

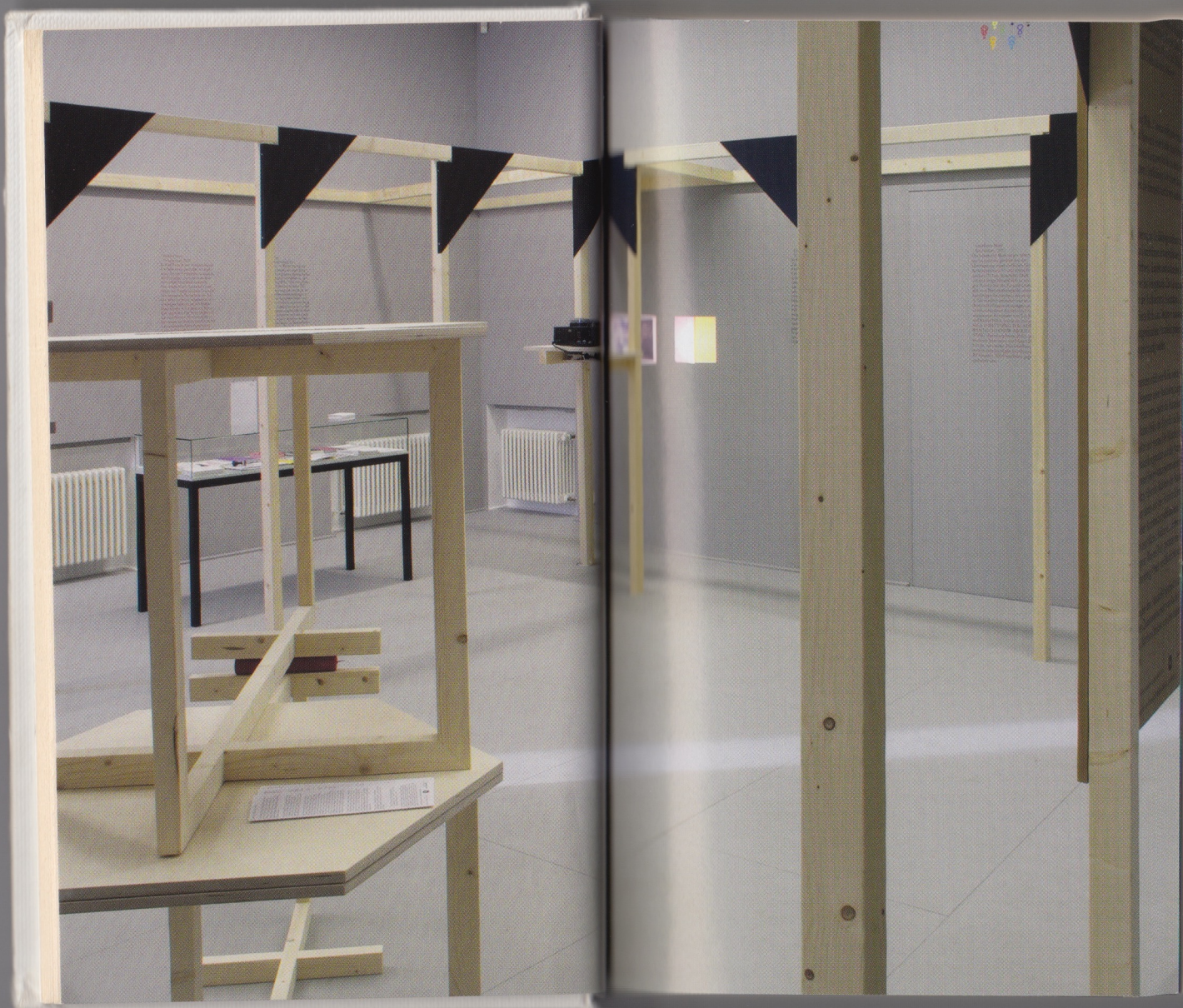
Jesko Fezer

Exhibition Architecture, 2011

For the exhibition design, architect Jesko Fezer proposed ten rules to define and help shape the installation. The strict yet playful system forms the spatial parameters of the exhibition, where functionality and spatial and curatorial frameworks must engage with subjective concerns and non-pragmatism.

