

Agency <sup>p.50</sup>, for example, investigates questions of copyright, intellectual property, patenting, and trademarking through an ever-growing archive of specific case studies that explores the problematic relationship between the exercise of property rights and freedom of speech or freedom of expression, as it transpires through the clash between individuals or collectives and competing commercial interests, or things that fall in between the cracks of the nature-culture bifurcation. By contrast, Ayreen Anastas and Rene Gabri <sup>p.52</sup> turn their attention towards *language* rather than speech itself, and specifically to the subjectivity that is grounded in language. Their multi-disciplinary practice interrogates prevailing subjectivities within certain languages, starting with English, the dominant “universal” language of human rights debates, and mulls over the question: how free is free speech when it is articulated predominately within one language? Runo Lagomarsino <sup>p.74</sup> also works with the potency and subjectivity inherent in language, opening up a space for the imagination and for ambiguity, doubt and criticality through evocative, poetic-political text-based works. Wendelien Van Oldenborgh's <sup>p.80</sup> lens-based works engage with questions about individuals or minority communities often silenced in current public debates: issues such as Eurocentric or nation-based self-understandings, new immigrant communities, and contested voices “from beneath”, are all highlighted in her practice. Stelios Faitakis' <sup>p.56</sup> and Thomas Kilpper's <sup>p.70</sup> works, though decidedly different in form, are rooted in an activist discourse of human rights engaging in and investigating the relationship between history, politics, memory, and the public sphere. Kilpper's labour-intensive, expansive, haptic installations have focused on questions of state repression, particularly in the former East Germany, as well as on issues relating to the rights of migrants and *sans papiers*, some of the world's voiceless communities, ever-growing due to geopolitical and economic shifts. Faitakis uses the direct expressive power of the politically motivated narrative and figurative mural to deliver a scathing critique of human injustices and infringements on freedom of speech, expression, and human dignity.

FOS <sup>p.60</sup> work connects objects, people and environments; the artist effectively builds physical structures in which social interaction takes place, using the term “social design” to describe this bridging of art and life. FOS explores how physical space achieves meaning through social interaction and how the aesthetics of social space challenge and transform social situations, human behaviour and the perception of space. His work thus constitutes an ongoing investigation into the physicality of social relations. For the Danish Pavilion, FOS has realised perhaps his most ambitious project to

date, *Oslo*, a seventy square metre floating pavilion in public space which incorporates three formal elements: a stage, a bar and a radio station.

Sharon Hayes' <sup>p.64</sup> work is grounded in a tradition of political speech and public space, and revolves around questions of assembly, protest, and public order. Her practice is best understood in relation to a social and political context in which freedom of speech and expression are contingent upon notions of public space and a collective articulation of speech. Hayes' work draws upon the history of protest and demonstration in order to locate global shifts since the heyday of the civil rights movement and the “freedom years” of the postwar era. In his animations, Han Hoogerbrugge <sup>p.66</sup> approaches the subject from a more personal, introspective angle, asking questions about his own position in relation to the subject and pointing to the contradictions and inner conflicts that occur when we are confronted with free speech dilemmas individually. Mikhail Karikis' <sup>p.68</sup> and Lilabeth Cuenca Rasmussen's <sup>p.82</sup> highly theatrical and speech-based performances operate largely in the space of symbolic performativity. Karikis' work centres on an exploration of confining social conventions that determine (or restrict) expressive conduct of the “other”, often with a focus on gender issues such as male stereotyping or role-playing. Rasmussen's performances explore how questions of race, culture, religion, and nationality determine free speech issues from a post-feminist perspective, weaving her own hybrid personal identity into this equation.

Taryn Simon's <sup>p.84</sup> work has often focused on the hidden, the secret or the suppressed. In the Danish Pavilion she will present two photographic projects, one that highlights the plight of women who have been silenced or whose freedom to express themselves has been challenged or curbed, the other exploring the tendency towards secrecy common amongst governments, corporations and bureaucracies. Both involve contested understandings of freedom of speech and freedom of expression and bring to the fore things that, for reasons private or public, are hidden from view. Tala Madani's <sup>p.76</sup> paintings feature imagined scenarios of human, particularly male, interaction, and function as powerful allegories of cultural and sexual identity, coercion and power. Zhang Dali's <sup>p.92</sup> work is directly contingent upon the political situation in China, is rooted in an exploration of the state's continuing practice of suppression of critical free speech, and examines the role of photography and the media in the fabrication of propaganda and memory.

Finally, symbolically intimating the threat faced by artists and intellectuals in certain contexts where free speech is not a given, one artist has cho-