

from Harvard in 1981. She taught philosophy for 30 years. Her two-volume study in Kantian metaethics, "Rationality and the Structure of the Self" (2013) integrates desire into reason and standard decision theory into classical predicate logic. Her mixed media installation, "The Probable Trust Registry", won the Golden Lion Award for Best Artist at the 56th Venice Biennale. Her seventh traveling retrospective will open at the MOMA, NYC in the spring of 2018. YGRGS screens Adrian Piper's lecture/ discussion under the title "Second Wave Feminism: Unfinished Business" from 2014.

**Jacky Poloni (CH)** is an artist and writer currently living and working between and towards Zürich, Colombo and Berlin. Her recent projects include: screening of "this had is cannot" (video, "New Technologies, Technologies of the Self", Pancevo), sound piece for Julia Znoj's "Bronze Zone" (screening, Mumok, Vienna), "Blocs Verticals" (group show with Julia Znoj and Miriam Leonardi, Galerie Seroussi, Paris). For YGRGS Poloni creates a special drink for Wednesday happy hour.

**Paul B. Preciado (ESP)** is a philosopher, curator, and transgender activist, and one of the leading thinkers in the field of gender and sexual politics. An Honors Graduate and Fulbright Fellow, he earned an M.A. in Philosophy and Gender Theory at the New School for Social Research in New York, where he studied with Agnes Heller and Jacques Derrida. He holds a PhD in Philosophy and Theory of Architecture from Princeton University. His first book, "Contra-Sexual Manifesto" was acclaimed by French critics as "the red book of queer theory" and became a key reference for European queer and transgender activism. He is the author of "Testo Junkie. Sex, Drugs and Biopolitics" , and "Pornotopia" , for which he was awarded the Sade Price in France. He has served as Head of Research at the Museum of Contemporary Art of Barcelona and Director of the Independent Studies Program. YGRGS displays Preciado's network of thoughts by presenting the writer's hand-drawn diagram illustrating the pharmacopornographic production of subjectivity.

**Antoine Renard (F)**, artist living and working in Berlin, primarily

creates installation-based works featuring an amalgamation of crafted objects, plants, waste and commodified materials that are assembled and aggregated in a manner that insists on their material connections to society, economics, industry, and human emotion. Addressing the subject through the prism of technological emancipation, his work is nurtured by teenage and peripheral cultures. Recent exhibition include: "1 Lunatic 1 Ice Pick" (KSR, Berlin), "Windows 95" (group show by Johann König Galerie, Berlin); "WLGTDWI" (SALTS, Basel); "The Future of Memory" (Kunsthalle Wien). For YGRGS Renard creates a special drink for Saturday happy hour.

By way of various forms of writing, **Ben Rosenthal (CH)** generates intimate and/or collective social situations, transposing poetics into spatial contexts. Like in his two-day project "Chora" (Forde, Geneva, 2014, together with Géraldine Beck), the constellations he creates are often based on collaborations with other artists. More solitary situations may result in things like a novel ("A Perfect Lover Is The Angel I Wanna Be", 2012/13); a partly written, partly drawn animal fable is forthcoming (with Urban Zellweger). Sculptural installations – as the ones performing in the three-part puppet play "Bottom Feeders - The Battle of the Catapasm" in 2015 at Kunsthalle Zürich, or the ones currently shown at Luma Foundation's "89+" or Plymouth-throck's "Bad Mood Show" (Zürich), and here – provide Rosenthal with a further field of experimenting with the monstrosities of feeling, imagination, and politics.

**Sabrina Röthlisberger (CH)** was 8 when she was taken away from her family to Salvan, a community home for violent youth and migrants. The reasons for her displacement were ADHD (behavior disorder) and drawing fury. When 17, she entered a prison for minors and discovered the joys of engraving on concrete, with varied techniques including using broken tooth-brushes or small metal parts from her clothes. Her Judge never believed in her potential, and told her that she would never be an artist - only a thief and a liar. Her blood circled and she swore to herself - she would become the best in her field. From that moment on, her only goal was to enroll in The Academy of Fine Arts. She dropped out of school at an early age, but

she managed to join the Bachelor's program at Geneva's HEAD. Around some grass, she met Gaia Vincensini, with whom she formed HOUSE, a project combining exhibitions, events and discussions, hosted in their studio at Boulevard Helvétique, HEAD. They enjoyed working together so much that they never stopped. They then formed a larger collective with Giulia Essyad and Loren Kagny: LGG\$B, an all-girl, Goddess-oriented adventure that promises to ripen and bring Sabrina to her goal.

