

28-3-16-5

**OPENING:
SATURDAY**

27-3

5-7 PM

JAKOB

STAKES

IS

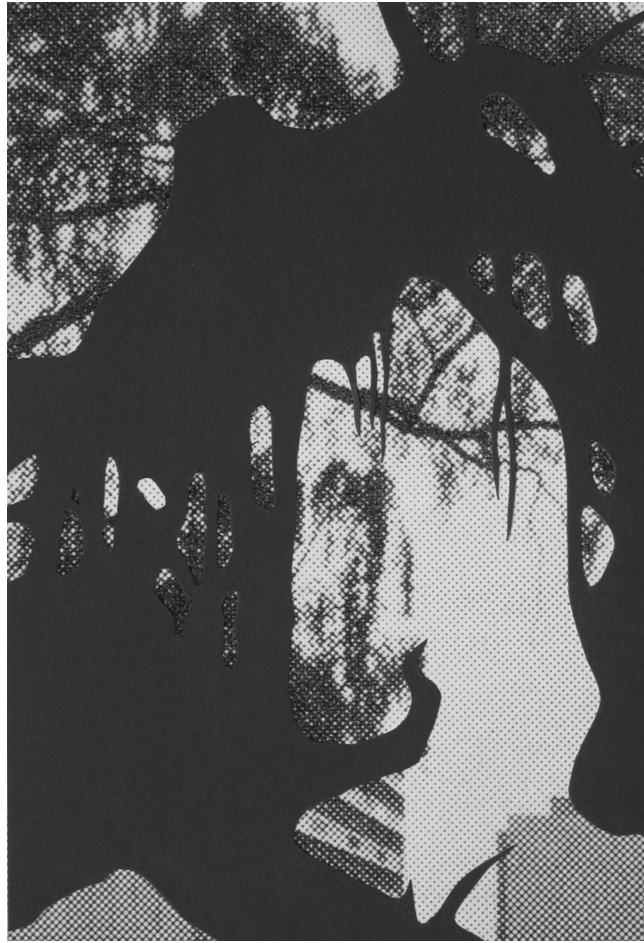
HIGH

KOUDING

SMBA



Untitled, Collage, 2010



Jakob Kolding
Stakes is High

28 March – 16 May

Opening: Saturday 27 March 5 – 7p.m.
The exhibition will be opened by Ann Goldstein,
director of the Stedelijk Museum

The exhibition ‘Stakes is High’ by Jakob Kolding is in part the result of a residency by the Danish artist in Amsterdam’s Zuidas quarter, the new financial center of the Netherlands. He is the third artist in this residency project, which has been organised by the SMBA for the past three years in cooperation with the Research Group of Art & Public Space at the Gerrit Rietveld Academie and the Virtual Museum Zuidas.

The idealistic background and social implications of post-World War II urban planning and development in Europe have formed an important background for Kolding’s work, who himself grew up in a new residential development near Copenhagen. The discrepancy between planning ideas, realization and subsequent use has been the subject of a continuous investigation in his work as part of a general interest in space and urban space in particular, and so have the discrepancies between individual experiences and general expectations of space, whether these are conceived of as negative or positive. Such discrepancies are to be seen not only in the post-war residential neighbourhoods which have been criticised for years now, but for instance also in city centres that are subject to gentrification, in which specific groups in the population are being pushed aside and the public character of these areas are radically altered by means of architectural interventions and political, eco-

Jakob Kolding
Stakes is High

28 maart t/m 16 mei

Opening: Zaterdag 27 maart 17–19u.
De opening wordt verricht door Ann Goldstein,
directeur Stedelijk Museum

De tentoonstelling ‘Stakes is High’ van Jakob Kolding is mede tot stand gekomen op basis van een verblijf van de Deense kunstenaar aan de Amsterdamse Zuidas. Hij is de derde kunstenaar in dit residency-project, dat SMBA sinds drie jaar organiseert in samenwerking met het Lectoraat Kunst & Publieke Ruimte van de Gerrit Rietveld Academie en het Virtueel Museum Zuidas.

