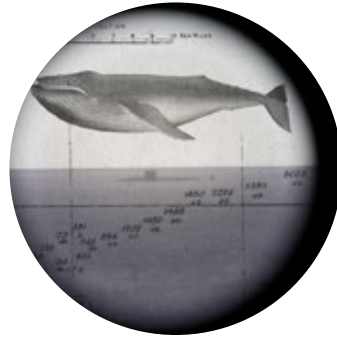
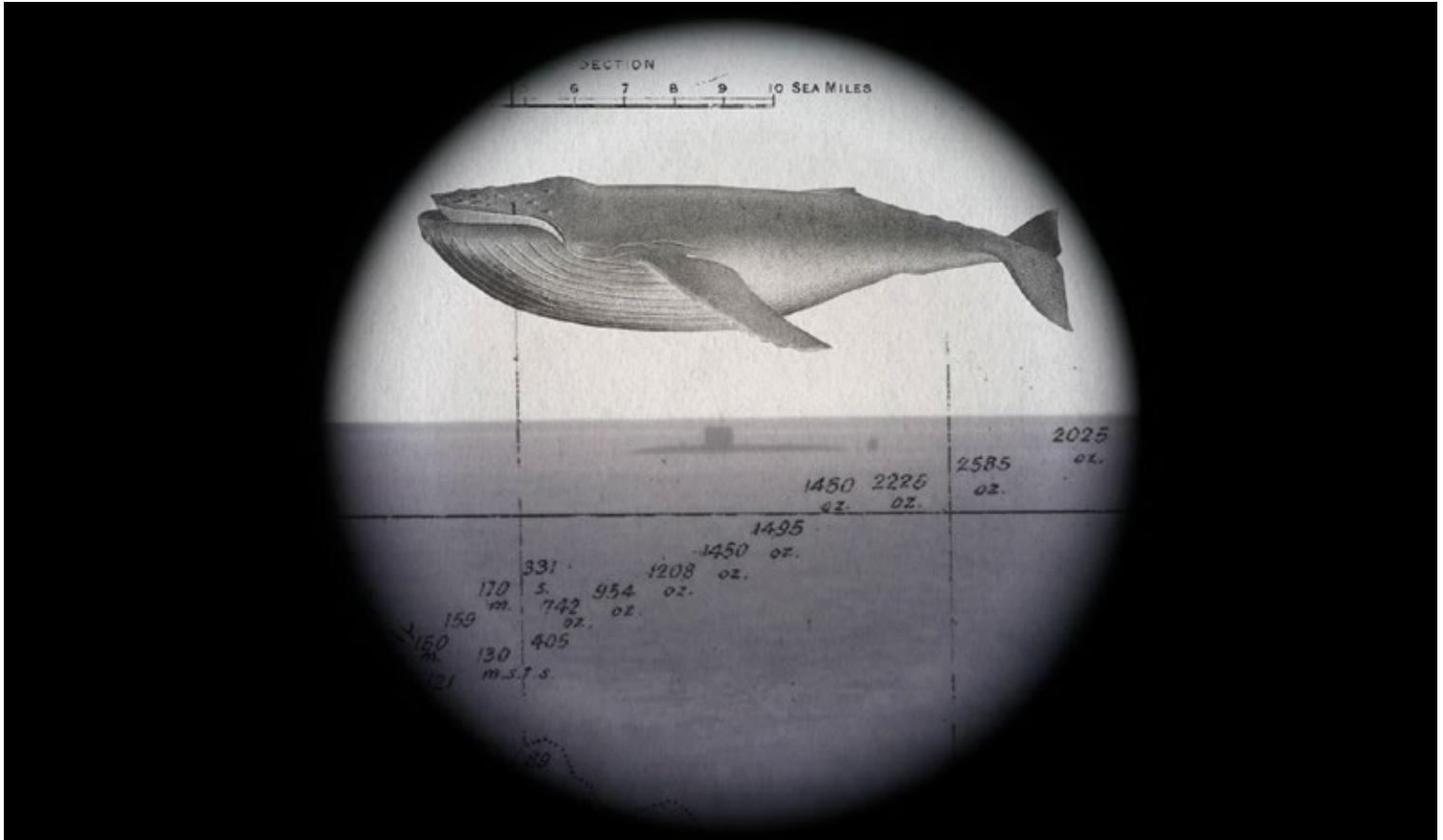


23 MAY – 1 JUNE

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ART GEOGRAPHIES



23 MAY – 1 JUNE 2 0 2 2

SPRING CURATORIAL PROGRAM ● ART GEOGRAPHIES

Spring Curatorial Program 2022: Art Geographies explores the relationship between art, theory and politics by dealing with borders, maps, myths, landscapes, wars, territories and other planetary phenomena of today's geographies. Following emancipatory ways of social subjectivation (the politics of belonging) rather than representative modes of geopolitical identification (the politics of identity), the program focuses on critical, decolonial, feminist and material dimensions of planetary co-existence.

Moving from theoretical insights into artistic and curatorial practices, especially those that introduce geography into the realm of political thought and social life through performative voices, visual inscriptions and displays, aesthetic perfections or errors/glitches, the program explores counter-cartographies engaged in critical, participative and discursive investigation of geopolitical borders of identification and exclusion. By presenting various artistic, theoretical and curatorial works and practices through daily seminars, screenings, readings, lectures and discussions, the program thus questions the dominant ways of geopolitical situating of people, earth and its (non)human life.

Motivated by the politics of belonging, but also by the politics of resistance to any geopolitical exploitation of people (contemporary racism) and earth (neocolonial extractivism), this program finally searches for social, political, ecological and ideological imagination of possible future geographies, giving a meaningful insight into politically or socially engaged living practices that connect cognitive with affective, perceptual with representative, and imaginary, but also impossible with real.

- Jelena Petrović

● ABOUT



23

MAY

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1

JUNE

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Andrea Ancira, Waala Alqaisiya, Aleksei Borisionok, Lana Čmajčanin, Raino Isto, Ruth Jenerbekova, Margareta Kern, Bouchra Khalili, Elke Krasny, Katja Kobolt, Brandon LaBelle, Stephanie Misa, Luis Ortiz, Jelena Petrović, Oleksiy Radynski, Philipp Sattler, Klaus Speidel, Kate Sutton, Steven ten Thijs, Madina Tlostanova, Rojda Tuğrul, Françoise Vergès, Slavs and Tatars, Milica Tomić, and others.

ART GEOGRAPHIES
●
SPRING CURATORIAL PROGRAM

● CONTRIBUTORS

Curated by:
Jelena Petrović

Program Assistant:
Nour Shantout

Program Coordinators:
Jelena Kaludjerović
Jelena Petrović

Design: Seth Weiner
Logo: Aleksandra Gustin

Thanks to: Verena Borecky, Michaela Glanz, Tom Engels, Dejan Kaludjerović, PhD in practice, Ana Hoffner ex-Prvulović, Paul Reiter, Dunja Reithner, Olia Sosnovskaya, Annette Südbeck.

23 MAY – 1 JUNE 2 0 2 2

SPRING CURATORIAL PROGRAM

23 May – 1 June 2020

Academy of Fine Arts Vienna

Schillerplatz 3, 1010 Vienna (Anatomy Hall, 211a)

Lehár-gasse 8, 1060 Vienna

(Atelierhaus/Semperdepot – multi-purpose hall on the 2nd floor)

mumok kino

Museumsplatz 1, 1070 Vienna

Depot – Kunst und Diskussion

Breite Gasse 3, 1070 Vienna

Annenstraße 53

Independent Experimental Exhibiting Space

Annenstraße 53, 8020 Graz

● ART GEOGRAPHIES

● VENUES



23 MAY – 1 JUNE 2 0 2 2

23 MAY ● MONDAY

10AM – 11AM

Academy of Fine Arts Vienna – Anatomy Hall

Registration of participants

11AM – 1PM

Academy of Fine Arts Vienna – Anatomy Hall

Jelena Petrović: GEOPOLIS – the politics of belonging and im/possibility planetary coexistence

6PM – 6.30PM

mumok kino

Welcome and Introduction

Johan F. Hartle, Rector, Academy of Fine Arts Vienna

Rainer Fuchs, Chief Curator, Deputy General Director, mumok

Jelena Kaludjerović, Director of Verein K

Jelena Petrović, Program curator, Academy of Fine Arts Vienna

6.30PM – 8.30PM

mumok kino

Madina Tlostanova: Reweaving our world(s) anew: decolonial art geographies as spaces of “refuturing”

● pp. 17 - 21

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23	MAY	–	1	JUNE	2	0	2	2
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24 MAY ● TUESDAY

10AM – 12PM

Academy of Fine Arts Vienna – Anatomy Hall

Katja Kobolt: No One Belongs Here More Than You:
The Ongoing Struggle OF(F)/ON the (Artistic) Left and
the Island of Feminist Curating

12PM – 2PM

Künstlerhaus Vienna, Austrian Artists' Association

Exhibition: Whiteness as Property. Racism and ownership.
Curated by Ana Hoffner ex-Prvulovic*. Walk through and artist
talk with Stephanie Misa

6.30PM – 8.30PM

Depot – Kunst und Diskussion

Françoise Vergès: Weaving the Old World's Shroud:
Decolonization, Arts, Struggles (zoom)

SPRING CURATORIAL PROGRAM ● ART GEOGRAPHIES

● pp. 22 - 28

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23	MAY	–	1	JUNE	2	0	2	2
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25 MAY ● WEDNESDAY

11AM – 1PM

Vienna Secession, Association of Visual Artists

Guided tour through the exhibitions:

Dineo Seshee Bopape: Lerato le le golo

(...la go hloka bo kante). Curated by Annette Südbeck

DIS: How To Become A Fossil. Curated by Jeanette Pacher

1PM – 3PM

Academy of Fine Arts Vienna – Anatomy Hall

Madina Tlostanova: Decolonial art from Eurasian borderlands and beyond

6.30PM – 8.30PM

mumok kino

Bouchra Khalili: Invisible Constellations and

Sunken Archipelagos

● pp. 29 - 33

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23 MAY – 1 JUNE 2 0 2 2

26 MAY ● THURSDAY

10AM – 12PM

Academy of Fine Arts Vienna – Anatomy Hall

Lana Čmajčanin: Blank Maps

12PM – 2PM

Academy of Fine Arts Vienna – Anatomy Hall

Klaus Speidel: Artistic cartographies of the self and/in the world

6.30PM – 8.30PM

mumok kino

Kate Sutton: Breaking Binaries: How Biennials

Forged a New Cartography

● pp. 34 - 40

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23	MAY	–	1	JUNE	2	0	2	2
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27 MAY ● FRIDAY

10AM – 12PM

Academy of Fine Arts Vienna – Anatomy Hall

Rojda Tuğrul: A Turtle in Ten Seconds

Luis Ortiz: The Mountains Travel

Andrea Ancira: against the responsibility to remember: archives, diasporic intimacy and evanescent identities

12PM – 2PM

Academy of Fine Arts Vienna – Anatomy Hall

Margareta Kern: Terra Nullius: Techno-Social Freedom on the Ocean

6.30PM – 8.30PM

Depot – Kunst und Diskussion

Crit-Cross: A Forum on Art Criticism moderated by Klaus Speidel

SPRING CURATORIAL PROGRAM ● ART GEOGRAPHIES

● pp. 41 - 50

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23 MAY – 1 JUNE 2 0 2 2

28 MAY ● SATURDAY

Visit to Graz

12PM – 2PM

Annenstraße 53, Graz

Milica Tomić and Philipp Sattler: Life of Crops

In collaboration with IZK Institute for Contemporary Art

3PM – 4PM

Grazer Kunstverein

Exhibition: Sandra Lahire, Celeste Burlina: we sat rigid except for the parts of our bodies that were needed for production.

