

FORMER WEST

18–24
MARCH
2013

HAUS DER
KULTUREN
DER WELT

BERLIN

DOCU
MENTS

CONSTEL
LATIONS

PROS
PECTS

FORMER WEST: Documents Constellations Prospects

bak

basis voor
actuele kunst

HKW
Haus der Kulturen der Welt

COLOPHON

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FORMER WEST AT HAUS DER KULTUREN DER WELT

Haus der Kulturen der Welt (HKW) and its history form part of the narrative of the notion of “former West.” HKW was founded in 1989, shortly before the fall of the Berlin Wall. It was designed to facilitate the representation of non-European cultures in the heart of Europe. Yet the power of definition was reserved for European curators. They went out into the world and made “discoveries” of “interesting” forms of cultural expression. In addition to the presentation of ethnological objects, as in the exhibition *Inka-Peru*, 1992, artistic positions were also put on view, as in the exhibition *China Avant-garde!*, 1993. The institution navigated a space largely free of discourse by virtue of its ability to repeatedly set down milestones. However, a frame of reference with criteria was not available.

This changed at the end of the 1990s as HKW began to question its curatorial praxis with the introduction of post-colonial discourse. It not only provided a forum for important postcolonial thinkers such as Homi K. Bhabha and Paul Gilroy, it also placed the “power of representation” in the hands of curators including Gilroy who put on *Black Atlantic*, 2004 or Okwui Enwezor with his exhibition *The Short Century*, 2001.

Following the period from 2000–2005 when the majority of projects were curated according to an external, postcolonial perspective, HKW gave up the worldview of the West versus

the rest of the world in favor of a “rooted” cosmopolitanism. It now understood itself as a site which engaged with the world from a European perspective defined by its specific historical and geographical situation. This resulted in projects such as *1989—Global Histories*, 2009 and *In the Desert of Modernity*, 2008. At the same time it searched for new forms of knowledge production in the interface between art and science. In place of “art as representation” new artistic strategies were developed which explored central themes of our time extending beyond the traditional segmentation of science and art and with the inclusion of social and political groups. This development has given rise to projects such as: *The Anthropocene Project*, 2013–2014; *global prayers*, 2012–2013; and *Über Lebenskunst*, 2011.

Now, FORMER WEST inscribes itself within HKW’s new cartography in a language that is conducive to HKW, while simultaneously facilitating a reassessment of the history of the last 20 years and its future potential. Thanks to the entire of staff of both BAK and HKW, whose dedication has made this joint project possible.

Bernd M. Scherer
Director, HKW

FORMER WEST: DOCUMENTS, CONSTELLATIONS, PROSPECTS

If soon following 1989, the post-communist “East”—in a move at once emancipatory, self-colonizing, and strategic—rearticulated itself into what has since gone under the name “former East,” one might wonder why a similar shift in breaking with Cold War protocols and relations had not taken place within its western geopolitical counterpart. The so-called West, clearly, considered the collapse of communism as representing the final victory of capitalist democracy over its only viable ideological competitor. In this triumphant mood it has thus continued its routines of Cold War tripartitioning of the world and has acted, both symbolically and realistically, as “first” among what were supposed to have become equal if heterogeneous parts in the imaginary of one—common—world.

But what if we wanted to reclaim the possibility of this common world against and despite the way of the West in the world post-1989, and even more so given this current moment in history that has introduced itself as one of instability and multiple crises? The hypothesis of “former West,” speculative and tentative, is a proposition in this direction; and the project of the same name is an attempt to create both time and space in the creases of the field of art to examine how it can enable us to think things otherwise. Yet one should not be misled by the seductive rhyme between East and West in this proposition and limit its meaning to the old relations. For if the year 1989 inaugurated a new epoch, it is

not only for dismissing simplistic dichotomies, but because of the potentiality of precisely this one world, or better even, “one world in relation,” following writer and poet Édouard Glissant, emerging from the *planetary* domino-effect of critical events and developments, processes, and pivotal shifts.

As much as 1989 heralded a beginning of a new era (though in the wake of the misconstructions around the concept of “the end of history” as put forth by political scientist Francis Fukuyama), the present time seems to evoke associations rather of being a conclusion to that very era. But if there might be similarities in the transformative impetus of the markers of that period, even if assembled intuitively, this time around it appears clearer than before not only that one cannot continue going about things as has been commonplace, but that we simply do not know how to conceive of the new future ahead. In the present interregnum—a sign of old forms of power being effectively called into account and the new ones not yet effectively established—there seems to be an opportunity to reclaim if not the future then at least the future as the field of potentiality. Yet to be able to begin to articulate what one could, after philosopher Bruno Latour, call *prospects* as the shape of things to come, we might need to recast the understanding of the fabric of the last two decades. We might do so by uncovering—through various constellations of artistic and theoretical *documents*—the breaches in which we can make out the West's formerness and harness the emancipatory promise of the

imaginary of “former West” in both art and society within the landscape of rapidly changing global relations.

It, however, would be a futile exercise to attempt to submit yet another account of history of this period, which necessarily would bring with it yet another claim of hegemony, linearity, and order. Rather, documents in the form of artworks and thoughts brought together here want to propose a composition of another kind. One that modestly makes available, from within the folds of recent history, the fault lines of the promise of another future, perhaps overlooked or misunderstood, but the fault lines that reasonably dissent from how we came to know things. This measure is sought not only to infuse the contemporary with the sense of possibility, but also to point us in the direction of how we can reshape the debates about the things to come. If the artworks, lectures, workshops, and more are put together in a provisory manner, it is because their meaning must necessarily be made available for continuous rereading, shifting, reassembling, deconstructing, and recomposition. Such *constellations* necessarily privilege the processes of collective effort to produce knowledge, and favor provisional structures that allow for conversation, incongruity and agreement, emergency and emergence, and—indeed—a sense of emancipatory prospects.

Oriented around five *currents*, FORMER WEST: Documents, Constellations, Prospects unfolds through myriad rhythms,

both spatially and temporally. Not confined to one domain or specific practice, it is neither a show nor a congress nor series of presentations, but rather a platform collapsing the exhibitionary, the performative, and the discursive through the diversity of rehearsals, dialogues, impromptu performances and talks, lectures, screenings, workshops, and mutual learning.

Learning Place, conceived by writer and cultural critic Boris Buden, brings together some 150 students from universities and art academies from a variety of places and contexts around the world. Envisioned as a dense series of interactions and encounters, both in intimate closed meetings and in public gatherings, the current explores a variety of issues on the entanglements of art and knowledge as they link to present-day social situations and political developments. An educational performance unfolding over the course of a full seven days, it forms an understructure as it were from which the other currents depart to engage with what we understand to be the pressure points for the debates that connect the practices of art firmly to today's geopolitical challenges.

The pressing questions of *Art Production* are negotiated in a current put together by philosopher and art critic Boris Groys, taking place on Monday and Tuesday. Artists and theorists deliberate with the public about artistic labor as

representative of the contemporary functioning of society as a whole, raising acute questions concerning the political dimensions of art under our present condition. Similarly, by means of talks, performances, and discussions, the current on *Infrastructure* as put forth by art theorist and curator Irit Rogoff, takes place on Wednesday and Thursday, exploring how when we in the West, or in the industrialized, technologized societies, congratulate ourselves on having a well-functioning infrastructure, we forget the degree to which these have become protocols that bind and confine us in their demand to be conserved and resisted. Thus, how can we envision new paths to understanding infrastructure otherwise? On Friday and Saturday, *Insurgent Cosmopolitanism*, organized by poet and curator Ranjit Hoskote, considers how the polity—and thus the public—has been changing through recent insurgent upheavals, and proposes that we might retrieve the ideal of cosmopolitanism as an active and critical strategy from within these political hotbeds.

Distributed as nomadic bodies of knowledge through both the time and space of HKW during this assembly, *Dissident Knowledges*, conceptualized by curator Kathrin Rhomberg and myself, propose both temporal and spatial dynamic interventions in a gathering of artworks, performances, film screenings, and brief improvised statements. As part of this current, the overall project concludes with a *Berlin Public Editorial Meeting* hosted by curator and writer Simon Sheikh

inaugurating a two-year trajectory of such meetings leading to the realization of the FORMER WEST publication, as well as a series of impromptu *Prospective Statements*.

FORMER WEST: Documents, Constellations, Prospects is the Berlin sequence of the evolving long-term trajectory of the project FORMER WEST (2008–2014), which unfolds as a platform in the field of art for searching and negotiating, proposing, and collectively reflecting on both the global futures and global histories of the world from 1989 onwards. The project has been initiated and developed by BAK, basis voor actuele kunst in Utrecht; each of its parts, also this iteration in the process of searching reflections, could only be realized through an intense process of exchange and collaboration with numerous artists, theorists, and cultural practitioners, as well as many art, educational, and cultural institutions. I would like to express my gratitude to all of the project's contributors as I am deeply moved and humbled by their multitudinous critical insights and preparedness to engage in these negotiations about the space of art in our present moment and beyond. Specifically, for truly inspiring conversations that have translated into these gatherings around the focus points of the project's five currents, I am indebted to those who conceptualized them: Boris Buden, Boris Groys, Ranjit Hoskote, and Irit Rogoff, as well as Kathrin Rhomberg and Katrin Klingan. I am also grateful to Boris Ondreička for thinking through the constellation of artworks in the space.

In addition, I would like to thank HKW, both its director Bernd M. Scherer and the entire team for such a challenging collaboration. Both teams—that of BAK and HKW—have always been prepared to go above and beyond the call of duty in the process of realizing this complex project. I especially would like to mention Janine Armin, Annette Bhagwati, Silvia Fehrmann, Martin Hager, Annika Kuhlmann, Arjan van Meeuwen, Anne Maier, Myrthe Nagtzaam, Gwen Parry, Dunja Sallan, Andrea Schubert, Teuni Verploegh, Franziska Wegener, and our squad of extremely dedicated interns in both the cities of Berlin and Utrecht.

If the project FORMER WEST has been unfolding both temporally and spatially as an ongoing, continuous collective dialogue with our own time through reflecting, exploring, and imagining from within the space of art yet not confined to it, then the single most important aspect of this trajectory are those “interruptions” of these processes of thinking through public negotiations. Nowhere appears a more fitting and demanding place to do so in terms of our past historical context *and* at this moment than Berlin, a crucial resource of what might become “former West” knowledges. I hope that together we grasp this very possibility.

Maria Hlavajova
Artistic Director, BAK and FORMER WEST

ART PRODUCTION

With contributions by:

Franco Berardi Bifo

Alice Escher, Boaz Levin, Stefan Träger, and Till Wittwer

Boris Groys

Marina Naprushkina, Office for Anti-Propaganda

Qiu Zhijie

Hito Steyerl

Anton Vidokle

Conceptualized by Boris Groys

While the desire to transform society through the power of art is a fundamental characteristic of art practice at least as far back as the Romantic art movement of the nineteenth century, we today still struggle with the question of how art can effectively change society. Now we know from Karl Marx that it is primarily work that changes society and the world as a whole. So the best way to investigate the transformative power of art in contemporary society is by looking at the specific position of art production in our current societal context.

In the framework of classical modernity, artistic production is characterized by innovation, creativity, non-alienation, and originality, and thus opposed to repetitive, automatized, non-creative industrial work. This gap that traditionally divided artistic and non-artistic labor is arguably becoming narrower than it was in the times of >< modernity. Artistic practices and their labor processes have become hard to distinguish from the non-artistic practices and processes in at least two ways. The post-industrial “creative industries” presuppose the innovative, project-oriented and, in a certain way, autonomous working process. But on the other hand, the artists, designers, or writers use the means of production that they do not own or control. This relates in the first place to the Internet; being the common working place for the “creative class” it is at the same time owned and controlled by big private corporations. One can see here the same conflict between the common, collective space of work and

the private form of ownership that was and still is characteristic of industrial work.

As the traditional dichotomy between intellectual and manual work is gradually erased, artistic labor is becoming more and more representative of the functioning of society as a whole. This raises new questions concerning the role of the artist in society and the political dimensions of art. The artist loses his or her traditional role of the social outsider, preventing the artist from being able to see society as a whole from an external position as it were, from the outside of society. However, at the same time it allows the artist to experience complicity and solidarity with all members of society who are involved in any kind of productive and unproductive (service) work. The critical analysis of one's own artistic practice allows the contemporary artist to draw conclusions concerning the functioning of contemporary working relations, methods, hierarchies, conditions, and limitations in general. In our time art has become a productive force and the artistic professions have become mass professions. We have entered the epoch of the mass production of art.

This current gathers artists and thinkers who analyze the contemporary stage of artistic work either theoretically, or within their own art practice. Such an analysis also implicates strategies of questioning, resisting, and changing the present conditions of artistic work and of the place of the

artist in society. Every production is at the same time self-production. If a society changes its mode of production, it transforms itself. It is that kind of societal transformation that is offered here for discussion.

Boris Groys

Franco Berardi Bifo
GAME OVER (?)
LECTURE

The West was the displacement towards the future, and the mythology of this deterritorialization has been named Modernity: pathways of Deterritorialization.

Future as Frontier.

Futurism (and the Avant-Garde) have been the aesthetic interpretation and imagination of Modern Energy.

The colonization of the world by the utopia of the Future has exhausted the future itself.

Future came to an end when we became (physically, aesthetically, then conceptually) aware of the exhaustibility (and the actual exhaustion) of Energy: from Futurism to Punk.

The Cyber-Utopia of the 1990s has attempted to displace the Frontier from the physical to the virtual dimension.

The Wiseman, the Merchant, and the Worrier have been the main characters of the fable that we call Modernity.

Their game has been THE game. Who won? Game over?

But the Wiseman is traversed by an internal conflict.

In the sphere of intellectual labor the Artist, the Engineer, and the Economist have been the main Characters of the fable that we call General Intellect.

Is the game over?

Has the Economist totally subjugated the Engineer, who previously has captured the Artist? (F. BERARDI BIFO)

Franco Berardi Bifo (born 1949) is a writer, media theorist, and activist who was a key figure in the Italian Autonomia movement of the 1970s that embraced the worker's capacity for social change. His writing examines contemporary media and post-industrial capitalism. Recent publications include: *The Uprising* (2012); *The Soul at Work: From Alienation to Autonomy* (2009); and *Precarious Rhapsody: Semiocapitalism and the Pathologies of the Post-Alpha Generation* (2009). Berardi lives and works in Bologna.

Alice Escher, Boaz Levin, Stefan Träger, and Till Wittwer
MONEY ON MONDAY, NO SHORT CUTS
STUDENTS' PITCHING SESSION

Our presentation teaches you how to survive the art world, stay morally untainted, and get filthy rich while you're at it. It's a story of hope in an age of despair. It's a tutorial for successful counter-insurgency, a mythology for the avant-garde to come. The only thing we might have to bid farewell to is art itself. Oh well.

A collective of young artists seeking a way to sustain our practices, we have observed the art world with concern. Following the crises in the art market from 2008–2009, with prices plummeting a record breaking 43 percent, we have witnessed what seemed to be a rapid recovery of the contemporary art market during 2010 and 2011, with an annual growth of 8 percent and 23 percent respectively. Prices, to paraphrase but one recent survey, are “once again demonstrating good resistance.” And yet, alarming indicators as to our near future are abundant. In 2012, global auction revenue dropped by 6 percent with more than a third of contemporary artworks at auction remaining unsold. Generally, the scope of the market is getting narrower—fewer people are buying more expensive art and focusing on established names. Regardless: in the midst of it all, the source of hope has been there all along, right in front of us. We might have found an exit strategy—allow us to pitch it to you. Keeping our cards close to our chest, at this point we shall merely insinuate: In Every Crisis Lies the Seed of Opportunity. (A. ESCHER, B. LEVIN, S. TRÄGER, AND T. WITTWER)

Alice Escher (born 1982) is an artist interested in montage. She works with text, moving and still images, sound, and personas.

Boaz Levin (born 1989) is an artist, essayist, and general specialist. His ongoing research project, *Regarding the Revolutions of Others*, looks at media representations of recent protest movements.

Stefan Träger (born 1990) is an old-school sculptor and artisan, sculpting male day-old chicks and transforming them into bronze.

Till Wittwer (born 1985) holds a BFA in Theatre Studies from Freie Universität Berlin, Berlin and is currently enrolled in the Fine Arts Program of Universität der Künste Berlin, Berlin. He is co-founder and organizer of the lecture series *Money on Monday*, an elegant but inefficient attempt to obtain vast riches.

They all live and work in Berlin.

Marina Naprushkina, Office for Anti-Propaganda

THE EMPEROR IS NAKED

LECTURE-SCREENING

Fortunately, it seems, I won't have to answer the usual questions. I founded the Office for Anti-Propaganda, which should make it clear to anyone that this talk is about politics. Many won't recognize any art in my activities with the Office. And some expect more political commitment from me. Still others are interested in learning "terrible things" about the dictatorial regime in Belarus: it provides one with the comforting feeling that hell is elsewhere.

However, Belarusian- or Russian-style democracies are wonderfully integrated into global politics and the world economy, so that one is driven to wonder whether their systems are one and the same with other forms of democracy in the world at large.

I do not know where my occupation is leading me. I have learned not to care so much about abstract definitions, for language is but one of many media. The question that is engaging me more and more is how one might combine artistic and activist practices and apply them to focused political work. The more difficult question is related to the "infrastructure" for politics and art when the model of representative democracy is no longer able to prove itself, when policies tailored to the interests of the nation-state increasingly exclude many citizens, and when art is losing its potential in the realm of institutions. If it is neither the state nor art institutions, then who is it that will implement the changes and how? The survival of the state or

even art itself as we know them may be completely unimportant. It is a process of emancipation and when this process has reached its conclusion, we will also have changed and have rid ourselves of the dominating fear of socioeconomic and political upheaval and change. (M. NAPRUSHKINA)

Marina Naprushkina (born 1981) is an artist whose work confronts power structures in nation-states, often making use of nonfiction material such as propaganda issued by governmental institutions in Belarus. Recent exhibitions include: *Dear Art*, Moderna Galerija Ljubljana, Ljubljana, 2012; *How Much Fascism?*, BAK, basis voor actuele kunst, Utrecht, 2012; and *Self # Governing*, 7th Berlin Biennale, Berlin, 2012 and Kalmar Konstmuseum, Kalmar, 2012. Naprushkina lives and works in Berlin.