Belangrijke achtergronden van het werk van Kolding zijn de idealistische motivaties en de sociale implicaties van de naoorlogse stedenbouwkundige ontwikkelingen in Europa. De discrepantie tussen urbane planningsconcepten, hun realisatie en daaropvolgend gebruik vormt de rode draad in zijn werk. De interesse van Kolding, die zelf opgroeide in een nieuwbouwwijk bij Kopenhagen, geldt met name de spanning tussen de algemene verwachting van stedelijke ruimte en de individuele ervaring ervan, die zowel negatief als positief kan uitvallen. Zulke discrepanties kenmerken niet alleen de al langer bekritiseerde naoorlogse wijken, maar bijvoorbeeld ook binnensteden die onderhevig zijn aan gentrification (waar sommige bevolkingsgroepen worden weggedrukt en het openbare karakter ingrijpend verandert door middel van architectonische ingrepen en politieke en economische ontwikkeling/speculatie). Ook de ronkende slogans die een kantorenwijk als Zuidas verleidelijk moeten maken, impliceren een zekere tegenstrijdigheid.

conomic development/speculation, as well as in the boastful slogans which are intended to make an office centre like the Zuidas attractive.

Kolding offers no alternative models, although sometimes his collages refer to the imaginative impressions in which urban development plans are visualised. Rather the works are emphasizing the importance of continuously re-thinking and challenging existing notions of space. His work unites images of modern architecture with all sorts of elements that refer to social and political aspects of space – elements that often strike one as surrealistic, but therefore carry with them precisely that which is invariably excluded in the models: the unpredictable, the contradictory, the counter movements – in short, the human. Kolding's collages, often minutely detailed and sometimes also simple and direct, suggest visionary built environments that are perverted with life, as it were. His cities are populated with people, with architects and businessmen, with skaters, hip-hoppers, footballers and other such references to sometimes uncontrolled manifestations of popular culture, but also with lianas and fantastic, organic overgrowth, and with the most diverse animals that have discovered the city as an ideal habitat – and all of this in compositions as disciplined as they are richly varied. Often he combines them with words and sentences based on management processes of urban change and urban development marketing jargon.

The title of the exhibition, 'Stakes is High', is derived from the title of an album by hip-hop group De La Soul. It also refers to the interests that have a stake in the development (or redevelopment) of urban areas, economic as well as political and social – and to protect that stake seek very different courses of action inside and outside the spheres of democratic influence.

Kolding's montage style is not limited to just framed collages. A sculptural work, somewhere between miniature theatre stage settings and imaginary architectural models, is also included in the exhibition in Stedelijk Museum Bureau Amsterdam. As a special response to his residence in Zuidas, Kolding made a quartet of posters and printed t-shirts: media that in themselves imply the social use of space. Visitors to the exhibition are welcome to take a free copy with them. The posters are also to be seen in public poster sites in the area around the Zuidas: not in the financial office parks themselves, because the space there has been designed so that there are almost no walls on which public posters can be hung. Instead Kolding asks the visitors to wear the t-shirts on a visit to Zuidas.

As another form of collage that explains the subject matter of Kolding's work, this newsletter features a montage of text fragments in the form of a conversation, assembled by Jakob Kolding together with art historian Luca Cerriza.

Jeroen Boomgaard is Professor of Art and & Public Space;
Jelle Bouwhuis is curator of Stedelijk Museum Bureau Amsterdam

Jakob Kolding (b. 1971, Albertslund, Denmark) studied at the Royal Academy of Fine Arts in Copenhagen. Among his solo exhibitions have been appearances at the Kunstverein in Hamburg, Team Gallery, Cubitt, Galleri Nicolai Wallner, Galerie Martin Janda and Overgaden Institute of Contemporary Art. For the Frankfurter Kunstverein he realised a semi-permanent installation. Kolding has also been represented in the Kwangju Biennale, the Busan Biennial and 'Utopia Station' in Venice; his work has been shown in the Wattis Institute in San Francisco, Palais de Tokyo in Paris, Museum of Contemporary Art San Diego, Moderna Museet Stockholm and the Paviljoens in Almere, among many other venues. Kolding presently lives and works in Berlin.

The exhibition 'Jakob Kolding – Stakes is High' was made possible in part through the collaboration between SMBA, the Research Group in Art & Public Space and the Zuidas Virtual Museum, and the Danish Arts Agency.