Guided tour with Verena Borecky

SPRING CURATORIAL PROGRAM ● ART GEOGRAPHIES

● pp. 51 - 54

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23 MAY – 1 JUNE 2 0 2 2

30 MAY ● MONDAY

12PM – 2PM

Academy of Fine Arts Vienna – IKA, Room 211a

Steven ten Thije: Constituent Curating – reflections on demodern/decolonial museum practice

5.30PM – 7PM

mumok kino

Walaa Alqaisiya: Queering Aesthetics: Unsettling the Zionist Sensual Regime

7.30PM – 9PM

mumok kino

Oleksiy Radynski: Geographies and Infrastructures of Post-Socialism in the context of War (film screening and discussion)
Oleksiy Radynski in conversation with Aleksei Borisionok and Ruth Jenerbekova (hybrid format)

SPRING CURATORIAL PROGRAM ● ART GEOGRAPHIES

● pp. 55 - 61

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23	MAY	–	1	JUNE	2	0	2	2
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31 MAY ● TUESDAY

12PM – 2PM

Academy of Fine Arts Vienna – IKA, Room 211a

Raino Isto: From Socialist Realism to a Neocolonial Capitalist Realism? Archives, Antifascism and Alternatives before and after the 90s

5.30PM – 7PM

Academy of Fine Arts Vienna – Atelierhaus/Semperdepot (multi-purpose hall on the 2nd floor)

Margareta Kern: Thursday War
lecture-performance

7PM – 8.30PM

Academy of Fine Arts Vienna – Atelierhaus/Semperdepot (multi-purpose hall on the 2nd floor)

Brandon LaBelle: Towards the work of Acoustic Justice

● pp. 62 - 67

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23 MAY – 1 JUNE 2 0 2 2

1 JUNE ● WEDNESDAY

12PM – 2PM

Academy of Fine Arts Vienna – Anatomy Hall

Elke Krasny: Working with Care: Maintenance as Resistance

2.30PM – 4PM

Academy of Fine Arts Vienna – Anatomy Hall

Final notes: discussion with participants
moderated by Jelena Petrović

6.30PM – 8.30PM

Depot – Kunst und Diskussion

Slavs and Tatars: Translitterative Tease
lecture performance

SPRING CURATORIAL PROGRAM ● ART GEOGRAPHIES

● pp. 68 - 72

* The length of lectures and talks depends on speakers and may vary.

**The program will be held in English.

23

MAY

–

MONDAY



Jelena Petrović

GEOPOLIS – the politics of belonging and im/possibility planetary coexistence

Academy of Fine Arts – Anatomy Hall

Following the link between exhausted geographies and the politics of belonging, GEOPOLIS emerges as an interdisciplinary concept consisting of today's counter-cartographies shaped by critical, decolonial, feminist and other social/philosophical theories, contemporary art practices and geographical and geopolitical sciences. The idea of GEOPOLIS is the conceptualization of a new art-science basis for the research of geographical spaces of planetary coexistence in a geopolitical i.e. social, economic, techno-cultural, political, ecological, affective and any other possible way. The semiotic basis of GEOPOLIS is accordingly set through theoretical, research and artistic insights into what this basis/concept could mean in times of accelerating changes in global formats of capitalism, with all the accompanying wars and neo-colonial tendencies in the 21st century's world. In this sense, GEOPOLIS is more an epistemological approach to the emancipatory and decolonizing thinking about socially sustainable geographical spaces and their alliances than an attempt to shape any statist or other geopolitical formation.

The epistemological endeavour to define GEOPOLIS raises many questions, the most important being: Is it possible today to imagine a radically different world – as a singular geographical space of planetary coexistence – outside the global geopolitical system made up of particular and unequally distributed power relations in which we live? This question, as one of the main issues of the decolonization process, defines at the same time both of its opposing, but complementary positions: counter-epistemological and epistemological. On the one hand, it defines how to unlearn the geopolitical patterns of the global, circular and hegemonic cartographies and on the other hand how to create a continuously critical, participatory and emancipatory geography of the world at the same time planetarily sustainable.

Jelena Petrović is an interdisciplinary scholar, art theorist and curator. (Co)author of publications, events, exhibitions and projects related to the (geo)politics of art and epistemological models of knowledge production. She finished her PhD studies at ISH, Ljubljana Graduate School of Humanities defending the thesis on women's authorship in interwar Yugoslavia (2009). From 2008 to 2014 she was a member of the new Yugoslav art-theory group Grupa Spomenik (The Monument Group) which dealt with (post)Yugoslav wars, systematic violence and genocide during the 90s, including an active participation in the project of Forensic Architecture at the Goldsmiths, University of London (2011-2014). Parallel, in 2011 she became co-founder and member of the feminist curatorial collective Red Min(e)d and co-curator of the series of Living Archive exhibitions (Zagreb, Ljubljana, Sarajevo, Vienna, Stockholm, Zurich, Munich) including the Belgrade's 54th October Salon (2013). As an initiator of the course Living Archive: Feminist Curatorship and Contemporary Artistic Practices she lectured at the Academy of Fine Arts and Design, University of Ljubljana (2014-2017). From 2015 to 2017, she was appointed as the Endowed Professor for Central and South Eastern European Art Histories at Academy of Fine Arts in Vienna. Currently, she works on her ongoing research project Art Geographies: The Politics of Belonging at the Institute of Art Theory and Cultural Studies at the same Academy (FWF Elise Richter Program 2019-2023).



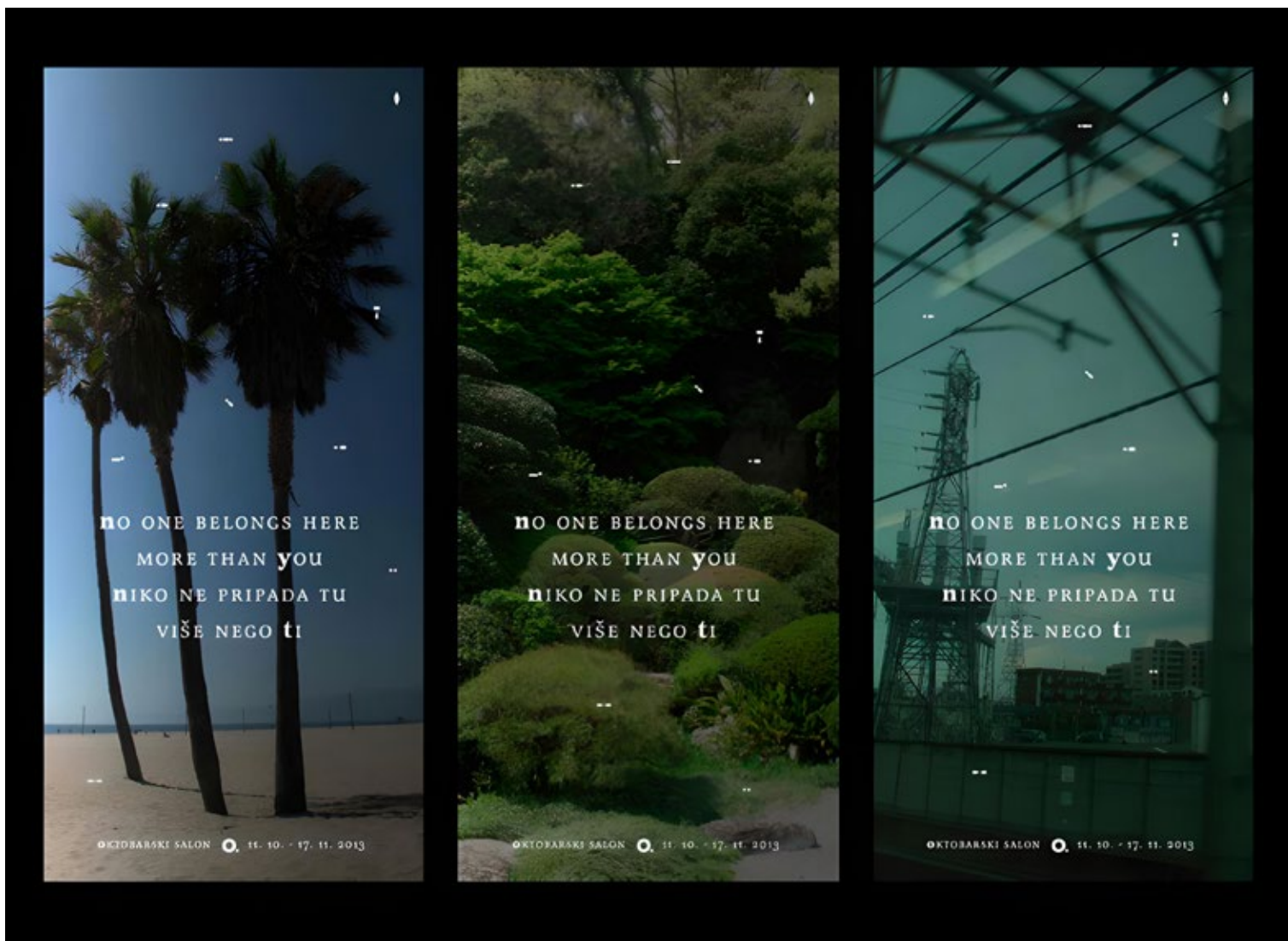
23

MAY

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MONDAY

11AM - 1PM



Madina Tlostanova

Reweaving our world(s) anew: decolonial art geographies as spaces of “refuturing”
mumok kino