Qiu Zhijie and Boris Groys
TOWARDS TOTAL ART
CONVERSATION

TUESDAY 19.3 19-20H AUDITORIUM

The economical and political rise of China is one of the most obvious and important developments after the end of the Cold War. The West before 1989 had not competed with China—it is the contemporary West that does. However, the cultural dimension of the relationship between China and the West remains mostly overlooked: China is regarded in the West almost exclusively from economic or political perspectives. Now, Qiu Zhijie is one of the most interesting figures on the Chinese artistic and, more generally, cultural scene. His art is deeply rooted in the old Chinese tradition of calligraphy. But at the same time Qiu works to open up the Chinese public to contemporary international art. He was the artistic director of the 9th Shanghai Biennale in 2012, arguably the most comprehensive presentation of international contemporary art on Chinese soil. Qiu describes his artistic project as a search for “total art.” Total art means here of course not totalitarian art but an attempt to integrate western phenomena like the French Enlightenment, Romanticism, Dada, or Fluxus into the broader map of Chinese cultural modernity. Thus, total art is not merely a totally inclusive art but an art that tries to overcome the cultural divisions from the time of the Cold War. In conversation with Qiu, Boris Groys discusses this project and its implications for Chinese and western contemporary cultures. (B. GROYS)

Boris Groys, see page 152

Qiu Zhijie (born 1969) is an artist, art critic, and curator, and most recently chief curator of 9th Shanghai Biennale, Shanghai, 2012. His recent exhibitions as an artist include *Rising Dragon: Contemporary Chinese Photography*, Krannert Art Museum, University of Illinois Urbana-Champaign, Champaign, 2012 and *Text in Process*, RH Gallery, New York, 2012. Qiu lives and works in Beijing.

Hito Steyerl

I DREAMED A DREAM: POLITICS IN THE AGE OF MASS ART PRODUCTION

LECTURE-PERFORMANCE

1. This contribution deals with the age of mass art production.

2. This is an adopted project.

3. This talk assumes the form of a non-fiction subscription-based novel. It is written on demand in response to commission and funding and full of cliffhangers, advertisement breaks, and excessive and incoherent plotlines. Also it suddenly stops without further notice or warning. It starts by asking a very simple question: Why are there so many unrealized art projects? Because there are so many art projects. And why are there so many art projects? Because we live in the world of mass art production. Basically everyone is an artist nowadays. Or at least he or she has an artistic project. We can speak of a surge in the creation of art. The production of art is proliferating. How did we get to this point? Art production used to be one of the most arcane activities reserved for male masters who had to invest a lot of time and labor to develop their abilities. How was this activity so thoroughly democratized? How come basically anyone can now rightfully claim to produce art? Let's compare this development with one other major technological and social transformation: the invention of firearms. Will mass art production change society in the same way? (H. STEYERL)

Hito Steyerl (born 1966) is a filmmaker and writer who, often through documentary photography and video, thinks through media circulation. A collection of her essays is recently published in *The Wretched of the Screen* (2012). Recent exhibitions include *focus: Hito Steyerl*, The Art Institute Chicago, 2012–2013 and *Hito Steyerl*, e-flux, New York, 2012. Steyerl lives and works in Berlin.

Anton Vidokle in collaboration with Liza Babenko and Tisha Mukarji
ENERGY OF KOSMOS IS INDESTRUCTIBLE!!!
NOTES FOR A FILM (LECTURE-PERFORMANCE)

MONDAY 18.3 21-22H THEATER

Western Marxists tend to think Russian Marxists fucked up communism, believing Soviet Socialism contaminated the emancipatory potential of Marxism with totalitarianism and repression. Yet why did the Communist Revolution take place in a rather backward country, where three quarters of the population could not even read or write, and not in France which had near universal literacy? What was behind the strange energy that mobilized such a radical social experiment and enabled industrialization so rapid that this new state soon rivaled the most developed capitalist economies and put a rocket in space? In a 2011 interview Conceptual artist Ilya Kabakov pointed to Cosmism, a metaphysical philosophy influential among nineteenth-century Russian scientists, revolutionaries, intellectuals, poets, artists, and others, and popular with both the educated elite in the last years of the Russian Empire and Leninist revolutionaries. Soviet avant-garde artistic production was largely preoccupied with Cosmism, an approach almost entirely suppressed from the 1930s onward. Based on many religious and scientific concepts, namely the laws of conservation of energy and matter, Cosmism can be seen as a spiritual backdrop to the Soviet project sharing a vision of collective consciousness and dematerialization of life. In addition, Cosmism sought to construct a cosmos on earth where humankind could achieve immortality. Like energy, intelligence is indestructible, expressible mathematically, and, like software, can be transferred to human or non-human containers, be they

mechanical, biological, or alien bodies. Vidokle presents notes for a new film on the energy that animated Soviet Socialism. (A. VIDOKLE)

Liza Babenko (born 1988) is an art critic and curator who received her MA in Philosophical Anthropology and Philosophy of Culture from the Russian Anthropological School at the Russian State University for the Humanities, Moscow. She is an activist with the Visual Culture Research Center, Kiev and the art and activist group Feminist Ofenziva. Babenko contributes to magazines including *Art Ukraine* and *Korydor*. She lives and works in Kiev.

Tisha Mukarji (born 1979) is a pianist, composer, and artist who holds an MFA from the Master's Program in Fine Arts at Malmö Art Academy, Malmö. She has performed and recorded her work extensively in Europe. She is the author of *Auscultation* (2010) and released the CDs *Outwash* (2012), *Endspace* (2008), and *D is for Din* (2006). Mukarji lives and works in Berlin.

Anton Vidokle (born 1965) is an artist and writer whose work offers reflection on what we know as contemporary art. Recent exhibitions include: *Dear Art*, Moderna Galerija Ljubljana, Ljubljana, 2012; Taipei Biennial, Taipei, 2012; and Documenta 13, Kassel, 2012. Vidokle lives and works in Berlin and New York.

INFRASTRUCTURE

With contributions by:

Köken Ergun

Stefano Harney

Adrian Heathfield

Louis Moreno

Irit Rogoff

Füsün Türetken with Burak Arikan

Conceptualized by Irit Rogoff

When we in the West, or in the industrialized, technologized countries, congratulate ourselves on having an infrastructure—functioning institutions, systems of classification and categorization, archives and traditions and professional training for these, funding and educational pathways, excellence criteria, impartial juries, and properly air conditioned auditoria with good acoustics, etc.—we forget the degree to which these have become protocols that bind and confine us in their demand to be conserved or in their demand to be resisted.

Following philosopher Michel Feher, and his thinking about the impact of NGOs as modes of counter-governmental organization, the shift from consumers to stakeholders has significantly altered our understanding of infrastructures. This shift sees the move from properly functioning structures that serve to support something already agreed upon, to the recognition of ever-greater numbers of those who have a stake in what they contribute to or benefit from. By this we mean an “infrastructure-in-the-making” rather than one that enables something else taking place. Much of the more activist-oriented work within the art field has taken the form of re-occupying infrastructure: using the pre-existing spaces and technologies, budgets and support staffs, and recognized audiences in order to do something quite different.

We think of infrastructure as enabling, we think that it is an

advantageous set of circumstances through which we might redress the wrongs of the world, to redress the balance of power within a post-slavery, postcolonial, post-communist world of endless war. This redress is always a binding of representation enfolded within the structures of a seemingly dignifying infrastructure. We see this across a broad spectrum whether this be an inclusion of a discussion of slavery in the protocols of the UN (“World Conference against Racism, Racial Discrimination, Xenophobia and Related Intolerance,” Durban, 2001) or the inclusion of a neglected and invisible artistic tradition such as art from the Arab world into the schedule of an august western institution such as the Museum of Modern Art (*Without Boundary: Seventeen Ways of Looking*, New York, 2006). But whatever the position, there is a sense that the incorporation of this work into the ultimate infrastructure—political, cultural, or technocratic—that ignored its very existence for so long, is a benchmark, a contested one, but definitely a benchmark of a seeming change in attitudes.

Given the investment in what it means to be included in or in possession of infrastructure, we need to think it far beyond the original Keynesian model of basic physical and organizational structures needed for the operation of a society or an enterprise, and towards the recognition that it has come to stand in for a set of prized values that continuously celebrate the achievements of the West.

Infrastructure is developed for FORMER WEST: Documents, Constellations, Prospects by *freethought*, a loose collaborative platform for research, pedagogy, and production based in London. This series of lectures and workshops encompasses theoretical formulations of infrastructure stemming from art theory, management studies, urbanism, economic models, and practice-driven investigations dealing with institutions, archives, industries, and urban spaces and patterns. In addition, we include the initial explorations—artistic projects-in-process developed together with students of *Learning Place*—of several artists who begin to develop new pathways of understanding of infrastructure.

Irit Rogoff

Köken Ergun

WEDDING CULTURE—A COUNTER-ETHNOGRAPHY

PROJECT-IN-PROCESS

The cultural rituals of minority communities are viewed as the decorative and necessary signs of a multicultural urban landscape. Within this urban landscape the existing infrastructure may not have much to offer in terms of support, but is meant to accommodate difference. In this project-in-process these rituals are looked at as emerging infrastructures of an urban subjectivity that operates not through an affable proliferation, but rather as sites of code switching. By thinking infrastructurally, the project pays attention to all the support structures at play within these cultural rituals: hairdressers, caterers, musicians, venues, transport routes, photo studios, and more. The counter-ethnography of Turkish weddings in Berlin begins to play out a strategy of cultural phenomena beyond representation, as a “structure of feeling” which exists alongside the urban pleasures that have recognized, codified, and catered-for forms. (K. ERGUN)

THURSDAY 21.3 19.30-21H K1

Köken Ergun (born 1976) is a video and performance artist whose work focuses on marginalized communities and the political and social aspects of their rituals. Recent exhibitions include: La Triennale, Palais de Tokyo, Paris, 2012; *About Stupidity*, Petach Tikva Museum, Petach Tikva, 2012; and *Men Amongst the Ruins*, TEOR/éTica, San José, 2012. Ergun lives and works in Berlin and Istanbul.

Stefano Harney

LOGISTICAL INFRASTRUCTURES AND ALGORITHMIC INSTITUTIONS

LECTURE

Since the 1970s with the rise of “implementation” literature, the debate between strategy and implementation has raged within the walls of business schools and at executive seminars and getaways. Originally an ideological attack on the new public administration emerging out of the social movements of the time, implementation literature opened the door to the new public management, and the efficiency drives with which all of us live today in public and not-for-profit institutions of all kinds. The debate moved on, having done its damage. Today leadership stands against logistics, vision against infrastructure. Or at least this is how it looks on the surface of business literature, both popular and academic. But beneath this surface are currents concerning the individual and the sub-individual, the subject, the object and the thing, and economies of scale and modes of accumulation in capitalism today. These currents return us to those institutions subjected to efficiency drives, and the cargo cult of the market imported into these institutions and worshipped by their leadership. The ritual reorganization and auditing of public and not-for-profit institutions has not led to the disappearance of such institutions, indeed universities, museums, jails, and hospitals proliferate globally. Rather, new algorithms of management have transformed the infrastructure from one with potential for the human to emerge to a logistical one in which the elimination of human time is the goal, a goal shared by logistical theory more generally. The rise of algorithmic institutions can perhaps tell

WEDNESDAY 20.3 18.45-19.30H K1

us something about the alternative infrastructures we need today. (S. HARNEY)

Stefano Harney (born 1962) is Professor of Strategic Management Education, Singapore Management University, Singapore and co-founder of the School for Study, an ensemble teaching project. He employs auto-nomist and postcolonial theory in looking into issues associated with race, work, and social organization. Recent books include *The Ends of Management* (co-authored with Tim Edkins) (2013) and *The Undercommons: fugitive planning and black study* (co-authored with Fred Moten) (2013). Harney lives and works in Singapore.

Adrian Heathfield

SPIRITED TRANSMISSION—WEAK FOUNDATIONS

LECTURE-PERFORMANCE

Departing from understandings of infrastructure as accrued material support, or the facilitating grounds for action, innovation, and change, this lecture-performance looks at seemingly less stable forms of sustenance for creative acts and their historical survival. What if we think of ongoing immaterial dialogic relations as forms of creative infrastructure? What might be their relation to confining and determining powers? One instance of these dialogues is the way in which historical performance works are being *re-performed* in fluid manifestations that destabilize how we currently conceive the archive, art historiography, museological display, and curatorial practice. This talk focuses on the affective transmission and carriage of radical aesthetic forces in such practices from artist to artist, from body to body, across various structural and institutional divides. What is being *re-performed* and *re-moved* here, and what might such animations have to do with the survival of some of the more ineffable and endangered qualities of performance?
(A. HEATHFIELD)

THURSDAY 21.3 16-16.50H K1

Adrian Heathfield (born 1968) is a writer, performance curator, and Professor of Performance and Visual Culture, University of Roehampton, London. With Amelia Jones he co-edited *Perform, Repeat, Record: Live Art in History* (2011) and he is the author of *Out of Now: The Lifeworks of Tehching Hsieh* (2008). In addition, he co-curated *Live Culture*, Tate Modern, London, 2003. Heathfield lives and works in London.

Louis Moreno

THE SPATIAL-COGNITIVE FIX: THE URBANIZATION OF “HOMO ECONOMICUS” LECTURE

With the crisis of 2007–2008, “the city” has become a crucial conceptual object conditioning the political economic imaginations of the left and right. For anti-capitalists the rise of austerity urbanism has opened up the prospect of a Lefebvorean “right to the city” to resist an intensive spatial concentration and centralization of capital by occupying sites that might arrest the flow of capital. Alternatively, for World Bank technocrats, the urban manifestation of economies of scale, technological change, and cultural diversification represent a way to extend the market potential of globalization. Despite this polarization, each faction recognizes the city as a kind of socio-spatial infrastructure crucial to the planetary circulation of capital. But while neo-Marxian theory has long been preoccupied with cities in terms of the historical dynamics of capital accumulation, the interest of mainstream economics in socio-spatial institutions represents a profound epistemological break. I want to draw on social theorist Michel Foucault’s 1979 disquisition on the “crises of liberalism,” and Marxist geographer David Harvey’s analysis of “accumulation by dispossession” to throw this transformation into perspective. What has precipitated this shift of liberal theory from the high ground of macroeconomics to the micro-politics of collective consumption? What is the political significance of this “elaboration of the powers of public authorities” into the external, open, creative field of everyday life? I argue that we might view this urban rationalization of economic subjectivity as, in itself, the articulation of a new

THURSDAY 21.3 17-17.50H K1

kind of “cognitive infrastructure,” one underpinning a new urban “art of government.” (L. MORENO)

Louis Moreno (born 1975) is an urban theorist completing a PhD at University College London Urban Laboratory, London on the growth of financial services and its effect on changes to the urban form of cities. He has been a visiting tutor in Visual Culture at Goldsmiths, University of London, London. He recently contributed to the books *Urban Constellations* (2011) and *Critical Cities* (2009). Moreno lives and works in London.

Fusun Türetken with Burak Arikan

MAPPING RELATIONS OF FUNDING AND KNOWLEDGE

PROJECT-IN-PROCESS, WORKSHOP AND PANEL

THURSDAY 21.3 19.30-21H K1

While established funding structures that promote architectural, artistic, and scholarly work often remain invisible to the public eye outside of sponsorship acknowledgements, they determine research and knowledge production within contemporary Berlin. Whether or not the resultant adaptation to funding criteria on the part of applicants affects the content of the research, it is clear that between individuals and funding institutions there is a struggle for authority. Independent agents are put in competitions, excluded or included depending on their relationships, and are required to be accountable to the authorities that be. Further, institutions are connected to each other through a variety of interests from sponsorship relations to shared board members to social and professional relationships, all of which contribute to an organization's authority, as well as constitute a larger network of institutions that is itself a *super-institution*. Relationships that form super-institutions, thus their extra-authority, can be mapped as network diagrams in order to problematize the entanglement of knowledge and economic power structures. On a network map, actors naturally find their position through connecting forces, revealing the central actors, indirect links, organic clusters, structural holes, and outliers. During this workshop (in the context of a closed session with students from *Learning Place*) and panel we view how clusters of institutions on a map show the super-institutions that have high-power concentrations in neoliberal societies.

(F. TÜRETKEN/B. ARIKAN)

Burak Arikan (born 1976) is an artist who works with complex networks through the media of software, prints, installations, and performances. Recent exhibitions include: 11th Sharjah Biennial, Sharjah, 2013; 7th Berlin Biennale, Berlin, 2012; and the exhibition for the Nam June Paik Award, Kunstmuseum Bochum, Bochum, 2012. Arikan lives and works in Istanbul and New York.

Fusun Türetken (born 1972) is an architect, artist, writer, and PhD candidate at the Centre for Research Architecture, Visual Culture at Goldsmiths, University of London. She researches power structures, materiality, and popular culture. Recent exhibitions include the 10th and 12th International Architecture Exhibitions, Venice at the Italian and German Pavilions in 2006 and 2008, respectively. She has written articles on speech and spatial tactics, failure, and shrinking cities. Türetken lives and works in Berlin and London.

INSURGENT COSMOPOLITANISM

With contributions by:

Homi K. Bhabha
Nina Fischer and Maroan el Sani
Ranjit Hoskote
Nikos Papastergiadis
Rasha Salti
Praneet Soi and Allan deSouza
Dolores Zinny and Juan Maidagan

Conceptualized by Ranjit Hoskote

The structure of modern democracy has long been centered on a crucial relationship of delegation and representation that binds the state and the citizenry. By a fundamental political contract, the citizenry delegate a considerable proportion of their decision-making powers to the state apparatus in exchange for representation by the state. Yet we know from examples ranging from unpopular governmental decisions on taxation and social security to the covert exercise of executive powers of surveillance and detention, that this political contract is a fiction. But rarely has this fiction been exposed as dramatically as in the recent upheavals manifest in various theaters of discontent across the globe, including Tunisia, Egypt, Spain, the US, and India. In each instance—whether the provocation came from popular frustration with oppressive regimes, the collapse of the neoliberal economy, or public anger at widespread corruption among the ruling elites—it was evident that the citizenry had withdrawn their consent from the political contract of delegation and representation tying them to the state. This negative gesture doubled itself in the positive one of asserting the rights of the citizen as insurgent to evolve new socialities, associations, and forms of representation that cut transversely across the definitions laid down and the boundaries sanctioned by state institutions.

