



Explore the lasting legacy of European Modernist architecture through talks, screenings and workshops. Free and open to all.

#### EVENT DETAILS

**DATE/TIME:** 7 May 2018, 3pm - 9pm.

**VENUE:** The Art School, 20 Scott St, Glasgow, G3 6PE.

**CONFIRMED PARTICIPANTS:** Pablo Arboleda, Owen Hatherley, Edward Hollis, Chris Leslie, Hussein Mitha, Evelina Simkute.

#### CONTACTS

**MEDIA/PRESS COORDINATOR:** Olivia Carr  
[oliviahc101@gmail.com](mailto:oliviahc101@gmail.com)

**CURATOR:** Anna Tudos  
[bruteurope2018@gmail.com](mailto:bruteurope2018@gmail.com)

**ARTIST:** Marija Nemcenko  
[bruteurope2018@gmail.com](mailto:bruteurope2018@gmail.com)

# BRUT

## Europe

**BRUT Europe** (meaning concrete Europe) is a play on words in English and French, the name standing for all those remembered and forgotten concrete structures that changed Europe's urban face in the post-World War II climate.

The event **BRUT Europe** is organised by Lithuanian artist **Marija Nemcenko**, Hungarian curator **Anna Tudos** and the Lithuanian Cultural Institute as part of the European Year of Cultural Heritage 2018. It is one of the many 'Europe Day' events, which highlight the importance of a shared European cultural identity and are supported by the European Commission. BRUT Europe is also included in the Glasgow International arts festival 2018 programme and will take place on the 7th of May.

On the day of the event a series of short lectures will be given by participants from all over Europe, presenting their practices and highlighting different social and geographical aspects of the phenomenon of Modernist architecture. Throughout the day, participatory workshops will accompany the lectures, followed by a small reception and a screening of **Chris Leslie's** film *Disappearing Glasgow*.

The event is linked to **BRUT, Marija Nemcenko's** exhibition at the Fairfield Heritage Centre in Govan, Glasgow, which delves into the complexities of Modernist architecture, social housing and public spaces as they exist in UK and Lithuania as primary examples.

Complementary to Nemcenko's exhibition, the event aims to explore the manifold representations of Modernist Architecture throughout Europe, with a focus on the complexities of Modernist Architecture, social housing and public spaces. The themes covered by speakers will vary from ruins e.g. the iconic St. Peter's Seminary in Scotland, Modernism, Destruction and Walter Benjamin, social art in former Eastern Bloc countries and the disappearing high-rises of Glasgow.

Free and open to all, **BRUT Europe** is set to be a fascinating glimpse into the legacy of Modernist architecture throughout Europe.

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### NOTES TO EDITORS

**Owen Hatherley (UK)** writes regularly on aesthetics and politics for, among others, the *Architectural Review*, *The Calvert Journal*, *Dezeen*, the *Guardian*, *Jacobin*, the *London Review of Books* and *New Humanist*. He is the author of several books, most recently *Landscapes of Communism* (Penguin 2015), *The Ministry of Nostalgia* (Verso, 2016) and *The Chaplin Machine* (Pluto, 2016), the last of which is based on a PhD thesis accepted by Birkbeck College in 2011. His new book on European cities, *Trans-Europe Express*, will be published by Penguin in June 2018.

**Pablo Arboleda (ES)** - Pablo Arboleda is a Spanish architect who graduated from the School of Architecture of Granada. He gained a Masters degree in World Heritage Studies from Brandenburg University of Technology (Germany), where he graduated with a thesis on abandoned buildings in Berlin and the subculture of urban exploration. He obtained a PhD. from Bauhaus University, Weimar (Germany), where he investigated the phenomenon of unfinished public works in Italy from different angles, involving cultural geography, contemporary archaeology, and artistic approaches. Currently, he is a Postdoctoral Research Fellow at the School of Geographical and Earth Sciences (University of Glasgow), where he examines what happens when modern ruins are reoccupied creatively and collaboratively.

**Edward Hollis (UK)** - Edward Hollis is Director of Research and Professor of Interior Design at Edinburgh College of Art. He studied Architecture at Cambridge and Edinburgh University, and has practiced as an Architect in Sri Lanka and Edinburgh. He is currently working with plans for the reoccupation of the ruins of St Peter's Seminary, an outstanding example of a brutalist public space in Scotland. In his talk, Ed Hollis will challenge the idea that the past just disappears, telling concrete stories about concrete places, to help us reimagine how, rather than trying to demolish the past, we can learn to live with it.

**Hussein Mitha (UK)** - Hussein Mitha studied at the University of Manchester and the Universitat Autònoma in Barcelona. He did a masters in Comparative Literary Studies at Goldsmiths. He is currently researching Walter Benjamin, Djuna Barnes and psychoanalysis at the University of Glasgow. His academic interests cover utopian fiction, glass architecture and politicization of colour. He co-founded a poetry journal, Black & Blue and co-runs Rattle Library, a resource for radical literature at Glasgow Autonomous Space.

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**Evelina Simkute (LT)** - Evelina Šimkutė is an artist and curator based in Kaunas, Lithuania. She has been running several site-specific, community-engaged projects in a place where she grew up (Šilainiai Project, Šilainiai Photo). Currently Evelina is a curator of 'Fluxus Labas' community laboratories project at Kaunas, European Capital of Culture 2022.

**Chris Leslie (UK)** - a Glasgow-based award-winning photographer and filmmaker, who will present and discuss his ongoing project Disappearing Glasgow – a celebrated study of communities on high-rise estates. The event will conclude with a screening of Disappearing Glasgow by BAFTA award-winning director Chris Leslie, and followed by a Q&A with Leslie himself.

**Marija Nemcenko (LT)** – Artist Marija Nemcenko will deliver screen-printing workshops with participants including a number of local groups invited specifically as part of the project, as well as the general public. The hands-on workshops will provide participants with an opportunity to re-create original poster artwork by graphic designer Jamie Temple on a tote bag. By blending colours that reflect the colour-scheme of concrete buildings, visitors will take home their own piece of architectural memorabilia.

**ENDS**

**For further information please contact:**

**MEDIA/PRESS COORDINATOR: Olivia Carr**  
[oliviahc101@gmail.com](mailto:oliviahc101@gmail.com)

[www.burteurope2018.eu](http://www.burteurope2018.eu)