Kolding biedt geen alternatieve modellen, al refereren zijn collages soms aan de fantasievolle impressies waarmee stedenbouwkundige plannen worden gevisualiseerd. Zijn werk benadrukt veeleer het belang van het continu heroverwegen en uitdagen van bestaande noties van ruimte. Beelden van de moderne architectuur verenigt hij met uiteenlopende elementen die wijzen op sociale en politieke aspecten van ruimte – elementen die vaak surrealistisch aandoen maar daarom juist datgene aandragen wat in de modellen steevast is uitgesloten: het onvoorspelbare, de contradictie, de tegenbeweging, kortom het menselijke.

Koldings collages, vaak minutieus en gedetailleerd, soms ook eenvoudig en direct, suggereren visionaire gebouwde omgevingen die als het ware geperverteerd worden door het leven. Zijn steden zijn bevolkt met mensen, met architecten en zakenlui; met skaters, hiphoppers, voetballers en meer van zulke verwijzingen naar de zich soms ongecontroleerd manifesterende populaire cultuur, maar ook met lianen en grillige, organische overwoekeringen, met de meest uiteenlopende dieren die de stad hebben ontdekt als ideale habitat, en dit alles in even gedisciplineerde als uitbundige composities. Vaak combineert hij ze met woorden en zinnen gebaseerd op die van urbane managementprocessen en stedenbouwkundig marketingjargon.

De titel van de tentoonstelling, 'Stakes is High', is afgeleid van de titel van een album van hiphopgroep De La Soul, maar verwijst ook naar de belangen die gemeoid zijn met de economische en sociale (her)ontwikkeling van stedelijke gebieden – belangen die worden verdedigd door allerlei processen binnen en buiten de democratische invloedssfeer.

Koldings montagestijl beperkt zich niet tot ingelijste collages alleen. In de tentoonstelling in Stedelijk Museum Bureau Amsterdam is ook een sculpturaal werk opgenomen, dat het midden houdt tussen een miniatuur theaterdecor en een imaginaire architectuurmaquette. Speciaal naar aanleiding

van zijn verblijf aan de Zuidas maakte Kolding een viertal posters en bedrukte T-shirts: media die een sociaal gebruik van ruimte impliceren. Bezoekers van de tentoonstelling kunnen gratis een exemplaar meenemen. De posters zijn daarnaast ook te zien op openbare plakplekken in het gebied rondom de Zuidas; niet in de financiële kantorenrwijk zelf, omdat deze ruimte zodanig is ingericht dat er vrijwel geen muren zijn waarop publieke posters kunnen worden geplakt. Kolding vraagt de bezoekers aan zijn tentoonstelling daarom de T-shirts te dragen als zij naar de Zuidas gaan.

In deze nieuwsbrief introduceert Kolding nog een andere vorm van collage: een montage van tekstfragmenten die de achtergronden van zijn werk verheldert, in de vorm van een conversatie, samengesteld in samenwerking met kunsthistoricus Luca Cerriza.

Jeroen Boomgaard is lector Kunst & Publieke Ruimte;
Jelle Bouwhuis is curator Stedelijk Museum Bureau Amsterdam

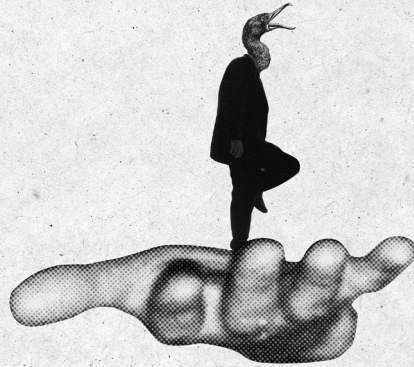
Jakob Kolding (1971, Albertslund, DK) studeerde aan de Koninklijke kunstacademie in Kopenhagen. Hij had onder meer solotentoonstellingen in de Kunstverein Hamburg, Team Gallery, New York; Cubitt, Londen; Galleri Nicolai Wallner, Berlijn; Galerie Martin Janda, Wenen en het Overgaden Institute of Contemporary Art. Voor de Frankfurter Kunstverein realiseerde hij een semipermanent werk. Kolding was onder meer vertegenwoordigd in de Biënnale van Kwangju, de Busan Biënnale en 'Utopia Station' in Venetië, en exposeerde onder andere in het Wattis Institute in San Francisco, Palais de Tokyo in Parijs, Museum of Contemporary Art in San Diego, Moderna Museet in Stockholm en de Paviljoens in Almere. Kolding leeft en werkt momenteel in Berlijn.

