

NEW  
NARRATIVES:

THINKING  
ECONOMICS  
DIFFERENTLY

THU 30.03.

-

02.04.

## PROGRAMM

Thursday, March 30, 6 p.m.

### Word of Welcome by the State Secretary

Petra Olschowski

Thursday, March 30, 6:15 – 7 p.m.

### Introduction

Iris Dressler, Christine Peters

Thursday, March 30, 7 – 7:45 p.m.

### Art, Revolution Asylum: How to Decolonize

Lecture Performance

Mohammad Abu Hajar (Tartous/Syria, Berlin)

“They say that every cloud has a silver lining. Let’s say that the inauguration of Trump was the declaration of the cloud’s arrival. I would like to say that we can find the silver lining, but first we need to ask: Was it all fine before Trump? It wasn’t, for there was white supremacy, gender-based discrimination, police killing people based on color, the increasing role of the USA around the globe, with all its colonial attitudes. Those conditions were the infrastructure that brought Trump to power and will generate other Trumps around privileged societies.

I mention privileges here because without them, things could be better. First of all, nobody was going to be forced to leave, so how do those privileges express themselves and what needs to be changed (including the “welcoming culture”)? The shift that happened to the international solidarity movement has been minimized mainly to “solidarity with refugees.” What does it have to do with Islamophobia or Islamophilia, if we can use this term? The aim is to provide examples of when and how privileges can participate in designing opinions and imaginary views on some places and cultures, particularly in the Middle East.”

**Mohammad Abu Hajar** is a Syrian rap artist. The political content of his songs got him arrested and incarcerated in his country. He started his career as a rapper in 2004, as one of Syria’s first rappers. His first song was motivated by the coalition invasion of Iraq in 2003. Then, in 2007, he formed Mazzaj, together with two other musicians, to be the first Syrian band in Tartous, his hometown on the coastal side of the country. By 2012, after being sought by the secret service, he fled to Rome, where he finished his master’s degree in political economics (focusing on the economic effects of immigration). In summer 2014, the artist moved to Berlin and asked for political asylum.

Thursday, March 30, 8 – 8:45 p.m.

## How to Conduct A Planchette on the Ghost of Money

Lecture

**Shuddhabrata Sengupta (Neu-Delhi)**

In his presentation Shuddhabrata Sengupta explores notions of time, labor and value in the current global scenario: How do they reflect on the production of meaning? How does work in the arts and with imagination might help us to understand what is happening in the Global Economy right now? Moreover, Sengupta will reflect on regime directed exercises such as the 'demonetization' magic trick that the Indian government tried to pull off recently.

**Shuddhabrata Sengupta** is an artist, filmmaker, and writer with the Raqs Media Collective. Raqs has exhibited widely, including at Documenta and the biennales in Venice, Istanbul, Taipei, Liverpool, Shanghai, Sydney, and São Paulo. Sengupta is one of the initiators of Sarai. His recent work involves textual explorations of aesthetics, surveillance, and cyberculture. He is currently working on a series of new media and digital culture projects at the Sarai Media Lab. He is the current Keith Haring Fellow in Art and Activism (2015–16) with the Center for Curatorial Studies (Hessel Museum of Art) and the Human Rights Program at Bard College, Annandale on Hudson, New York.

Thursday, March 30, 9 – 9:45 p.m.

## How to Conquer Infrastructure Space and Colonize the Scalar Niche

Lecture Performance

**Hilary Koob-Sassen (London)**

In his multivisual lecture performance Hilary Koob-Sassen takes us on a procession through a landscape of enigmatic conditions and formations – to which we might surrender...

Hilary Koob-Sassen is a filmmaker and sculptor. Working with and across text, song, sculpture, film, animation and performance, he creates systems in which deeply researched inventions in finance, biology, politics and philosophy work together to strategize and enact the future structure.

Friday, March 31, 10 – 10:45 a.m.

## Inter-Pacific Ring Tribunal

Lecture

**Nabil Ahmed (Dhaka, London)**

“Inter-Pacific Ring Tribunal” (Interprt) is an alternative commission of inquiry for investigating patterns of environmental violence that uses the geology of the Pacific Ocean, a 40,000-kilometer line of mines, earthquakes, and volcanoes as its organizing principle. While deploying forensic architecture as a method for gathering spatial evidence of conflict, Interprt seeks to explore the international peoples tribunal as an established, alternative legal forum to test ecocide, or crimes against nature, an environmental violence in urgent need of being integrated into international law. It focuses on a series of geographically distributed sites of ecocide and resistance, such as mining contamination and the self-determination movement in West Papua, the legacy of nuclear testing in French Polynesia by France, and capitalism’s new mineral frontiers under the deep sea.

**Nabil Ahmed** is an artist and researcher working on environmental violence and forensic architecture. His writings have appeared in academic journals, magazines, and various art and architecture publications such as *Third Text*, *Forensis: The Architecture of Public Truth*, *Volume* and *South Magazine* – *documenta 14*. More recently he has been part of the Anthropocene Project at the Haus der Kulturen der Welt and the 2016 Oslo Architecture Triennial. He lives and works in London.

Friday, March 31, 11:45 a.m. – 1.30 p.m.

