

**From:** Gallery D.O.R. mail@d-o-r.org  
**Subject:** POETICAL ASSUMPTION & LABOUR  
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Torpedo Press (bxl) and D.O.R. presents: POETICAL ASSUMPTION/  
LABOUR

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# Torpedo Press (bxl) and D.O.R. presents:

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*POETICAL ASSUMPTION*

by Karl Larsson

&

*LABOUR*

edited by Melissa Gordon and  
Marina Vishmidt

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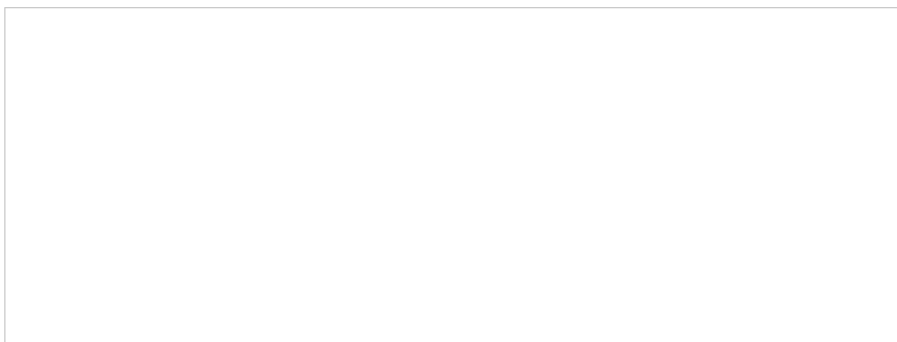
**24/04/2012**

**20.00**

**Book launch and reading by Karl  
Larsson**

**Performance and magazine launch  
of LABOUR**

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Karl Larsson

***Poetical Assumption***

published by Jan van Eyck Academie and Torpedo Press 2012

"Writing starts with an assumption. There has to be space in which work can evolve - let's assume a context. There has to be a medium in which to communicate - let's assume a language. There has to be someone out there to receive it all - let's assume a reader.

In Christianity, assumption stands for the bodily translation of an individual, from earth to heaven, and in a military terminology, assumption is (yet) another definition of taking control or power over a region.

What is poetical assumption?"

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***LABOUR***

Edited by Melissa Gordon and Marina Vishmidt

For the Brussels launch of LABOUR at Gallery D.O.R., Melissa Gordon and Jessica Wiesner in absentee will attempt a staging of the script of Mina Loy's one-minute futurist play 'Collision' (1915) one word at a time.

(And if longer needed): Mina Loy, who also wrote 'The Feminist Manifesto' in 1917, was an English artist, poet and writer involved in bohemian circles in the early 20th century.

'Collision' written in 1915 speaks about the possible explosion of mechanical

Consistent, written in 1975 speaks about the possible explosion of mechanical reproduction, mirroring a stage with the modernist conditions of an exhibition. Wiesner and Gordon have been working with the script for some time, using it as a metaphor for the impossibility of manifesting transformation in an exhibition format.

LABOUR is a magazine which addresses the general conditions of feminized labour, and how a feminist reading of work benefits a critique of the current scenario for all art workers. It includes new writing and presentations by: Nina Power, Henry VIII's Wives, Marina Vishmidt, Emma Hedditch, Claudia Sola, Lisette Smits and Meredyth Sparks, Avigail Moss, Jessica Wiesner and Rachal Bradley, Lizzie Borden and Kaisa Lassinaro. The periodical arises from a series of four meetings of practicing female artists entitled 'A conversation to know if there is a conversation to be had', held at semi-public spaces in 2010 and 2011 respectively in New York (Dexter Sinister), Amsterdam (Kunstverein), Berlin (Salon Populaire), and London (Raven Row). Edited by Melissa Gordon and Marina Vishmidt.

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**Gallery D.O.R**

11, rue de Merode

1060 Bruxelles

mail@d-o-r.org

**[www.d-o-r.org](http://www.d-o-r.org)**

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Gallery D.O.R.

rue de Mérode, 11

Bruxelles 1060

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