De tentoonstelling 'Jakob Kolding – Stakes is High' kwam tot stand door de samenwerking tussen SMBA, Lectoraat Kunst & Publieke Ruimte en Virtueel Museum Zuidas, en is mede mogelijk gemaakt door de Danish Arts Agency.

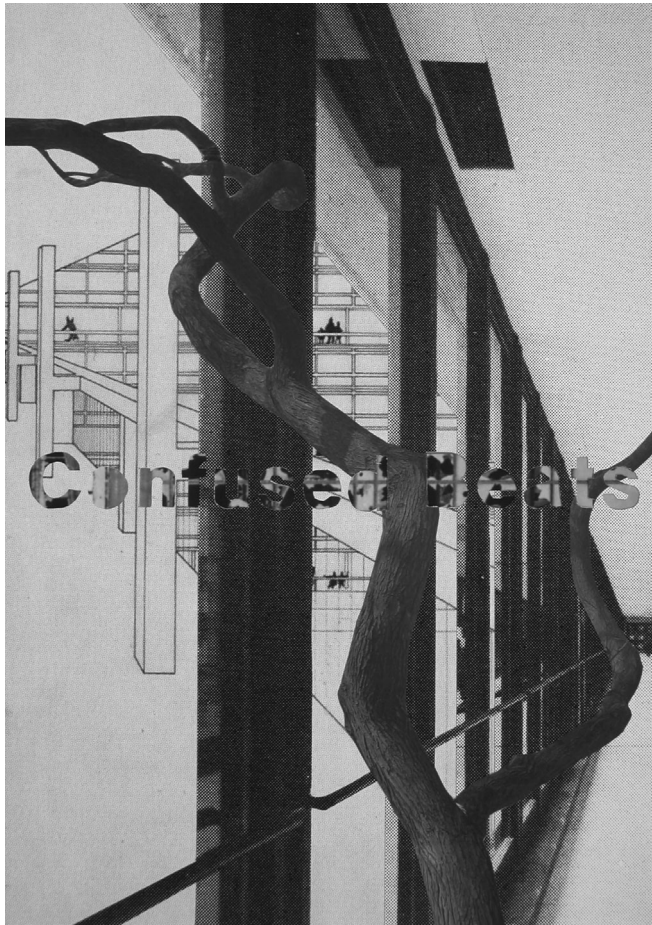
Spatial Domination and Resistance



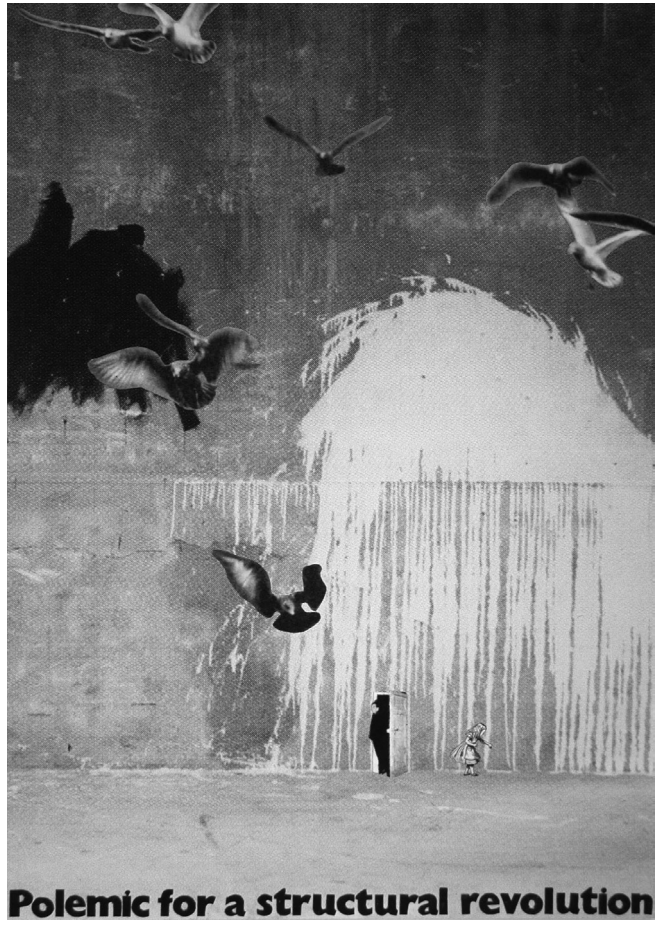
Untitled, Poster, 2009-2010



Untitled, Poster, 2010



Confused Beats, Collage, 2010



Polemic for a structural revolution, Collage, 2010

Stakes is High

Conversation Piece Luca Cerizza and Jakob Kolding

You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with so evil forebodings. I have arrived here yesterday; and my first task is to assure my dear sister of my welfare, and increasing confidence in the success of my undertaking.¹

Only simulacra of conflict and carefully circumscribed stakes remain.³

Stakes is High.⁵

House isn't so much a sound as a situation. There must be a hundred records with voice-overs asking, "What is house?" The answer is always some greeting card bullshit about "life, love, happiness...." ...House is not universal. House is hyper-specific... The contexts from which the deep house sound emerged are forgotten: sexual and gender crises, transgendered sex work, black market hormones, drug and alcohol addiction, loneliness, racism, HIV, ACT-UP, Tompkins Square Park, police brutality, queer-bashing, underpayment, unemployment and censorship – all at 120 beats per minute.⁷

Assemblages are passionate, they are compositions of desire. Desire has nothing to do with a natural and spontaneous determination; there is no desire but assembling, assembled, engineered desire...⁹

Clouds out of control decoct anticipation. What use can any of us have for two moons? The miracle of order has run out and I am left in an unmiraculous city where anything may happen.¹¹

– Access to a new Amsterdam, where your perfume is French, your tailor is British, the cooks are Italian, the cars German and everything is organised by the Dutch.²

– With its forty floors and thousands apartments, its supermarket and swimming-pools, bank and junior school – all in effect abandoned in the sky – the high-rise offered more than enough opportunities for violence and confrontation.⁴