## Workshop 1 (in english)

**With: Nabil Ahmed, Mohammad Abu Hajar, a.o.**

**Moderation: Florian Malzacher (Berlin)**

**Florian Malzacher** has been the Artistic Director of Impulse Theater Festival (Cologne, Düsseldorf, and Mulheim/Ruhr) since 2012, as well as an independent performing arts curator, dramaturge, and writer. Among his latest publications are: *Curating Performing Arts* (2010, co-edited with Tea Tupajić and Petra Zanki), *Truth Is Concrete: A Handbook for Artistic Strategies in Real Politics* (2014, co-edited with steirischer herbst), and *Not Just a Mirror: Looking for the Political Theatre of Today* (2015). [florianmalzacher.tumblr.com](http://florianmalzacher.tumblr.com)

Friday, March 31, 10:45 – 11 a.m.

## Racial Politics of Opacity

Lecture Performance

**We Cannot Build What We Cannot First Imagine / Jota Mombaça, Thiago de Paula Souza (São Paulo)**

In the last decade, we have witnessed an increase of different visibility policies in Brazil and, as a result, a fiercer clash of forces. The paradox of this visibility is that its production is simultaneous to the production of new forms of shadow. What dwells in this shadow? How does this shadow-light economy influence the production and circulation of racialized artists? How is it possible to go beyond the opposition between light and shadow towards a racial politics of opacity? *We Cannot Build What We Cannot First Imagine* (WCB WCFI) is a visionary platform created by Jota Mombaça and Thiago de Paula Souza with the purpose of gathering works and perspectives from racialized artists and thinkers in Brazil and abroad on the topics of radical imagination, alter-futurisms, disruptive archives, queer politics and black philosophy.

**Thiago de Paula Souza** is an educator and curator who lives in the outskirts of São Paulo. His current research is on the depiction of art from South America and the

African Diaspora in the the German-speaking context. This research will soon extend to non-Western contexts where he will investigate how the art communities engage in the deconstruction of hegemonic readings of histories.

**Jota Mombaça** is a non-binary Bicha, born and raised in the Northeast of Brazil, who writes, performs and carries out academic studies about the relations between monstrosity and humanity, anti-coloniality, redistribution of violence and visionary fiction.

**Friday, March 31, 11:45 a.m. – 1.30 p.m.**

## **Workshop 2** (in english)

**With: Jota Mombaça, Thiago de Paula Souza, Hilary Koob-Sassen, a.o.**

**Moderation: Katrin Mundt (Bochum)**

**Katrin Mundt** is an independent curator and author who has worked on many film screenings and exhibitions for, among others, WKV Stuttgart, HMKV Dortmund, PACT Zollverein, Essen and numerous festivals; as jury member/programmer for EMAF Osnabrück, Videonale, Bonn and Duisburger Filmwoche. Besides regular book contributions, she recently published a volume on documentary in film and art called *Ortsbestimmungen: Das Dokumentarische zwischen Kino und Kunst* (2015, co-edited with Eva Hohenberger).

**Friday, March 31 10 a.m. – 1 p.m.**

## **Workshop 3 / For Pupils** (in german)

### **Art and Action – For One World for All**

**Moderation: Peter Haury (Stuttgart)**

How can artistic commitment originate from critical analysis? How can complex problems and also future-orientated inspiring developments be made more tangible through artistic action? This workshop invites pupils to formulate and discuss their own drafts and perspectives, based on the input of the conference.

**Peter Haury** (born 1966) is an artist, activist and engages in the non-profit art education sector, with a focus on participative art. He is a part-time art teacher at a secondary school.

**Friday, March 31, 10:45 a.m. – 1:30 p.m.**

## **Workshop 4** (in english)

### **SAID TO CONTAIN:**

**Neue Dringlichkeit / Bojan Djordjev, Maja Leo**

Maja Leo and Bojan Djordjev propose holding a workshop as a peripatetic lecture: a search for the nearest cargo container with an introduction to Container Studies and speculative discussion in the domain of counter-logistics. SAID TO CONTAIN: is a performative research project by and with Maja Leo, Laura Kalauz, Bojan Djordjev, Christopher Kriese, Lisa Schröter, Miriam Walther Kohn. A collaboration between Neue Dringlichkeit (Zurich) and TkH-Walking Theory (Belgrade).

Friday, March 31, 2:30 – 3 p.m.

## Plenum

In the plenum representatives of the workshops will briefly present summaries on the questions and discussions.

Friday, March 31, 3:15 – 4 p.m.

## Monarchs of Time and Space

Lecture Performance

John Barker (London)

The working class has been endlessly pored/pawed over, categorized, and pathologized ever since its emergence and still is by neoliberalism's state and think-tank bureaucracy. Both work in the style of colonialism's "sociological" surveillance of the colonized. Analysis of the real power elite and its army of treasonable clerks has been dismissed by those same clerks as a "conspiracy theory." I will show that this accusation is just one of the many rhetorical and real walls it operates behind and put the spotlight on it, its coherence, tactics, and strategies, with the help of fiction, comedy, and empirical observation, the pioneering work of C. Wright Mills, and the understandings of the Scottish Enlightenment.

**John Barker** has written extensively on political economy for over forty years, as well as writing fiction and a memoir. A partial archive of this work can be found at [www.theharrier.net](http://www.theharrier.net).

Friday, March 31, 4:15 – 5 p.m.

## Speculations on a Transformative Theory of Justice

Lecture

Denise Ferreira da Silva (Rio de Janeiro, Vancouver)

In her lecture, Denise Ferreira da Silva will explore a plan for decolonization that both attends to and aims beyond the modern matrix of power architectures (juridic, economic, and symbolic) that are responsible for the pervasiveness of racial violence (total, institutional, symbolic) in the global present. From the urgency given by the evidence that the disregard for the political significance of raciality is the most powerful impediment for the realization of the liberal program of justice, she will offer an outline of a thesis and a praxis as a contribution to the preparatory unthinking work necessary for figuring decolonization as the aim of a transformative theory of justice.