1. No shelves, tables, or chairs.
2. Unfortunately, no books either.
3. No open movement suggested.
4. No pragmatic service-oriented display design.
5. No cosmetics: only subtractive or additive changes to the space.
6. Eliminate the waste of exhibition production.
7. Include a bed with storage for Zak's office.
8. Reuse elements for Jesko's personal kitchen at the end of the exhibition.
9. The exhibition will be on the walls or elsewhere.
10. The rules should be more or less followed.

















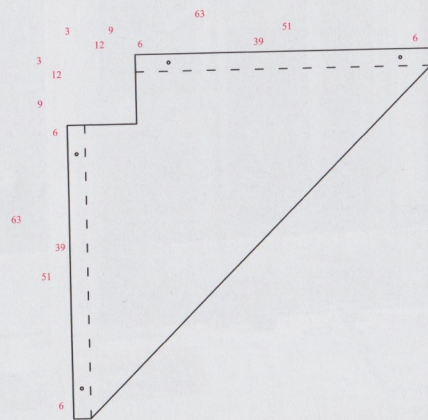
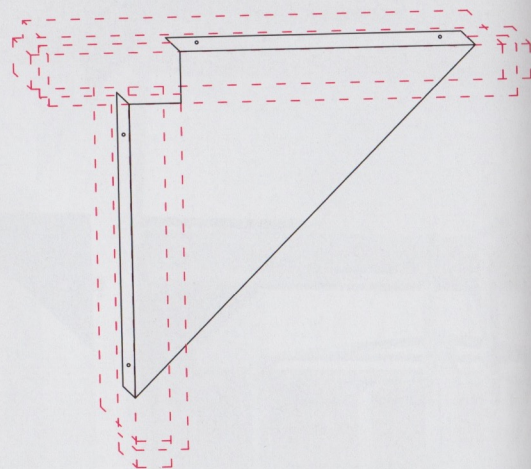












### *COSEY COMPLEX Reader*

Publication, 2010

*COSEY COMPLEX Reader* (ICA Publications, 2010) resulted from a three-week public residency Zak Kyes participated in at the Institute of Contemporary Arts (ICA), London, where he invited architect Jesko Fezer to collaborate on an installation. The residency was conceived in response to writer Maria Fusco and curator Richard Birkett's invitation to consider the role of design and dissemination in relation to the one-day event, COSEY COMPLEX, at the ICA on March 27, 2010. The event included fourteen participants who used the work of artist Cosey Fanni Tutti as a lens through which to address methodology. The reader, organized around three conversations on methodology, was published on-site by Bedford Press in a hybrid installation designed by Fezer. Part storage, furniture, and display, it presented the entire process of publishing—encompassing writing, editing, displaying, and printing—as a critical aspect of exhibition production.



what “working with” can mean, pushing and pulling towards “collaboration” from the point of view of a graphic designer, one who has a keen interest in the structure of the exhibition itself. However, as with most collaboratively-oriented projects, one important question remains: to what degree does the project include a recursive approach, or does it at all?

Radim Peško  
Object Captions and  
Interpretative Texts, 2011

The typeface Dear Sir/Madam was created by designer Radim Peško specifically for the exhibition's object labels and wall texts. The typeface is inspired by classical alphabets that were used as guides for sign writers. In the time leading up to the exhibition, the typeface was sent to each contributor for his or her future use. As such, the use of the typeface is free but limited to the group of collaborators in the exhibition. Through its availability to the exhibition's participants, the typeface will continue to circulate within their various upcoming projects, thus extending the space and the duration of the exhibition.



Dear Sir/Madam,

Please find enclosed  
the typeface made for the  
exhibition "Zak Kyes  
Working With..." at Galerie  
für Zeitgenössische Kunst  
Leipzig. As one of the con-  
tributors to the exhibition  
you are welcome to use  
this typeface as you wish.  
We hope that it will circulate  
beyond this exhibition in  
your future projects.

Sincerely,  
R.P. + Z.K.