The established art geographies which are still largely normalised in art education all over the world are usually grounded in the principle of delocalization and disembodiment constituted by euromodernity as universal and necessary for all. The latest manifestation of this logic can be found in the concept of the contemporary art which is western by default though at times rebranded as ‘global’ or ‘alter-modern’ and prescribed to everyone as the highest and finest stage in art development marked by commodification and flat temporality (chronophobia). Decoloniality as a specific critical optics of looking at modernity/coloniality elucidates the modern mechanisms of enchantment and ways of self-legitimation, drawing attention to the geopolitics and corpopolitics of being, knowledge, sensing, and gender. This positionality is formulated from the cracks, fissures, zones of discomfort and unsettlement, from modernity’s negotiating in-between-ness. Then the art geographies and trajectories which used to be represented in linear, homogenous and progressivist ways, while de-legitimizing any alternative aesthetic values and ‘temporalities’, become increasingly pluriversal, forever forking, not necessarily simultaneous or commensurable and often opaque in relation to each other, but also critical and disruptive of the normalised unified modern art trajectory and seeking for transversal horizontal creative coalitions and dialogues. These unconventional, unfinished, pluriversal art geographies grounded among others in decolonial ‘onto-epistemologies’ defy the revamped geopolitical clichés with their ubiquitous security discourses and power hierarchies and shatter their faulty world orders marked by the old and new borders of normalisation of the state of exception, and elimination of human and other life as such. As a result decolonial art geographies hope to reweave our multiple world(s) anew and not just give them back their erased past but also imbue them once again with a future dimension that we are collectively lacking at the moment.

Madina Tlostanova is a decolonial feminist verbal artist and professor of postcolonial feminisms at the Department of Thematic Studies (Gender studies) at Linköping University, Sweden. Previously she was professor of philosophy at the School of Public Policy, Russian Academy of national Economy and Public Administration in Moscow (2012-2015) and at the Peoples’ Friendship University of Russia (2003-2012), a senior researcher at the Gorky Institute of World Literature, Russian Academy of Sciences in Moscow (1997-2003) where she did both of her PhDs on the US fiction (1994 and 2000). Tlostanova was a DAAD visiting foreign professor at the Institute of Postcolonial and Transcultural Studies at the University of Bremen (Germany) in 2006 and 2011; visiting researcher at the Centre for the Global Studies and the Humanities at Duke University (USA) in 2007-2008; GEXcel visiting scholar at Linköping University in 2013 and at Södertörn University in 2014 (Sweden). She focuses on decolonial thought, postsocialist human condition, activism, feminisms of the Global South, critical future studies. She has authored twelve scholarly books and 285 articles translated into several languages. Her most recent books include *What Does it Mean to be Post-Soviet? Decolonial Art from the Ruins of the Soviet Empire* (Duke University Press, 2018), *A New Political Imagination. Making the Case* (co-authored with Tony Fry Routledge, 2020), *ДекOLONиальность знания, бытия и ощущения* (Decoloniality of knowledge, being and sensing). *Almaty (Kazakhstan): Center of Contemporary Culture Tselinny*, 2020 and a co-edited volume (with Redi Koobak and Suruchi Thapar-Björkert) *Postcolonial and Postsocialist Dialogues. Intersections, Opacities, Challenges in Feminist Theorizing and Practice*. Routledge, 2021.

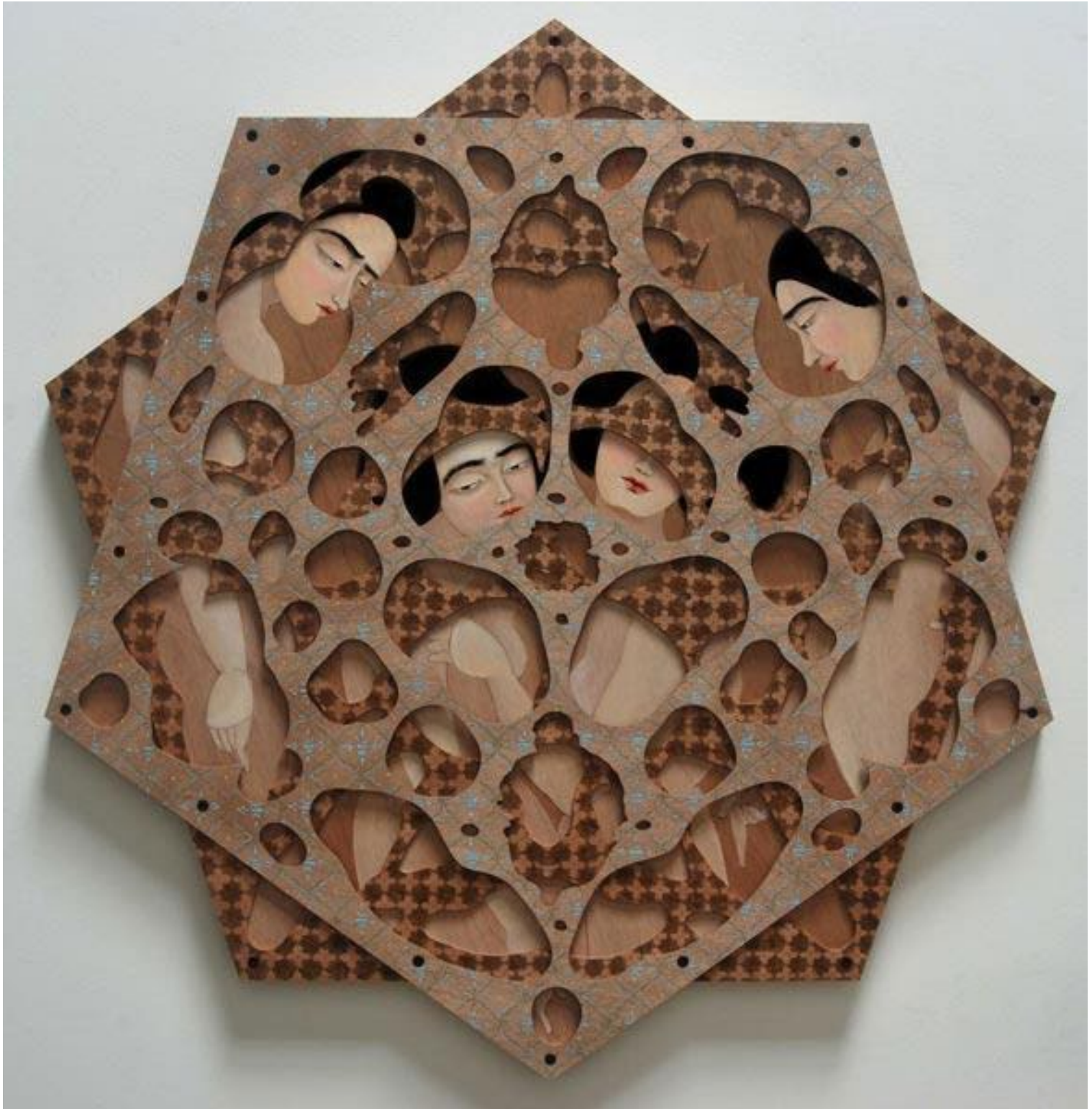
23

MAY

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MONDAY

6PM - 8.30PM



24

MAY

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TUESDAY



Katja Kobolt

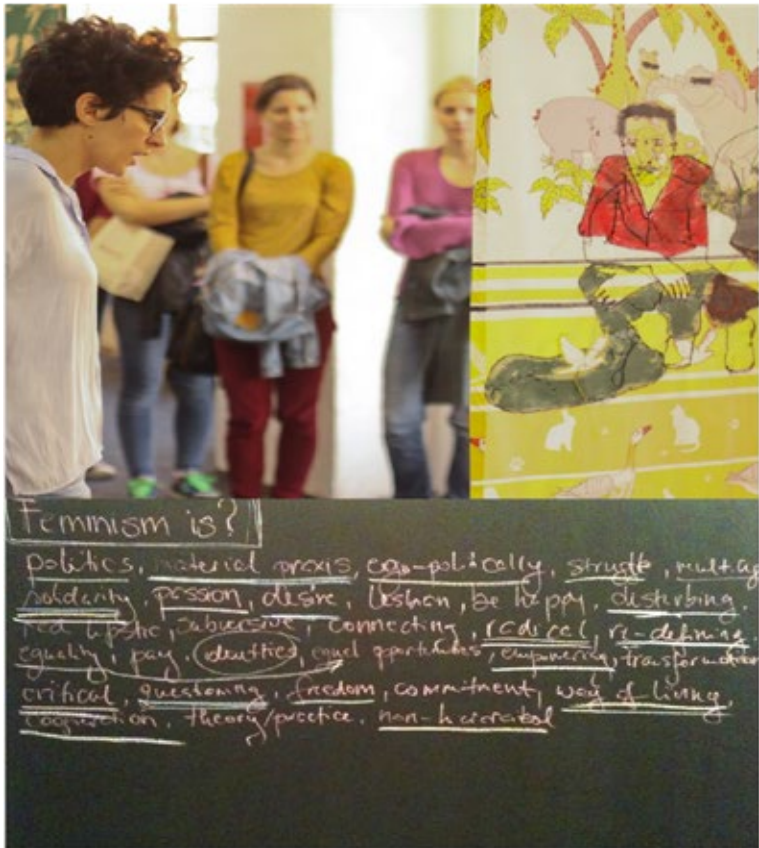
No One Belongs Here More Than You:

The Ongoing Struggle OF(F)/ON the (Artistic) Left and the Island of Feminist Curating

Academy of Fine Arts Vienna – Anatomy Hall

Given the popularization, especially in the last two decades, of projects branded as feminist within the institutional and even commercial framework of the globalized art system, which (like all spheres of life) is deeply immersed in the internalized modes of capitalist production and in variously exercised identity violence, the question of how to curate in feminist terms has returned with renewed urgency. Katja Kobolt, a scholar and curator who has been engaged with feminist curating in various feminist and postmigrant initiatives in the area historically referred to as "Central Europe" and later fragmented into "Western" and "Southeastern" Europe, proposes to view the urgencies of feminist curating today through the historical lens of art's relational position in the project called modernity. Tied to the fundamental characteristic of modernity as *res publica*, modernity opened spaces (market and forum) for the new kind of public – the masses – and thus art, like other social spheres of (re)production of representation, was (again) inevitably linked to the question of power and governance. This question has historically been fought out primarily in terms of autonomy, particularly in regard to the pragmatics of art (what should art talk about and what should it do and how?) and in art's relation to other fields of (re)production of representation (politics, academic sector, mass culture and the culture industry, etc.). Referring to the articulation of this questions as they were fought out by the leftist movements in different parts of the world a century ago (avant-gardes and the so-called *l'art pour l'art* against socialist realism of the Zhdanov type), and in particular in reference to the "regional" or Yugoslav version of it, known as "*sukob na književnoj ljevici*", I will consider in my presentation the question of feminist curating as it seems to been fought out again. Repeating the question in a feminist context, the focus shifts to the production agency, the producers, or the question of relations in production and authorship.