**Rafał Skoczek (PL)** is an artist and musician based in Zürich where he is involved in the art space UP STATE (with Marc Hunziker and Chantal Kaufmann). His practice might be described as synesthetic reconfiguration of discarded media genres mostly drawn from small subcultural circuits such as squat life, hardcore techno and illicit painting. Driven by an inquiry into incoherence the work collides mental and physical sickness, affliction and affection, chaos and abstraction. It's currently on view at Paramount Ranch, LA, and was awarded the Kadist – Kunsthalle Zürich Production Award, to presented this September in Tbilisi. For YGRGS he realized the mixed media installation "Temple Glitch".

**Anna Uddenberg's (SWE)** artwork approaches social structures within consumerist culture as they relate to the performative values of gender, class and sexuality. Beyond fetishizing goods and information, her sculpture and installations embody the overlapping, reinforcing narratives of social media, online gaming/ dating and reality television. Recent exhibitions include: "Mystique 881 RPH" (Sandy Brown, Berlin), "The Description of a New World, Called the Blazing-World" (Mitchell Alpus Gallery, New York), "Please Respond" (M/L Artspace, Venice), and "The Cipher and the Frame" (Cubitt, London, all 2015). Made of styrofoam, fiberglass, plaster, paint, aqua resin, a disco ball motor and steel chains is the sculpture "Nude Heart Spinning" (2014) presented here at YGRGS.

**Phillip Zach (D)** lives and works in Los Angeles. His work has been included in Kunsthalle Freiburg, Freiburg; Laura Bartlett Gallery, London, Freedman Fitzpatrick, Los Angeles; White Flags, St Louis; Casey Kaplan, New York; Peles

Empire, Istanbul; Moving Museum, Istanbul and Grand Century, New York (2014-15). For YGRGS he developped „Aaaaarghhhhh, a lawsuit! gofundme.com“: This campaign raises money for the legal defense fund for Sean Dockray (initiator of AAAARG.ORG) and Marcell Mars (who registered the latest domain, aaaaarg.fail). They are being sued for \$500,000 by a publisher in Quebec. There is no way to know in advance what the total legal fees will be, but the cost for each person to „appear“ (which is basically filing a form with the court so that there is not a default judgment against you) is \$182. The costs for the lawyer (initial consultation, research, filing paperwork, talking to other lawyers) is already more than \$1,000. According to the link The Well-Structured, Frivolous Lawsuit is Awesome, the defense of a simple lawsuit costs \$12,000, with 25% of the costs coming during the first 6 weeks. So the goal of this campaign is \$5,000, which will be enough to get the defense up and running and past the initial hearing. If you can't donate anything - but you want to help, write a statement in support of AAAARG and send it to seandotpatrickdotdock-rayatgmaildotcom. In it, you could include the following:

\* who are you? where do you live? do you have a position or institutional affiliation?

\* have you used the library as a research tool? how has it affected or enabled your research? have the collections and discussions been useful? cross-referencing & full-text searching? has it supported other research activity IRL?

\* have you added your own writing to it? have you discovered new things through the library? have you bought books that you found there? do you use it to have digital access to books you already own?

If possible, please write your letter in a document and attach it to the email. It can be addressed to the Superior Court of Quebec.