I extrapolate on this logic of the insurgent citizen—a notion explored by anthropologist James Holston in the context

of marginalized urban populations in Brazil—to frame and address the engagement of cultural producers with political and cultural predicaments in locations not “their own” if described from a narrowly territorial point of view. Such an empathetic releasement of self towards Other retrieves the ideal of cosmopolitanism in an active and critical, even insurgent mode (to adapt a proposal made by sociologist Bonaventura de Sousa Santos concerning the transnational organization of resistance to globalization’s asymmetries). On this account, cosmopolitanism is not simply a worldview that always already assumes an unproblematic world-citizenship that could nimbly be recovered from behind the barricades of nationalist or regionalist ideology; rather, it is a strategy that sets itself against the grain of sedimented indigenist attitudes, that works with the textures of particular situations while retaining the transcultural ability to imagine what art theorist Nikos Papastergiadis describes in his 2012 book *Cosmopolitanism and Culture* as “a new model of co-existence in which rival claims could negotiate their local or regional differences without being confounded by nationalist categories ... [leading us to address] the question: What is it to be human without any formal or fixed markers [of identity]?” We may also discern, within this preoccupation, the continuing presence of a revolutionary, even utopian hope of achieving solidarity among protagonists across predicaments through the act of identifying points of affinity, shared criticality, and common affirmation. Such a solidarity

would, in effect, if not always explicitly, defy the logic of the hard edges of geopolitical blocs.

This current of FORMER WEST: Documents, Constellations, Prospects offers a forum to cultural theorists and artists whose work addresses and performs the insurgent cosmopolitan condition.

Ranjit Hoskote

Homi K. Bhabha

AGE OF INSECURITY

LECTURE

SATURDAY 23.3 18-19.15H AUDITORIUM

How do the formations of an “insurgent cosmopolitanism” address the conditions of an Age of Security? My talk frames the concept of security as a cultural form profoundly implicated in the ethical and aesthetic practices that designate, as Jacques Rancière writes in *Dissensus: On Politics and Togetherness*, the “togetherness of our communities and the conflicts facing them.” Exploring security as a cultural form, read for its affective and relational affiliations, distances it from discourses of global governmentality with their patriotic networks of protection and precaution. How do the cosmopolitan frameworks of rights and representations—the pillars of an international civil society—both withstand and stand against the privations of the security complex? How does our understanding of the “population”—the political object of the security apparatus according to Michel Foucault—change when it is rendered precarious by the presence of terror? How do we derive an ethic and an aesthetic of neighborliness that articulates a sense of solidarity and security in the very midst of our own Age of (In)Security? (H. K. BHABHA)

Homi K. Bhabha (born 1949) is the Anne F. Rothenberg Professor of the Humanities, Director of the Mahindra Humanities Center, and Senior Advisor to the President and Provost at Harvard University, Cambridge, MA. He is a cultural and literary theorist whose work centers on postcolonial theory, cultural change and power, cosmopolitanism, and human rights, among other themes. His publications include *The Location of Culture* (1994) and *Nation and Narration* (1990). Bhabha lives and works in Cambridge.

Nina Fischer and Maroan el Sani
with Dolores Zinny and Juan Maidagan

THE ACTIVE GUEST

PANEL DISCUSSION, moderated by Ranjit Hoskote

Discussions of cosmopolitanism often revolve around the ethic of hospitality, and the responsibility of the host to extend receptiveness towards the various kinds of strangers who are increasingly inserted into the space of familiarity by the unpredictable circulations and mobilities of globalization. In this panel discussion, however, we address the ethic of the guest: How active may a guest be, upon entering another society, culture, or political predicament? Having long ago rejected the mechanisms of exoticism and xenography, how does the transcultural artist as insurgent cosmopolitan infiltrate such zones, address and explore other histories, form coalitions and collaborations with the denizens of an *else-where*, with the intention of producing new solidarities, new knowledges, or new clarifications of ongoing existential urgencies? The speakers on this panel are the Berlin-based artist groups Zinny and Maidagan, and Fischer and el Sani. Zinny and Maidagan base their practice on an openness to the historical depth and density of the often institutional sites they work in, resulting in a multiplication of the contexts and contingencies of site to reveal the crises of a collective situation. Fischer and el Sani conduct their practice through long-term engagements with historical voids that have been erased from the official narrative, evacuated of validity, or abandoned to nature; by speaking of, documenting, meditating on, and retrieving the significance of such lacunae, they emphasize the potential centrality of the marginal. (R. HOSKOTE)

Nina Fischer (born 1965) and Maroan el Sani (born 1966) are artists who have collaborated on film and photography projects since 1993 that involve abandoned architectural projects to which they introduce actors who animate new stories for these politically fraught loci. Recent screening programs and exhibitions include: *Forum Expanded*, 63. Internationale Filmfestspiele, Berlinale, Berlin, 2013; *Architektonika*, Hamburger Bahnhof Museum für Gegenwart, Berlin, 2013; *Quest for Vision vol.5: Spelling Dystopia*, Metropolitan Museum of Photography, Tokyo, 2012; and *Mediacity Seoul Biennale*, Seoul, 2012. Fischer and el Sani live and work in Berlin.

Ranjit Hoskote, see page 152

Dolores Zinny (born 1968) and Juan Maidagan (born 1957) are an artist duo whose diverse practice always references the cultural and political undertones of the sites in which they work. Their recent exhibitions include *Cabo Nombre*, Contemporary Arts Center, UC Irvine University Art Galleries, Irvine, 2013 and *Das Abteil*, MMK Museum für Moderne Kunst Frankfurt am Main, Frankfurt am Main, 2009–2010. Zinny and Maidagan live and work in Berlin.

Nikos Papastergiadis

FROM PERMANENT RED TO INTO COSMOS: JOHN BERGER'S ART CRITICISM

PRE-RECORDED LECTURE

FRIDAY 22.3 19-20H AUDITORIUM

The more we look back at art critic John Berger's work, and comparing it to his current interest in hospitality through the artistic process of collaboration and creation, the more clear is his affirmative vision of art and politics. Berger's early work saw a cosmopolitan agenda embedded in an anti-colonial and transnational revolutionary ideology. This implicit cosmopolitanism was never subordinate to insurgent politics. *Ways of Seeing* (1972) was a polemical text: it sought to challenge the political prejudices of the art world establishment, correct certain gendered biases, and clear away a range of misconceptions concerning the place of the artist in everyday society. However, this brief collaborative book was also a summation of positions and perspectives developed through close critical analysis of the contemporary art scene and also a sustained engagement with a generation of artists, philosophers, and political thinkers. It not only debunked false idols of the art establishment but expressed a vision for art that engaged with the everyday and addressed the widest frames of meaning and possibility. In the past decade, his writing on art has adopted a more metaphysical approach and renewed political focus. This lecture traces the imaginative swerve in Berger's writing that touches on such fundamental polarities as home and exile, connection and displacement, and violation and redemption in order to consider his enduring fascination with the artist's capacity to both see this world and to create others. (N. PASTERGIADIS)

Nikos Papastergiadis (born 1962) is Professor for Cultural Studies and Media & Communications, University of Melbourne, Melbourne. He often researches contemporary sociopolitical realities in relation to changes in art spectatorship. Recent publications include: *Cosmopolitanism and Culture* (2012); *Spatial Aesthetics: Art, Place, and the Everyday* (2006); and *Metaphor and Tension: On Collaboration and its Discontents* (2004). Papastergiadis lives and works in Melbourne.

Rasha Salti and Ranjit Hoskote
RADICAL ENCOUNTERS
CONVERSATION

FRIDAY 22.3 20.30-21.30H AUDITORIUM

As a worldview or way of being, cosmopolitanism has long been open to the charge of being unanchored with respect to a commitment to a specific national or regional reality. The conception of insurgent cosmopolitanism explored in the course of this platform, however, locates itself in opposition to the idea of a universal, normatively dictated “global culture,” to which the cosmopolitan is a subscriber. On the contrary, we would locate the cosmopolitan moment in the uncertainty, surprise, curiosity, and receptivity that attend the heuristic releasement of the self to the Other, on the basis of perceived affinities of predicament, yet in the awareness of radical differences. Such encounters among disparate subjectivities produce a multi-local sense of belonging, and allow citizens of postcolonial societies, especially, to transit from a territorially bounded sense of national space to a post-national cultural latitude. They also permit us to dissolve the dogma of “rootedness” through the mode of critical yet empathetic regard towards our location in a society or nation-state. Rasha Salti engages in conversation with Ranjit Hoskote on these subjects. (R. HOSKOTE)

Ranjit Hoskote, see page 152

Rasha Salti (born 1969) is a curator, writer, and an international programmer for the Toronto International Film Festival. Her curated projects include *Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now* (co-curated with Jytte Jensen), Museum of Modern Art, New York, 2010–2012 and the Syrian cinema retrospective *The Road to Damascus* (co-curated with Richard Peña), Film Society at Lincoln Center, New York, 2006. Salti lives and works in Beirut.

Praneet Soi and Allan deSouza

CHARTING MANYWHERE

CONVERSATION, moderated by Ranjit Hoskote

SATURDAY 23.3 21-22H EXHIBITION HALL

The phenomenon of the postcolonial diaspora has, in recent decades, allowed for the emergence of artistic practices that are able to zigzag productively between varied and often asymmetric scenes: that is, they move transversely among the often makeshift, small-scale economies of cultural production that characterize the Global South, and the more established, global circuits of cultural production that characterize the Global North. Praneet Soi and Allan deSouza embody different aspects of this historical situation: Soi transits between Kolkata, Amsterdam, and Buenos Aires and deSouza's family history relates him to multiple displacements, from India via East Africa to the UK and then the US. Both have developed their translocal practice around a processual, strategically adaptive, self-archiving poetics. Their chosen forms of artistic insurgency rupture the relatively self-contained cultural histories of each locus they inhabit, as they permit research findings and evolved productions from one context to spill over into others. How do such artists craft a location for themselves within the institutions of an art world that, while seemingly unified, is in fact striated and fissured by regional demarcations and inherited narratives of exclusivist identity? (R. HOSKOTE)

Ranjit Hoskote, see page 152

Praneet Soi (born 1971) is an artist whose practice includes painting, drawing, collage, text, slide-shows, and performance-lectures. He explores fragmentations and distortions of the body and environment, and the subject of labor. Recent exhibitions include: *It doesn't always have to be beautiful, unless it's beautiful*, National Gallery of Kosovo, Pristina, 2012; *Manifesta 9*, Genk, 2012; and 54th Venice Biennale, Venice, 2011. Soi lives and works in Amsterdam and Kolkata.

Allan deSouza (born 1958) is a multimedia artist whose work often interpolates canonical aspects of history examining both real and imaginary effects. Recent exhibitions include: *Painting Redux*, Talwar Gallery, New Delhi, 2012; *The World Series*, SF Camera Work, San Francisco, 2012; and *His Masters' Tools*, Fowler Museum, Los Angeles, 2011. deSouza lives and works in San Francisco.

DISSIDENT KNOWLEDGES

With contributions by:

Maria Thereza Alves and
Jimmie Durham

Daniel Baker

Neil Beloufa

James Benning

Ethel Brooks

Tania Bruguera

Chen Chieh-jen

Chto Delat?/What is
to be done?

Phil Collins

Josef Dabernig

Ekaterina Degot

Manthia Diawara

Marlene Dumas

Marcus Geiger

Nida Ghouse

IRWIN

Hassan Kahn

Július Koller

Nicolas Kozakis and Raoul
Vaneigem

Li Ran

Thomas Locher

Sharon Lockhart

Teresa Margolles

Radhouane El Meddeb

Aernout Mik

Nástio Mosquito

Rabih Mroué

Marion von Osten

Stefan Panhans

Piotr Piotrowski

Rasha Salti

Christoph Schlingensiefel with
Nina Wetzel, Matthias
Lilienthal, and Paul Poet

Keiko Sei

Mladen Stilinović

Christopher Kulendran Thomas
and Tom Trevatt

Ultra-red

FORMER WEST Berlin Public Editorial
Meeting moderated by Simon Sheikh

Prospective Statements moderated
by Boris Buden

Conceptualized by Maria Hlavajova
and Kathrin Rhomberg

The contemporary moment, largely perceived as one without a horizon and thus with no sense of direction, is also one that unmasks modernity's misunderstandings about the place of the so-called West in the narration of the post-1989 world. Immersed in its own fiction of superiority, the West has continued to cling to its old sentiments of domination by spreading, often forcefully, misconceived notions of human agency under free-market capitalism in the guise of progress. Now that what we thought of as the inevitable charge forward has proven both wrong and impossible to sustain, we seem to be faced with an overwhelming sense of cluelessness as to how the future can be imagined, let alone constructed. In place of a path of improvement, advancement, betterment, and growth that we once believed was unstoppable and irrevocable, it appears we are amidst an enduring *standstill* characterized by disorientation and disillusion. What do we need to know and what do we need to unlearn as we form allegiances to act in order to provoke a movement within such a condition—a movement different from what we imagined in the past? How might we grasp that standstill and reclaim from it a field of possibility?

One among the places we could consider as a starting point to cautiously unfold such a trajectory may be located within the way of the world since 1989 as we tend to understand it. In its creases and folds, however, we can seek the knowledges, thoughts, and interpretations that have been arrested by the

political, social, and aesthetic prejudice of the prevailing consensus. We may recover documents—not yet known, or known and misunderstood—that lay bare the fault lines of “formerness” and carry seeds of reorientation for our understanding of the prospects ahead.

Within this makeshift and provisory logic, the current *Dissident Knowledges* attempts to bring together artworks, performances, lectures, readings, conversations, talks, and other encounters that not only defy conventional fictions about our contemporary history, but arrange for other formulations than those we have grown accustomed to over some quarter of a century into the making of the “new world order.” Taking crisis and instability as knowledge, this ideational landscape not only challenges the way things are, but actively thinks through how they could be otherwise, proposing in tandem the shape of things to come. The artworks at the core of these constellations, following much the same protocol, are bodies of knowledge: both the documents uncovering the cracks through which we might see the “formerness” of the West, and the resources for how to think differently. Much like what lies at the core of philosopher Bruno Latour’s invitation to “compositionism,” we could then tentatively try to “put things together,” yet differently than is customary, and propose a draft of a “common world,” one that “has to be built from utterly heterogeneous parts that will never make a whole, but at best a fragile, revisable, and diverse composite material.”¹ There is

no exhibition and no conference; no order in that sense, but rather rhythms and accidents; no certainty but rather a set of propositions; no script but rather an invitation to imagine the “what if” scenario, and with it—the world otherwise.

Maria Hlavajova

- 1 Bruno Latour, “An Attempt at a ‘Compositionist Manifesto,’” *New Literary History* 41 (2010), p. 474.

Maria Thereza Alves and Jimmie Durham

MUSEUM OF EUROPEAN NORMALITY, 2008

INSTALLATION

GROUND FLOOR (2)

If the western museum is traditionally understood as an authoritative repository of the “extraordinary,” then the *Museum of European Normality* subverts this structure in revealing what in the aftermath of post-1945 Europe has become the continent’s new “normal.” In the shape of a room filled with easily accessible documents exposing the paradoxes of what “European normality” might mean today—“various artifacts, anthropological studies and philosophical musings on Europe and Europeans” such as maps, videos, press clippings, drawings, texts, photocopies, files, and so on—the work shows pockets of complex, often undemocratic, hostile, or even totalitarian features sophisticatedly folded inside the official self-narration of the so-called West. Some habits and public rituals are closely examined, as much as the imagery originating in commerce, advertising, and popular beliefs. The patterns of movements play a critical role in creating the understanding of what Europe means; in this vein, for example, is an item that resembles a common museum registry, the guest book. Titled *Anti-Guest Book*, rather than being a book with blank pages awaiting signatures or comments from the visitors, it lists over 5,000 names of people who have died at sea while trying to emigrate to Europe, whether during their attempts to reach the continent or in the waylay of refugee camps. (MH)



Museum of European Normality, 2008, installation view

Maria Thereza Alves (born 1960) is an artist whose practice often incorporates the political knowledge to be gained from organic materials. Recent exhibitions include: *Documenta 13*, Kassel, 2012; *Par ces murs, nous sommes mal enfermés*, Musée d'histoire de Nantes, Château des Ducs de Bretagne, Nantes, 2012; and 29th São Paulo Biennial, São Paulo, 2010. Alves lives and works in Berlin.

Jimmie Durham (born 1940) is an artist and writer whose work deals with cultural representations and countering western narratives of history and nation. Recent exhibitions include *Jimmie Durham: A Matter of Life and Death and Singing*, Museum voor Hedendaagse Kunst Antwerpen, Antwerp, 2012 and *Documenta 13*, Kassel, 2012. Durham lives and works in Berlin.

Daniel Baker

WISH YOU WERE HERE, 2006

SERIES OF PHOTOGRAPHS

GROUND FLOOR (VARIOUS LOCATIONS, 15)

While driving on a highway just outside London, Daniel Baker noticed an abandoned Travellers' camp. Being Roma, he has always been interested in exploring both the real and imagined spaces occupied by his people (and the various groups some call Gypsies, Sinti, Travellers, etc.)—and what these spaces tell us about the societal consensus that prides itself—despite the manifold instances of discrimination and oppression—on being democratic. Ruling over the majority population's imagination are the stereotypes of Roma, shaped by Gypsy romanticism and Gypsy kitsch, mistaking misery for a free form of existence. These misconceptions are uncovered in scenes such as those encountered by Baker showing the signs of violent eviction. Photographed off-handedly, the imagery discloses a site that might slowly be becoming emblematic of our times as more and more people are pushed to the margins of society—at least the society we have known until today in the so-called West. The pictures thus contain pockets of knowledge for how to live in a permanent condition of endangerment and denial. They teach us, on the brink of a potentially new era in which both the security of the state and the sanctity of free market capitalism are gradually but surely rendered as unsustainable myths, to not only understand what in the moments of emergency one needs to take in order to survive, but more importantly, what one needs to leave behind. (MH)



Wish You Were Here 0009, 2006, photograph

Daniel Baker (born 1961) is an artist, curator, researcher, and activist whose main area of research is Roma visual culture and its potential for social agency. His work has recently been shown in exhibitions including: *Art on Fire*, Camberwell Space, London, 2012; *The Imagination of the Nomadic in Contemporary Art*, Museum für Völkerkunde, Hamburg, 2012; and 54th Venice Biennale, Venice, 2011. Baker lives and works in London.