Katja Kobolt works as a researcher and curator. As part of the interdisciplinary postgraduate programme in literary studies at LMU Munich, she received her PhD (2010) with a thesis on the gendered memory of war in recent post-Yugoslave literature and the politics of canonicity (*Frauen schreiben Geschichte(n)*, Drava, 2010). Dr. Kobolt has taught as a visiting lecturer and assistant professor at the Humboldt University in Berlin (2000, 2013/14) and as a visiting lecturer at the Berlin University of the Arts (2018) and Ludwig Maximilian University in Munich (2018-2020). She has initiated and realised research, publication, art and cultural projects in collaboration with various institutions, universities, feminist and post-migrant collectives and platforms - e.g. City of Women, Ljubljana; Red Mined, trans-Yugoslave curatorial collective; balkanet e.V., Munich and *n*a*i*s* hacks*facts*fictions platform, Berlin, Ljubljana, Rijeka. As Marie Skłodowska-Curie Research Fellow (2021-present) at the Institute of Culture and Memory Studies of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana, Katja Kobolt is currently researching the women illustrators in socialist Yugoslavia and the different notions of childhood and gender in Yugoslav socialist publishing for minors.



PHOTOS:

Forum at the 54 October Salon, Walk Through by Marija Ralkovic, artworks of Guido Ikon, Demey / Statement, Aida Britanovski van-šular / Hunters Shot Each Other, Engima Dublinski / Inaccessible Double City, Cik Fakci Taj vandi / There are too many stones... / 2012, embroideries, photo by Duško Jelen

Curatorial School on art education by a7 audience/matz at the 54. October Salon, photo by Duško Jelen

(Non)Working Stations

- Art Exhibition – as the core space of the LA evolving (around) open concepts
- The Forum – social gatherings for voicing out specific issues
- The Perpetuum Mobile – video compilation shared like a public display
- The Questionnaire – knowledge gathered on the basis of 5 primary questions about feminism and art
- The Audio/Video Booth – recording, editing and accessing documentation
- The Curatorial School – reading and inscribing through common notes, discussion, naming, comment, curatorial texts
- The Music Spot – live sound events
- The Reading Room – publications
- The Manual How Not to Behave – entrance note to encourage de-habitualisation of the habitual and to signal personal freedom

Stephanie Misa: Exhibition Walk Through and Artist Talk

Whiteness as Property. Racism and ownership. Curated by Ana Hoffner ex-Prvulovic*
Künstlerhaus Vienna, Austrian Artists' Association

The installation, *Untitled (Sakada)* 2012/2022, examines Philippine-Hawaii relations at the turn of the 19th century while both were American Sovereign States. Officially under American governance since the relinquishing of Spanish territories to the United States, the Philippine became a source of uncapped labour for the Hawaiian Sugar Planters Association (HSPA). Recruitment of Filipino labourers started slowly in 1906, reached its peak in 1923 (and would go on till 1946). These labourers who left for Hawaii were called Sakadas, a term derived from the Ilocano (a dialect of the Ilocos Region of Northern Philippines) phrase sakasakada amin, meaning, “barefoot workers struggling to earn a living”. Cayetano Ligtot, my grandmother’s father, was assigned the post as the first Resident Labor Commissioner to Hawaii. Ligtot was fairly unpopular during his tenure as Resident Labor Commissioner, often accused of working for the interests of the HSPA versus assisting the Sakadas in their grievances. The installation weaves these intersecting narratives through family pictures, a video piece, a pressed vinyl record, and various archival material.

Stephanie Misa (PHL/ USA) is a visual artist, a researcher, and a writer. She graduated from the Academy of Fine Arts Vienna in 2012 and has a masters from the Interactive Telecommunications Program at NYU, Tisch School of the Arts. She was awarded the Art

Merita Foundation prize for Artistic Research in 2021 and will be a residency fellow at Residency Unlimited with the Finnish Cultural Institute in New York City (2022) and with RMIT Intersect in Melbourne (2023). She is currently a doctoral candidate at the University of Arts Helsinki Doctoral Program, and teaches at the Artistic Strategies department of the University of Applied Arts Vienna. Stephanie lives and works in Vienna, Austria.

Her work consistently displays an interest in complex and diverse histories, relating to these topics through her installations, sculptures, videos, prints, and writing—bringing forward questions of hybridity and embodiment. Her current artistic research looks at the persistence of languages relegated to its oral form, and the activation of this “orality” outside the usual educational modes of instruction—its evolution, cannibalism, appropriation of terms, and creative becomings.

24 MAY – TUESDAY

12PM - 2PM

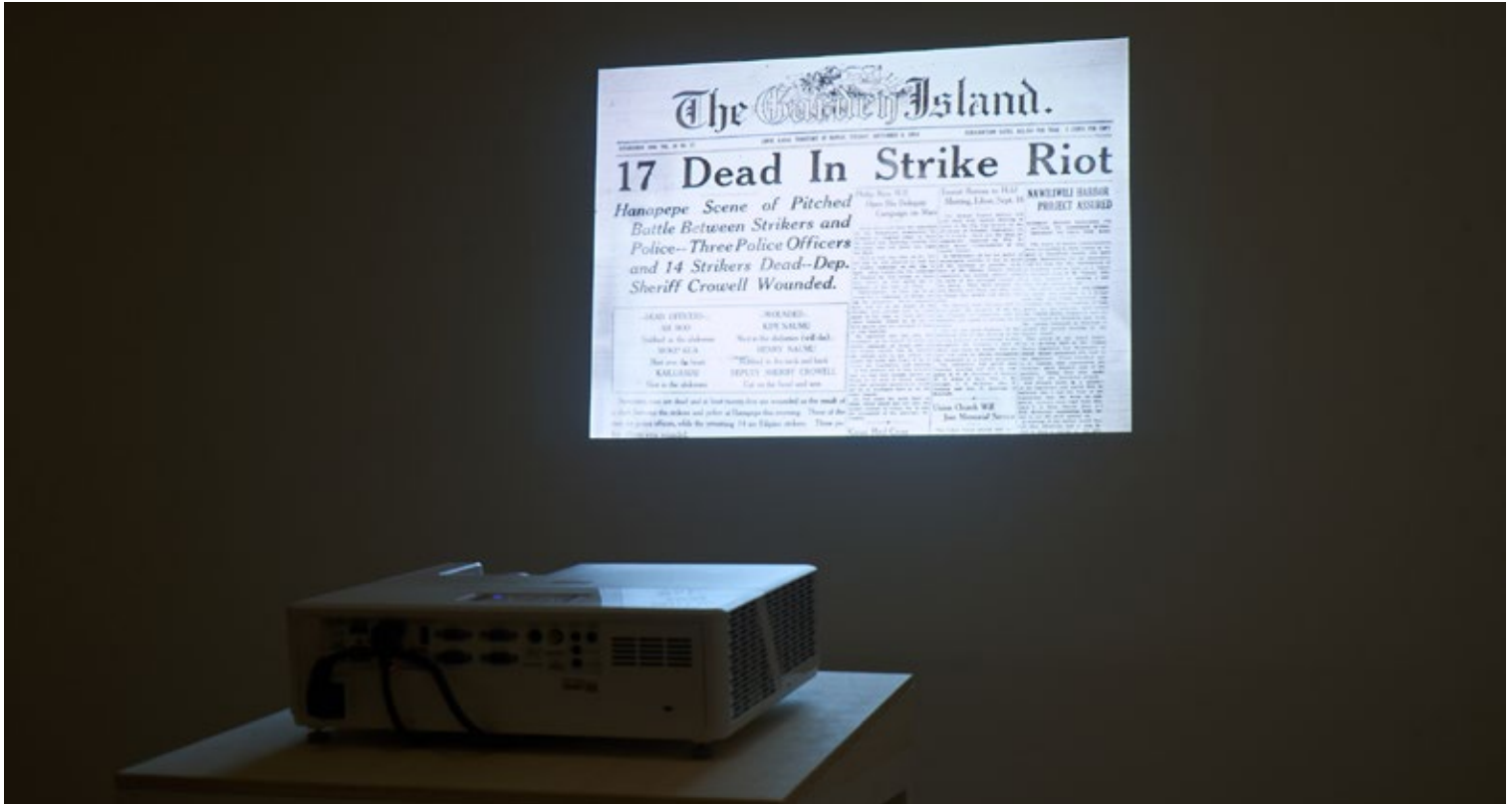


Photo credit: Stephanie Misa, Untitled (Sakada), 2012:2022, exhibition view. Courtesy of the artist.

Françoise Vergès

Weaving the Old World's Shroud: Decolonization, Arts, Struggles (web)

Depot - Kunst und Diskussion

"Decolonisation is a historical process" Frantz Fanon wrote. In an era of increasing inequalities, extractives, State violence, in the context of neoliberal, fascistic, patriarchal and racial capitalism, what does decolonisation stand for and how is it practised? What do we mean by decolonizing the arts?

Françoise Vergès is a public educator and intellectual, an antiracist feminist activist, author. In 2015, she was a cofounder of Decolonize the Arts (France), which organised an open university (2016-2019). Growing up in an intellectual anticolonial and feminist family in Reunion Island, a French postcolony, she has lived in Algeria, France, Mexico, USA and UK. In the mid-70s, working for a feminist magazine and a publishing house, she collected testimonies on torture, murder, disappearance, and repression in countries under military dictatorship (Chile), civil war (Salvador). Françoise Vergès left France for the USA in 1983. She worked for two years as an "illegal," before entering in 1986 the BA program Political Science and Women's Studies at San Diego State University which she obtained summa cum laude.