– Space is (...) political, inseparable from the confictual and uneven social relations that structure specific societies at specific historical moments.⁶

– It's all about reconfiguring and pulling bits and pieces of other things and putting them together and creating new text that you then send out. So, to me (using) language is being a DJ.⁸

– Logical reasons induce us to reject Morel's hopes. The images are not alive. But since his invention has blazed the trail, as it were, another machine should be invented to find out whether the images think and feel (or at least if they have the thoughts and feelings that the people themselves had when the picture was made; of course the relationship between their consciousness and these thoughts and feelings cannot be determined).¹⁰

– I call our world Flatland, not because we call it so, but to make its nature clearer to you, my happy readers, who are privileged to live in Space. Imagine a vast sheet of paper on which straight Lines, Triangles, Squares, Pentagons, Hexagons and other figures, instead of remaining fixed in their

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The realized utopia is a new topos, which will provoke a new critique, then a new utopia. The installation of utopia passes through a (total) urbanism. And that is the complete process. **Topos (conservative) – critique/utopia/revolution – urbanism/topos (revolutionary and conservative)/new utopia etc.**¹³

Welcome to the pleasuredome – an alternative to reality
How to retake the world at forty-five revolutions per minute in stereo "please sure..."
How to blend the world at forty-five revelations per minute in stereo "blend it retake it anyway..."¹⁵

any number can play
yes any number can play anyone with a tape recorder controlling the sound track can influence and create events (...) this invisible generation he looks like an advertising executive a collage student an American tourist doesn't matter what your cover story is so long as it covers you and leaves you free to act you need a Phillips compact cassette recorder handy machine for street recording and playback...