#### HAPPY HOUR

**WED** Jacky Poloni  
**THUR** Carl Palm  
**FRI** Elin Gonzalez  
**SAT** Antoine Renard  
**SUN** Martin Kohout

# YOUNG GIRL READING GROUP SHOW

Jan 28-31, 2016 / Opening Jan 27, 2 pm

**WITH:**  
**Ed Atkins, Juliette Bonneviot, Rosi Braidotti, Harry Burke, Lou Cantor, Loretta Fahrenholz, Claire Fontaine, Elin Gonzalez, Daniel Horn, Garrett Nelson & Luca Iemi, Luce Irigaray, Lhaga Khondoor & Natalja Romine, Martin Kohout, Philémon Otth, Carl Palm, Adrian Piper, Jacky Poloni, Paul B. Preciado, Antoine Renard, Ben Rosenthal, Sabrina Röthlisberger, Rafał Skoczek, Anna Uddenberg, Phillip Zach / Convened by Dorota Gawęda, Eglė Kulbokaite, Julia Moritz**

**artgenève, Palexpo, Route François-Peyrot 30, 1218 Le Grand-Saconnex/CH, hall 2**



# The YOUNG GIRL READING GROUP SHOW

takes its cue from a reading group of the same title. This reading group discusses current modes of inter-subjectivity through an itinerant bibliography of queer posthumanist theory. Since 2013, it takes place every Sunday at 7pm at different locations, with different texts, and different people. YGRG was conceived by Dorota Gawęda & Eglė Kulbokaitė (artists based between Basel and Berlin, currently co-running the Oslo10 project space under the name of Agatha Valkyrie Ice) and inspired by the English translation of Tiqqun's „Preliminary Materials for a Theory of the Young-Girl“. A sequence of three sessions was hosted recently by Julia Moritz at Kunsthalle Zürich (where she is employed as Curator of Theory). Upon the invitation of artgenève, the three make use of the given booth as a platform for fellow readers, speakers, makers and thinkers to present work that testifies to some meaningful ways of transposing theory/conversation/text to various artistic media and vice versa; an open circuit of feminism and feedback, scenery and scrutiny, profanation and prose. For YGRGS, Dorota Gawęda & Eglė Kulbokaitė create an environment to host the show and the reading event which, as usual, takes place at 7pm on Sunday.

## WITH

**Ed Atkins (UK)** is an artist known for his video art and poetry. Layering apostrophic text with high definition video, Atkins makes work in which „The suck and the bloom of death and decay are channeled through technological tools at the height of contemporary image management“. Atkins' video oeuvre is composed largely of stock footage and CGI avatars that are animated using motion capture and dramatic, commercial sound. Many of these videos feature a computer generated avatar as an isolated protagonist, whose poetic soliloquies intimately address the viewer. Atkins had solo exhibitions at the Tate Britain, MoMA PS1, the Serpentine Gallery, Palais de Tokyo, and Kunsthalle Zürich. At YGRGS, Ed Atkins presents “x,unlinked“ (2015).

**Juliette Bonneviot (F)** is an artist based in Berlin. In her new series “Xenoestrogens”, Bonneviot continues her investigations into the nexus between ecology and gender by engaging with the materiality of things through a focused practice. She makes a speculative exploration of the hidden life and power of the chemical compound xenoestrogen (meaning: foreign estrogen), which looks like and mimics estrogen (or oestrogen). As part of YGRGS, Bonneviot exhibits one example of these investigations, a large piece of sticky fabric that contains xenoestrogens.

**Rosi Braidotti (IT/AUS)** is the Distinguished University Professor at Utrecht University and

founding Director of the Centre for the Humanities. Braidotti's publications have consistently been placed in continental philosophy, at the intersection with social and political theory, cultural politics, gender, feminist theory and ethnicity studies. The core of her interdisciplinary work consists of four interconnected monographs on the constitution of contemporary subjectivity, with special emphasis on the concept of difference within the history of European philosophy and political theory. YGRGS includes a selection of public lectures by Braidotti in the form of a youtube playlist.

**Harry Burke (UK)** is the author of two e-books of poetry, “Brackets” (2015) and, in collaboration with the architect Alessandro Bava, “City of God” (2014) and has edited the poetry anthology “I Love Roses When They're Past Their Best” (2014). For YGRGS Burke compiles a special presentation of “Brackets”, a poetic investigation into the bracket as an intersection of punctuation, code, and architectural element. It's published by Publishing House, a publishing house that aims to publish expanded forms of text, and text in expanded forms.