**Denise Ferreira da Silva's** academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and onto-epistemological dimensions of modern thought. Currently, she is an Associate Professor and Director of The Social Justice Institute (the Institute for Gender, Race, Sexuality, and Social Justice) at the University of British Columbia. Her recent academic publications include the edited volume *Race, Empire, and The Crisis of the Subprime* (with Paula Chakravarty, Johns Hopkins University Press, 2013), as well as the articles "Toward a Black Feminist Poethics: The Quest(ion) of Blackness Towards the End of the World" (*The Black Scholar*, 2014) and "The Racial

Limits of Social Justice: The Ruse of Equality of Opportunity and the Global Affirmative Action Mandate" (Critical Ethnic Studies, 2016). Her art-related work includes texts for publications linked to the 2016 Liverpool and São Paulo biennales, advising Natasha Ginwala, the curator for the Contour 8 Biennale (Mechelen, 2017), as well as events (performances, talks, and private sessions) and texts that are part of her own practice, Poethical Readings (in collaboration with Valentina Desideri).

**Friday, March 31, 5:45 – 6:05 p.m.**

## **Köln Phantasm**

**Lecture Performance**

**Rheim Alkadhi (Iraq / USA)**

Referencing ongoing research interests along the lines of transgender and queer sexualities, migration and displacement, otherwise obscured object narratives, and urgent bodily economies of belonging-in-transit, the project finally coalesced as a response to the infamous assaults and thefts last year at the Cologne Central Station on New Year's Eve. The work engages perceived nationalist anxieties regarding physical proximity; the encroachment of the rest of the world upon the exclusive „family“ of nations (the West and all those who aspire to emulate it), and the function of borders as devices preserving the construction of a national, inevitably racial elite. The result probes the characterization of foreignness as monolithic, hypersexualized, dark, and masculine; abstraction of masses, seas, influxes, and populations; assault, rape, or theft on that night as an attack against the state (conflating rape with the petty thefts of wallets and cellphones); and finally the classical ideal of the female body as a symbolic appropriation of a fraternal order, the church, and the national economy. The phantasm enters our line of sight, counterposing as a blinding amalgamation, an onslaught of everything both desired and feared whereby exposure induces unprecedented economies of vision after having gone blind.

**Rheim Alkadhi** is a visual artist who operates under growing conditions of impermanence, maintaining a practice that is transient, portable, and formulated site-specifically, with regard to socio- and bio-political geographies. Exhibitions include the current Shanghai Biennale, Qalandiya International (2016), the Asia Pacific Triennial (2015), and the Sharjah Biennial (2015). She was recently a fellow at Akademie Schloss Solitude, and then at the Autonomes Culture Centrum (ACC) in Weimar, where a diverse selection of her projects is now on view until May, 7, 2017. She is currently based in Berlin.

**Friday, March 31, 6:15 – 7 p.m.**

## **Europe: The Coming War or the Coming Insurrection?**

**Lecture**

**Srećko Horvat (Zagreb)**

**In cooperation with:**

**Heinrich Böll Stiftung Baden-Württemberg**

All the symptoms of a coming war are now evident, even to those who refused to see: refugee crisis, terrorism, austerity, neo-fascism, Brexit, Trump. All of this not only leads to a unprecedented re-shifting of global power but also opens up the danger of sliding into a postmodern 1930s. At the same time, couldn't all of these symptoms be seen as signs of a coming insurrection? The lecture will provide a roller-coaster ride through Europe's current disintegration, but instead of just offering a detailed symptomatology of the current disease, it will propose a way out.

**Srećko Horvat** (born 1983 in Osijek) is a philosopher and political activist. He has published ten books translated into more than fifteen languages, most recently *What Does Europe Want?* with Slavoj Žižek (Columbia University Press, 2014) and *The Radicality of Love* (Polity, 2015). His articles are regularly published in *The Guardian*, *The New York Times*, and *Newsweek*. He is one of the founders of the *Democracy in Europe Movement* (DiEM 2025) with Greece's ex-finance minister Yanis Varoufakis.

Friday, March 31, 7:30 – 8:15 p.m.

## Emotionals Come Rally

Lecture Performance

PeterLicht (Cologne)

The musician and author PeterLicht will read and sing texts mostly from his most recent book and CD release, *Lob der Realität* (Praise Reality, 2014), for instance: “Lob der freien Welt” (Praise the Free World), “Ich sehe Edward Snowden” (I See Edward Snowden), “Zukunft” (Future), “Das Ende der Geschichte” (The End of the (His-)Story) and “Lob der Leerstelle” (Praise the Gap).

With his work, PeterLicht navigates the poles of text, music, pop, art, social sculpture, capitalism, and bargain markets. In addition to music albums and books, he performs theater texts and productions in cities like Munich, Basel, and Berlin. Since early 2016 he has been writing a weekly column for the newspaper *Süddeutsche Zeitung*. His music albums include: *14 Lieder* (2001); *Stratosphärenlieder* (2003); *Lieder vom Ende des Kapitalismus* (2006); *Melancholie und Gesellschaft* (2008); *Das Ende der Beschwerde* (2011); and *Lob der Realität* (2014).

Book publications: *Wir werden siegen! Buch vom Ende des Kapitalismus* (Munich, 2006); *Die Geschichte meiner Einschätzung am Anfang des Dritten Jahrtausends: Erzählung*, (Munich, 2008); *Lob der Realität* (Berlin, 2014). Also, at Theater Basel he performed in *Der Menschenfeind*, which premiered in 2016. In 2007, he was awarded the 3sat Prize and the Audience Award of the Ingeborg Bachmann Prize.