Living in high-rises required a special type of behaviour, one that was acquiescent, restrained, even perhaps slightly mad. A psychotic would have a ball here, wilder reflected. Vandalism has plagued these slab and towers blocks since their inception. Every torn-out piece of telephone equipment, every handle wrenched off a fire safety door, every kicked-in electricity meter represented a stand against deceleration.¹⁴

places, move freely about, on or in the surface, but without the power of rising above or sinking below it, very much like shadows – only hard and with luminous edges – and you will have a pretty correct notion of my country and countrymen. Aas, a few years ago, I would have said "my universe"; but now my mind has been opened to higher views of things.¹²

– The music is different here. The vibrations are different. Not like Planet Earth. Planet Earth sounds of guns, anger, frustration. There will be no one from Planet Earth we could talk to who would understand. We'll set up a colony for black people here. See what they can do on a planet all their own, without any white people there. They would drink in the beauty of this planet. It would affect their vibrations, for the better, of course. Another place in the universe, up in the different stars. That would be where the alter-destiny would come in. Equation-wise – the first thing to do is to consider time as officially ended. We'll work on the other side of time. We'll bring them here through either isotopic teleportation, transnucleolarization of better still, teleport the whole planet through music.¹⁴

– Thus plunderphonics as a practice radically undermines three of the central pillars of the art music paradigm: *originality* (it deals only with copies), *individuality* (it speaks only with the voice of others), and *copyright* (the breaching of which is a condition of its very existence).¹⁶

– ...Functionalists ignore the psychological function of surroundings...¹⁸

– Mmm skyscraper I love you.²⁰

In The New Babylon, where no 'order' is respected, permanently life takes shape within dynamic of community changing situations. This dynamic activates forces which in utilitarian society are repressed or at best tolerated.²¹

(The) denationalization, which to a large extend materializes in global cities, has become legitimate for capital and has indeed been imbued with positive value by many government elites and their economic advisers. It is the opposite when it comes to people, as perhaps most sharply illustrated in the rise of anti-immigrant feeling and the renationalization of politics. (...)

This is a politics that lies at the intersection of 1) the actual economic participation of many disadvantaged workers in the global economy and 2) political systems and rhetorics that can only represent and valorize corporate actors as participants. (...)

Global cities are sites for the overvaluation of corporate capital and the further devaluation of disadvantaged actors, both firms and workers. (...) The new city users have made an often immense claim on the city and have reconstituted strategic spaces of the city in their image: their claim is rarely examined or challenged.²³

An extraordinary thing happened today — I saw Richard for the first time since he left. I was out on the beach for my morning jog when there he was, sitting by himself under an umbrella. He looked very tanned and healthy, but much slimmer. He calmly told me a preposterous story about the entire Canaries being developed by the governments of Western Europe, in collusion with the Spanish authorities, as a kind of permanent holiday camp for their unemployed, not just the factory workers but most of the management people too. According to Richard there is a beach being built for the French on the other side of the island, and another for Germans. And the Canaries are only one of many sites around the Mediterranean and Caribbean. Once there, the holiday-makers will never be allowed to return home, for fear of starting revolutions. I tried to argue with him, but he casually stood up and said he was going to form a resistance group, then strode away along the beach. The trouble is that he's found nothing with which to occupy his mind — I wish he'd join our theatre group, we're now rehearsing Pinter's *The Birthday Party*.²⁵

– Quality of life: 12 schools, 1 university, 2 football clubs, 3 sport/fitness clubs, rowing on the river Amstel and in the Amsterdamse Bos, 24 restaurants, cafés and sandwich shops, 2 hotels (Q Bic and Holiday Inn), 6 child care nurseries, 2 after-school relief centres, 6 culture/art institutions.²²

– May I slash my wrists tonight,
On this fine Conservative night tonight
I was looking for a job so I came to town
I easily adopt when the chips are down
I read the ad about the private schemes
I liked the idea but now I'm not so Keyne.²⁴

– "I don't have nightmares more than most people, I think," Orr was saying, looking down at his hands.
"Nothing special, I'm... afraid of dreaming."
"Of dreaming bad dreams."
"Any dreams."

"I see. Have you any notion how that fear got started? Or what it is you're afraid of, wish to avoid?" As Orr did not reply at once, but sat looking down at his hands, square, reddish hands lying too still on his knee, Haber prompted just a little. "Is it the irrationality, the lawlessness, sometimes the immorality of dreams, is it something like that that makes you uncomfortable?"

"Yes, in a way. But for a specific reason. You see, here... here I..."