Daniel Baker and Ethel Brooks

A ROMA MODEL/ THE COSMOPOLITAN OTHER

PERFORMATIVE CONVERSATION

It seems to be a commonplace assumption that the misery of Roma who live amidst our societies is a direct consequence of their self-chosen “freedom” that stands against the prevailing consensus in the so-called West. Now, as this very consensus gets uncovered as one of order, control, and disciplining aimed at breeding the fiction of western hegemony, the Roma model of life—arrested through social and aesthetic prejudice—might offer knowledge on how a new possibility might emerge from the current condition of emergency. Artist and researcher Daniel Baker and theorist Ethel Brooks examine what Roma thought has to offer today if it manages to migrate from the margins to central societal discourses on politics, economics, and aesthetics. The discussion on issues such as nomadic sensitivity, extra-territoriality, camp, survival, and collectivity—underlined by the principles of the makeshift and of contingency—get punctuated by two instances of divinatory dialogue: a palm reading by Brooks and a Tarot card reading by Baker. These marginal “fortune-telling” acts are stereotyped as primitive practices of those who have been circumvented by modernity, yet they resonate in many established western structures ranging from commerce to politics to culture and art to religion. Whether taken seriously or not, these acts of divination signify particular modes of engagement and a potential performative departure to embrace “Othered” knowledges in imagining alternate kinds of prospects for being together. (D. BAKER/MH)

Daniel Baker, see page 65

Ethel Brooks (born 1967) is a writer and researcher whose work explores critical political economy, globalization, social movements, and postcolonialism. She is working on the forthcoming publications *Disrupting the Nation: Land Tenure, Productivity and the Possibilities of a Romani Post-Coloniality* and *(Mis)Recognitions and (Un)Acknowledgements: Visualities, Productivities and the Contours of Romani Feminism*. Brooks lives and works in New Brunswick, NJ.

Neil Beloufa

KEMPINSKI, 2007

VIDEO SCREENING, 14 MIN.

TUESDAY 19.3 23-23.30H THEATER

The film, shown more often as part of an installation, usually embedded in a complex wooden structure, is a mixture of documentary and fiction that features people in Mali revealing their individual hopes and dreams for the future. The protagonists emerge from the dark into the scene in front of the camera. Against the lights of fluorescent lamps they recount various instances of how they envisage things to come. However, these imaginaries are articulated in the present tense, resulting in a blend of projected hopes, concrete stories, and fantasies that are at once aspirational, contradictory, and confusing. On the one hand, the film cunningly scrutinizes the western-minded stereotypical view that any viable future is unachievable when it comes to Africa. On the other, by arresting the imagination in the current moment, the film concurrently puts the possibility of these dreams coming true into question. The resulting sentiment is that of a recognizable impasse that is presently shared by many places in the world when it is simply no longer conceivable to continue “moving forward”—so central to the cheerful narratives of western progress—in the way with which we have become comfortable. The film exposes the lack of alternatives and a difficulty to envision a framework for being together in a way that isn't customary, yet urges that we need to nevertheless continue seeking what means are necessary to move out of the stand still of the contemporary. (MH)



Kempinski, 2007, video still

Neil Beloufa (born 1985) is an artist whose mixed media installations take a highly narrative approach influenced by science fiction in considering political and economic systems. Recent exhibitions include: *Documents are flat 4*, Kunstraum Innsbruck, Innsbruck, 2012; *Functions of Light*,

Balice Hertling and Lewis, New York, 2012; and *Superpower: Africa in Science Fiction*, Arnolfini, Bristol, 2012. Beloufa lives and works in Paris.

James Benning

TWENTY CIGARETTES, 2011

VIDEO, 99 MIN.

GROUND FLOOR (FOYER, 1.4)

Subtly echoing Andy Warhol's *Screen Tests* (1964–1966), *Twenty Cigarettes* portrays filmmaker James Benning's friends, each smoking a cigarette. Benning uses the duration of a lit cigarette as the framing device. One pack, 20 people, each filmed intimately and alone before the camera as long as it takes to finish smoking. Benning's film shows smoking as a personal and quiet experience. Smoking, once cited as a social and sociable activity, is here presented as a radical act, yet as something done silently, in solitude, apart from others. Benning, a key figure in the American independent film scene since the early 1970s, while bringing a sense of diversity via the idiosyncratic friends he features, reveals a set of values once inextricably tied to the West: the independence that was at one point associated with the act of smoking and with the American way of life. While this former value judgment might be one we have reasons to question today, the larger story being told is about the trade-off between freedom and control characteristic of the current condition. The act of smoking a cigarette turns against itself, loses its association with the ability to choose one's own route, and becomes a metaphor for the governmental restriction of personal freedoms. (KR)



Twenty Cigarettes, 2011, video still

James Benning (born 1942) is a filmmaker whose work features long takes and focuses on everything from his travels to complex contemporary figures. His recent exhibitions are *James Benning—One Way Boogie Woogie 2012*, ARGOS Centre for Art and Media, Brussels, 2012 and *BUSY. Exhausted Self/Unlimited Ability*, 21er Haus, Vienna, 2012. Benning lives and works in Val Verde, CA.

Tania Bruguera

IMMIGRANT MOVEMENT INTERNATIONAL, 2011/2013

ANNOUNCEMENT

Since April 2011, Tania Bruguera has engaged with the life and activities of a flexible community space in Queens, New York—being concurrently the headquarters for Immigrant Movement International—reaching from there to various social organizations, legal services, politics, activist efforts, and artistic endeavors geared towards a reform on immigration. The condition of the immigrant is what connects experience and the status of millions of people across boundaries, nations, genders, languages, classes, races, and religions. Despite the potential of political power this reality encompasses on a planetary scale, the immigrant remains the embodiment of the oppressed, exploited, and marginalized. Immigrant Movement International centers on learning one's own rights, but also the potentiality for global connection and exchange. The classes held for and with the community provide the opportunity to learn the various skills that might be required to enact such a potential change, including legal, social, economic, language, and other skills. In a manifesto-like announcement, Bruguera rearticulates her experiences into an open source of knowledge available to anyone, anywhere for unlimited use, both within the field of art and beyond, arguing for the notion of “useful art” that breaks up the boundaries that maintain the space of so-called contemporary art within a comfort zone all its own. (MH)

Tania Bruguera (born 1968) is an artist whose time-based practice is defined by the artist as *arte deconducta* [behavior art] and *arte útil* [useful art]. Her work, directly involving the audience, concerns the power dynamics of politics. Recent exhibitions include: *Catch Phrases and the Powers of Language*, Kunsthau Baselland, Basel, 2012; *The Tanks: Art in Action*, Tate Modern, London, 2012; and 7th Berlin Biennale, Berlin, 2012. Bruguera lives and works in New York.

Chen Chieh-jen

EMPIRE BORDERS II—WESTERN ENTERPRISES, INC., 2010

FILM, 70:12 MIN.

FRIDAY 22.3 19-20.30H THEATER

Taiwanese artist Chen Chieh-jen's films examine the history of his native country extending from Japanese colonial domination into the Cold War period following 1949 when the political party Kuomintang fled to Taiwan after battles with the Chinese Communists during the Chinese Civil War. Due to these conflicts, Taiwan has had a problematic position across the eras of the Cold War, the Martial Law period, and in the present day as it has become a locus for neoliberal global infrastructure. Haunting the current moment is the all-pervasive collective amnesia, which Chen's works challenge by disclosing the hidden layers of social and historical contexts. Characteristically, the figures in Chen's film enact the imaginary scenarios of the past, in which they encounter the ghosts of history as they move through the vacuous spaces of struggle, absence, and erasure. *Empire's Borders II—Western Enterprises Inc.* unveils the little-known establishment of an American CIA stronghold in Taiwan between 1951 and 1955—operating under the façade of the trading company “Western Enterprises Inc.”—in support of the Taiwanese Anti-Communist National Salvation Army's (NSA) takeover of Communist China. The work relates to Chen's deceased father, himself an NSA member, who left behind an autobiography and a list of NSA soldiers killed during the China offensive. Chen's fictive visit to the company's ruined premises is a proposition for imagining and creating a transformative space where these suppressed histories might come to the fore and thus open a possibility for both a



Empire's Borders II—Western Enterprises, Inc., 2010, film still

reconciliation with the past and new prospects for the future.
(C. LI / MH)

Chen Chieh-jen (born 1960) is a filmmaker whose practice regularly considers the impact of colonial and oppressive political structures in his native Taiwan. Recent exhibitions include: Taipei Biennial, Taipei, 2012; 4th Guangzhou Triennial, Guangzhou, 2012; and *Chen Chieh-jen*, Stiftelsen 3,14, Bergen, 2011. Chen lives and works in Taipei.

Chto Delat?/What is to be done?

PERESTROIKA TIMELINE, 2009/2013

INSTALLATION

GROUND FLOOR (FOYER, 5)

This installation by the collective of artists, critics, philosophers, and writers Chto Delat? (a name that echoes the famous writings of Nikolay Chernyshevsky and Vladimir Ilyich Lenin) reflects through videos and in-situ wall-drawings upon the notions of social emancipation and collectivism. Referring to perestroika, the process of “restructuring” of the Soviet political and economic system, the work offers a timeline as it were of what has happened between 1986 (introduction of perestroika and glasnost by then head of state in the Soviet Union Mikhail Gorbachev) and 1992 (disintegration of the Soviet Union), including the statements on the massive impoverishment of the population and extreme forms of nationalism and religious obscurantism leading to civil wars and terrorism. This summary is followed by a hypothetical, analogous chronology titled “What Might Have Happened.” This “what if” list involves imaginaries such as: “The Soviet Union is transformed into a federative state based on broad autonomy of republics, districts, and cities,” and “Workers take full control of all factories and enterprises,” or “Governments fully disarm and unite to create a fund to ensure the future of the planet.” But also: “The West undergoes its own version of perestroika. Inspired by the processes underway in a renewed Soviet Union, western societies carry out a series of radical social-democratic reforms,” a parallel to the proposition of “former West” in regards to the need to rethink the place of the so-called West outside of its self-claimed hegemony in the world. (MH)



Perestroika Timeline, installation view, photo: 11th Istanbul Biennale, Istanbul, 2009

Chto Delat?/What is to be done? (established 2003) is a Russian collective who open a space between theory, art, and activism, creating and developing a dialogue of different positions about the politicization of knowledge production and place of art and poetics in this process. Recent exhibitions include: *Dear Art*, Moderna Galerija Ljubljana, Ljubljana, 2012; 9th

Gwangju Biennale, Gwangju, 2012; and *The Lesson on Dis-Consent*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, 2011. Chto Delat? is based in Moscow and St. Petersburg.

Chto Delat?/What is to be done?

WHERE HAS COMMUNISM GONE?, 2013

LEARNING PLAY, PERFORMANCE AND DISCUSSION

THURSDAY 21.3 21-24H THEATER

The hero of the novel *Chevangur*, written by Russian revolutionary writer Andrei Platonov (1899–1951), wakes up in the middle of the night with the question: “Where is socialism?” He then begins to search for it as if it were an object that once belonged to him. It might be that we are now awakening from a (neoliberal) “dream” in a similar manner. Not that the discussions about communism have been absent from the art world; yet what we have witnessed since the fall of “real socialism” or “communist regimes” is rather what Chto Delat? cites as “an exhausting machinery of actualization and commodification of the idea of communism.” We need to move beyond it, Chto Delat? suggests, to address the desire of communism which “cannot but be shared, since it keeps in itself a ‘common’ of communism, a claim for togetherness... which cannot be privatized, calculated and capitalized, since it exists not inside individuals but between them.” In order to attempt to construct this space among individuals and to search for communism differently, Chto Delat? convenes a group of volunteers with whom they can debate or leave be to engage with one another, all the while rehearsing a learning play for the duration of a week. *Where Has Communism Gone?* is then staged for, and further debated with, the public. (MH)



Where Has Communism Gone?, poster for Learning Play

Chto Delat?/What is to be done?,
see page 77

Phil Collins

THEY SHOOT HORSES, 2004

2-CHANNEL VIDEO INSTALLATION, 420 MIN.

GROUND FLOOR (16)

“When we think about Palestine it never seems to be in reference to modernity, or culture; in fact it’s relentlessly positioned as uncivilized. The disco dance marathon would instead be a way of looking at beauty under duress, entertainment in a place of routine indignities.” With these words in mind, and building on the popular legacy of the well-known 1969 filmic adaptation *They Shoot Horses, Don’t They?* of the Great-Depression novel of the same name, artist Phil Collins traveled to Ramallah in February 2004 to organize a dance marathon. Through auditions he selected nine participants—Jasmin, Ziad, Sarah, Amal, Hussein, Mohammad, Naher, Noora, and Tamer—who, divided in two groups, endured the lengthy dancing performance to music by the likes of The Smiths, Gina X, Aretha Franklin, and from the musical *Fame*. The real-time video recordings of the dancing individuals are in fact cultural translations of incomprehensible instances of resilience, drive, fortitude, and determination that impregnate the lives of those subject to continuous oppression in Palestine. The perseverance in the marathon reflects the heroism required to live in a prison of contemporary global politics; the universal familiarity with western popular music of the last three-odd decades reveals both the value of interconnectedness and the problematic reality of cultural imperialism. Most importantly, however, the work presents gestures of deep empathy and emits an urgent call for solidarity. (MH)



they shoot horses, 2004, courtesy Shady Lane Productions

Phil Collins (born 1970) is a video and installation artist who, through his intense engagement with his subjects, examines both the representation and reality of their social and political situations. He is Professor of Video Art at Academy of Media Arts Cologne, Cologne. Recent exhibitions include: *the meaning of style*, Gallery of

Modern Art, Queensland Art Gallery, Brisbane, 2012; *Revolution vs. Revolution*, Beirut Art Center, Beirut, 2012; and *Phil Collins: marxism today*, British Film Institute, London, 2011. Collins lives and works in Berlin and Cologne.

Josef Dabernig
WARS, 2001
FILM, 10 MIN.

Time has frozen into a loop in Josef Dabernig's film *WARS*. A waiter, waitress, and cook in a dining car of a long-distance train bide their time, performing the routine of the past that seems disconnected from what matters now and what actually needs to be done today. They appear isolated as no one shows up in need of the services they offer. Independent from and uninfluenced by the reality surrounding them, they appear reduced to the essence of their professional roles, acting like monads in a space entirely devoid of other people. They wait and show no illusions or emotions. Every action seems emptied of any drive yet it is performed nonetheless to the rhythm of the monotonous track and within the defined space and modernist clarity of the train car. Towards the end of the journey they start carrying out the tasks of cleaning up and closing, despite the fact that the restaurant car has seen no guests. There will be a new trip. Nothing will be different, the conditions and prerequisites unchanged, as there remains no challenge to influence them. It seems as though *WARS* anticipates what has become reality over the last two-odd decades in the West: one gets stuck in the loop of the present that reproduces itself without leading into the future.
(KR)



WARS, 2001, film still

Josef Dabernig (born 1956) is an artist and filmmaker whose work uncovers the monotony and coercion that can dominate even the most expected daily actions. Recent exhibitions include: 9th Gwangju Biennale, Gwangju, 2012; *Don't Smile. On the Humour of Art*, Kunstmuseum Liechtenstein, Vaduz, 2012; and *Josef Dabernig. Panorama*, Kunsthaus Graz, Graz and Neue Galerie, Graz, 2013. Dabernig lives and works in Vienna.

Ekaterina Degot

MULTIPLE FACES OF FEMINIST ART AGAINST A NEOCONSERVATIVE BACKLASH

FILMED LECTURE, 42:27 MIN.

SECOND FLOOR (22)

Ekaterina Degot addresses feminist art in Russia from the 1980s on in this presentation that focuses on the Russian art collective Pussy Riot soon after their imprisonment. Degot discusses the hesitance on the part of women to call themselves feminists in the post-Soviet former East, since defining oneself as a woman is reductivist within the Communist dream of a classless society. During Communism in the Soviet Union, private life represented the public sphere, a relationship destroyed in the early twenty-first century when capitalism invaded private homes and the public sphere was privatized and commercialized, making the political no longer personal. Pussy Riot's emergence in mid-2011 is a reaction to this as well as to the current promotion of family values, homophobia, and male-dominated power structures in Russia. The collective is imprisoned on charges of hooliganism for performing the song *Holy Madonna Chase Putin Away* at a Russian Orthodox Church in Moscow in February 2012. Degot analyzes the response to this performance on the part of both left-wing political circles (who are reluctant to fully support Pussy Riot because of their refusal to proclaim atheism and anticlericalism) and simple orthodox believers (who for the first time since the early twentieth century started to question church officials). The image of a woman in a balaklava, on which Pussy Riot's attire is based, is then an oppressed woman with covered face, and can be read through queer theorist Judith Butler's notion of the pre-political body and space of

appearance as defined by exception. Further, Degot refers to a “de-modernized subject” in Russia, where the nineteenth century returns with the woman as a passive and marketable art object. She uses this argument to challenge notions of artistic quality, pleading for evaluation of art through social efficiency. (JA)

This lecture was presented at the 3rd FORMER WEST Research Congress: *Beyond What Was Contemporary Art*, Part One, Vienna, 2012.

Ekaterina Degot (born 1958) is an art historian, art writer, and curator whose work focuses on aesthetic and socio-political issues in Russia, predominantly in the post-Soviet era. She recently co-edited *Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade* (with Marta Dziewanska, et al.) (2013) and with David Riff convenes the first Bergen Assembly, Bergen, 2013. Degot lives and works in Moscow.

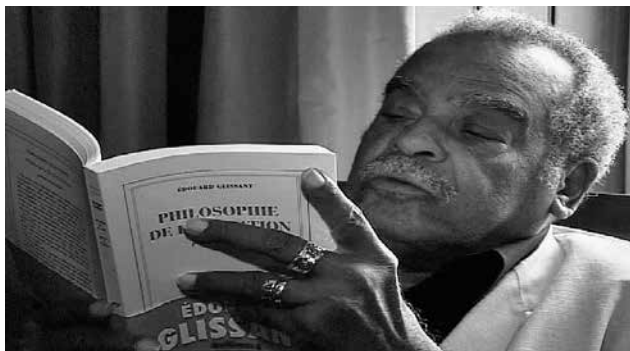
Manthia Diawara

ÉDOUARD GLISSANT: ONE WORLD IN RELATION

VIDEO, 50 MIN.