TRANSLATED BY  
Publikation, 2010  
TRANSLATED BY wurde von Charles  
Arsène-Henry und Shumon Basar (Bes-  
ford Press, 2010) herausgegeben und  
begleitete die namensgebende Audio-  
ausstellung, an der elf Autoren teil-  
nahmen. Jeder erfand oder interpretiert  
dabei einen Ort. Diese literarischen O-  
rte wurden dann einem Prozess der im-  
materiellen, sinnlichen Übersetzung  
unterworfen. Die Begleitpublikation  
übersetzte die Ausstellung zurück in  
eine Druckform: Gebunden als ein un-  
geöffnetes Buch mit ungeschlitztem  
Deckel, musste der Leser die Seiten  
mit der Hand aufschlagen, wodurch  
das Buch sich durch den physischen Ak-  
tes Lesens transformierte. Die Ge-  
schichten spielen in Kamalah, rufen die  
Safa der Jahrhundertwende ins Ge-  
dächtnis, erinnern an das einem Raum  
schiff ähnelnde Sheraton Hotel in  
Deha, wandern durch das Metaversum  
und enden am Ende der Welt in West  
Vancouver.

Charles Arsène-Henry & Shumon Basar  
Audio Guide, 2011  
Der Audioguide für „Zak Kyes Work-  
With...“ liegt an der Kasse für Sie bereit.

Radim Peško  
Objektbeschriftungen, 2011  
Der Gestalter Radim Peško hat für die  
Objektbeschriftungen und -texte der  
Ausstellung eigens die Schrifttype „Dear  
Sir, Dear Madame“ konzipiert. Sie ist  
inspiriert von klassischen Alphabeten,  
die als Orientierungshilfe für Schilder-  
maler dienten. An sich ist die Verwen-  
dung der Schrifttype frei, aber dennoch  
begrenzt auf die Gruppe der Ausstel-  
lungsbeteiligten. Indem sie den Ausstel-  
lungsteilnehmern zur Verfügung steht,  
wird die Schrifttype auch weiterhin in  
künftigen Projekten zirkulieren und  
so den Raum und die Dauer der Aus-  
stellung ausdehnen.

Cybermohalla  
Einladungsbrief, 2010  
Die Version des „Cybermohalla“  
am Louisiana Museum für Mo-  
dernes Kunst in Kopenhagen, entwi-  
ckelt Kyes gemeinsam mit Nikolaus  
Michel Müller, untersuchte die  
Geschichte des Schreibens und Publizierens  
des Cybermohalla-Projekts. 2010  
Ausstellung wurden die ersten  
Bücher gestaltet, gedruckt und  
vertrieben. Eine internationale Gruppe von  
Künstlern und Schriftsteller:innen  
geschickte. Dieses Dokument ist  
ein Einladungsbrief sowie  
eine Sammlung von Texten und Gesprächen,  
Beiträgen – in welcher  
Form immer – reagieren konnten  
auf die Ausstellung und eine Reihe an Diskussio-  
nen über die Struktur, das Design und  
den Inhalt der Texte intensiv disku-  
tiert. Die Ausstellung ist  
wieder in die Ausstellung ein-  
geordnet. Sie ist auch Teil eines Buches,  
das derzeit in der Vorschau steht.



18. These conditions are best described by the term "criticality." Irit Rogoff defines it as such: "In 'criticality' we have that double occupation in which we are both fully armed with the knowledge of critique, able to analyse and unveil, while at the same time sharing and living the very conditions which we are able to see through." Irit Rogoff, "What is a Theorist?" August 4, 2006, <http://kein.org/node/62>.

19. Daniel van der Velden, "Design for Wikileaks" (lecture, "I Don't Know Where I'm Going but I Want to Be There" symposium, Paradiso, Amsterdam, organized by Museum of the Image, Breda, December 18, 2010), <http://vimeo.com/18088132>.

Nikolaus Hirsch & Michel Müller  
Exhibition Archive, 2011

In mid-2006, Cybermohalla Hub was developed by the architects Nikolaus Hirsch and Michel Müller in close dialogue with Cybermohalla,\* a Delhi-based collective of ten writers and practitioners who engage with their urban contexts through various media. Cybermohalla Hub is a growing project for a cultural laboratory in a new settlement in Delhi, and takes a hybrid form that functions as a school, community center, and gallery. Meanwhile, the project has been initiated in other urban contexts. Theoretically, the hub could be built anywhere, just as it has been in the last five years of its life: it has been installed in Stockholm, Bolzano, Vienna, and Copenhagen. For "Zak Kyes Working With..." Hirsch and Müller proposed that one segment of the larger Cybermohalla Hub structure represent an archive in relation to exhibition production.