Here's the crux, the lock thought Haber, also watching those tense hands, Poor bastard. He has wet dreams, and a guilt complex about 'em. Boyhood enurests, compulsive mother...

"Here's where you stop believing me." The little fellow was sicker than he looked.

"A man who deals with dreams both awake and sleeping isn't too concerned with belief and disbelief, Mr. Orr: they're not categories I use much. They don't apply. So ignore that, and go on. I'm interested." Did that sound patronizing? He looked at Orr to see if the statement had been taken amiss, and met, for one, the man's eyes."

(...)

"Well," Orr said, speaking with some determination, "I have had dreams that... that affected the... non-dream world. The real world."

"We all have, Mr. Orr," Orr stared. The perfect straight man.

"The effect of the dreams of the just prewaking d-state on the general emotional level of the psyche can be..."

But the straight man interrupted him. "No, I don't mean that." And stuttering a little, "What I mean is, I dreamed something, and it came true."²⁶

The most ambitious of Las Vegas's 'off worlds' is Summerlin. Jointly developed by the Summa and Del Webb corporations (...) It boasts complete self-sufficiency (it's a 'world within itself', according to one billboard slogan) with its own shopping centers, golf courses, hospitals, retirement community, and, of course, casinos.²⁷

...a twist in the fabric of space where time becomes loop, where time becomes loop, where time becomes loop...²⁸

At first Laing found something alienating about the concrete landscape of the project – and architecture designed for war, on the unconscious level if no other.³¹

– Despite the growing chaos around them the residents showed less interest in the external world.²⁸

– Such statements are usually called delusions, but if they are delusions, they are delusions which contain existential truth. They are to be understood as statements that are literally true within the terms of reference of the individual who makes them.³⁰

– ...a blurring of boundaries between public or private life... Intentionally or not, this blurring serves the interest of greater but less confrontational social control... the sophisticated solution has been the evaporation of sites of what formerly passed as a public world. Urban fortresses now encompass not just single buildings (Bunker Hill, Battery Park City) or downtowns (Atlanta), and their fortress character is not immediately apparent, having melted innocuously into the city plan, the glorified facade, or the palm court with its invisible crowd-control techniques...³²

A simple idea blinds us, and under the cover of darkness, much happens that most of us would reject if any of us looked. So uncritically do we accept the idea of property ideas that we don't even notice how monstrous it is to deny ideas to people who are dying without them. So uncritically do we accept the idea of property in culture that we don't even question when the control of that property removes our ability, as people, to develop our culture democratically. Blindness becomes our common sense.³³

Deadzone communities, moreover, are surprisingly species-rich. The old bomb site at Lutzowplatz in Berlin, for example, hosted over 100 different plant and more than 200 insect species in the early 1980s. The carefully tended parklands of Tiergarten, by contrast, supported a mere quarter of this diversity.³⁵

To be alive is to be a futurist of one sort or another, because life necessarily entails expectation, projection, desire of things to come and memory. The last necessity, memory, is the irreducible truth from which the conservative starts to make his claims on the future.³⁷

Reality is that which, when you stop believing in it, doesn't go away. That's all I could come up with. That was back in 1972. Since then I haven't been able to define reality any more lucidly. (...) So I ask, in my writing, what is real? Because unceasingly we are bombarded with pseudo-realities manufactured by very sophisticated people using very sophisticated electronic mechanisms. I do not distrust their motives; I distrust their power. They have a lot of it. And it is an astonishing power: that of creating whole universes, universes of the mind. I ought to know. I do the same thing. It is my job to create universes, as the basis of one novel after another. And I have to build them in such a way that they do not fall apart two days later. Or at least that is what my editors hope. However, I will reveal a secret to you: I like to build universes which *do* fall apart.³⁸

– Global cities today seem to be governed and structured more by privatized initiatives than they were in modernist and Fordist times, in which the nation state was the central actor in both Europe and America and in colonized South. (...) In these global cities, an increasing number of improvised practices have become key forces shaping the urban landscape by creating new possibilities and realities for making life a bit easier for the individual as well as for the community. (...) These practices are therefore extremely contemporary, and almost anarchist in nature.³⁴

– Oooh, why do my actions have consequences?³⁶

–The biggest developments of the immediate future will take place, not on the Moon or Mars, but on Earth, and it is *inner* space, not outer, that needs to be explored.³⁸

– He had bought a large map representing the sea, without the least vestige of land:

And the crew were much pleased when they found it to be

A map they could all understand
 "What's the good of Mercator's North Poles and Equators."