**Lou Cantor (PL/DE)** is a Berlin-based artist collective founded in 2011, whose main scope of interest is grounded in intersubjectivity and interpersonal communication. Lou Cantor's practice explores the polysemic minefield of contemporary communication, where medium,

message and meaning constantly fold back into each other. Lou Cantor's preferred theater of operations, in other words, is that which a certain French theorist has termed the “Empire of Signs” – and their preferred subject the spell cast by the enigma of signification on the minds of this Empire's peoples. Lou Cantor's Atlas, displayed at YGRGS, consists of seven works composed of algorithmically converted images harvested from digital sources and displayed on jacquard textiles using the armature of classroom roller maps for display.

**Loretta Fahrenholz (DE)** is an artist and filmmaker based New York and Berlin. She investigates different social milieus and the various fictions and desires that are played out, with whatever degree of intention, among actors, narratives, and the given means of production. In this, Fahrenholz gives equal importance to the act of manipulating a set of circumstances and the condition of allowing herself to be manipulated by them. She often references specific genres (e.g., disaster flicks, documentary, porn) allowing for narrative and formal contradictions to emerge that, in turn, simultaneously encourage and impede identification. This dynamic is echoed on a thematic level: In Fahrenholz' films, isolated bodies attempt to function as a community” – writes Daniel Baumann, director of Kunsthalle Zürich where Fahrenholz' first institutional solo exhibition “Drei Frauen” was on view last year and provided the occasion and backdrop

for the Young Girl Reading Group to be hosted there. Here, and now, at the YGRGS, Fahrenholz contributes the film “Que Bárbara” (2011).

**Claire Fontaine (F)** is a Paris based collective artist founded in 2004 by Fulvia Carnevale and James Thornhill. Working in neon, video, sculpture, painting and text, her practice is grounded in the ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary society. A monograph about the artist has been published in 2012 entitled “Foreigners Everywhere” with texts by Bernard Blistène, Nicolas Liucci-Goutnikov, John Kelsey, and Hal Foster. She has also published an anthology of her texts entitled “Human strike has already begun and other texts” (2012), “Some instructions for the sharing of private property” (2011), and “Vivre, vaincre” (2009). Recent solo shows include: “Tears” (Jewish Museum, New York, 2013), “1493” (Espacio 1414, San Juan, Puerto Rico, 2013), “Sell Your Debt” (Queen's Nails, San Francisco, 2013), and “Redemptions” (CCA Wattis, San Francisco, 2013). For YGRGS Claire Fontaine brings “The dialectics of sex brickbat” from 2014.

**Dorota Gawęda (PL)**, artist and writer based between Basel and Berlin, is the co-founder of “YOUNG GIRL READING GROUP” (2013- ) and initiator of “Agatha Valkyrie Ice” (2014-) ; currently co-directing the OSLO10 project space in Basel. Recent exhibitions include: “Mycological Twist/Riverside/Rust” (Riverside Space, Bern), “PLANES” (BFI, Miami), “Helsinki Group” (HIAP, Helsinki), “CO-WORKERS” (MOMA, Paris), “The Blue-Grey Wall” (Physics Room, New Zealand), “Good Times and Nocturnal News” (Overgaden, Copenhagen), “deepsk.in” (online), “Times Flies Like an Arrow, Fruit Flies Like a Banana” (Cultural Foundation of Tinos, Greece), “The Way of the Novel” (Oracle, Berlin), “She wanders through cities of deserted islands” (Museum of Post Digital Cultures, online). For YGRGS in collaboration with Eglė Kulbokaitė, Gawęda presents a new work, which unfolds as a complement to the YGRG aesthetic identity on social media. YGRG addresses the mutations within the figure of the Young-Girl that follows symmetrically the evolutions of the capitalist mode of production. At this particularly advanced stage of Total

Mobilization, everyone is called upon to keep up their “seduction power,” which has replaced their “labor power,” so that they can at any instant be fired and set out again on the sexual market.