\* The name "Cybermohalla" refers to "Mohalla," which means neighborhood in Hindi and Urdu.







Cybermohalla Hub

Letter of Invitation, 2011

The version of the Cybermohalla Hub at the Louisiana Museum of Modern Art, Copenhagen, included a workshop installation developed by Zak Kyes together with Nikolaus Hirsch and Michel Müller. It explored the relevance of writing and publishing within the Cybermohalla project. At the beginning of the exhibition, the first pages of the book were designed, printed, and sent to an international group of contributors. This document contained a letter of invitation and a selection of texts and conversations to which the contributors could respond freely. As they were received, the responses were fed back into the exhibition during a workshop and series of public discussions in which the structure, design, and rhythm of the texts were intensely discussed. This was part of a book published by Sternberg Press in 2012.

Delhi, May 2011

Dear friends,

We are a group that has been working together for ten years now. We write, make images, and imagine structures in which many may connect with each other through their thinking. Life, its multiple expressions and forms—the ever-expanding city and the world that knocks and winks at, that withdraws from and envelops us—are the realm of our exploration and questioning. For many years now, we have pursued our questions and sought to bring our ways of thinking into a conversation and collision with the world.

The materials we are sending to you are both a preview of our coming work and a preview to a book we are currently producing. Please find enclosed details about the book at the beginning of the preview materials.

We would like to invite you to argue and play with, critique, ask questions of, speculate, think with all of, or fragments from, this material. Your responses could be texts of a thousand words, images, speculations, drawings, or any form that the material evokes in you.

We would request you to think of responses that we can share further with the world, but can also take with us on our journeys. Your responses will be part of the book.

We would be delighted if you could send your responses by June 15, 2011. We know this is short notice, but the date of publication is near, and we would like to have time to have your responses translated into Hindi so we can read them. We expect the book to be ready by September 2011.

We hope you will read this and respond to us.

With warmth and regards,  
Cybermohalla Ensemble



NIKOLAUS HIRSCH — What does it mean to exhibit the production of a book? Our concept defies the traditional assumptions about book production in the museum. The work does not follow the logic of a sequential time concept but a reiterative process. We questioned the role models that are involved in publishing. To quote Bruno Latour, this is about “making things public.”

ZAK KYES — Exhibiting this process in a gallery places it within a public arena, materializing an otherwise invisible process. Publishing, like writing, editing, and graphic design, is usually carried out individually, in private spaces such as offices and studios, and is only made public when the criticism has already been offered and the decisions have already been taken. One of the assumptions that the book could challenge is the model of exhibition publications as a means to document or claim reality. Instead of reiterating the content of the exhibition, our work is an attempt to create a new space for debate and exchange. But publishing is not just about offering something to a public, it is also about articulating

a nexus of contributions, views, responses, and positions that exist beyond what is exhibited. This working method shifts the role of a graphic designer from providing a “straight” service to a hybrid practice somewhere between exhibiting, publishing, and designing—encompassing editing, coordinating, planning, and facilitating.

HH — The first workshop session took place during the opening days of “Living,” curated by Kjeld Kjeldsen. We all worked in the installation. How would you describe your experience? How did the visitors react to you being part of the installation?

ZK — There were many responses, but one that is most clear in my mind happened on the first day of the exhibition. A visitor approached me while I was working in the Print Studio. She leaned in closely, almost touching me, and asked under her breath, “Are you real?”

HH — That is a great question. It raises the question of how real are exhibition projects



that try to trigger and initiate new realities, ultimately defining the museum as a space of production. What is the reality of an exhibition? How real are you in the exhibition context? Is it about production or exhibitionism? The question "Are you real?" suggests that you are real and unreal at the same time; this is the uncanny realism of exhibitions.

ZK — Exactly. Such exhibition projects could either be viewed as actual or symbolic production. The question "Are you real?" became more interesting and the answer more ambiguous. The visitor understood the "work" in "workshop," but anticipated the representation of work as opposed to actual work. Our effort to think about the relationship of a book to an exhibition is to create an encounter between two entities that produces a new reality—partly real and partly fictional.

This dialogue is collaged from excerpts from *Cybermohalla Hub* (Sternberg Press, 2012).