Saturday, April 1, 10 – 10:45 a.m.

## Under Siege: Contemporary Art and Its Values after the Social

Lecture

Simon Sheikh (London, Berlin)

With the defeat of the extreme center, and its politics of inevitability (deregulation and austerity), we are now, perhaps, exiting the interregnum and entering the time of monsters, with the success of neo-nationalism and post-fascism across the world. To the extent that this not only reconfigures the political economy of contemporary art as a driver of globalism, but also threatens the core values of contemporary art, the question arises as to where „we“ as a field, a constituency and community, will now align ourselves? These questions pertain not only to how and who we think we represent, but also how we resist, how we govern, and how we institute.

**Simon Sheikh** is a curator and writer who researches practices of exhibition-making and political imaginaries. He is Reader in Art and Programme Director of MFA in Curating at Goldsmiths College, University of London. Sheikh was coordinator of the Critical Studies Program at Malmö Art Academy, from 2002–2009. He was also



curator at NIFCA, Helsinki, in 2003–2004 and, prior to that, director of Overgaden – Institute for Contemporary Art, Copenhagen from 1999–2002. His recent curatorial work includes: *Reading / Capital* (for Althusser), DEPO, Istanbul, 2014; *Unauthorized*, Inter Arts Lab, Malmö, 2012; *All That Fits: The Aesthetics of Journalism*, QUAD, Derby, 2011 (with Alfredo Cramerotti); *Do You Remember the Future?*, TOK / Project Loft Etagi, Saint Petersburg, 2011. Sheikh lives and works in Berlin and London.

Saturday, April 1, 11:45 a.m. – 1.30 p.m.

## **Workshop 1** (in english)

With Srećko Horvat, Simon Sheikh, Rheim Alkadhi, a.o.

Moderation: Florian Malzacher

Saturday, April 1, 10:45 – 11:30 a.m.

## **How to Evade the Envy of the Servant and the Benevolence of the Master**

Lecture

**Keti Chukhrov (Moscow)**

At first sight, the genesis of contemporary populism is evident—waves of financial crisis, the overturning of authoritarian governments in the Middle East and post-socialist countries with religious restitution afterward, deindustrialization of second- and third-world production with no means of constructing postindustrial infrastructures, gentrification of the cultural and cognitive left, which brought about the toxic constellation— at a time when the oppressed are not the ones to solidarize with but are rather the ideological enemies of progressive politics and emancipatory social work. Identitarian politics, cultural essentialism, and religious fundamentalism are proliferating as the traits of right-wing counterrevolution. But while the technologies of converting the most unprivileged into the grip of the reactionary beliefs are more or less obvious, how could it happen that the progressive and emancipatory rhetoric responsible for equality ethics and general enlightenment ended up with the overall stigmatization of the unprivileged as the populist electorate, with the incapacity for any social continuity with what now becomes the surplus population; and the worst—with the appropriation of anti-capitalist rhetoric by the neo-feudal reactionary oligarchies.

The philosopher **Keti Chukhrov** (National Research University, Higher School of Economics [HSE], Moscow) is an associate professor in the Department of Cultural Theory at the HSE, head of the theory department at the National Centre for Contemporary Arts (NCCA) in Moscow. Her research interests are the ontology of performing, comparative epistemologies of socialism and capitalism, art systems, and post-human studies. She has authored numerous texts on art theory, cultural politics, and philosophy. Book-length publications include: *To Be – To Perform: “Theatre” in Philosophical Criticism of Art* (2011); *Pound & £* (1999); and a volume of dramatic writing, *Just Humans* (2010). She is currently finishing the book on the interpretation of the notion of “the ideal” in the Soviet Marxist philosophy of 1960s and 1970s.

Saturday, April 1, 11:45 a.m. – 1.30 p.m.

## **Workshop 2** (in english)

With John Barker, Keti Chukhrov, Denise Ferreira da Silva, a.o.

Moderation: Katrin Mundt

Saturday, April 1, 10 a.m. – 1:30 p.m.

## **Workshop 3 (for pupils)** (in german)

### **Art and Action – For One World for All**

Moderation: Peter Haury

Saturday, April 1, 11:45 a.m. – 1:30 p.m.

## **Workshop 4: Trump as Class Warrior?** (in german)

By Annette Ohme-Reinicke (Stuttgart)

"There's class warfare, all right, but it's my class, the rich class, and we're winning", Warren Buffet said in 2002. A few years later, especially after the global financial crises of 2008, people were protesting all over the world against impoverishment and the reduction of civil rights. By the rise of the Occupy-Wall-Street-Movement, for the first time since decades, in the US there was a social movement, that put the class question into the middle of the social debate and provoked thought about distribution of property, precarious employment conditions and power structures. The election of Donald Trump as president of the United States was not an accident. Trump incarnates, so an argument, the tip of a trial of moving the protests towards a nationalist direction.

The workshop seeks to elucidate the current constellation of power between protest and reaction by tracing opportunities for political action.

**Annette Ohme-Reinicke** has a PhD in philosophy, is lecturer at the Institute for Philosophy at the University of Stuttgart. She is co-founder of the Hannah-Arendt-Institute, Stuttgart and chair of Die AnStifter, Stuttgart.