Inspired by same-size vore, a popular theme within the DeviantArt community, Gawęda and Kulbokaitė

**Elin Gonzalez (CH)** works and lives in Basel where she has been part of the curatorial team of the art space OSLO10 (2015-17). On Friday, as part of YGRGS' daily happy hour, Gonzalez creates „Purple Screw“, an anti-energy drink made of soda, cough syrup and valerian that features extended musical contributions by Punishment Of Luxury, Modulaw, Prop&Lean, Asfish feat. Conspiracy of 0o und Lil Enuz feat. Mr.Peña.

**Daniel Horn (D)** is an artist and writer based in Zürich and Berlin. He recently curated „The Verdant“ at Hacienda, Zürich in 2015. He holds an MFA (UCLA) and a BA (Chelsea College of Art/Cooper Union). At YGRGS he premieres „California Pretzel“ (2015), a commercial stainless steel pool handrail that has been forged back into a straight pole in a 17th-century blacksmith's shop where the female apprentice used a traditional and obsolescent technique.

**Garrett Nelson (USA)** is based in Switzerland and Mexico City. As a visual artist, writer and occasional filmmaker Nelson uses referential impulse, theoretical or historical research, literature and poetics as a basis for installation and performance. His installations function as physical lecture material. Performances straddle philosophy lectures and poetics, becoming myth theory for talks about silence, iteration, or word/language ontology. Nelson has lectured recently in Athens and Stockholm at the “International Deleuze Conferences“. Recent exhibitions and performances: Kunsthalle Zürich, Museo de la Ciudad Mexico, Taylor Macklin, Oslo10 Basel, Kunsthalle Basel, SALT Galata Istanbul, Les Urbaines Lausanne and Sinop Biennial Turkey. He received the Canton of Zürich art prize in 2014 and the City of Zürich award in 2015 and was selected for the 2015 Swiss Art Awards.The collaborative project „homo dormiens“ between Nelson and Luca lemi seeks to imagine the evolutionary future of sleep in the human species through a combi-

nation of scientific review, pseudo-experimentation and myth-making.

**Luca lemi (IT)** is a PhD candidate at the Berlin School of Mind and Brain, Humboldt University. His research investigates the influence of spontaneous brain activity on visual perception. Previously he was a student and researcher in Paris at the École Normale Supérieure, London at the University College Neurology Institute, and Stockholm at Karolinska Institutet. He is the recipient of a research grant from the Queen of Sweden and the Swedish Freemasons. Furthermore, he was awarded the prize for neuroscience at the ASSC Conference in Paris. In March 2016 he will be a resident at Rupert, centre for Art and Education, in Vilnius to develop an interdisciplinary project on sleep. The collaborative project „homo dormiens“ developed between lemi and Garrett Nelson seeks to imagine the evolutionary future of sleep in the human species through a combination of scientific review, pseudo-experimentation and myth-making.

**Luce Irigaray (BE)** is a prominent author in contemporary French feminism and Continental philosophy. She is an interdisciplinary thinker who works between philosophy, psychoanalysis, and linguistics. Originally a student of the famous analyst Jacques Lacan, Irigaray's departure from Lacan in “Speculum of the Other Woman”, where she critiques the exclusion of women from both philosophy and psychoanalytic theory, earned her recognition as a leading feminist theorist and continental philosopher. Her subsequent texts provide a comprehensive analysis and critique of the exclusion of women from the history of philosophy, psychoanalytic theory and structural linguistics. Her contributions to feminist theory and continental philosophy are many and her complete works present her readers with a rewarding challenge to traditional conceptions of gender, self, and body. YGRGS will read the 2nd Chapter of “This Sex Which Is Not One” on Sunday, 7pm as a continuation of readings conducted in Kunsthalle Zürich in November 2015.