WEDNESDAY 20.3 23-24H THEATER

In 2009, director and filmmaker Manthia Diawara joined the poet and philosopher Édouard Glissant (1928–2011) on his journey across the Atlantic while traveling from South Hampton, UK to Brooklyn, US and then to Martinique, Glissant's native home. Registered on camera, the enduring and enthralling conversations together form an affectionate account of thought, profound and inspiring, arguing forcefully for "one world in relation" that would move us beyond the rigid, stereotyped thinking in categories defined by identity and ethnicity. In parallel, this maneuver could shed new light on the meanings of globalization, chaos, violence, equality, and justice. Combining poetry with philosophy, Glissant, undoubtedly one of the most important thinkers of our time, shapes his ideas according to a poetics of multiplicity—a fragmentary theory of worldwide relationships. Relation, as he elaborates on in his writings, is not that which bridges "this" to "that." Rather, it is a space that connects "everything with everything." Such "archipelagic" intertwining of people and the roots of ideas should have no place for hegemonies; instead, it allows for a respectful mixing of cultures while preserving their diversity and heterogeneity. Glissant distinguishes a possibility where our differences no longer point towards irreconcilability, but on the contrary—to what relates us—and what makes our being together both complex and creative. (MH)



Édouard Glissant: *One World in Relation*, 2010, film still, courtesy K'a Yelema

Manthia Diawara (born 1953) is a director and filmmaker. He is Professor of Comparative Literature and Film, and Director of the Institute of Afro-American Affairs and of the African Studies Program, New York University, New York. He also is the author of several books including *African Film: New Forms of Aesthetics and Politics* (2010) and *Black American Cinema* (1993). His Recent films are *Édouard Glissant: One World in Relation* (2010) and *Maison Tropicale* (2008). Diawara lives and works in New York.

Marlene Dumas

YOUNG MEN (MAN KIND), 2002–2007

SERIES OF DRAWINGS

GROUND FLOOR (VARIOUS LOCATIONS, 7)

From 2002–2007 artist Marlene Dumas realized a series of portraiture works in the mediums of painting and drawing that destabilize the meaning of the term “mankind.” Young men are featured, coming across as strangely, acutely familiar. Let’s remind ourselves that the years in which these works were made were some of the peak years of recent terrorist attacks, paralleled in intensity by the US and its allies’ war against the “axis of evil.” The images of bearded young Muslim men of “Mediterranean appearance” have since become commonplace in western media, teasing out fears, suspicions, and prejudices through insistent stereotyping of the “dangerous subject” that is the radical extremist in our midst. If Dumas has doubts about humanity in our age, however, then it is directed not quite at the pictured martyrs, but rather at the viewer readily accepting the ungrounded claims of such derogatory imagery. The artist confronts us with how deep we have fallen into this media-driven engineering of anxiety and hatred as we are prepared to project the stereotypical xenophobic views onto everybody who shares a certain set of features. Subtly, Dumas seems to offer a reality check of sorts in a world that has changed through a variety of entanglements, and which can hold itself together only if the ethics of humankind—or as she suggests, of “man kind”—are reinserted into our lives. (MH)



Young Men (Man Kind), 2002–2007, drawing

Marlene Dumas (born 1953) is an artist whose practice mainly encompasses painting and drawing. She often portrays people who have been deemed “Other” by society, drawing attention to our own systems of belief. Recent exhibitions include:

Sorte, Fondazione Stelline, Milan, 2012; *Forsaken*, Frith Street Gallery, London, 2011; and *Against the Wall*, Fundação de Serralves, Porto, 2010. Dumas lives and works in Amsterdam.

Marcus Geiger
UNTITLED, 2013
INSTALLATION

GROUND FLOOR (FOYER, 3)

Given that among the interests at the core of his practice is his concern regarding “space in confrontations with art,” artist Marcus Geiger takes on the challenge of intervening in the architecture of HKW. Yet even a simple interference with the building gets quickly halted by a vast list of conservation regulations as HKW is protected as a cultural heritage site. Some things can be realized, although always necessarily through a complicated set of maneuvers to prevent a physical “confrontation” with the building’s structures. The thick layer of protocols for maintenance of cultural monuments thus in effect always separates the work of art from its host. Geiger thus chooses to disclose this separation by unrolling the protective layer of recycled paper over the entire surface of the institution’s expansive foyer. The cardboard-like veils of paper used by painters to protect the building’s surface clash with its modernist rhetoric of clarity, openness, and transparency, even literally, as the progression of the event sees this false flooring become dirty and disorderly. The work thereby becomes a paradox. It both critiques the attitudes of preservation and preserves them, protecting the building from even the traces of a project aimed at rethinking how to overcome the contemporary structural impasses, and to envision other prospects ahead. (MH/GP)

Marcus Geiger (born 1957) is an artist whose work employs quotidian materials and labored processes, reflecting on the nature of the “work of art” while taking an adamant stand outside of the art market. Recent exhibitions include: *Heimspiel* [home match], Kunstmuseum St. Gallen, St. Gallen, 2012; *Reflecting Fashion: Art and Fashion Since Modernism*, MUMOK Museum Moderner Kunst, Vienna, 2012; and *Great Prospects!*, 21er Haus, Vienna, 2011. Geiger lives and works in Vienna.

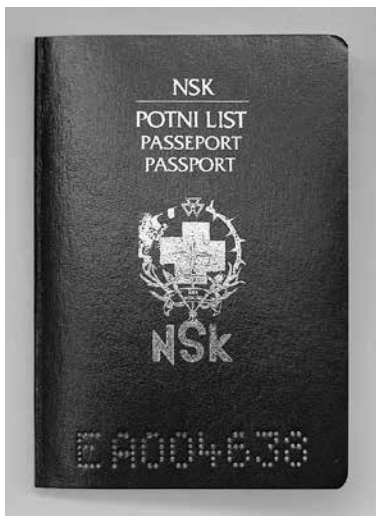
IRWIN

NSK PASSPORT OFFICE, BERLIN, 1992/2013

INSTALLATION

GROUND FLOOR (FOYER, 4)

The work of the NSK (Neue Slowenische Kunst) art collective, in existence since 1984, forms a complex set of interpretations of Europe both during the Cold War period and in its echoes in the global context after 1989. NSK's artistic "retroavantgarde" articulations of the processes of the deconstruction of the former Socialist Yugoslav State have a particular resonance. Slovenia, the art group's base, proclaimed its independence from the Yugoslav federation in the early 1990s, before the violent Yugoslav wars—Europe's deadliest conflict since WWII—began. In this complex historical moment, filled with war crimes, mass murder, and genocide NSK proclaimed its own State in Time, preceded by the 1992 NSK Embassy Moscow. As a sovereign state, albeit with no territorial claims, it introduced its own insignia: constitution, flag, embassies, consulates, stamps, and passports. The citizenry of the State has grown exponentially ever since, pursuing collectively and transnationally its ideals as "the first global state of the universe." Here, the NSK member group IRWIN sets up a temporary Passport Office that issues passports to everyone who identifies with the founding principles of equality, regardless of gender, nationality, religion, or any other status. (MH)



NSK Passport, 1993

IRWIN (established 1983) is a collective of Slovenian artists who use a self-developed visual language that responds to Western and Eastern European art and intervenes in social and historical activities. Recent exhibitions include: *IRWIN*

Construction of the Context, KUMU Art Museum of Estonia, Tallinn, 2012; *NSK Passport Office*, New York, Museum of Modern Art, New York, 2012; and *The Eye of the State*, The Israeli Center for Digital Art, Holon, 2010. IRWIN is based in Ljubljana.

Hassan Khan

17 AND IN AUC, 2003

DOCUMENTATION FROM PERFORMANCE

GROUND FLOOR (18)

For 14 nights, 7–20 of April 2003, I sat in a soundproofed one-way mirrored glass room from 19–23 hrs drinking beer, smoking cigarettes, and talking. Although people could see and hear me, I could not see or hear anyone except for myself. The glass room was constructed in an apartment rented in downtown Cairo using the budget offered by the Falaki Gallery at the American University in Cairo (AUC) who had invited me to exhibit. Over the span of these two weeks I only allowed myself to speak about my memories of my undergraduate years (between 1990 and 1995) at the AUC, to comment on and analyze these memories, as well as to address the actual context of the performance itself. The performance was documented on 56 mini DV tapes, each tape representing one hour. Every audible word was transcribed and the results were published in a book, *17 and in AUC—the transcriptions* (2004) without any editing or punctuation. The book is organized by day and hour to mirror the structure of the performance and is available here for browsing and reading. A three-minute excerpt from the documentation tape of the second day is playing on the monitor. (H. KHAN)



17 and in AUC, 2003, performance view, courtesy the artist and Galerie Chantal Crousel, Paris, photo: Graham Waite

Hassan Khan (born 1975) is an artist, musician, and writer. Recent exhibitions include: *Hassan Khan*, SALT, Istanbul, 2012; Documenta 13, Kassel, 2012; and New Museum Triennial, New Museum, New York. His most recent publication is *The Agreement* (2011). Khan lives and works in Cairo.

Hassan Khan and Nida Ghouse

THE FORM OF THE CONTENT

CONVERSATION

FRIDAY 22.3 21.30-22.30H EXHIBITION HALL

Hassan Khan's 2003 performance, *17 and in AUC*, is made up of memory. In doing as memory does, it rambles, and it rants, at times, it repeats itself. To be sure, the piece comprises the artist's own reflections—often intensely charged and always irreducibly personal. Drawn out from within a very specific architectural construction, these recollections are of a time in the early 1990s and of a place that is called Cairo. The configuration of this context, however, may as well be arbitrary, determined solely by the accident of when and where Hassan went to college. And yet, I might suggest that this work of art poses itself as a cultural history. A difficult one to deal with, no doubt, in that its aesthetic form—both in its prior moment of production as well as in its present state as transcription—stubbornly refuses any easy interpretative synthesis. This is to say, while I might have been somewhat perturbed by the artist's account of watching his friend high on hash have a breakdown crying fully clothed in the shower, there is nothing in the compositional scheme of the piece that grants one single element of it more prominence than another. Documentation of *17 and in AUC* is presented at HKW and in our conversation about it Hassan and I discuss how certain formal decisions have meant that historical knowledge and cultural significance remain up for grabs. (N. GHOUSE)

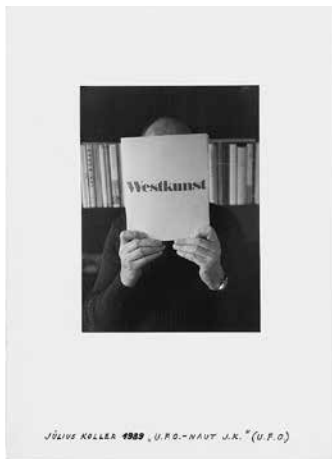
Nida Ghouse (born 1982) is a writer and a curator. Most recently, she curated *Melik Ohanian: In the Desert of Images*, Mumbai Art Room, Mumbai, 2012 and published "Don't Drink the Sea Water: On Madness and the Mediterranean" (2013) in *ArteEast Quarterly*. Ghouse lives and works in Mumbai.

Hassan Khan, see page 95

Július Koller,
U.F.O.-NAUT J.K., 1989
PHOTOGRAPH

GROUND FLOOR (EXHIBITION HALL, 10)

In 1989 Slovak artist Július Koller produced a self-portrait in which he holds before his face the catalog for the celebrated 1981 *Westkunst* exhibition at the Rheinhallen, Cologne. The work is part of his series *U.F.O.-naut J.K.*, realized from 1970 until Koller's death in 2007. The work is the result of an annual photographic action in which the artist produced a single image capturing, in his words, the "process of the transformation of the head (portrait) of J.K. expressing a personal cultural situation." The meaning of the acronym U.F.O. is multilayered and changeable in Koller's practice; in this series it is understood as "universal futurological orientation." Through this action, Koller sought a way to condense the complexity of social circumstances in then Czechoslovakia with but one gesture, and to poetically and politically circumvent the network of various impasses of the republic's totalitarian reality. Given that this particular *U.F.O.-naut J.K.* was created at the point when the Cold War ended, the work seems to suggest that the fault lines evidencing the divisions between the art produced in the West and elsewhere represented by the *Westkunst* project were a fallacy, thereby communicating a desire to orient the future differently. (MH)



U.F.O.-naut J.K., 1989, photograph,
courtesy Generali Foundation, Vienna

Július Koller (born 1939, died 2007) was an artist whose practice considered the status of art in utilizing ready-made objects from daily life and symbols while referring to political processes and the position of the artist in (Czecho)Slovakia. Recent exhibitions include: *Spirits of Internationalism*, Van

Abbemuseum, Eindhoven, 2012; *Science-Fiction Retrospective*, Slovak National Gallery, Bratislava, 2010; *Space is the Place*, GB Agency, Paris, 2007; and *Juliús Koller*, Galerie Martin Janda, Vienna, 2007. Koller lived and worked in Bratislava.

Július Koller

NOTEBOOKS, 1981–1987

PERFORMATIVE-INSTALLATION

FIRST FLOOR (20)

During his life Július Koller built an impressive archive consisting of his own observations, comments, and artworks dating back to the early 1960s, in addition to cut-outs from Czechoslovak and foreign newspapers, magazines, books, and periodicals. The texts included were not only about art but also numerous other topics and fields including archaeology, science and technology, sports, UFOs, the search for Atlantis, the Bermuda Triangle, astronautics, tourist attractions, and comics. Publications from the West were not easily accessible at the time due to censorship that blocked access to information and knowledge from outside the Soviet bloc. The few foreign books and catalogs that people managed to get a hold of thus circulated in a clandestine fashion and were shared among other artists and intellectuals. As part of his own process of learning about crucial developments in art, Koller took extensive notes from these texts. In the notebooks shown in this exhibition we see Koller's annotation of the *Westkunst* catalog in which he at times redraws reproductions of exhibited works and obsessively rewrites passages he found significant. *Notebooks* are presented to the interested audience daily from 18 to 22 hrs. (MH)



Notebooks, handwritten transcriptions of exhibition catalogs, art magazines, and samizdat publications, 1981–1987, courtesy Július Koller Society, Bratislava

Július Koller, see page 99

Nicolas Kozakis and Raoul Vaneigem
UN MOMENT D'ÉTERNITÉ DANS
LE PASSAGE DU TEMPS, 2012

VIDEO, 5:20 MIN.

FIRST FLOOR (19)

The contemplative flow of black and white video footage by artist Nicolas Kozakis is overlaid with a text by philosopher and writer Raoul Vaneigem, together forming a plea, at once poetic and political, to pause and rethink the world away from its present impasses. The striking imagery originates in the sacred place Mount Athos in northern Greece, a unique conservatory of natural beauty as well as architectural and artistic masterpieces. As a spiritual site invested in traditional human habitations and relations, it seems both a place of poetic potentiality (for instance, intense proximity to both nature and art) and of paradoxes of inequality (namely, that only men have access). Within such scenery, a lone immigrant worker builds a traditional stone house at a pace that defies the insanity of our contemporary frenetic throb, stopping at times to smoke a cigarette and meditate on the overwhelming landscape enveloped by the sea. His thoughts seem captured in Vaneigem's words, pondering the present-day capitalist enslavement to work, success, professionalism, and productivity that reduce the potentials of life to its "mere shadows." The work reveals the need to circumvent these limitations by slowing down and rediscovering the more humane constellation of being together. (MH)



Un moment d'éternité dans le passage du temps, 2012, video still

Nicolas Kozakis (born 1967) is a painter and sculptor whose work features contradictory materials and figures, lending insight into the conflict that pervades life. He is Professor of Drawing at l'Académie Royale des Beaux-Arts de Liège, École supérieure des Arts de la Ville de Liège, Liège. Recent exhibitions include: *Manifesta 9*, Genk, 2012; *Panoramic Refuge*, Sart-Tilman Open-air Museum, Liège, 2011; and *Nicolas Kozakis, Bart Lodewijks en Jan Wyffels*, LOODS12, Wetteren, 2011. Kozakis lives and works in Liège.

Raoul Vaneigem (born 1934) is a writer, philosopher, and one of the key theorists of the Situationist movement who proponent a more poetic approach, ultimately pursuing his interest in self-regulating social order. His books include: *Lettre à mes enfants et aux enfants du monde à venir* (2012); *Das Buch der Lüste* (1979); and *The Revolution of Everyday Life* (1967). Vaneigem lives and works in Brussels

Li Ran

BEYOND GEOGRAPHY, 2012

VIDEO, 23:09 MIN.

GROUND FLOOR (13)

The video *Beyond Geography* follows Chinese artist Li Ran as he mimics the caricature of a knowledge-hungry explorer on an expedition through the wilderness. Moving through what is not concealed as anything other than what it is, a bare film studio, the camera follows the explorer's encounters with threatening sounds in the distance, pestering insects at night, and animalistic indigenous peoples, at once scaring and exciting him. The character of the explorer satirically reproduced here by Li as a fetishist anthropologist, is a familiar and harshly criticized one, often conjured up to illustrate the fine line between curiosity and enchantment for the "Other" and the voyeuristic aggression of the western civilizer. More than reaffirming this well-known critique, however, the Chinese embodiment and thus appropriation of both the contested Euro-colonial cliché and the hunted exotic—performed by young Chinese actors in mass-produced "tribal" outfits and blackface—the video playfully shows how historically superficial characters of good and evil, black and white, victim and perpetrator are no longer clearly recognizable or "authentic" on our rapidly transforming global stage. Moving beyond geography, perhaps even beyond geopolitics, Li provokes us to radically rethink our understanding of the harmful colonizers, naive innocents, and insignificant extras of both our political past and present, changeable as they are, as we move into a yet unexplored future. (GP)



Beyond Geography, 2012, video still

Li Ran (born 1986) is a performance and video artist whose work straddles the line between fact and fiction in playful explorations of issues pertaining to institutionality and colonialism, among others. Recent exhibitions include: *ON/OFF*, UCCA Ullens Center for Contemporary Art, Beijing, 2013; *I Want to Talk to You, But not to All of You*, Goethe-Institut Shanghai, Shanghai, 2012; and 9th Gwangju Biennale, Gwangju, 2012. Li lives and works in Beijing.