Publications: Bürgerbeteiligung – Entpolitisierung durch Politik? In: Jörg Radtke, Lars Holstenkamp (Editors): Handbuch Energiewende und Partizipation. Springer VS: Wiesbaden (to be published shortly); Vom Maschinensturm zur Schlichtung? Zur Bedeutung von Technikparadigmen in der Konstitution sozialer Bewegungen. In: Forschungsjournal Soziale Bewegungen, 27.Jg., 4/2014, S 30-39; Das große Unbehagen. Die Protestbewegung gegen Stuttgart 21" – Aufbruch zu neuem bürgerschaftlichen Selbstbewusstsein? Stuttgart: Schmetterling-Verlag, 2012.

Saturday, April 1, 2:30 – 3 p.m.

## **Plenum**

In the plenum representatives of the workshops will briefly present summaries on the questions and discussions.

Saturday, April 1, 3:15 – 4:30 p.m.

## Art and the Practice of Freedom

Lecture Performance

Gulf Labor Coalition / MTL Collective:

Nitasha Dhillon, Amin Husain (New Delhi, New York / Ramallah, New York)

From Istanbul and Sao Paulo to New York and London, the proliferation of direct actions is disrupting business as usual at elite cultural institutions: climate protests at the Tate Modern and the Metropolitan Museum of Art, collective pressure to boycott at Haifa's Technion, worker solidarity disruptions at the Guggenheim Museum in New York City, and #BlackLivesMatter, decolonization tour and de-occupation of the American Museum of Natural History, to name only a few. We now see a diversity of tactics being employed and the artist emerging as organizer. Actions take aim at a range of targets: settler colonialism, labor exploitation, white supremacy, the capture of public space, climate injustice, gentrification, police violence, Israeli apartheid, rape and sexual assault, and more. They are beautifully disruptive within their own arenas of concern. But these concerns are also connected. This lecture explores the blurring of the lines between art and direct action. MTL shares a body of work in connection with the Arab Uprisings and the Occupy movement, the Gulf Labor Coalition and Global Ultra Luxury Faction, the Direct Action Front for Palestine, and Decolonize This Place, which begin to sketch the possibility of a practice in which the artist's work does not simply add an artistic flair to this or that campaign, but rather where theory and research, action and aesthetics, debriefing and analysis — reflect this entire dialectical process — is a practice of resistance and building, training in the practice of freedom.

**Nitasha Dhillon and Amin Husain** are MTL Collective, a collaboration that joins research, aesthetics and action in its practice. Nitasha is a visual artist based in New York and New Delhi. She has a BA in Mathematics from St. Stephen's College, University of Delhi, and has attended the Whitney Independent Study Program in New York and the School of the International Center of Photography. Nitasha is currently a PhD candidate in the Department of Media Study, University at Buffalo, The State University of New York. Amin is a Palestinian-American lawyer, artist, and organizer based in New York. He has a BA in Philosophy, a JD from Indiana University Law School, and an LLM in Law from Columbia University. He practiced law for five years before transitioning to art, studying at the School of the International Center of Photography and the Whitney Independent Study Program. Amin currently teaches at the Gallatin and Steinhardt Schools at New York University and PRATT's Graduate Writing Program.

Saturday, April 1, 4:15 – 5 p.m.

## Abberation: Resistance Against and Alternatives to Extractivism

Lecture

Enrique Matías Viale (Buenos Aires)

In cooperation with:

Fritz-Erler-Forum Baden-Württemberg

The forms that capitalism takes lead to a real misdevelopment that manifests as an extractive matrix. This in turn fosters a dynamic process of expropriation of natural assets, territories, and thus also individual and collective rights. This development is accompanied by economic, ecological, health-related, cultural, and political ramifications resulting from the massive implementation of extractivism, of the infrastructures and

agricultural monocultures of the gigantic corporations. From mining to soy cultivation, from urban extractivism to fracking—it becomes apparent here that economic cartels play the main decision-making role in terms of what is legal or illegal, possible or impossible, just or unjust for urban projects, economic activities, lifestyles, and collective identities.

However, horizontal concepts do exist, which makes it possible to conceive other relational models and other visions of society, such as the concept of commons, environmental rights, healthy lifestyles and ethics. Therefore, it is essential to think about a reform agenda and an alternative to extractivism.

**Enrique Matías Viale** earned his law degree from the University of Buenos Aires (UBA). He then pursued a postgraduate degree at the same university and specialized in environmental law. In the year 2004, he founded the Argentinian Association of Environmental Lawyers (AAdeAA). Viale is a critical opponent of the development model based on unlimited growth and he advocates for the rights of nature and the environment. He is a member of the Ethics Tribunal on the Rights of Nature and Mother Earth and the Earth Law Alliance. Belonging to the latter organization are specialized lawyers throughout the world. In his role as jurist, he works to fight against countless instances of damage to the environment caused by humans and campaigns for restoration/regeneration of these areas. He is active in citizens' initiatives and participates in mass gatherings that try to defend their countries/areas from exploitation through mining, fracking, agricultural profiteering, real-estate speculation, and other extreme forms. Furthermore, he has authored various professional articles on the topics of development, politics, and environmental law; and in view of these "misdevelopments," he has authored various books in collaboration with the sociologist Maristella Svampa.

**Saturday, April 1, 5:45 – 6:05 p.m.**

## **Air as Resistance**

**Lecture Performance**

**Tools for Action / Artúr van Balen, Katherine Ball (Budapest, Berlin / Breckenridge, Colorado)**

Artúr van Balen and Katherine Ball will give a talk about their past interventions with inflatables and their upcoming project at the Wiener Festwochen. Tools for Action will collaborate with high school students in Vienna, using inflatable sculpture as the modus operandi to explore themes of migration, swarm theory, and questioning if our time is comparable with the 1930s rise in right-wing populism. Tools for Action creates skillshare workshops and open-source manuals in the manufacture of inflatable sculptures and how to use them as playful tools for political action. Their practice is located at the interface between art, activism, and political education. Their objects can be used accordingly: whether as thought provocations, choreographic elements, or mobile barricades.