**Lhaga Koondhor (CH) & Natalja Romine (CH)**, two femme bots, have developed a unique approach to produce culture

inspired by their heritage – underground karaoke nights, that has been popping up in cities like Berlin and Zurich. Natalja's sleek fiery hair is that of a Phoenix rising and Lhaga's jet black fibers is that of a ninja blending in with the shadows – a display very rare in today's male dominated entertainment landscape. Two creatures born out of the love of the arts that have been tasked with being cultural protagonists in their part of the world. Here are their 3 rules of karaoke:

1. If you're gonna suck, suck loud
2. Never, ever karaoke shame
3. You will not be discovered

**Martin Kohout (CZ)** is an artist and publisher living and working in Berlin and Prague. His recent exhibitions include: Jokes Machines Make about Humans: 1st Infusion (Solo at Polansky Gallery, 2015), DungeonTT (duo with Lars Holdhus at Tromso Kunstforening, NO, 2015), Deep Skin (online, 2015).

**Eglė Kulbokaitė (LT)** is an artist and writer based in Basel and Berlin. She is a co-founder of “YOUNG GIRL READING GROUP“ (2013- ) and initiator of “Agatha Valkyrie Ice“ (2014-); currently co-directing OSLO10 project space in Basel. Recent exhibitions include: “Mycological Twist/Riverside/Rust” (Riverside Space, Bern), “PLANES” (BFI, Miami), “Helsinki Group”(HIAP,Helsinki),CO-WORKERS – Le réseau comme artiste” (MOMA, Paris), “The Blue-Grey Wall” (Physics Room, New Zealand), “Good Times and Nocturnal News” (Overgaden, Copenhagen), “deepsk.in” (online), “Times Flies Like an Arrow, Fruit Flies Like a Banana”(Cultural Foundation of Tinos, Greece), “The Way of the Novel” (Oracle, Berlin), “She wanders through cities of deserted islands” (Museum of Post Digital Cultures, online). For YGRGS in collaboration with Dorota Gawęda, Kulbokaitė presents a new work, which unfolds as a complement to the YGRG aesthetic identity on social media. YGRG addresses the mutations within the figure of the Young-Girl that follows symmetrically the evolutions of the capitalist mode of production. At this particularly advanced stage of Total Mobilization, everyone is called upon to keep up their “seduction power,” which has replaced their “labor power,” so that they can at any instant be fired and set out again on the sexual market. Inspired by same-size vore, a popular theme within DeviantArt community,

Gawęda and Kulbokaitė explore this shiny surface.

**Philémon Otth (CH)** lives and works in Zürich. Otth holds a BA degree in Fine Art, from ZHDK in Zürich and is currently attending the MA Fine Art programme at the Institut Kunst in Basel. Otth's work explores the notion of the image and its implications within the spatial, socio-historical context of its creation and appearance. Otth operates through the configurations of form and language, displacement and shifting strategies and the use of layers, in digital and physical manifestations. At YGRGS Otth presents “Fair enough”, a work originally conceived as part of the stage design for Nils Amadeus Lange's performance “666 – The Group Piece” at the Gessnerallee Zürich in 2015. The work use the aesthetics of fair displays design, simultaneously being a self-promotional tool combining ambiguous imagery with new witchcraft.

**Carl Palm (SWE)** builds polyhedral discourses generated from conversations between objects of plural nature. The concept of mixed media finds here a clearer sense through his approach to objects: it considers relations of resemblance and contrast inside the exhibition room, the changing significance of the goods through changes and displacement, and the sculpture's own memory. Not that far from animism, Palm approaches a wide sculptural practice from a post-curatorial behaviour, researching the inner capacity of the objects to interact inside the white-cube, being specially sensitive to their previous story outside the museum. His recent and upcoming exhibitions include: X Bial de (NIC) MACBA (ES), Parallel (MX), XII Baltic Triennial (LT), TRUST at Overgaden and GL-Strand (DK), Tensta Konsthall (SE), Inter Arts Center (SE), Kunsthalle Wien (AU), TOVES (DK), CAC (LT), Index The Swedish Contemporary Art Foundation (SE), And Questionmark (SE), Nosbaum Reding (LUX), Center (DE), Komplot (BE) and IASPIS at the 12th Istanbul Biennale (TR). For YGRGS Palm creates a special drink for Thursday happy hour.

**Adrian Piper (USA)** is a first-generation Conceptual artist who started exhibiting her artwork internationally at the age of twenty and received a Ph.D. in Philosophy