Accepted by the University of California at Berkeley, she obtained her Ph.D in Political Theory (1995). Between 2004 and 2010, as the co-director of the scientific and cultural program for a forthcoming museum on Reunion Island, she proposed a "museum without objects." She was president of the French National Committee for the Memory and History of Slavery (2008-2012), a project advisor for Documenta 11, organizer of decolonial visits "The Slave in Le Louvre. An Invisible Humanity" (2012 Paris Triennial and on). She collaborates with filmmakers and artists and is the author of films on Caribbean writers. For the last ten years, she has been convening workshops with artists of colour, activists and scholars. She is currently writing on two topics, the (impossible) decolonization of the museum and waste, racial capitalocene, and gender. Recent publications: 2022, *A Feminist Theory of Violence*, 2021: *De la violence coloniale dans l'espace public, Une théorie féministe de la violence*; 2020: *A Decolonial Feminism, The Women's Womb. Capitalism, Race, Feminism, Resolutely Black, Conversations with Aimé Césaire*; 2019, "Waste, Race, Gender and Capitalocene" e-flux, 2019.

24

MAY

—

TUESDAY

6.30PM - 8.30PM



25

MAY

–

WEDNESDAY



25 MAY – WEDNESDAY

11AM - 1PM

Guided Tour: Vienna Secession

Dineo Seshee Bopape: *Lerato le le golo (...la go hloka bo kante)*. Curated by Annette Südbeck & DIS: *How To Become A Fossil*. Curated by Jeanette Pacher



25

MAY

–

WEDNESDAY

1PM

-

3PM

Seminar: Madina Tlostanova

Decolonial art from Eurasian borderlands and beyond

Academy of Fine Arts Vienna – Anatomy Hall

The seminar focuses more specifically on decolonial art created in the former Soviet republics, and its intersections and differences with decolonial art from the Global South.

Suggested reading: Madina Tlostanova. Decolonial AestheSis and the Post-Soviet Art. *Afterall* (University of Chicago Press Journal), No 48, Autumn/Winter 2019, pp. 102-109. **For biography see p.13.**



25

MAY

–

WEDNESDAY

6.30PM - 8.30PM

Bouchra Khalili

Invisible Constellations and Sunken Archipelagos

mumok kino

Khalili will introduce a selection of her works that include mapmaking. In those works, she explores imperial and colonial continuums as epitomised by contemporary forced migrations and the memory of anti-colonial struggles and international solidarity.

Bouchra Khalili is a Moroccan-born interdisciplinary artist. Her practice articulates first-person accounts, micro-histories and the collective memory of suppressed histories, suggesting strategies of resistance to restrictive conceptions of citizenry. Bouchra's work has been featured in numerous international solo exhibitions, including Bildmuseet, Umeå (2021-2022); Museum of Fine Arts, Boston (2019), Museum Folkwang, Essen, Jeu de Paume National Gallery, Paris, MAXXI Museum, Roma, MoMA, Secession, Vienna (2018, Museum of

Modern Art, New York (2016) among others. She also participated in major international exhibitions such as documenta 14, 55th Venice Biennale, 18th Sydney Biennale, 10th Sharjah Biennale. Khalili is Professor and Head of the Department of Artistic Strategies at die Angewandte, Vienna, and a founding member of the Northern-Moroccan artist-run organisation "La Cinémathèque de Tanger."

25

MAY

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WEDNESDAY

6.30PM - 8.30PM



Photo credit: Bouchra Khalili, The Archipelago. 2015. Silkscreen print on paper, 70x50cm
From "Foreign Office", mixed media installation (film, photographs, silkscreen print). Courtesy of the artist

26

MAY

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THURSDAY





26

MAY

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THURSDAY

10AM - 12PM

Lana Čmajčanin

Blank Maps

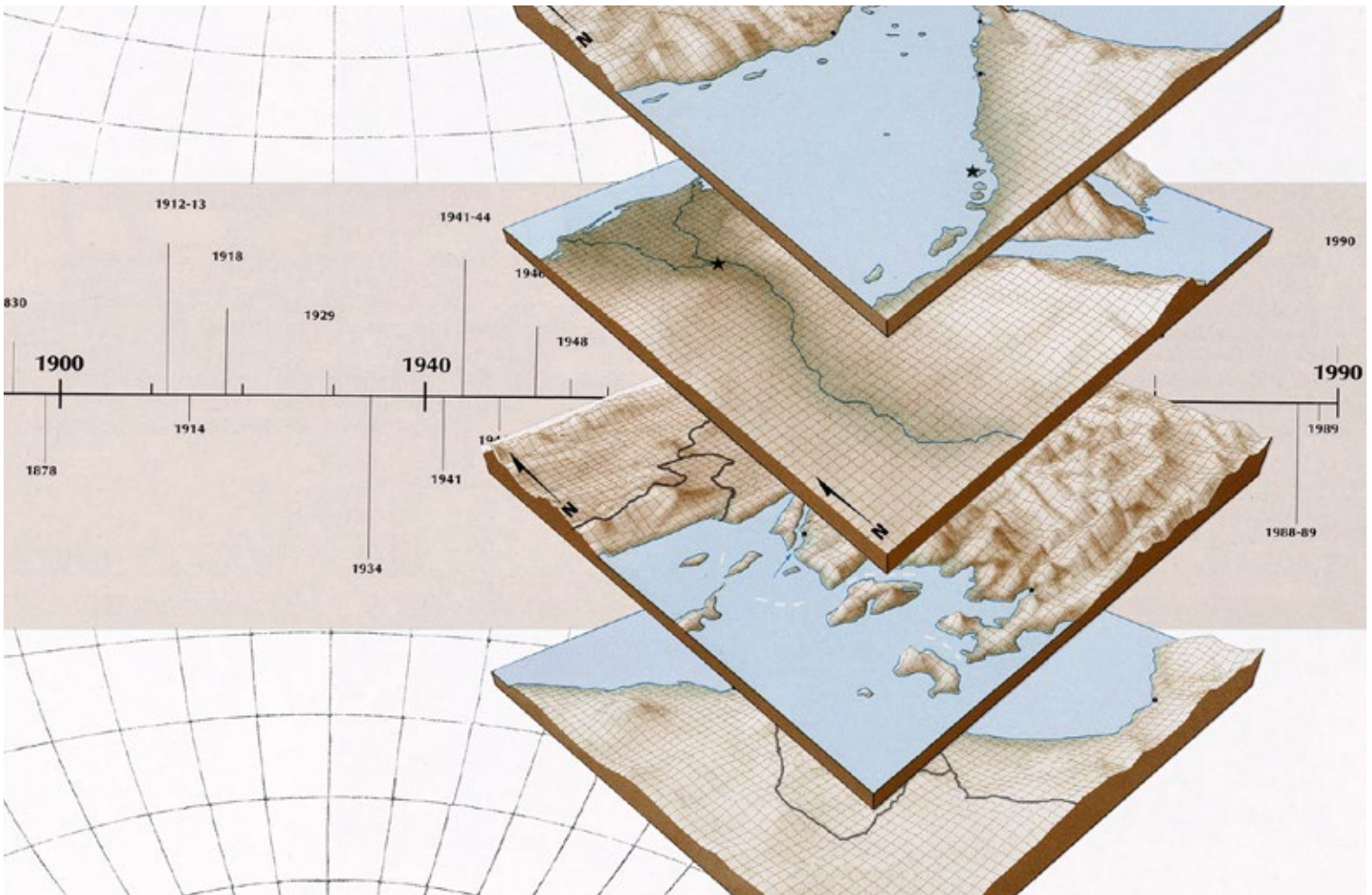
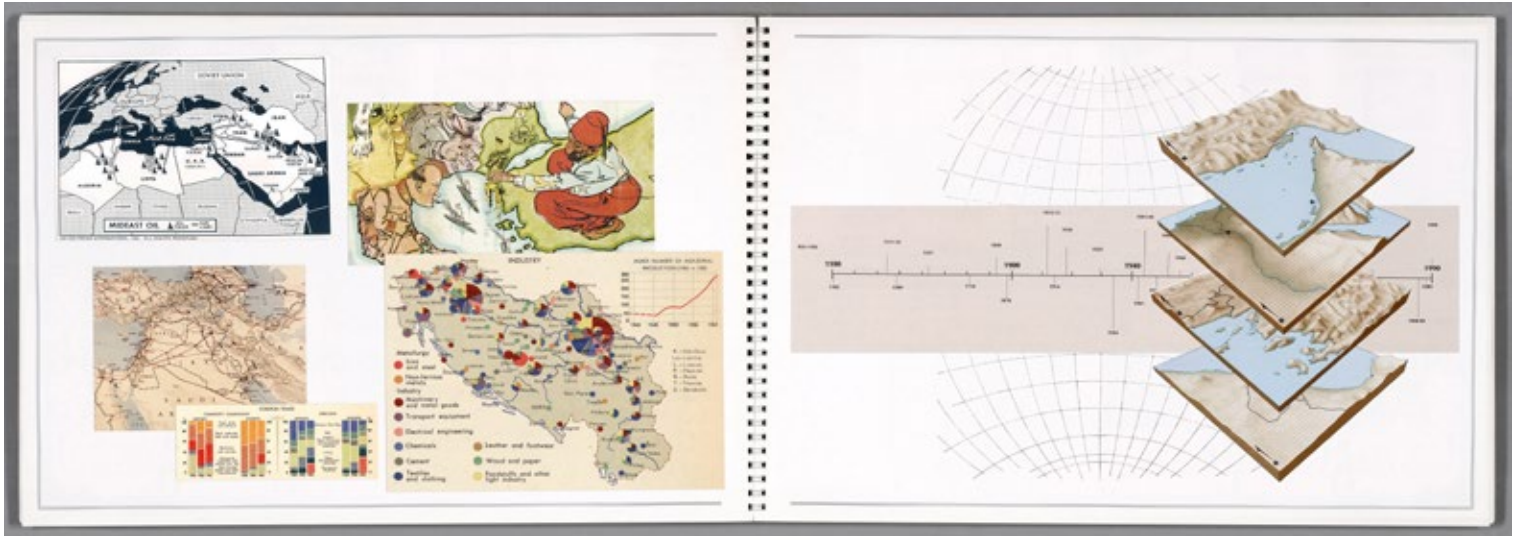
Academy of Fine Arts Vienna – Anatomy Hall

Within the framework of this presentation, I will present my selected artistic projects and works that, in a broader sense, deal with cartography, geopolitics and identity. Having cartography as a focal point of the conversation, we will discuss how in the 19th and 20th centuries cartography turned into political geography that begin to produce openly nationalistic, imperialistic, maps with an underlined territorial nature.