Topics: Zones and Meridian Lines?"

So the Bellman would cry: and the crew would reply
 "They are merely conventional signs!"⁴⁰

Notes

- 1 Mary Shelley, *Frankenstein*, 1816
- 2 Billboard advertisement, Zuidas (Amsterdam), 2009.
- 3 Jean Baudrillard, *Simulations*, 1983.
- 4 J.G. Ballard, *High-Rise*, 1975.
- 5 De La Soul, *Stakes is High*, 1996.
- 6 Rosalyn Deutsche, introduction, *Evictions*, 1996.
- 7 DJ Sprinkles, *Midtown 120 Blues*, 2009.
- 8 DJ Spooky, 1995.
- 9 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, 1980.
- 10 Adolfo Bloy Casares, *The Invention of Morel*, 1940.
- 11 Samuel R. Delany, *Dhalgren*, 1974.
- 12 Edwin A. Abbott, Flatland – A Romance of Many Dimensions, 1884.
- 13 Jean Baudrillard, 'Dialectical Utopia', 1967.
- 14 Sun Ra, *Space Is the Place*, 1974.
- 15 Inscription on Frankie Goes to Hollywood, *Welcome to the Pleasuredome*, 12" single, 1985.
- 16 Chris Cutler, 'Plunderphonie', 1994.
- 17 William S. Burroughs, *The Tricker that Exploded*, 1968.
- 18 Asger Jorn, Potlatch # 15, 1954.
- 19 J.G. Ballard, *High-Rise*, 1975.
- 20 Underworld, *Dubnobasswithmyheadman*, 1993.
- 21 Constant, *New Babylon*, 1974.
- 22 Zuidas Amsterdam, *A world class location*, 2009.
- 23 Saskia Sassen, *Globalization and its discontents*, 1998.
- 24 The Style Council, *Come to Milton Keynes*, 1985.
- 25 From J.G. Ballard, 'Having A Wonderful Time', *Myths of the Near Future*, 1982.
- 26 Ursula K. Le Guin, *The Lathe of Heaven*, 1971.
- 27 Mike Davis, 'Las Vegas Versus Nature', 1998.
- 28 J.G. Ballard, *High-Rise*, 1975.
- 29 Orbital, *The Moebius*, 1991.
- 30 R.D. Laing, *The Divided Self*, 1960.
- 31 J.G. Ballard, *High-Rise*, 1975.
- 32 Martha Rosler, 'Fragments of a Metropolitan Viewpoint', 1991.
- 33 Lawrence Lessig, *Free Culture. How big media uses technology and the law to lock down culture and control creativity*, 2004.
- 34 Marion von Osten, 'Architecture Without Architects – Another Anarchist Approach', 2009.
- 35 Mike Davis, 'Dead Cities: A Natural History', 2001.
- 36 Homer Simpson, *The Simpsons*, 2009.
- 37 Charles Jencks, *Architecture 2000*, 1971.
- 38 J.G. Ballard, 'Which Way to Inner Space?', 1962.
- 39 Phillip K. Dick, 'How to Build a Universe That Doesn't Fall Apart Two Days Later', 1978.
- 40 From Lewis Carroll, *The Hunting of the Snark*, 1876.



Playstructures (reworked), 2009-2010. Courtesy Studio Dabbeni



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 Next exhibition:
 Nicoline van Harskamp
 Any Other Business
 28 mei – 11 juli / 28 May - 11 July

Colofon / Colophon

Coördinatie en redactie /
 Co-ordination and editing:
 Jelle Bouwhuis
 Vertaling / Translation:
 Don Mader
 Design: Mevis & Van Deursen
 Druk / Printing: die Keure, Brugge
 SMBA: Jelle Bouwhuis (curator),
 Jan Meijer (office manager),
 Kerstin Winking (assistant curator),
 Marijke Botter, Marie Bromander
 (receptionists), Marjolein Geraedts,
 Caroline Vos, Sanne Oorthuizen
 (interns)

Met dank aan / With thanks to



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