Thomas Locher

READING OF, 2013

INSTALLATION

GROUND FLOOR (FOYER, 6)

The textual work by Thomas Locher addresses the connections between the language, institutional history, and relation to politics of HKW. As a symbol of the Cold War, HKW underwent considerable changes over the course of the last two decades. Built as “a propaganda building aimed at the Soviets”¹ and thus symbolizing the moral superiority of western democracy, HKW shifted its self-understanding after it opened its doors in 1989 from the dominant edict of politics to a prevailing turn to culture, acknowledging the growing role played by culture in international relations. Nonetheless HKW continued addressing political agendas after the German state was newly constituted in 1989. Thus the institution took on “Cultural Development Politics” focusing on the “Third World” during the 1990s and later global relations, introduced by postcolonial discourses. Locher’s text-image constructions and installations analyze the changing ideological purpose and programmatic concepts of HKW during the last two decades, revealing its consequences with respect to the view of the “Other” and the self and on the use of terms, rhetoric, and aspects of common parlance. (KR)

1 Steffen de Rudder, *The architect Hugh Stubbins: fifties' American modernism in Berlin* (Berlin: Jovis Verlag, 2007), p. 66.

Thomas Locher (born 1956) is an artist whose text-based practice examines the relationship of grammatical constructions to politics and economics. He teaches at The Royal Danish Academy of Fine Arts, Copenhagen. Recent exhibitions include *Parcours*, Kunstpalais Erlangen, Erlangen, 2012 and *Envisioning Buildings. Reflecting Architecture in Contemporary Art Photography*, MAK – Austrian Museum of Applied Arts/Contemporary Art, Vienna, 2012. Locher lives and works in Berlin and Copenhagen.

Sharon Lockhart

EXIT, 2009

FILM, 40 MIN.

SECOND FLOOR (AUDITORIUM, 24)

Much like in the 1895 Lumière brothers' *Workers Leaving the Lumière Factory*, Lockhart observes with her camera employees exiting an industrial plant. Here, however, we do not see workers' faces or dynamic interchange among them as they depart after a shift's end, day by day, in the course of a five-day working week. All we are offered are prolonged shots of a largely unchanging continuous flow of people leaving; most of them are dressed in denim, some hold onto their lunchboxes, and some wear backpacks. Inevitably, though, we are challenged to seek differences in the repetitive action as we experience the sensation of time slowing down and with it a sense of exhaustion in the relentless rhythm of labor in the twenty-first century. Although the temporal dimension of the work is its calling card, the authorial usage of the static camera seems to suggest that outside of the frame—and thus outside of what we can see—a new dynamic might unfold. But in her politically astute artistic vision Lockhart seems to speak not only of the delineation between work and free time, but also—so explicitly pertinent for our time—a demarcation between work and no work, suggesting it is not merely the factory people here that routinely exit, but possibly also an epoch of social security and other things that we used to take as certain. Screening times are: Monday: 20–24 hrs; Tuesday: 20–24 hrs; Wednesday: 10–12 hrs, 17–24 hrs; Thursday: 17–24 hrs; Friday: 13–17 hrs, 20–24 hrs; Saturday: 10–16 hrs, 20–24 hrs; and Sunday: 10–24 hrs. (MH)



EXIT, 2008, courtesy the artist; neugerriemschneider, Berlin; Gladstone Gallery, New York and Brussels; and Blum & Poe, Los Angeles. © Sharon Lockhart

Sharon Lockhart (born 1964) is an artist working with photography and film to challenge our perception of time and relationship to space while focusing on multidimensional themes such as labor, movement, production, and practice. Recent exhibitions include: *Sharon Lockhart/Noa Eshkol*,

The Jewish Museum, New York, 2012, Los Angeles County Museum of Art, Los Angeles, 2012, and The Israel Museum, Jerusalem, 2011; and *Double Tide*, Espai d'Art Contemporani de Castelló, Castelló, 2012. Lockhart lives and works in Los Angeles.

Teresa Margolles
THROUGH, 2011
INSTALLATION

GROUND FLOOR (EXHIBITION HALL, 9)

The work *Through* by Teresa Margolles is an intervention into the architecture of the HKW, made with an artistic gesture that is at once subtle and disturbingly frightful. The building and institution in question are a part of the democratic self-narration of both the pre- and post-1989 “West” that took upon itself a task to present, from this very “western” perspective and as an extension of Germany’s respective foreign policies before and after the fall of the Berlin Wall, the cultures of the non-West. Initially, the “cultures of the world” were nearly exclusively understood to be of the “Third World,” allowing the all too powerful remnants of the Cold War language to continue ruling over our imagination. In this framework, Margolles smudges some of the building’s windows with used, dirty T-shirts that she collected from various contexts, including the numerous sites of narco violence in Mexico, especially around the country’s US border. This systematic process results in a thin smear that veils the windows in an attempt to symbolically refract the outlook of the institution onto the world in its “new world order.” As she “infects” the building’s glass membrane with sweat, blood, and bacteria the work turns into an act of implicating and entangling what we think of as the “West” in the seemingly distant dramas of immigration, displacement, drug wars, precariousness, debt, poverty, and hostility. (MH)

Teresa Margolles (born 1963) is an artist whose work evidences the pervasive impact of the narco war in her native Mexico through her installations that use bodily residue to make viscerally available the deaths of the individual victims who are denied a voice. Recent exhibitions include: *The Promise*, MUAC Museo Universitario Arte Contemporáneo, Mexico City, 2012; 7th Berlin Biennale, Berlin, 2012; and *Frontera*, Kunsthalle Fridericianum, Kassel, 2010–2011 and Museion, Bolzano, 2011. Margolles lives and works in Mexico.

Radhouane El Meddeb

TUNIS LE 14 JAVIER 2011, 2013

PERFORMANCE

Stuck in front of his TV screen in Paris during the 2011 Tunisian revolution, Radhouane El Meddeb had nothing but his laptop and cell phone to learn and communicate about the events and changes that turned his homeland upside down. The distance created an emotional frustration as well as a physical separation that was hard to put up with in terms of national belonging, but particularly for an artist who creates through his body. El Meddeb stages this state of emergency and raises questions about how the body can incarnate a myriad of mixed feelings ranging from euphoria to total shock and fear. (R. EL MEDDEB)

Work originally commissioned by Meeting Points 6, 2011

Radhouane El Meddeb, a graduate of the Higher Institute of Dramatic Arts in Tunis who trained as a dancer with Jean-Laurent Sasportes and Lisa Nelson, has performed with acclaimed Tunisian and French theater directors, such as Fadhel Ja.bi, Taoufik Jebali, and Catherine Boskowitz. In 2005, after several collaborations with fellow choreographers, he performed his first solo piece, *Pour en finir avec MOI*, followed by many other both solo and group works. El Meddeb lives and works in Paris.

Aernout Mik

UNTITLED, 2013

PERFORMANCE

FRIDAY 22.3/SATURDAY 23.3 UNSPECIFIED TIME/LOCATION

If it is true that we are living through a transformative condition among societies on a global level as some developments in politics, economics, and aesthetics dramatically suggest, it seems imperative to scrutinize the building blocks on which the field that we think of as contemporary art rests. Aernout Mik proposes we begin with the notions of audience and participation—two concepts that have become paramount, albeit from different perspectives, in both the progressive and conservative debates about the meaning of art for society. It might be that we witness a shift from the “viewer” and “consumer-spectator” to a radically new public fabric as it were while the world and with it the world of art struggles with the moment and legacy of the “insurgent citizen.” If at the end of receiving and co-creating the meaning of art stands an angry, rebellious, dissatisfied, and disillusioned citizen, who no longer develops her sense of being in this world from the permissions provided by a state or status, but from the very values of freedom, equality, and justice—what art, what art institutions, what subjects, what sorts of being together must we create? Just as the discussions during FORMER WEST: Documents, Constellations, Prospects examine these questions, Mik further complicates things with a performance in which he tests the limits of disobedience and noncompliance, drawing attention to the condition of our society wherein even instances of revolt and rebellion can be turned into tradable goods. (MH)



Untitled, 2012, video still

Aernout Mik (born 1962) is an artist whose video installations, sculptures, and performances allow for a reflective engagement between spectator and artwork. Recent exhibitions include: *Communitas*, Stedelijk Museum Amsterdam, Amsterdam, 2013, *Jeu de Paume*, Paris, 2011, and *Museum Folkwang*, Essen, 2011; 9th Shanghai Biennale, Shanghai, 2012; and *Aernout Mik*, CA2M Centro de Arte Dos de Mayo, Madrid, 2012. Mik lives and works in Amsterdam.

Nástio Mosquito

3 CONTINENTS (EUROPA, AMERICA, AFRICA), 2010

VIDEO INSTALLATION, 7:40 MIN.

FIRST FLOOR (21)

The videos *Europa*, *America*, and *Africa* together comprise the video installation *3 Continents*, showing Angolan artist Nástio Mosquito confidently deliver three speeches addressing the respective continents. Behind him, improvised maps of the regions are stuck together: while the geography is recognizable, their larky construction lends the maps a playful character. Presented in a manner that is at once detached and rational, and also domineering and charismatic—much like a politician of standing reading out an official press release—Mosquito announces “I bought Europe” and “I bought the US of A”: their “pride,” “ignorance,” “comfort,” and their “simplicity of supremacy.” In these works the rituals of western-centric presentation are seamlessly adopted, albeit in the context of shabby open-air environs saturated in daylight. Through both environment and oration, Mosquito addresses the complex legacy and continuous contemporary reinforcement of the western logic of ownership and debt, and its consequences in terms of our way of thinking, talking, and understanding the biopolitical. Taking this calculative logic to its conclusion by stating that everything, including memory and sentiment, can be bought—or callously dismissed in the case of Africa in the work’s third part—Mosquito’s provocative dark humor emphasizes the mad fatalism of hegemonic rationales and their modes of propaganda. The work elicits a subtle though alarmed craving for humanity whilst looking upon a dysfunctional system dancing on the edge of a precipice. (GP)



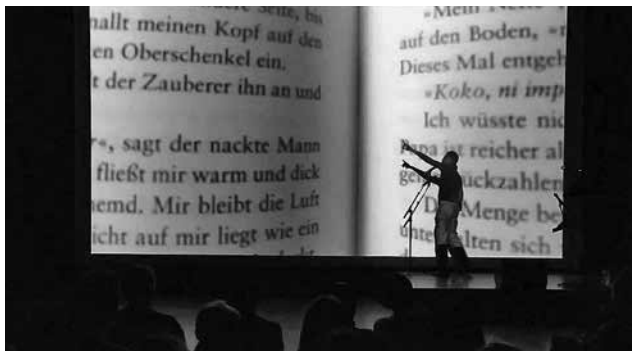
3 Continents (*Europa, America, Africa*), 2010, video still from *Europa*

Nástio Mosquito (born 1981) is a multi-media and performance artist whose work plays with African stereotypes in western contexts, often using himself as a central figure through which to question his own role as well as that of the audience. Recent exhibitions include: *9 Artists*, Walker Art Center, Minneapolis, 2013; *Politics of Representation*, Tate Modern, London, 2012; and 29th São Paulo Biennial, São Paulo, 2010. Mosquito lives and works in Luanda.

Nástio Mosquito,
AFRICAN? I GUESS, 2013
PERFORMANCE

FRIDAY 22.3 23-24H THEATER

Gaining independence in 1975 after nearly 500 years of occupation, Angola was catapulted into a conflict between three rival nationalist liberation groups that had fought for decolonialization from Portugal. Quickly becoming the battleground for the pervasive power struggle between the Soviet Union, the US, and their allies—with each faction considering their preferred outcome of the civil war crucial for the global balance of power—Angola suffered the physical burns of a war termed cold in our history books. HKW, historically established on the border between the first and second worlds to house representations of the third, offers a challenging and complicated stage for Luanda-based artist Nástio Mosquito. With large projections of imagery taken from archived Africa-themed exhibitions at HKW in the background, Mosquito sings and rants at us with his rebellious candor while forcing us to watch him in the context of our ambiguous desire for representation and identity politics. Mixing nearly inaudible accusations of colonial automatism with the seductive flattery of being allowed to listen to his vulnerable lyrical confessions on life and love, Mosquito's performances unfold as a game of attraction and assault, where salvation is offered and then stolen in jest. The cacophony of destruction and sensual playfulness enchants us into doubting what we have actually left behind as we move into a new era. (GP)



African? I Guess, photo: OCAT Contemporary Art Terminal, Shenzhen, 2011

Nástio Mosquito, see page 117

Rabih Mroué

SHOOTING IMAGES, 2012

VIDEO, 9 MIN.

FRIDAY 22.3 22.30-22.50H EXHIBITION HALL

Shooting Images by Rabih Mroué shows a performative reenactment of existing videos uploaded onto websites such as Youtube in which we see what a person is recording with his mobile phone: a Syrian regime sniper aiming his rifle at the civilian and shooting. The cameraman's death becomes apparent when the phone, through which we witness the scene, is roughly slammed to the ground. Investigating the images produced outside of official regime media during the Syrian civil war, ongoing since 2011, Mroué became intrigued by these disturbing videos that portray the questionable reciprocal intimacy that exists in the brief moment of eye contact between the sniper and civilian when the rifle's sight line aligns with the lens of the mobile phone. According to Mroué, the fictional reconstruction of such a "double shooting" in this video meticulously deconstructs such moments by isolating sound from visuals, offering extreme slow motion, and by zooming into the gunman's eyes in a manner that surpasses what technology realistically allows. Instead of providing the desired clarification of what occurs, however, Mroué's extreme deconstruction confronts us with the paradoxical impossibility of fully "seeing" even the most hyper-real moment, that is, the documentation of one's own death. Complicating the supposedly unlimited democratic agency, global political transparency, and insurgent togetherness some believe to be the promise of technological progress, Mroué's video searches for the possibility of human connection in the midst of an alienating civil war. (GP)



Shooting Images, 2012, video still

Rabih Mroué (born 1967) is an actor, director, playwright, and visual artist. His diverse practice spans numerous disciplines and formats, employing fiction and in-depth analysis to engage with his immediate reality and the associated political and cultural contexts. Recent exhibitions include Documenta 13, Kassel, 2012 and *I, the Undersigned*, BAK, basis voor actuele kunst, Utrecht, 2010. Mroué lives and works in Beirut.

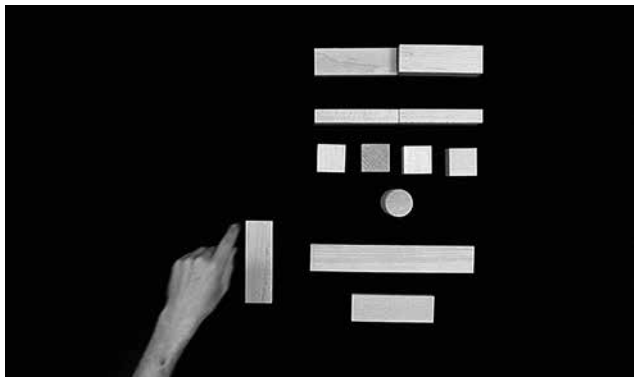
Marion von Osten

THE GLORY OF THE GARDEN, 2009

VIDEO SCREENING, 14 MIN.

WEDNESDAY 20.3 21.30-21.50H THEATER

All we observe in Marion von Osten's *The Glory of the Garden* are the variously sized wooden blocks, the ones we knew as children—now commonly used in team-building exercises to visualize structural and organizational relaunches—being placed and replaced in a continuous flow of constellations on a dark surface. The moves are prompted by a slow-pace conversation the interlocutors of which remain unseen, though we quickly realize that in fact these are staff members of an art institution analyzing how their art space changed over the last 30-odd years. In this way, Von Osten in fact lets an examination of the institutional transformation of the concrete case of a contemporary arts center in Bristol, UK unfold before us. It is a pseudo-didactic play enacted by the institution's employees who chart the changes in spatial arrangement, the transformation in language used, and the shifts in management strategies and structures. Spurred by the conservative policies under former UK Prime Minister Margaret Thatcher—whose infamous belief that there is no such thing as society necessarily projected itself onto the outlook and understanding of public (art) infrastructure—art institutions inevitably had to remodel themselves to survive, albeit with little resistance and questioning it seems. The result saw these institutions pressured to accommodate the wider corporate tendency for organizations to become market-fit, competition-driven, and profit-oriented players with corresponding programming, services, and fundraising policies. (MH)



The Glory of the Garden, 2009, video still

Marion von Osten (born 1963) is an artist, author, and exhibition maker. Recent exhibition and research projects include: *Model House—Mapping Transcultural Modernisms*, Vienna, 2010–2013; *Architectures of Decolonization*, Les Laboratoires d'Aubervilliers, Paris, 2011–2012; *In the Desert of Modernity—Colonial Planning and After*, Les Abattoirs de Casablanca, Casablanca, 2009 and HKW, Berlin, 2008; and *reformpause*, Kunstraum der Universität Lüneburg,

Lüneburg, 2006. Von Osten lives and works in Berlin.

Stefan Panhans

SIEBEN BIS ZEHN MILLIONEN, 2005

VIDEO, 5:30 MIN.

GROUND FLOOR (17)

In Stefan Panhans' *Sieben bis Zehn Millionen* [Seven to Ten Millions], a man talks about his purchasing of a type of high-tech hardware. Out of breath and in a hysterical staccato he tells of the nightmarish search for the product, and the confusions and paranoid moments he experiences in selecting the right one. His rushed monologue is a result of the enumerable stimuli, forms of information, and impulses that make him a shopper in the miasma of the marketplace. In his video Panhans draws attention not only to the exhausting work of consumption, but also to how we are carried away by consumption and how it penetrates our desires. It seems that he follows director Pier Paolo Pasolini's theory of consumerism as a new form of totalitarianism. According to Pasolini, the market determines social agency, competition is its fundamental communication structure. The consequence is that consumption determines the human being and causes one to ally the "feeling of freedom" with consumer imperatives. Consumption becomes thereby—as *Sieben bis Zehn Millionen* impressively shows—an end in itself and a central aspect of our identity in contemporary life. (KR)



Sieben bis Zehn Millionen, 2005, video still

Stefan Panhans (born 1967) is an artist who works with photography, video, and installation through which he presents skewed everyday scenarios that move us to question accepted customs and desires. Recent exhibitions include *BUSY. Exhausted Self/Unlimited Ability*, 21er Haus, Vienna, 2012 and *Art Is Concrete. And So Is Truth?*, Camera Austria, Graz, 2012. Panhans lives and works in Berlin and Hamburg.