In addition, I will introduce a number of examples of satirical maps. Satirical maps are political commentaries, illustrating the geopolitical questions and concerns of the era when they were created. These maps reflected the important political and cultural concepts of Europe and provided a significant body of information on the political climate of Europe at the time. With a view to capturing the complexity of geopolitical situations, these maps were created by selecting and distorting specific geographical areas and their inhabitants using allegory and symbolism. The second part of the conversation will open the discussion around the homonymous topic with the proposition of the creation of a perhaps new satirical map that will depict the politics in Europe nowadays by using tools that are situated in the intersection of cartography, stereotypes, and satirical commentary.

Lana Čmajčanin is Sarajevo born artist, based in Vienna. She is engaged in an art practice that has a strong reference to a specific place, addresses the issues of geopolitical mapping, the political framework and distinctly includes the role of women and the female

body. Furthermore, in her work, Lana explores the impact of political and social power structures and control mechanisms and questions the issues of responsibility and manipulation, focusing on geopolitical and structural violence, the politics of memory, the practices of nationalist politics and neoliberal management of trauma. Her cross-disciplinary practice encompasses installations, video works, objects, photography, performances, and sound installations. Lana Čmajčanin has participated in numerous international exhibitions and festivals and exhibited in many galleries and museums across the world, among others: Cité Internationale des Arts, Paris; MAXXI - The National Center for the Contemporary Art and Architecture Rome; Museum of Contemporary Art (MSUV), Novi Sad; Künstlerhaus Wien, Vienna; Framer Framed, Amsterdam; Weltmuseum Wien, Vienna; New York Foundation for the Arts, New York; Zhejiang Art Museum, Hangzhou; Guangdong Museum of Art, Guangzhou; Museum of Modern Art, Ljubljana; Pera Museum, Istanbul; Kunstraum Niederoesterreich, Vienna; Good Children Gallery, New Orleans; Stedelijk Museum, Amsterdam; Garage Museum of Contemporary Art, Moscow etc. Her work was presented at the Venice Biennale, Autostrada Biennale, Moscow International Biennale, D-0 ARK - Biennial of Contemporary Art.



26

MAY

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THURSDAY

12PM - 2PM

Seminar: Klaus Speidel

Artistic cartographies of the self and / in the world

Academy of Fine Arts Vienna – Anatomy Hall

In this seminar, we will explore art practices – specifically drawings – that relate to mapping, reflecting ways in which artists have tried to capture (aspects of) the world, including their inner worlds, through maps and diagrams. We will specifically discuss how such practices compare to forms of realism linked to optical resemblance and one point perspective, trying to figure out the different potentials of these techniques, also looking at cases where techniques are mixed and boundaries between them are blurred. We will look at works by Morgan O'Hara, Lia Perjovschi, Grayson Perry and Nikolaus Gansterer, among others. While contemporary art will play a key role, works by the Andoke in the Amazonas or the Arrente and Walbiri cultures in Australia will help us to understand the implicit bias of our own ways to think of adequate or realistic depictions of reality.

Klaus Speidel is an art and image theorist, academic philosopher, art critic and curator. He studied philosophy and art history in Munich (LMU) and Paris (Ecole normale supérieure, Paris X Nanterre, Sorbonne). Holding a PhD in philosophy from the Sorbonne, he wrote numerous academic papers on topics related to

art, narrative, depiction, style, drawing and digital. He also contributed to catalogues for the Centre Pompidou, the Schirn Kunsthalle, the Mumok and many other European museums and galleries and curated several exhibitions in France and Austria. He has had teaching assignments at the Sorbonne, Université Paris Diderot, as well as the Universities of Konstanz and Vienna, teaching at numerous fine arts and design academies, he lectures in transmedia art theory at the University for Applied Arts and visual narrative at the Paris College of Art. He regularly publishes art criticism in The Brooklyn Rail, Spike, Art Newspaper and other online and offline publications.



26 MAY - THURSDAY

12PM - 2PM

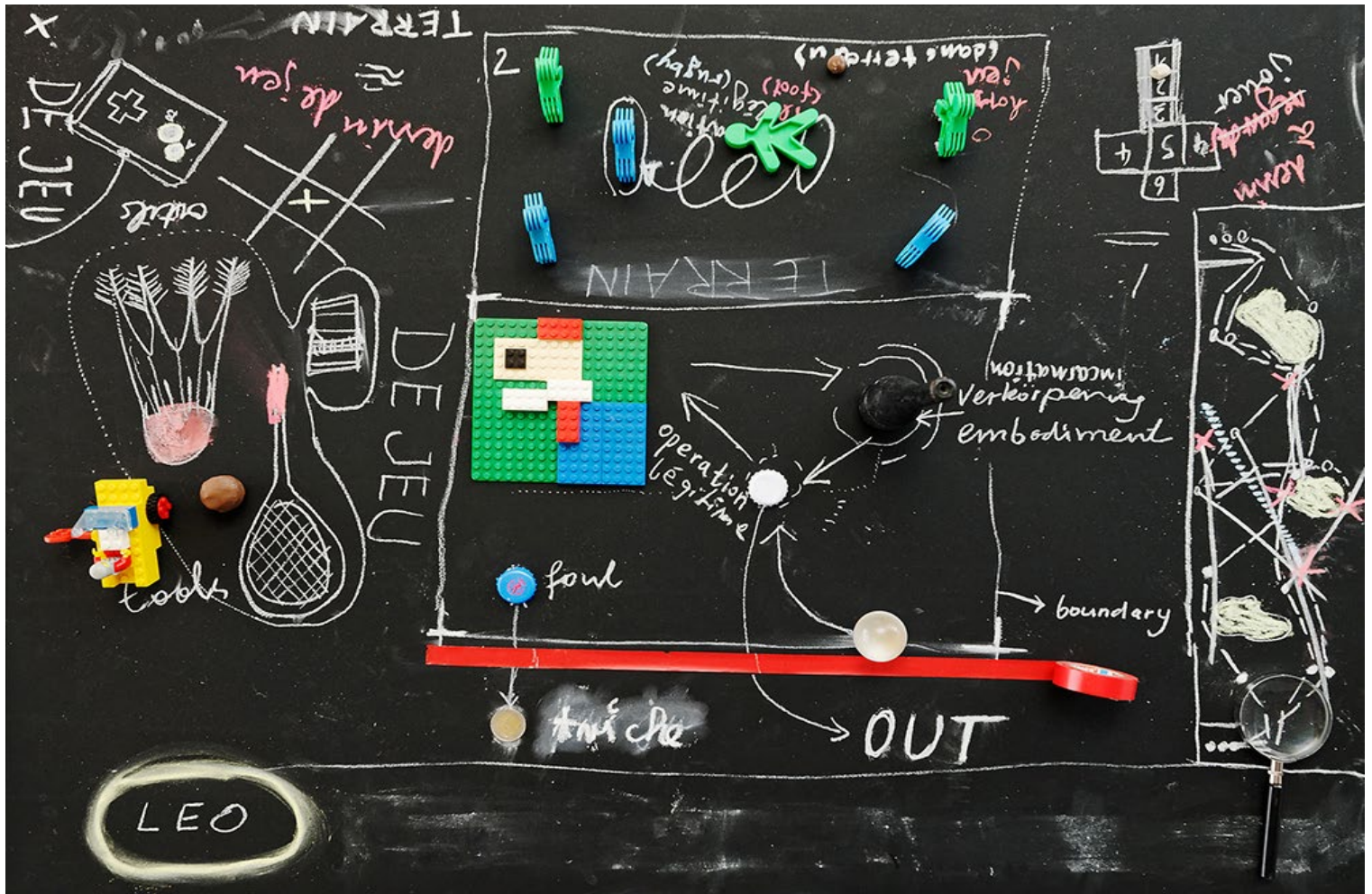


Photo credit: Klaus Speidel/Nikolaus Gansterer: Figures de pensée/Denkbewegungen, 2021, Centre d'art contemporain Les Tanneries
 Photo: Aurélien Mole

Kate Sutton

Breaking Binaries: How Biennials Forged a New Cartography

mumok kino

With their roots tracing back to the colonial expositions, biennials and other large-scale, international-facing exhibitions have always aimed at reshaping geographical narratives. With the “Biennale Boom” of the 1990s, an explosion of events on both sides of the former Iron Wall both reinforced and undermined notions of East/West. More recently, biennials have turned their attention to the so-called Global South, simultaneously advocating for these regions while commodifying their perceived difference as an exportable product, available for plug-and-play at reclaimed industrial spaces everywhere.

Drawing heavily on examples from the ongoing Venice Biennale (including the Polish Pavilion and its presentation of Roma-identified artist Małgorzata Mirga-Tas; the French Pavilion and its look into Algerian cinema, via artist Zineb Sedira; and the Sámi Pavilion, which has temporarily taken over the Nordic Pavilion; as well as Cecilia Alemani’s main exhibition), “Breaking Binaries: How Biennials Forged a New Cartography” looks at how new lines have been drawn on the maps of the art world, while also noting the ways that the relevance and efficiency of the biennial model has lost currency in the process. With a post-pandemic world reinforcing national borders and increasing obstacles to travel, is there something to be gained by continuing the traditions of geopolitical posturing through cultural institutions?

Kate Sutton is a writer currently based in Zagreb, Croatia, after nearly a decade in Russia, where she helped found the non-profit art space Baibakov Art Projects. Since 2018, she has served as the international editor for Artforum. She previously wrote for magazines including Artforum, Bidoun, Frieze, Ibraaz, and LEAP, while regularly contributing to artforum.com. She has penned catalogue essays for artists including Nilbar Güreş, Aslı Çavuşoğlu, Monica Bonvicini, Dorian Gaudin, Basim Magdy, Stefan Sava and Martin Roth. In 2013, she was recognized with an Art Writers Grant from the Andy Warhol Foundation. In 2016 and 2017, she was responsible for the Talks Program at the Vienna Contemporary. Among her recent curatorial projects is “Nathalie Du Pasquier: Fair Game”, 2018, at the International Centre for Graphic Arts in Ljubljana. For 2019-2020, she was a resident professor of the WHW Akademija, alongside David Maljković.