Founded by Artúr van Balen in 2012, the ensemble operates as an open participatory platform, facilitated by its core members Artúr van Balen, Katherine Ball and Malcolm Kratz. Workshops, interventions, and exhibitions have included a mirror barricade the prevention of a neo-Nazi march in Dortmund (2016), the UN Climate Summits in Paris, Warsaw and Cancun (2015, 2013, and 2011), the Disobedient Objects at the Victoria and Albert Museum in London (2014), People's Climate March in New York (2014), an LGBTQ intervention into the Vis Swimming Competition in Croatia (2014), an intervention at the state television broadcast of Hungary (2013), a women's rights campaign against gang rape in India (2013) and an anti-corruption demonstration in Moscow (2013).

Saturday, April 1, 6:15 – 7 p.m.

## After Antagonism and Solidarity: Tailings, Embankments, and Strainings

Lecture

Elizabeth A. Povinelli (New York)

In the long shadow of anthropogenic climate change and toxicity a set of questions has confronted intellectuals, artists and activists: What if there is no human, nor even any humans, but merely regionally more or less densely compacted forms and modes of existence, one component of which has been abstracted out and named “the human”—or “life”? What if radical difference is not outside us but within and leaking out of us? Once the material other is understood to be extimate—the external body from which the internal body is constituted, on which it depends, and through which it is distributed—we can no longer refer to the body or a body even though we must continue to emphasize thisish body hereish. This talk thinks about a set of political concepts unmoored from the ontology of bounded things and their antagonisms or solidarities, asking from where these concepts should originate, on what should they depend, and toward what should be oriented.

**Elizabeth A. Povinelli** is Franz Boas Professor of Anthropology at the Institute for Research on Women, Gender, and Sexuality at Columbia University and one of the founding members of the Karrabing Film Collective. She is the author of five books, including *Geontologies: A Requiem to Late Liberalism* (Duke, 2016), and the director of three Karrabing films. Her work focuses on the sources of the otherwise in Late Liberalism.

Saturday, April 1, 7:30 – 8:15 p.m.

## The Poem on Emptiness

Lecture Performance

Boris Ondreička (Bratislava, Vienna)

Slovak artist, author, curator, and singer-pessimist Boris Ondreička retrofuturistically speculates about the dark legacy of Romanticism in terms of the definite cultural division of an entity formerly known as humanity from a field formerly known as nature (distanced and postponed materiality) and its consequence in ecological panic; and the evolution of individualization/subjectivization, liberalization, pluralization, relativization, and consumerization into algorithmic, cosmocratic anarcho-capitalism. Ondreička’s language-oriented point of departure is centered on testing various polarities of nihilism including meme-magic. The spoken-word part is accompanied by extensive image-archive projection.

**Boris Ondreička** (born in 1969) is an artist and author; since 1987 a singer and lyrics-writer of the lo-fi band *Kosa z nosa*, since 2002–2011 director of the art initiative *tranzit.sk*, and since 2012 curator at *Thyssen-Bornemisza Art Contemporary*, Vienna. He has co-curated *Rare Earth*, *Supper Club*, *Tomorrow Morning Line*, *Olafur Eliasson’s “Green light: An artistic workshop,”* and five seasons of the frequency of spoken-word *Ephemeropterae*, all for *TBA21*, *Manifesta 8*, *Murcia*, *Cartagena*, *Being The Future*, *Palast der Republik*, *Berlin*, *Symposium / The Event*, *Birmingham*, *Auditorium*, *Stage*, *Backstage*, *Frankfurter Kunstverein*, individual projects of *Lois & Franziska Weinberger*, *Stano Filko*, *Andreas Neumeister*, *Július Koller*, *Denisa Lehocká*, *Zbyněk Baladrán*, and more. He co-founded *The Society of Július Koller*. His artistic

projects have been exhibited at many international biennials, museums, and exhibition spaces. His HI! lo. was published by tranzit / jrp|ringier, and One Second / Out of Time by Revolver. Most recently, he has curated The Question of Will, OSF, Bratislava, and is completing the retrospective of his writings (to date).

**Saturday, April 1, after 11 p.m.**

## **Party**

**With: David Quigley (Vienna)**

David Quigley (Merz Akademie) will again try to convince everybody in the house to dance until dawn.

**David Quigley**, Professor for Cultural Theory at the Merz Academy Stuttgart.

**Sunday, April 2, 10:45 a.m. 12:45 p.m.**

## **Air as Resistance**

**Workshop**

**Tools for Action / Artúr van Balen, Katherine Ball**

Join Tools for Action on at the workshop for an inflatable barricade training and open discussion about the challenges of mixing inflatable tactics with historical imagery and ideological representation. The project is the next evolution of the Mirror Barricade, Tools for Action's last intervention at a neo-Nazi march in Germany on the June 4, 2016, archived in the video Barricade Ballet: <https://vimeo.com/180476017>.

**Sunday, April 2, 11 – 11:45 a.m.**

## **SAID TO CONTAIN:**

**Report**

**Neue Dringlichkeit / Bojan Djordjev, Maja Leo (Belgrade, Zurich)**

"Said to contain" (S.T.C.) is the contract-term used by shipping companies to accept containers for transport without verifying their contents.