Piotr Piotrowski

GLOBAL AGORAPHILIA

LECTURE

There is no democracy in any one specific country. Because of globalization each state is tied up with another. This is the reason that the world needs a global *politeia*, or global constitution to create worldwide democracy. One might call this "utopia," however, since we still do not know what it would look like, as Karl Marx and his followers knew, or even still know. I would rather call this, after historical social scientist Immanuel Wallerstein, "Utopistics." The argument is that we are at the turning point of the world-economy, facing the end of capitalism, and that there is something new emerging that could be more justice, a more democratic system; but there is no guarantee. Yet, the aim of the presentation is not to create a vision of the post-Empire, or counter-Empire world, but rather to discuss the artistic instruments dealing with both the critique of globalization, and the background of such a critique—the attitude I would call "global agoraphilia." Agoraphilia, thus, is the drive to enter the public space, the desire to participate in that space, and to shape public life. It is something that opposes agoraphobia, which means a sort of escape from the public, not only giving up the desire to shape reality, but in fact to pass such a right on to the those behind tyranny, totalitarianism, autocracy, imperialism, etc., in one word, those who are against democracy. Over the course of the presentation some particular examples driven by recent art history, especially an analysis of the 7th Berlin Biennale in 2012 are offered.
(P. PIOTROWSKI)

Piotr Piotrowski (born 1952) is Professor Ordinarius at Adam Mickiewicz University in Poznań and former Chair of the Art History Department from 1999–2000. In 2012 he was Visiting Professor at Humboldt University, Berlin and from 2009–2010 he was director of the National Museum in Warsaw, Warsaw. He is the author of a dozen books including *Art and Democracy in Post-Communist Europe* (2012) and *In the Shadow of Yalta* (2009). Piotrowski works in Poznań.

Rasha Salti

SKETCHES FOR AN ALTERNATIVE ARAB ALMANAC 1989–2013

LECTURE WITH FILM EXCERPTS

SATURDAY 23.3 22.30-24H THEATER

Marxist historian Eric Hobsbawm's *The Age of Extremes: The Short Twentieth Century 1914–1991* (1994), argues—most eloquently—that the twentieth century ended in 1991, 2 years after the fall of the Berlin Wall and the Tiananmen Square massacre, 10 years after the election of American President Ronald Reagan, and 12 years after the Iranian revolution unseated Iran's monarchy. In the same year the First Gulf War erupted and transformed CNN into the definitive global news source. The Reagan Doctrine and its imperium effectively disabled conventional means of opposition and dissent and transmogrified the political into the moral. From Hollywood to reality TV, to the radical intelligentsia of the Left, the language of catastrophe, disaster, doomsday, and dystopia has prevailed and become commonplace. The autocracies of the Arab world have embodied the Reagan Doctrine's most brazen successes, and produced their own version of dystopia, popularized by broadcast news networks like al-Jazeera. Under the aegis of unbridled neoliberal capital, as the political imaginary was stunted, paralyzed, or atrophied, often, contemporary artistic practice became a surrogate realm for forging dissent, articulating a just, equitable, and dignified being in the world. In addition to producing a poetics, it also produced knowledge. A dissenting, subversive knowledge that created or disclosed existing documents, made visible what was prohibited from public knowledge, articulating a counter or subversive narrative, or imagining what is politically unimaginable. Revisiting phrases, events and iconographies, and

film sequences and art projects, the presentation sketches an alternative almanac to reflect on the “history” of the Arab insurgencies. (R. SALT)

Rasha Salti, see page 55

Christoph Schlingensiefel
AUSLÄNDER RAUS

AN INSTALLATION BY NINA WETZEL IN COOPERATION WITH
MATTHIAS LILIENTHAL AND WITH FILMS BY PAUL POET, 2013

GROUND FLOOR (EXHIBITION HALL, 8)

In a June 2000 interview in *Der Standard* given by journalist Claus Philipp, Christoph Schlingensiefel stated that for his project *Ausländer raus—Bitte liebt Österreich* [Foreigner out—Please love Austria], “My original idea was actually to film a scenario in advance covering several days, no, covering seven weeks. The idea was to project the film showing the conflicts of the inmates, the poisoned atmosphere, the breakdowns outside and inside the containers, which could have been installed this way in any museum. Thus it would become a kind of installation. Also about the fact that I too find myself in a bunker. ...” Now, more than one decade later and three years after the artist’s untimely death, Nina Wetzel who conceived and designed the container camp in Vienna in 2000 and dramaturge Matthias Lilienthal, Schlingensiefel’s long-time collaborator, enact the project at HKW in the framework proposed in the quote above. The container camp is still present, though no longer in close proximity to the bourgeois dictate of the Vienna State Opera. The then omnipresent format of the *Big Brother* reality TV show, which broadcasted live 12 asylum seekers as they competed for sympathy votes from Austrian citizens in order to assure their stay in Austria, a country stricken with xenophobic sentiment, is here displaced by a cacophony of original film and audio recordings. While pressing at that point in time, the imagery continues to unmask the world of politics and media through uncovering racism and social exclusion, disclosing the prevailing sense of disorientation and with it the reluctance

to take a stand, the manipulability of the public, and the culture of resentment in which nationalism and prejudice are rampant. At the same time the project shows immense mobilization of the public, showing that a way out of the troubled present is not only necessary, but also possible. (KR/MH)

Christoph Schlingensief (born 1960, died 2010) was a filmmaker, stage director, and artist whose controversial work took a critical approach to taboo political topics primarily in German cultural history and society. Recent exhibitions include: *Christoph Schlingensief*, KW Institute for Contemporary Art-Kunst-Werke Berlin, Berlin, 2013; Christoph Schlingensief: *Fear at the Core of Things*, BAK, basis voor actuele kunst, Utrecht, 2012 and Gallery Nova, Zagreb, 2012; and 54th Venice Biennale, Venice, 2011. In 2010, Schlingensief founded the Opera Village in Burkina Faso.

Nina Wetzel (born 1969) studied stage and costume design at the Ecole Supérieure des Arts et Techniques, Paris. Since 1996, she has done set and costume design for theaters such as: Schauspielhaus, Hamburg; Volksbühne am Rosa-Luxemburg-Platz, Berlin; and Burgtheater Vienna, Vienna. She has worked with artists and directors including Schorsch Kamerun, Alexander Kluge, Christina Paulhofer, Stefan Pucher, Thomas Ostermeier, Marius von Mayenburg, and Christoph Schlingensief. Wetzel lives and works in Berlin.

Matthias Lilienthal (born 1959) is a dramaturge and director committed to theater that proffers friction and political engagement. He runs the 2012–2013 session of Ashkal Alwan's Home Works Program, Beirut and is the former director of Hebbel am Ufer, Berlin. He invited Christoph Schlingensief to do several theater productions and worked closely with him on *Ausländer raus—Bitte liebt Österreich* (2000). Lilienthal lives and works in Beirut and Berlin.

Paul Poet (born 1971) is an Austrian director and writer for cinema, TV, and theater. He is also a media scientist, curator, and journalist. Among his films are *EMPIRE ME—NEW WORLDS ARE HAPPENING!* (2011) and *FOREIGNERS OUT! SCHLINGENSIEFS CONTAINER* (2002). Poet lives and works in Vienna.

Keiko Sei

IMPENETRABLE SPOT ON A SOFT SHELL: THE ENIGMA OF ASIA IN POST-WALL CAPITALISM

LECTURE-SCREENING

For those who lived at that particular place and during that specific time, one of the humiliating aspects of the post-communist “former East” lay in the word “East.” It was not a geographical term but a political one imposed on a region by external forces. The East carried a sad series of connotations: backwardness, irrationality, and enigma. Almost a quarter-century after the collapse of the Berlin Wall, however, the West faces the dominance of the very origin of the idea of the East and returns to the imaginaries that originally defined it. The West’s continuous difficulty in understanding the culture of the East—despite the East’s powerful performance in the marketplace—has only consolidated the East’s skepticism of the West’s inability to “learn” them. Implicit in the cultural products that the East makes available to the West, we can find two distinctive attitudes. One, which we see widely today, is to commodify everything, adapting—or pretending to adapt—to the West’s way of thinking, and by extension adopting the West’s way of selling wherein rendering a cultural product as purchasable in the West becomes a sign of being accepted there. In contradiction to this, the other attitude sees the East embrace and even embolden their own systems that remain invisible and impenetrable spots on the silky surface of culture. This lecture-screening looks at these conflicting attitudes through films, television productions, and artistic practices of the East, examining how these two cultural responses are resolved, manifested, or evidenced in order for us to reflect on the current cultural landscape. (K. SEI)

Keiko Sei is a writer and curator who researches media art's potential for political activism. She is the author of *Konečná krajina* [Terminal Landscape] (2004) and curator of *Re-Designing the East: Political Design in Asia and Europe*, Württembergischer Kunstverein, Stuttgart and Instytut Sztuki Wyspa, Gdansk, 2010. Sei lives and works in Bangkok and Yangon.

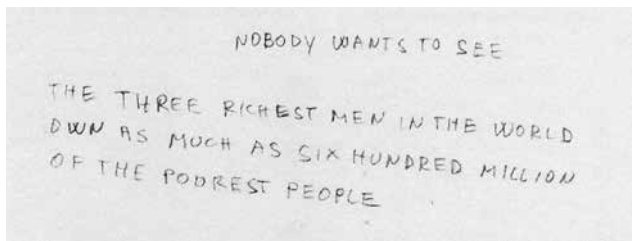
Mladen Stilinović

NOBODY WANTS TO SEE, 2009

DRAWINGS AND PRINTS

GROUND FLOOR (EXHIBITION HALL, 1.1)

The statistic that Mladen Stilinović cites in his work states: “The three richest men in the world own as much as six hundred million of the poorest people.” *Nobody Wants to See* takes account of this dreadful numerical fact and sets itself the task of offering a voice—or visibility rather—to the anonymous oppressed by multiplying the number “3” six hundred million times. This makes for six thousand printed sheets. In contrast, there is but one print on the wall, with a small number “3,” operating as stand-in for the world’s richest. As is inherent in Stilinović’s practice, the subject and the method used in the work overlaps with virtuous simplicity as he adopts the strategy of the very regime he puts under scrutiny, much in the way that politics or advertising tend to do. Often in his works obsessive repetition and thoughtful juxtaposition of succinct messages control the delivery of the content he wants to bring forth—related primarily to work, pain, laziness and sleep, food, poverty and repression, power, death, the language of domination, and the ideological signs that condition society. (MH)



Nobody Wants to See, 2009, drawing

Mladen Stilinović (born 1947) is a multi-media artist who frequently employs everyday materials in his work, bringing into focus the interconnection of politics, language, artistic production, and daily life. Recent exhibitions include: *Dear Art*, Moderna Galerija Ljubljana, Ljubljana, 2012; *How Much Fascism?*, BAK, basis voor actuele kunst, Utrecht, 2012; *Zero for Conduct*, Museum of Contemporary Art, Zagreb, 2012; and *Sing!*, Ludwig Museum, Budapest, 2011. Stilinović lives and works in Zagreb.

Christopher Kulendran Thomas and Tom Trevatt
ART BEYOND SPECTATORSHIP?
CONVERSATION

TUESDAY 19.3 17-18H EXHIBITION HALL

Who are we when we encounter art? This discursive presentation inquires into how the condition of the “contemporary”—the institutions, structures, discourses, and modes of circulation and distribution of these conditions that have emerged through late capitalism’s ideology of non-ideology—produces subjectivity, specifically with respect to contemporary art’s reinstatement and defense of the liberated individual. Living under the promise of political, economic, and ethical freedoms, this subjectivity relies upon, in part, notions of spectatorship that posit art’s purpose as the viewer’s interpretation. We investigate how the underlying logic of contemporary art interpellates the neoliberal subject, reinforcing individual privilege and perpetuating the fantasy of mankind’s dominance over the world. Furthermore, how does contemporary art’s biennializing global market distribute this form of spectatorship? As the economic rationale for the neoliberal project collapses, with its austerity program failing in Europe and super-economies growing through state intervention, and as we are reminded daily of impending environmental catastrophe, can our networked culture offer a model to rethink spectatorship beyond the liberal humanist foundations of contemporary art? The challenge for art, we claim, is to produce spectators as ecologically contingent material within the extended network of a non-anthropocentric logic that understands art as part of a continuum of both the organic and inorganic. This presentation addresses the network as a site of intersection between human and

non-human materiality, asking what can distributed networked art produce beyond the finitude of interpretation, beyond spectatorship? (C. K. THOMAS/T. TREVATT)

Christopher Kulendran Thomas (born 1979) is an artist who works through collaboration and/or exploitation to manipulate the processes through which art is distributed. Recent exhibitions include: *Christopher Kulendran Thomas*, Kraupa-Tuskany Zeidler, Berlin, 2013, which runs concurrent with FORMER WEST; *When Platitudes Become Form*, the Centre for Contemporary Art, Tel Aviv, 2013 and *Banner Repeater*, 2012; and *Paraproductio*n, Boetzelaer|Nispen, Amsterdam, 2012. Thomas lives and works in London.

Tom Trevatt (born 1981) is a curator and writer undertaking a PhD in Curating at Goldsmiths, University of London, London. Among other topics, his research focuses on how curatorial and artistic practice can formulate a logic of scientific realism. Trevatt teaches at Goldsmiths, The Royal Academy, London, and Parsons, Paris. Recent curated projects include *Cosmophobia*, L'Atelier-kunst(spiel)raum, Berlin, 2012 and *When Platitudes Become Form*, *Banner Repeater*, 2012. Trevatt lives and works in London.

Ultra-red

SIXTY SOUNDS OF THE WAR ON THE POOR, 2007–2011

SOUND, 60 RECORDINGS OF 1 MIN. EACH

In this sound piece, 60 artists and activists respond to Ultra-red's question: "What is the sound of the war on the poor?" Contributors include: Alejandra and Aeron, Knut Åsdam, Checkpoint 303, Christopher DeLaurenti, Michelle Dizon, Ashley Hunt, Jack Tactic, Anton Nikkilä, Isabelle Noël, Elliot Perkins, PSBEUYS, Jennifer Rarick, Rural Racism Project, Terre Thaemlitz, and Ultra-red. One-minute tracks span commentary on housing issues in Detroit, ambient street sounds, negotiations at a checkpoint in Ramallah, the sounds of protest, a conversation on libraries in juvenile prison, Finnish folk music, and more. Ultra-red focus on the politics of sound in our present, and how we convey the politics of sound in our past, a past invariably reconciled to a memory that differs from our original experience. How can the loss of housing be rendered in digital audio? What about a protest in which one found solidarity with an anonymous compatriot? Ultra-red tests the veracity of sound, creating records available for our use. Art, for this group of activists, researchers, and artists is an aesthetic challenge. It comes up against, among others, issues of migration, racism, and community formation. The piece is important in what it makes available, both through recordings and through its form of distribution: all tracks and CD covers are accessible via their open-source website titled Public Record. (JA)



Sixty Sounds of the War on the Poor, 2007–2011, image from CD insert

Ultra-red (established 1994) is an international sound-art collective. Protocols for collective listening guide the group's exchanges between art and political organizing. Recent exhibitions include: *Research Under Construction: What Are the Sights and*

Sounds of Crisis?, Errant Bodies Gallery, Berlin, 2012; *What is the Sound of Freedom?*, Whitney Biennial, Whitney Museum of American Art, New York, 2012. Ultra-red originated in Los Angeles.

FORMER WEST BERLIN PUBLIC EDITORIAL MEETING

Beatrice von Bismarck, Boris Buden, Helmut Draxler, Maria Hlavajova, and Marion von Osten, moderated by Simon Sheikh

Taking the editorial meeting as its model, this roundtable discussion on the methods and topics of the final FORMER WEST publication inaugurates a two-year period of public, collective deliberations situating the possibilities of a *formerizing* of the West in specific international contexts. This first editorial meeting's point of departure is Berlin, a locus for a "former West" par excellence. The previously divided city is the primary symbolic site of 1989 and can today be seen as tripartitioned into a West Berlin, a "former East" Berlin, and an East Berlin, but never in terms of a former West Berlin—which could perhaps be the premise for a politics that advocates a former West. Moreover, the meeting takes place at HKW, opened in West Berlin in 1989 as one of the last cultural projects of what is former West Germany. Looking at the three delineations of *documents*, *constellations*, and *prospects* that form the basis of this iteration of the project in Berlin, this meeting opens up for discussion how each of these notions might be made productive, destructive, or instructive for a publication about the possible becoming former of the West after 1989.

If the events of 1989 lead, however gradually, however abruptly, to the concept of a former East, it is also crucial for any politico-aesthetic project today to try and imagine or construct a notion of a "former West," asking: What has become of the West after the supposed end to the East-West division of the world? Without this bifurcation, how must we

think of the division of geopolitical (dis)ordering of the North and the South, or, in other words, how must we collude the post-communist condition with the advent of the post-colony? Which documents must we look at, and how can they be re-presented and re-activated through artworks, discourse, and publications? Can these documents form the constitutive parts of a constellation of ideas and actions, whether we think of constellation in terms of sociological-analytical methodology, or, following philosopher Walter Benjamin's famous use of the term, as counterpoint to the notion of linear history? Finally, what prospects can we find from documents and what constellations enfold them, and can, in turn, unfold for the idea of becoming former—or, rather, the will to formerize (as opposed to formalize) “the West” as concept and political unit? (S. SHEIKH)

Simon Sheikh (born 1965) is a curator and writer who researches the practices of exhibition-making and political imaginaries. He is Senior Lecturer in Curating and Programme Director of MFA Curating, Goldsmiths, University of London, London. Recent publications include: *On Horizons: A Critical Reader on Contemporary Art* (co-edited with Maria Hlavajova and Jill Winder) (2011); *Capital (it fails us now)* (2006); and *Knut Åsdam. Speech. Living. Sexualities. Struggle.* (2004). Sheikh lives and works in Berlin and London.

