated by Sergio Edelzstein, Witte de With, Rotterdam, 2010.

Rikke Luther (DK)

Rikke Luther is an artist and works as part of the group Learning Site. Rikke Luther has been working from building up own projects with different groups of people to international exhibitions. The Learning Site focuses on the local conditions in which its art practice is located. This entails a critical examination of the material resources and economies available within specific situations. Each situation may entail examination of economic and environmental factors, but also labor rights, property rights and the production and distribution of knowledge, which are investigated in tandem to produce a variety of different critical perspectives.

Carlos Motta (CO – USA)

Carlos Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to create counter narratives that recognize suppressed histories, communities, and identities. Motta's work has been presented internationally in venues such as Tate Modern, London; The New Museum, The Guggenheim Museum and MoMA/PS1 Contemporary Art Center, New York; Institute of Contemporary Art, Philadelphia; Museo de Arte del Banco de la República, Bogotá; Museu Serralves, Porto; Museu d'Art Contemporani de Barcelona; National Museum of Contemporary Art, Athens; Castello di Rivoli, Turin; CCS Bard Hessel Museum of Art, Annandale-on-Hudson; San Francisco Art Institute; Hebbel am Ufer, Berlin; Witte de With, Rotterdam; Sala de Arte Público Siqueiros, Mexico City; and many other public, private and independent spaces throughout the world. Carlos Motta's work is included in Under the Sun: Art from Latin America Today at the Guggenheim Museum, New York (June-October), 19 Bienal de Arte Paiz, Guatemala (June) and X Gwangju Biennale (September). His "Nefandus Trilogy," three new short films on pre-Hispanic and colonial sexuality, had its World Première at the International Film Festival Rotterdam in January, was on view at The First International Biennial of Contemporary Art of Cartagena, Colombia (January-April), and will be presented at Jeu de Paume, Paris; Marres: House for Contemporary Culture, Maastricht and Museo de Arte Contemporáneo de Castilla y León in 2014.

Camilo Ontiveros (MX – USA)

In the last five years conceptual artist Camilo Ontiveros has been exploring social issues, especially those related to immigration, the border between Mexico and the United States and notions of value. Born in Mexico in 1978, Camilo Ontiveros received an MFA from UCLA in 2009 and a BA from the UCSD in 2006. He is co-founder of Lui Velazquez, an artist residency program in Tijuana and co-founder of Imprenta, an alternative space in the MacArthur Park area of Los Angeles. He has had solo exhibitions at the Armory Center for

the Arts, Pasadena (2009) and Steve Turner Contemporary (2009). He was the 2010 recipient of the Illy Prize at ARCO Madrid. He was featured in the 2012 Hammer Museum Biennial Made in LA, and has a solo exhibition at the Museum of Latin American Art (2012). His work was also in the 2010 California Biennial, Orange County Museum of Art.

Omar Pimienta (MX – USA)

Omar Pimienta is an artist and writer who lives and works in the Tijuana/San Diego border region. His artistic practice examines questions of identity, trans-nationality, emergency poetics, landscape and memory. He received his MFA in Visual Arts from the University of California, San Diego in 2010 and his B.A in Latin American Studies from San Diego State University in 2006. He is currently part of the Ph.D program in Literature UCSD. His work as a visual artist has been shown at the J. Paul Getty Museum in Los Angeles; the San Diego Museum of Contemporary Art; Oceanside Museum of art; Centro Cultural Tijuana; Centro Cultural de España in Buenos Aires, Argentina; the Cineteca UNAM, Mexico City, among other venues. He has published two books of poetry in México that have been reedited in Spain. His third book *Escribo desde Aquí* won the Emilio Prado 10th International Publication prize from the Centro Cultural Generación del 27 Malaga Spain, 2009. His poetry has been translated into English, German and Polish.

Susan Silton (USA)

Susan Silton's varied projects using photography, video, installation, and offset printing investigate both visual perception and the power of persuasion. Her images draw attention to both the disorienting quality of motion and the desire for stasis in such a way that she is able to challenge viewers' assumptions about what they perceive and how they might categorize what they see. To do this, the artist uses blurring, distortion, repetition, and finely calibrated color combinations. Recently her investigations of the history and politics of stripes, with their varied associations ranging from military uniforms to minimalist paintings, have yielded a large series of printed works.

THE WINTER OFFICE (DK)

THE WINTER OFFICE is a Copenhagen based experimental work group and firm involved with art and design research and production projects. The group upholds a creative strategy that is drawing on conceptual art, planning, social and climate sciences in order to blend the intersection between art, architecture, design. To this end, the firm is actively seeking challenges that look toward interaction between culture, design, sustainability and the human habitat. In 2011 the young firm won an international professional competition through a disaster resilient housing project, to house typhoon displaced communities, for

Quezon City, Metro Manila, Philippines. In 2012 the group was invited to the New Architects DK_UK architectural exchange together with Claus H. Pryds and Praksis Arkitekter organized by the Danish Architecture Center and the Architecture Foundation in London. Last year, research from the office was chosen as one of 22 "best projects" through a competition selection in Europe organized by WONDERLAND. The project was exhibited in 24 Hour City - All Inclusive exhibition at the Arkitekturzentrum in Vienna. This year, Replacement Models for the Artist Run Space, was published by Antechamber Publishing House, in coordination with the Artist-Run Conference, held at Overgaden Institut for Samtidskunst, in the city of Copenhagen.

THE WINTER OFFICE is organized by the architect and designer **Sara Armento (IT)**, the urban planning and landscape architect **Johanna Ferrer Guldager (DK)**, and the visual artist **Hugo Hopping (USA)**.

Lucía Sanromán (MX – CA)

Lucía Sanromán is an independent curator and writer who lives between Mexico City and San Diego, CA. Her current focus lies in investigating aesthetics in relation to efficacy and public practice, and in testing the limits between aesthetics and positivist models of thought. From 2006 to 2011, she served as Associate Curator at the Museum of Contemporary Art San Diego, where she curated numerous exhibitions and led editorial projects. Recent projects include participation as curator for Political Equator 3 (2011) with Teddy Cruz, Proyecto Coyote for Encuentro Internacional de Medellín 2011 (MDE11), and Anomalia for the University Art Gallery at UC San Diego (2012). She is the editor with Cesar Garcia of Marcos Ramírez ERRE published by INBA and Museo de Arte Carrillo Gil (2012), and was a lecturer in the contemporary art symposium SITAC: estar-los-unos-con-los-otros in 2013. Sanromán has been awarded the 2012 Warhol Foundation Curatorial Fellowship for Citizen Culture: Art and Architecture Shape Policy, an exhibition and research project organized by the Santa Monica Museum of Art for September 2014. She organized the retrospective exhibition inSite: Cuatro ensayos de lo público, sobre otro escenario, at Proyecto Siqueiros: La Tallera, in Cuernavaca Mexico in (March 2014). She is co-curator with Candice Hopkins, Janet Dees and Irene Hofmann the next edition of SITE Santa Fe's signature Biennial SITElines. 2014: Unsettled Landscapes (July 2014). She is an awardee of a The Pew Center for Arts & Heritage Fellowship for 2014.

By Invitation Only is produced by InstantHerlev Institute and made possible with the generous support of the [Danish Arts Foundation](#) and [Grosserer L.F. Foghts Fund](#). Additional funding provided by [InstantHERLEV institute](#).

InstantHerlev Institute, currently celebrating its 10th year anniversary, is an artist-run space organized by the visual artist Anja Franke in her residential home located in the city of Herlev, Denmark.