Jeff Derksen *After Euphoria*

How High Is the City, How Deep Is Our Love?



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We are often reminded that we love the city, that intimate aspects of ourselves course through the veins of the city we live in, and that a deep affection binds us to the space and places of our city. And we do love cities; our lives are wrapped in and through the spaces and textures and possibilities of our urban experience. By our productive movements through the spaces of the city, and by the making public of streets, parks, galleries, bars, studios, and apartments, through the ways we enliven them, and through the discussion of what is possible in a city, we slowly build up the city's identity and life. Likewise, through the critique of the lack of possibilities, of the enclosures of the possibile and the achingly stupid aspects of any city, we also build up a lowe for the city in another way. But I want to speculate on the place that critique has in the texture of the urban and the way that critique engages with the lived experience of the city at

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Questioning neoliberalism

"After Euphoria" is a collection of Jeff Derksen's writings on art, architecture, and globalism. The selected essays in this book focus on artistic practices and modes of cultural critique that aim their questions, research, and propositions at neoliberalism's alliance of the economy, affect, and the present. "After Euphoria" includes essays on the work of Rem Koolhaas, Brian Jungen, Sam Durant, Andrea Geyer, Jin-me Yoon, Ken Lum, Ron Terada, Stan Douglas, Sabine Bitter/Helmut Weber, and Alfredo Jaar.

Jeff Dersken is a writer, poet, and critic based in Vancouver and Vienna. His on-going research investigates the effect of globalization on the production and experience of culture. Derksen's critical writing has appeared in "Springerin," "Archis," "Open Letter," "Camera Austria," "C Magazine," and "Hunch." He is the editor of the literary journal West Coast Line and is a founding member of Vancouver's writer-run center, The Kootenay School of Writing.

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