SAID TO CONTAIN: is a performative research project initiated by Laura Kalauz, Maja Leo and Bojan Djordjev in 2013. They shipped themselves from Hamburg to Buenos Aires on a cargo ship following the logistics supermachine for twenty-four days in the spring of 2016. Piercing the opaque shell of global capitalism SAID TO CONTAIN: looks at how the production, consumption and flow of goods shape our way of being, thinking, and living. In Thinking Public Sessions, a hybrid format between performance, workshop, and discussion, cargo containers become an anchor for dialogue and performative production of knowledge. Cargo containers here serve as a physical space and object of contemplation, but are also illuminated as the operational accelerator of world trade and capitalism to its current metastasis. The format of Thinking Public Sessions aims at using performative tools and situations as both trigger and legitimacy for mobilizing collective political and economic imagination in speculating about what is to be undone and how.

SAID TO CONTAIN: is a performative research project by and with: Maja Leo, Laura Kalauz, Bojan Djordjev, Christopher Kriese, Lisa Schröter, Miriam Walther Kohn. A collaboration between Neue Dringlichkeit (Zurich) and TKH-Walking Theory (Belgrade)

**Bojan Djordjev** is a performance-maker from Belgrade, educated in theater and art theory at the University of Arts in Belgrade and DasArts in Amsterdam. As an artist, he is interested in interdisciplinary text/language-based performance and performative potentials of theory. Apart from Belgrade, his works have been shown in Berlin, Brussels, Amsterdam, New York, Vienna, Zurich, Zagreb, Rijeka, Ljubljana. He is one of the co-founders of TkH – Walking Theory theoretical and artistic platform and journal for performing arts theory, Belgrade. His recent works revolve around finding artistic and theatrical public formats for Marxist thought, as well as research into the artistic heritage of the Left in Yugoslavia and elsewhere.

**Maja Leo** is a curator and theater-maker based in Zurich, Switzerland and Hamburg, Germany. She works in the field of artistic research with a focus on collective production of knowledge in the performing arts.

Maja is co-founder of the Zurich-based art and performance collective Neue Dringlichkeit. Their works have been shown at Venice Biennale of Architecture (2014); ifa-Gallery, Stuttgart (2016); Shedhalle, Zurich (2017); Gessnerallee Zürich (2017); Favoriten Theater Festival, Dortmund (2014); and more. Since 2015 Maja has also worked as a project manager and curator for artasfoundation, a Swiss foundation for art in regions of conflict.

**Sunday, April 2, 11:45 a.m. – 12:30 p.m.**

## **Politics in the Fourth Person Singular**

**Lecture**

**Katja Diefenbach (Berlin)**

In *The Poverty of Philosophy*, Karl Marx explained the history advances through its “bad side,” through the pain of the negative, through exploitation and class struggle. With this “dialectics of the bad side,” he was not just criticizing a politics of humanistic ideals and good intentions; he also asserted that the universal (the meaning of communism) is strong enough to process through its opposite. But over the course of his own living and thinking experiences, Marx hardly had to rectify and rephrase an argument as much as the historico-philosophical guarantee that heteronomy be reworked as autonomy or expropriation as appropriation—be it through the economic contradictions of the movement of capital itself, or be it through the political impossibility of permanently reducing labor to the status of a commodity. Based on the conflicts in the first Internationale and also the social-revolutionary critique that the General Council dominated by Marx and Engels was said to be organizing itself as a dual dictatorship—of the cadre above the political base, of the working class above all other classes—I am exploring the paradoxes of anti-capitalist politics immersed in class, mass, and minority struggle. At the same time, I will pursue—along concepts related to dialectics, time, and difference—competing post-Marxist approaches on how anthropocentric, Eurocentric, evolutionist, and teleological elements can be removed from theory formation.

**Katja Diefenbach** is Professor of Aesthetic Theory at the Merz Akademie, Stuttgart. Her research interests are French philosophy and the epistemology of the twentieth century, with a special focus on the relations between Marxism and Poststructuralism. She is co-editor of the volume *Encountering Althusser: Politics and Materialism in Contemporary Radical Thought* (Bloomsbury, 2013). In 2017, her book *Politik der Potentialität: Spinoza im Postmarxismus* will be published by Turia & Kant. She has taught at various universities, such as the Berlin University of the Arts, Humboldt University, and the Jan van Eyck Academy in Maastricht. She is a member of the circle of editors involved in the Berlin publishing association *b\_books*.

Sunday, April 2, 1 – 2 p.m.

## Final Debate

Moderation: Katrin Mundt

The final debate is an opportunity for all guests to critically analyze the contributions and topics of this conference, to ask „last questions“, and to formulate potentials and drafts for future reflection and action.

Sunday, April 2, 3 – 3:45 p.m.

## No Color Colorful

Lecture Performance

Schorsch Kamerun (Hamburg)

Schorsch Kamerun will develop in situ a golden thread from the summit and, in concluding the weekend, react in as direct of a way as possible (and truthfully!) to the experienced event. Here, a musical collage will be created that renders a summary of content, sound playback, and crystal-clear temperature regulation. The singer from Hamburg plans to be a “naïve” reflector...