PROSPECTIVE STATEMENTS

Nancy Adajania, Boris Groys, Ranjit Hoskote, Dieter Lesage, Suzana Milevska, Stefan Nowotny, Piotr Piotrowski, Irit Rogoff, and Bernd M. Scherer, among others, moderated by Boris Buden

To call the West “former” doesn't mean to simply assign it to the past. For, it is not the time of the West that has passed. It is instead the very idea of being in the command of time, the idea of progress that has lost its driving force. Not only is the West no longer the privileged designer of our future, the future itself no longer informs the world with which we wish to survive. And yet we move on as ever. Even now in a time obsessed with the past, devoted as it is to the cult of memory and the fetish of heritage, something still goes forward. Even now when there is no general direction, nor a subject who is supposed to lead, we cannot but ask where to place our next step, and what to take along or leave behind. Yet there are still prospects, or in philosopher Bruno Latour's words, “the shapes of things to come.”

Following a week of deliberations with artists, students, theorists, and the public, this forum gathers together a number of contributors who deliver brief statements of not more than two to three minutes to address the prospects of today, taking the horizon of art as a platform from which to question the world. Envisioned not as a session to close FORMER WEST: Documents, Constellations, Prospects, but rather to open a prospective field ahead, rather than ready-mades or manifestos, this meeting offers a number of tentative proposals for further discussion with the public.
(B. BUDEN)

Boris Buden, see page 152

LEARNING PLACE

With contributions by:

Bini Adamczak
Ute Meta Bauer
Beatrice von Bismarck
Arianna Bove
Tania Bruguera
Julie Burchardi
Chen Chieh-jen
Chto Delat?/What is to
be done?
Keti Chukhrov
Katja Diefenbach
Helmut Draxler
Köken Ergun
Nina Fischer and
Maroan el Sani
Tom Holert
Antonia Josten
Gal Kirn
Adi Keter
Brigitta Kuster
Maurizio Lazzarato
Dieter Lesage
Li Ran
Maria Lind
Isabell Lorey
Esther Lu
Katja Mayer
Angela Melitopoulos
Andrea Milat
Stefan Nowotny
Ahmet Ögüt

Alexei Penzin
Ozren Pupovac
Tihana Pupovac
Gerald Raunig
David Riff
Theo Röhle
Katya Sander
Ashkan Sepahvand
Simon Sheikh
Judith Siegmund
Société Réaliste: Ferenc Gróf
and Jean-Baptiste Naudy
Jon Solomon
Felix Stalder
Mladen Stilinović
Zoran Terzić
Oxana Timofeeva
Samo Tomšič
Tom Trevatt
Fusun Türetken
Ina Wudtke
Dolores Zínny and
Juan Maidagan

Conceptualized by
Boris Buden

There is a sort of meta-text for contemporary knowledge and art production. We work on it for a significant part of our lives, continuously expanding and improving it. *Curriculum Vitae* is its name but it is usually called by its abbreviation, “sivi” (CV). Structurally, the CV repeats, on the scale of individuals, the nineteenth-century myth of progress. This is the fiction of linear progression presented in the form of a gradual acquisition of knowledge, skills, and recognitions, a progression imaginable only in a life that unfolds through a homogenous, empty time with no meaning outside the CV.

In the CV, life becomes a race to catch up with time, and life can never be fast enough. The CV follows the pattern of a historicism that is not only intrinsic to the hegemonic model of education but to the modern idea of society and today’s global relations of domination. The CV equalizes our lives on the level of abstract values only to reproduce existing inequalities, dismissing the majority of individuals, societies, and cultures as “delayed.” At the same time it regulates knowledge and art production, standardizes its selection procedures, unifies its field, guards its boundaries, maintains its hierarchies, and disciplines its workers.

This is the point from which the critique of contemporary *sivization* of life departs in order to challenge the neoliberal commodification of education—it is the point where the course of life antagonistically crosses the praxis of social transformation, labor, and politics. *Learning Place* is a week-long educational

performance modelled on an application for academic job. Approximately 170 students present for the 7-day event are divided in up to 15 groups and invited to draft a CV of an imagined academic applying for a job at the “Academy of the Cultures of the World.” The task of each group is to create a dummy CV with a name, an educational background, as well as a list of publications, exhibitions, curatorial achievements, academic affiliations, etc. Designed to facilitate this task, the program of *Learning Place* offers a variety of theoretical and artistic interventions by almost 50 theorists, artists, curators, and activists through over 30 workshops, lectures, panel discussions, and public interviews some of which are open to the wider FORMER WEST public. The program focuses mostly on topics such as the commodification of knowledge, critique of creativity, and functioning of edu-industries in today’s cognitive capitalism. At the end, visitors and participants are given the opportunity to vote on their favorite CV. Two side modules of *Learning Place* tackle the problem of copyright, plagiarism, and translational processes in the production and reproduction of knowledge.

The performative engagement with the program of *Learning Place*, and especially with the ideological construct of the CV, aims for an estrangement effect following dramatist Bertolt Brecht. It should strip the dominant educational practice of its self-evident normality and so foster its critique and necessary transformation.

Boris Buden

As an educational performance, *Learning Place* consists of both closed sessions and public presentations whose content is to be developed through a variety of gatherings and is contingent on workshop discussions.

The workshops for participants include (closed to public):

Bini Adamczak, *PAST FUTURE: Historical Crisis, Crisis of History, and the Constellation of a Queercommunist Desire* · Ute Meta Bauer, *X Characters—The Construction of I, a Workshop Without End* · Beatrice von Bismarck, *No Work's Capital* · Chen Chieh-jen, *Western Enterprises Inc.* · Keti Chukhrov, *How to Deal with What Is Considered to Be Art Today* · Katja Diefenbach, *The Second CV—Times of Being Inoperative* · Helmut Draxler, *The CV as Theological Problem* · Köken Ergun, *Wedding Culture—A Counter-Ethnography* · Nina Fischer and Maroan el Sani, *Welcome to the "Hood"!?* · Tom Holert, *What Is Financialization?* · Tom Holert and Jon Solomon, *Audit Bureaucracy and the Innovative Assemblages of Bodies, Tongues, and Minds Recognized as Knowledgeable* · Adi Keter and Ashkan Sepahvand, *You Are You, You Are What You Do* · Brigitta Kuster, *The Self Is Only a Threshold, a Door, a Becoming Between Two Multiplicities* · Dieter Lesage, *From CV to Time Line: A Workshop on Labor and Social Media* · Maria Lind, *In the Midst of: How to Run a Small-Scale Visual Arts Institution in Times of Expanding Economization* · Isabell Lorey, *Self-Precarization of Cultural Producers* · Esther Lu,

What about Failures? · Angela Melitopoulos, *From Sequences to Transition Points Somewhere Close to Now* · Andrea Milat and Tihana Pupovac, *Cooking the Occupation Through the Depersonalization* · Ahmet Ögüt, *Define and Use: Silent University Student ID Card* · Alexei Penzin, *Sleep Well? Exploring the Dark Side of CV-lized Life* · Gerald Raunig, *Leben's Lauf: Escaping the Mode of Modulation* · Katya Sander, *Life-Time Expectancies and its Graphics* · Simon Sheikh and Tom Trevatt, *The CV as Linguistic Labor* · Judith Siegmund, *A Creative Resumé?* · *Société Réaliste*: Ferenc Gróf and Jean-Baptiste Naudy, *Reading Timelines* · Zoran Terzic, *Art and Cultural/Political Collectives* · Fusun Türetken with Burak Arıkan, *Mapping Relations of Funding and Knowledge* · Ina Wudtke, *My Life Live: Remixing My CV* · and workshops by Li Ran and Dolores Zinny and Juan Maidagan.

Public sessions are envisioned as daily plenary gatherings with lectures, discussions, and conversations that include:

Discussion with Gal Kirn, Ozren Pupovac, Samo Tomšič, and Oxana Timofeeva, *Surviving the Death of an Institution, or How Neoliberalism Visited JvE Academy* · Discussion with Katja Mayer, Theo Röhle, and Felix Stalder, *Rankings and Cartels: Self-Optimization in Quantified Knowledge Environments* · Lecture by Felix Stalder, *The Author at the End of the Gutenberg Galaxy*.

*An Author Without Translator Is No Author: lectures and discussions with Arianna Bove, Chen Chieh-jen, Maurizio Lazzarato, Alexei Penzin, David Riff, and Jon Solomon, moderated by Stefan Nowotny · CV *Queer Readings* with Chto Delat?/What is to be done? and Mladen Stilinović in conversation with Boris Buden · as well as other contributions by Julie Burchardi, Maria Hlavajova, Antonia Josten, and Kathrin Rhomberg.*

Learning Place has been realized in collaboration with: Ute Meta Bauer, Mark Nash, School of Fine Art, Royal College of Art, London · Beatrice von Bismarck, Benjamin Meyer-Krahmer, Thomas Weski, Cultures of the Curatorial, Academy of Visual Arts, Leipzig · Vjera Borozan, Department of Design, Academy of Arts, Architecture and Design in Prague, Prague · Maja Breznik, The Peace Institute, Ljubljana · Boris Buden, Faculty of Art and Design, Bauhaus-Universität Weimar, Weimar · Charlotte Bydler, School of Culture and Education, Södertörn University, Huddinge · Bojana Cvejić, Dragana Jovović, TkH (Walking Theory), Belgrade · Bruce W. Ferguson, Graham Harman, School of Humanities and Social Sciences, American University in Cairo, Cairo · Jorge La Ferla, Faculty of Architecture and Urban Design, University of Buenos Aires, Buenos Aires · Tamara de Groot, Artistic Research, Royal Academy of Art & Royal Conservatory, The Hague · Krist Gruijthuijsen, Fine Arts, Sandberg Institute, Amsterdam · Anna Maria Guasch, Art, Globalization, Interculturality

Research Group, University of Barcelona, Barcelona · Francis Halsall, Faculty of Visual Culture, National College of Art and Design, Dublin · Dóra Hegyi, Eszter Szakacs, transit.hu, Budapest · Emiel Heijnen, Art Education, Amsterdam School of the Arts, Amsterdam · Alice Ming Wai Jim, Department of Art History, Concordia University, Montreal; Thomas Locher, Katya Sander, Graphic Department/Sculpture Department, Royal Danish Academy of Fine Arts, Copenhagen · Antonia Majaca, DeLve Institute for Duration, Location and Variables, Zagreb · Marga van Mechelen, Jeroen Boomgaard, Faculty of Humanities, University of Amsterdam, Amsterdam · Suzana Milevska, Ivana Dragsic, Freedom Square, Skopje; Mladen Miljanović, Academy of Arts, University of Banja Luka, Banja Luka · Zoran Pantelić, New Media Center_kuda.org, Novi Sad · Cecilia S. de la Paz, Patrick D. Flores, Department of Art Studies, University of the Philippines, Manila · Georges Pfruender, Wits School of Arts, University of the Witwatersrand, Johannesburg · Gerald Raunig, Department of Art and Media, Zurich University of the Arts, Zurich · Regina Römhild, Bernd M. Scherer, European Ethnology, Humboldt-Universität zu Berlin, Berlin · Sabina Sabolovic, What, How & for Whom/ WHW, Zagreb · Gertrud Sandqvist, Malmö Art Academy, Lund University, Malmö · Barbora Šedivá, 4AM Forum for Architecture and Media, Brno · Yiyang Shao, School of Humanities, Central Academy of Fine Arts, Beijing · Simon Sheikh, Curating, Goldsmiths University of London, London · Adania Shibli, Birzeit University/A.M. Qattan Foundation, Ramallah ·

Vivian Sky Rehberg, Fine Arts, Piet Zwart Institute Willem de Koonig Academy Rotterdam University, Rotterdam · Henk Slager, Utrecht Graduate School of Visual Art and Design, Utrecht School of the Arts, Utrecht; Peter Sonderen, Research Group Theory in Art, ArtEZ Institute of the Arts, Arnhem · Hito Steyerl, Fine Arts, Berlin University of the Arts, Berlin · János Sugár, Intermedia Department, Hungarian Academy of Fine Arts, Budapest · Katharina Sykora, Art History and Media Studies, Braunschweig University of Art, Braunschweig · Beat Wyss, Sebastian Baden, Art Research and Media Philosophy, Karlsruhe University of Arts and Design, Karlsruhe · and Kitty Zijlmans, Department of Humanities, Leiden University, Leiden.

We thank the Goethe-Institut Beijing, Johannesburg, Manila, Prague, Ramallah, and Zagreb and the Erste Foundation, Vienna for their generous support of *Learning Place*.

For the full program with all public presentations see the inside back cover of this booklet.

ORGANIZER BIOGRAPHIES

Boris Buden (born 1958) is a writer and cultural critic. He teaches cultural theory in the Faculty of Art and Design, Bauhaus University, Weimar. His writings cover the topics of philosophy, politics, and cultural and art criticism and he has participated in various international art projects including Documenta 11 in 2011. He is also the author of *Zone des Übergangs: Vom Ende des Postkommunismus* [Zone of Transition: On the End of Post-communism] (2009). Buden lives and works in Berlin.

Boris Groys (born 1947) is a philosopher, art critic, and curator. His curated projects include: *Reactivation* (with Qiu Zhijie), 9th Shanghai Biennale, Shanghai, 2012; *After History: Alexandre Kojève as a Photographer*, BAK, basis voor actuele kunst, Utrecht, 2012; and *Empty Zones*, Russian Pavilion, 54th Venice Biennale, Venice, 2011. His published works include: *Under Suspicion: A Phenomenology of Media* (2012); *Introduction to Antiphilosophy* (2012); and *Art Power* (2008). Groys lives and works in New York.

Maria Hlavajova (born 1971) is artistic director of BAK, Utrecht since 2000

and FORMER WEST (2008–2014). Hlavajova organized *Call the Witness*, Roma Pavilion, 54th Venice Biennale, Venice, 2011 and *Citizens and Subjects*, Dutch Pavilion, 52nd Venice Biennale, Venice, 2007, among numerous other projects. She regularly contributes to and edits critical readers and catalogs, and lectures on contemporary art. Hlavajova lives and works in Amsterdam and Utrecht.

Ranjit Hoskote (born 1969) is a cultural theorist, poet, and curator. He recently curated the exhibitions *The Needle on the Gauge*, Contemporary Art Centre of South Australia, Parkside, 2012 and *Everyone Agrees: It's About to Explode*, Indian Pavilion, 54th Venice Biennale, Venice, 2011. His recent publications include *Atul Dodiya: The Dialogues Series* (co-authored with Nancy Adajania) (2011) and "The Uncontainable" in *Marianne Heier: Surplus* (2012). Hoskote lives and works in Mumbai.

Katrin Klingan (born 1967) is a literature scientist, curator, and producer of arts and culture projects. Since June 2011 she is head of the Department for Humanities and Literature at HKW, Berlin. Between 2003 and 2010 she was artistic

director of relations, an international arts and culture program initiated by the German Federal Cultural Foundation. She has conceived and organized diverse cultural events in Vienna, and was dramaturge at the Vienna Festival from 1998–2001. Klingan lives and works in Berlin.

Boris Ondreička (born 1969) is an artist, singer, and curator, guest curator at Thyssen-Bornemisza Art Contemporary, Vienna. Recent exhibitions include: Taipei Biennial, Taipei, 2012; *Elementary Blues*, Galéria HIT, Bratislava, 2012; and *Denisa Lehocka & Boris Ondreička: Try to Describe the Colour of Pure (still) Water, My Dear*, Badischer Kunstverein, Karlsruhe, 2011. Ondreička lives and works in Bratislava.

Kathrin Rhomberg (born 1963) is an independent curator. She curated the 6th Berlin Biennial, Berlin, 2010 and is a corresponding member of Secession, Vienna where she was curator from 1994–2001. From 2002–2007 she was director of the Kölnischer Kunstverein, Cologne. Her curated projects include *Roman Ondák: Loop*, Czech and Slovak Republic Pavilion, 53rd Venice

Biennale, Venice, 2009 and *Ion Grigorescu: In the Body of the Victim 1969–2008*, Museum of Modern Art in Warsaw, Warsaw, 2009. Rhomberg lives and works in Vienna.

Irit Rogoff is a theorist, curator, and Professor of Visual Culture at Goldsmiths, University of London. Her practice deals with geography, globalization, and contemporary participatory practices in the expanded field of art. Her publications include *Looking Away—Participating Singularities, Ontological Communities* (2013) and *Unbounded: Limits' Possibilities* (2012). She has also published in periodicals such as *Art Journal*, *e-flux journal*, and *Third Text*. Rogoff lives and works in London.

FORMER WEST PROJECT

FORMER WEST is a long-term international research, education, publishing, and exhibition project (2008–2014), realized with a dense international network of researchers and institutional partners. The project is initiated and developed by BAK, basis voor actuele kunst, Utrecht under the artistic directorship of Maria Hlavajova.

The project takes the year 1989—as a critical landmark in our recent history and a catalytic moment in the move away from the tripartitioning of the Cold War and towards the “new world order”—as its starting point. The so-called West, blinded by the (default) victory of neoliberal capitalism on a global scale, failed to recognize the impact of the massive shifts put into motion by the events of that year, and has continued to adhere to its own claims of hegemony. The term “former West,” never articulated as a counterpart to the widely used “former East,” thus does not refer to the status quo, but is rather an aspired to, imagined “farewell” to the “bloc” mentality; it is a critical, emancipatory, and aspirational proposal to rethink our global histories and to speculate upon our global futures through artistic and cultural practice.

FORMER WEST is an extensive transnational, transdisciplinary research undertaking that evolves in time and includes a series of educational activities, individual research projects, research seminars and symposia, research exhibitions: and major public events in the form of research congresses.

FORMER WEST: Documents, Constellations, Prospects (Haus der Kulturen der Welt, Berlin, 18–24 March 2013) is an experimental platform for the production of knowledge that synthesizes findings of the project’s previous chapters and elaborates on the prospects of in-depth engagement with these subjects for the upcoming publication, to be realized through an international series of public editorial meetings in 2013 and 2014.

The constantly evolving process of the research trajectory is chronicled and made publicly accessible through FORMER WEST’s Digital Platform. For information about contributors, recordings, and more information on previous activities, and to explore the research archive, please visit the Digital Platform at www.formerwest.org.

PROJECT CREDITS

Conceptualized by Maria Hlavajova and Kathrin Rhomberg in collaboration with Boris Buden, Boris Groys, Ranjit Hoskote, Katrin Klingan, and Irit Rogoff. Spatial concept by Boris Ondreička.

FORMER WEST is initiated and developed by BAK, basis voor actuele kunst, Utrecht.

FORMER WEST: Documents, Constellations, Prospects is a joint project by Haus der Kulturen der Welt, Berlin and BAK, basis voor actuele kunst, Utrecht.

bak **basis voor
actuele kunst**

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