26

MAY

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THURSDAY

6.30PM - 8.30PM



Photo credit: Simone Leigh: Façade, 2022. Thatch, steel, and wood, dimensions variable. Satellite, 2022. Bronze, 24 feet x 10 feet x 7 feet 7 inches (7.3 x 3 x 2.3 m) (overall). Courtesy the artist and Matthew Marks Gallery. Photo: Timothy Schenck © Simone Leigh
Photo credit: Katarina Fritsch, Elephant, 1987. Installation view, Venice Biennale, 2022. Photo: Kate Sutton

27

MAY

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FRIDAY



27

MAY

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FRIDAY

10AM - 12PM

Rojda Tuğrul

A Turtle in Ten Seconds

Academy of Fine Arts Vienna – Anatomy Hall / Lecture-performance (PhD in practice)

'A Turtle in Ten Seconds' concerns the spatial and memorial transformation of the Tigris and Euphrates Rivers due to the ongoing war. In 2008, the Turkish government announced the initiation of dozens of 'Security Dams Project'. These dams are to be built along the Turkish – Iraqi border as well as in a few valleys in the central region of Turkish Kurdistan. It represents the most extensive intervention into the rural areas of Kurdish inhabited territories since the 90's, when 3000 Kurdish villages were forcibly evacuated and three million people displaced as part of a government counterinsurgency campaign intended to deprive the PKK of logistical support.

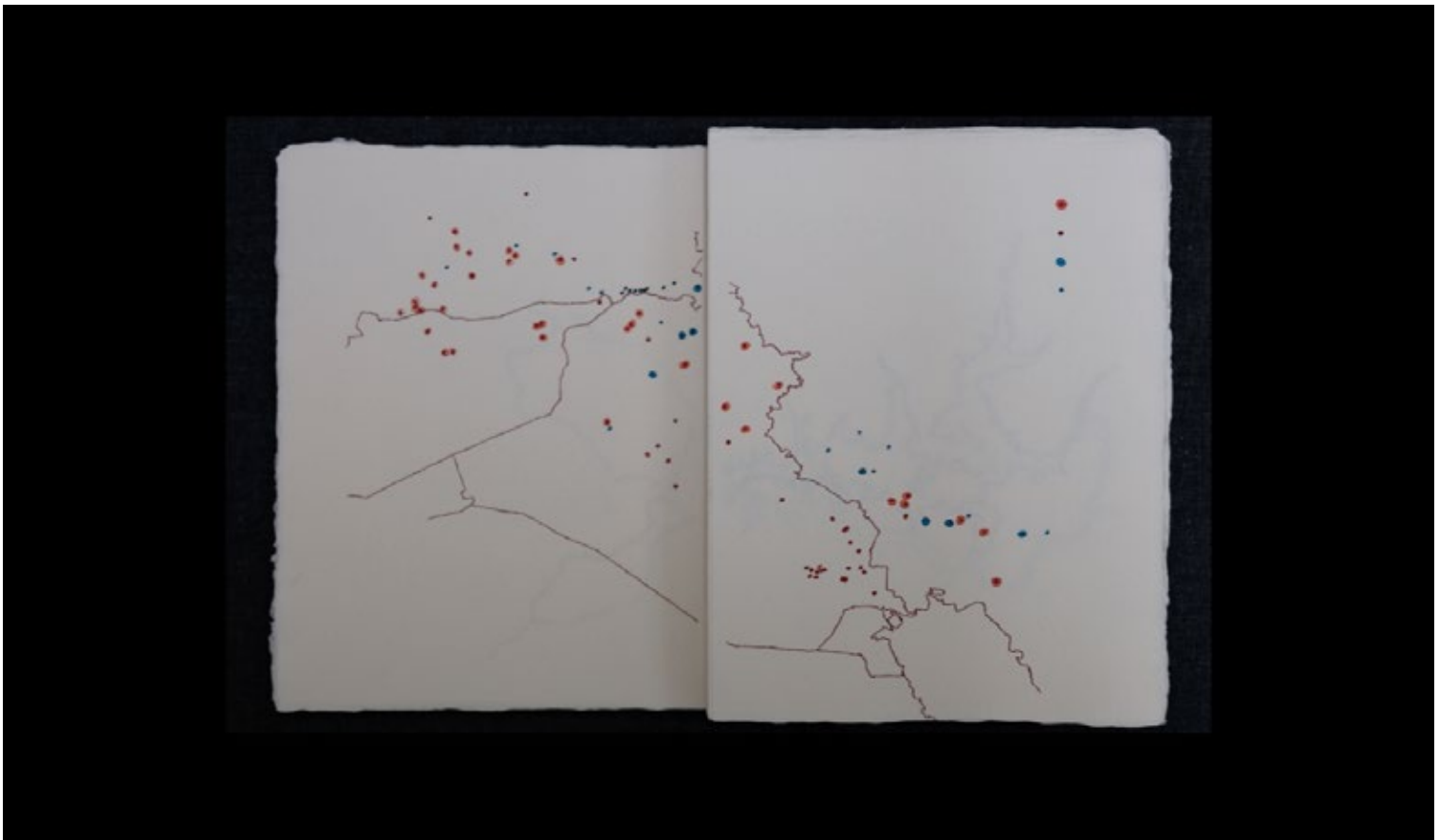
The central motif of the presentation will be the artist's manual handbook of drawings with the title 'A Turtle in Ten Seconds', which aims to capture different relationalities and temporalities of this particular place, around the Tigris and Euphrates Rivers. The book envisions both submerged and emerged elements in relation to the dam projects in upper Mesopotamia. While the audience visually observes these dynamics, the infant Mesopotamian soft-shelled turtle - which is an endemic species that lives alongside the affected rivers and placed at the centre of the disrupted pages - moves for ten seconds upside-down in a moment of

water turbulence. The still images of this animation cover hundreds of pages; they follow a desire to dilate the timeframe and conceptualise an endangered species' lifespan. A very fine dissecting process of the soft-shelled turtle - in terms of time and place - captures the political and social entanglement of this particular land which is agonised from the effects of the ongoing war.

Rojda Tugrul is an interdisciplinary artist and researcher based in Vienna, whose practice focuses on the notion of identity in relation to space and time. Her current research project seeks to analyse the effects of war on ecological and cultural heritage within the socio-political framework of Kurdish territories. Her work is rooted in the ongoing conflict in eastern and southeastern Turkey, analysing its consequential influence on ecological habitats. Whilst examining the spatial transformation and deterioration of the habitat as a trace of change in the culture and collective psyche of society, her work also explores the politics of art, the autonomy of artistic representations, and the power of images. Rojda holds an MSc in Veterinary Studies and is in the process of writing her dissertation as a PhD candidate in the Practice Program at the Academy of Fine Arts in Vienna.

27 MAY – FRIDAY

10AM - 12PM





27

MAY

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FRIDAY

10AM - 12PM

Luis Ortiz

The Mountains Travel

Academy of Fine Arts Vienna – Anatomy Hall / Lecture-performance (PhD in practice)

In Colombia, the mountains have been elevated by different political actors to symbolise the resistance of marginalised peoples against the colonial and capitalist necroregimes. However, extractivist dynamics have increasingly incorporated many of these places into global value chains. Additionally, migrants travel parallel to the nature/capital movements, first inside Colombia from the countryside to the cities and then to the Global North. In this form, the mountains as the people travel as body-territories to contexts far away from their origin.

The concept of relational ontology emphasises the interconnectivity and vulnerability of life. It exemplifies the need for an understanding of humanity with a deep relation to nature, its spiritual dimension, and other beings. The deterritorialization in the form of extractivism and migration interrupts these relations with the places, their beings, and ultimately with our being that depends on the relation with nature and the others. At the same time, the mountains as a place are not only configured from the solid materiality but also formed by the space around them. These so-called "negative spaces" constitute the ones which the mountains travel through in an ontological and material way. Those are the same spaces where new forms of relationally and belonging have to be proven out, and new forms of being can be achieved.

Through feeling-thinking with the mountains and from a necessary ambiguous *ch'ixi* (Rivera Cusicanqui), migrant, middle-class positionality that does not claim innocence, this research tries to "weave the place of the mountains in the wind." With artistic works that follow a relational

aesthetic/methodology through practices of dialogue and listening, the use of sound and ontological and material exchanges, this research tries to erode the hegemonic processes of non-being and explore forms of re-relating and re-existence in communality.

Luis Ortiz is originally from a town on Colombia's periphery; he has a history of migration, first to the capital city of Colombia and then to Germany, where he lived many years as an immigrant. He studied arts and philosophy in Germany and is now a doctoral candidate in the *Phd_in_Practice* program at the Academy of Fine Arts Vienna. His research focuses on the parallels between processes of deterritorialization and the erosion of human existence and communality in different parts of the world. He tries to weave relations in so-called "zones of non-being," (Fanon) zones that can be of geographical, social, ideological, and cultural nature. Through interdisciplinary exercises of listening to the silent languages of phenomena like for example migration, disability, or the mountains in the global value chain, he investigates the possibilities of a methodology/aesthetic of relationality that may create moments of exchange and reflection to recognize our interdependence with nature and each other. Recipient of a DOC Fellowship of the Austrian Academy of Sciences.

27 MAY – FRIDAY

10AM - 12PM



Andrea Ancira

against the responsibility to remember: archives, diasporic intimacy and evanescent identities

Academy of Fine Arts Vienna – Anatomy Hall / Lecture-performance (PhD in practice)

Histories of migration and exile imply a repositioning of territorial and subjective limits between a here, a there, and another place, negotiations between the inside and the outside, the supposedly inherent and the foreign. But what happens when a journey or a displacement extends, leaving its circumstantial status to become a condition of life and an existential affirmation? Is it possible to travel perpetually, to make travel an ethics? This would seem to be Teo Hernández's case, whose singular nostalgia — a type of defamiliarization and uprooting process exercised towards his homeland, emanating from his voluntary exile to France — could be characterised as a diasporic intimacy. Unlike the nostalgic feeling that facilitates yearning for a lost past (Home or the Origin) before and to which a clear belonging is assumed, diasporic intimacy proposes a separation and fleeing from one's self precisely for rewriting or reinventing the personal, family, or collective history. This requires a deliberate scepticism about any "truly" and "as it really were" story, and an openness to the affects triggered by exile, such as the always insufficient translation, misunderstanding, disorientation, or misrepresentation of original messages, and the processes of cultural appropriation/assimilation.