**Schorsch Kamerun** (born in 1963 in Timmendorfer Strand) is a founding member and singer of the Hamburg-based band Die Goldenen Zitronen (The Golden Lemons). Together with Rocko Schamoni and “Wiener-Norbert,” he founded the Golden Pudel Club in Hamburg. Since 2000 he has been working as a theater director and author. He has staged productions at many venues, including the Deutscher Schauspielhaus Hamburg, Schauspielhaus Zürich, Münchner Kammerspiele, Volksbühne in Berlin, Staatsschauspiel Stuttgart, Wiener Festwochen in Vienna, the Ruhrtriennale, and the Bayerische Staatsoper in Munich. For his WDR radio play *Ein Menschenbild, das in seiner Summe Null ergibt*, Kamerun received the “Hörspielpreis der Kriegsblinden” in 2007. He was a guest professor at the Academy of Fine Arts in Munich and has traveled for various projects in Europa, America, Namibia, Japan, Belarus, and Lebanon. In 2016, his first novel, *Die Jugend ist die schönste Zeit des Lebens*, was published.

Thursday, March 30 – Sunday, April 2 (ongoing)

## In situ work

Dan Perjovschi (Sibiu, Romania)

Dan Perjovschi (born in 1961) offers running commentary on the conference with his famous ironic, critical, and political in situ drawings.

**Dan Perjovschi** has exhibited his work in the most important venues worldwide. His transient drawings on the walls of exhibition spaces are cultivated from the many notebooks that over the years have given rise to an archive of sorts to which the artist can take recourse. Moreover, new sketchbooks are created in conjunction with various projects. The fall of the Ceaușescu regime in Romania in 1989 presented a society, which up to that point had been totally monitored and controlled, with the immense challenge of relearning and democratically balancing freedom of speech and expression. The visual arts accompanied this period of upheaval, and the efforts made to erect a new society, with actions and performances. In addition to an older generation of artists, who had been isolated from public life in their private homes and worked only for a small group of friends, such as Ion Grigorescu, Constantin Flondor, and Teodor Graur, now a young avant-garde was taking root, which included the artist couple Lia Perjovschi and Dan Perjovschi.



Dienstag, 28. – Donnerstag, 30. März

## Mixed Seminar

In English

With students from Goldsmiths College London, University of London and students from the Akademie der Bildenden Künste Stuttgart

### Idee

Based on his lecture „Under Siege: Contemporary Art and Its Values after the Social“, which he will present during the New Narratives conference, Simon Sheikh organizes a mixed seminar beforehand, with further guests.

#### Chair

Simon Sheikh (Curator, author, director of MFA in Curating, Goldsmiths College, University of London)

#### Guests

Fatima Hellberg (Artistic Director, Künstlerhaus Stuttgart)

David Quigley (Professor for Cultural Theory, Merz Akademie Stuttgart)

Iris Dressler (Co-Director, Württembergischer Kunstverein Stuttgart)

## Mediatheque-in-progress

A central element is the Mediatheque-in-progress, which is to make materials on the various topics accessible. After 11 April it will be publicly accessible in the lobby of the Württembergischer Kunstverein.

The discussions, results, and experiences from the summit will be documented through various media-based formats—all of which will be integrated into the planning process during the upcoming summit meeting.

## Infotheque

The infotheque is a platform for local and international initiatives that wish to introduce their projects here and discuss them with others.

### Contributions by

Nabil Ahmed, Rheim Alkadhi, John Barker, Keti Chukhrov, Katja Diefenbach, Denise Ferreira da Silva, Gulf Labor Coalition / MTL Collective, Mohammad Abu Hajar, Srećko Horvat, Schorsch Kamerun, Hilary Koob-Sassen, PeterLicht, Neue Dringlichkeit, Annette Ohme-Reinicke, Boris Ondreička, Dan Perjovschi, Elizabeth A. Povinelli, David Quigley, Simon Sheikh, Shuddhabrata Sengupta, Tools for Action, Enrique Matías Viale, We cannot build what we cannot first imagine (a. o.)

### Moderations

Peter Haury, Florian Malzacher, Katrin Mundt

### A Project by

Akademie Schloss Solitude  
Institut für Auslandsbeziehungen  
Schauspiel Stuttgart  
Staatliche Akademie der Bildenden Künste Stuttgart  
Theater Rampe  
Württembergischer Kunstverein Stuttgart

### Idea and Concept:

Christine Peters, Iris Dressler

### in Cooperation with

Marie Bues, Hans D. Christ, Klaus Dörr, Martina Grohmann, Jan Hein, Jean-Baptiste Joly, Elke aus dem Moore, Katrin Spira

### Main Supporter:

Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg

### Supported by:

Institut für Auslandsbeziehungen

### In Cooperation with:

Die AnStifter, Fritz-Erler-Forum Baden-Württemberg, Hannah-Arendt-Institut, Stuttgart, Heinrich Böll Stiftung Baden-Württemberg, Rosa-Luxemburg-Stiftung Baden-Württemberg

### Languages: German, English (simultaneous translation)

### Entrance: free

#### Information / Press Contact

Birgit Gebhard + Maximilian Lehner

[gebhard\\_lehner@wkv-stuttgart.de](mailto:gebhard_lehner@wkv-stuttgart.de)

Birgit Gebhard: 0049-157-30323135, Max Lehner: 0049-152-08819867

#### Registration / Program

[www.kunstgebaeude.org](http://www.kunstgebaeude.org)

#### Internet

[www.kunstgebaeude.org](http://www.kunstgebaeude.org)

[www.instagram.com/kunstgebaeude](https://www.instagram.com/kunstgebaeude)

[twitter.com/kunstgebaeude](https://twitter.com/kunstgebaeude)

[www.facebook.com/Kunstgebäude-1941007009455820/](https://www.facebook.com/Kunstgebäude-1941007009455820/)

Livestream: [www.kunstgebaeude.org/new-narratives/livestream/](http://www.kunstgebaeude.org/new-narratives/livestream/)