Despite being little known, Teo Hernández (Ciudad Hidalgo, 1939-Paris, 1992) is one of the most important Mexican filmmakers of experimental cinema in super-8 format. From his self-exile in France, he devoted himself entirely to a marginal artistic practice within the gay community and Parisian countercultural groups in the seventies. Teo Hernández's cinema reminds us that the subversive power of the image does not lie in its capacity to reflect or reproduce reality, but in the sensitive and

suprasensitive, ritual or magical experiences to which it commits us. By destabilising the foundations of the frame and narrative, among other elements of cinematic language, Teo interrogates not only his own identity, but also the very function of cinema. In this presentation, the diasporic archive and work of Teo Hernández, becomes raw material to give room to a "fragile" history that has been rendered invisible and that raises questions about identity, transterritorial belongings and the politics of memory.

Andrea Ancira is an independent editor, writer and curator. Her practice is situated at the crossroads of art, politics and experimentation as a site of imagination, (un)learning and affective research. Her work focuses on the role of experimentation, collaboration and translation in shaping communal perspectives of life, memory and care. The perspective from which she explores these phenomena is based on theoretical frameworks such as Marxism, the history of contemporary culture and politics, feminism, anticolonial studies, among others. She has facilitated collective study platforms on Critical Theory and Marxism, Politics of the Archive, Sound Ethnographies and Practices of Commonality in museums, universities and independent art spaces in México, Guatemala, United States, Canada, Paris, Peru, the Netherlands, and Puerto Rico. Since 2017 she co-created the feminist editorial platform *tumbalacasa ediciones*. Currently, she is a PhD in Practice at the Academy of Fine Arts in Vienna conducting a research project on the politics of memory and collective mournings in the post-conflict scenario in Guatemala.

27 MAY – FRIDAY

10AM - 12PM

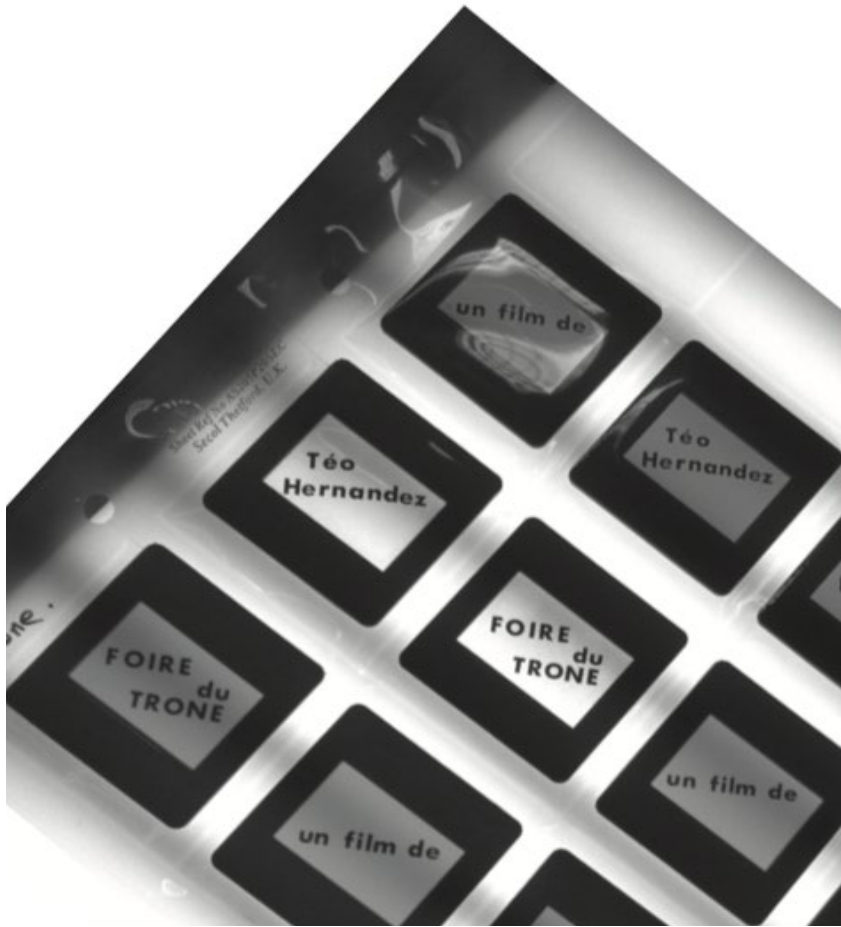


Photo credit: Research documentation of the Fond Teo Hernandez preserved at the Bibliothèque Kandinsky in the framework of the project "Shatter Appearances - Teo Hernández", 2015-2019
Photo: Andrea Ancira

27

MAY

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FRIDAY

12PM - 2PM

Margareta Kern

Terra Nullius: Techno-Social Freedom on the Ocean

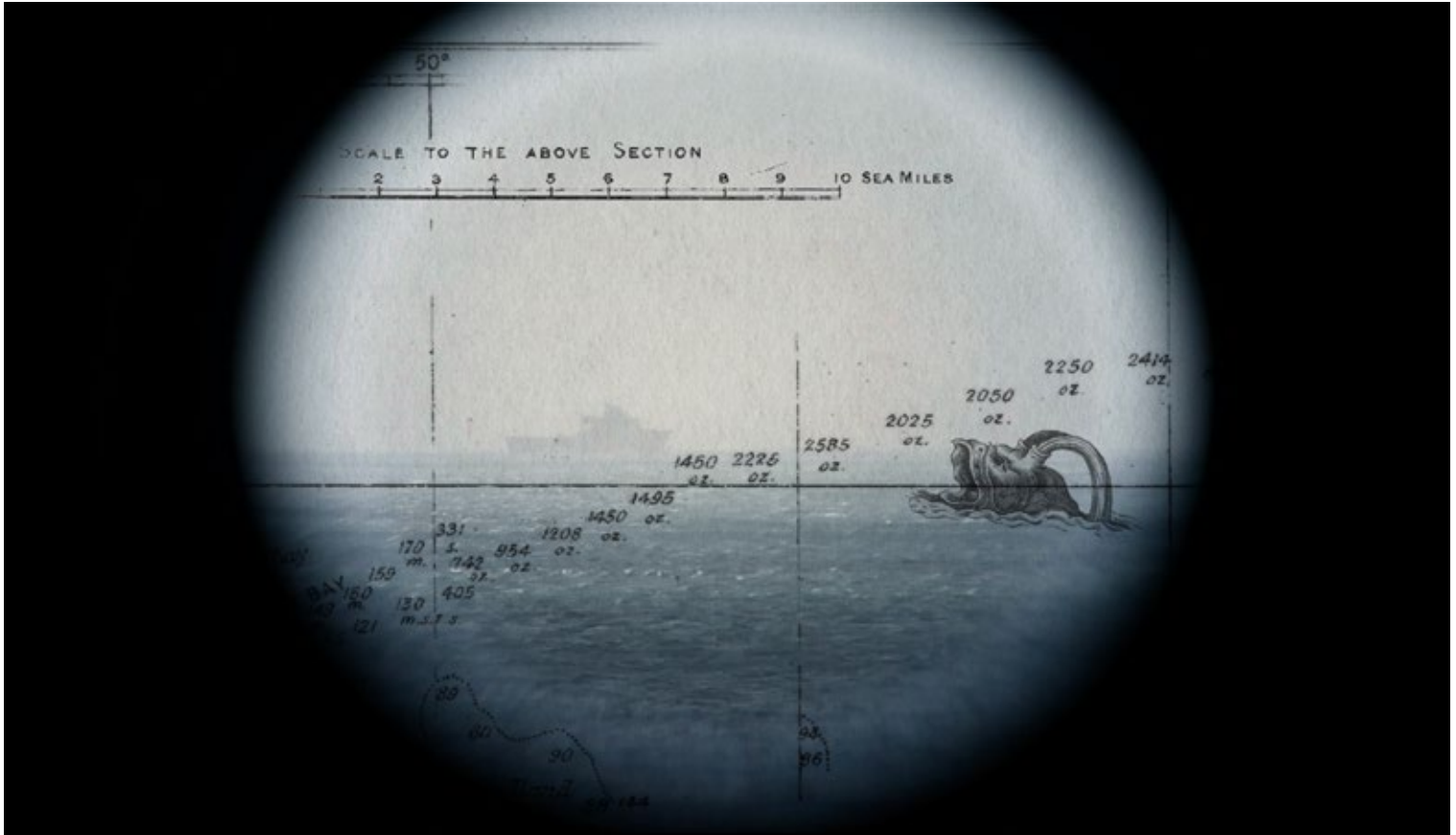
Academy of Fine Arts Vienna – Anatomy Hall

Terra Nullius: Techno-Social Freedom on the Ocean speculates on possible future scenarios, where imaginaries of sovereignty and freedom have taken the shape of a sprawling, privatised ‘city-state’ on the ocean. Structured as a performance within a performance, Kern’s lecture weaves several narratives around each other, triggered by an unexpected invitation and an imagined conversation. Acting as a story-teller and an investigative researcher, Kern draws on a range of material – from libertarian proposals for the new floating ‘city-states’ or ‘seasteads’ that promise techno-social freedom on the ocean (imagined as the ultimate ‘terra nullius’) to ‘citizenship-by-investment’ schemes that trade in citizenships for the wealthy – to trace the violence inherent in a financialised logic of such schemes and fantasies. Expanding on this material, Kern takes us further into an offshore world, whose fluid relationship to reality can never be taken for granted. ‘Terra Nullius...’ performance-lecture is a provocative meditation on our contemporary moment riven by fantasies of exit that continue to disrupt and fragment.

Margareta Kern (Bosnia-Herzegovina/UK) is a visual artist whose work examines the complex relationship between technologies of perception, practices of power and control, and processes of subject-making. Her work has been shown widely, including at the Kreuzberg Museum Berlin (2019), Whitstable Biennale (2018), Galerija Nova (2017), Cultural Centre Belgrade (2015), The Photographers Gallery (2015), Tate Modern (2013), and many others. She was the recipient of the 54th October Salon Award (2013) and more recently the Arts Council England supported residency at Birkbeck School of Law (2019). In 2021, her text ‘Dream State: hugs, dreams and British psychopolitics’ was published by the Harun Farocki Institute and the Journal of Visual Culture, and can be read here. Currently a PhD candidate at the University of Arts London, Kern is developing a practice-led thesis on the subversive uses of fiction(ing) in contemporary art.

27 MAY – FRIDAY

10AM - 12PM



27

MAY

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FRIDAY

6.30PM - 8.30PM

Crit Cross #17: A Forum on Art Criticism

Moderated by Klaus Speidel

Depot – Kunst und Diskussion

Crit Cross: A Forum on Art Criticism is an open discussion group of current critical writing, organised four times per year by Verein K in Vienna with the aim to create a platform for sustainable art- and sociocritical dialogues. In Crit Cross #17, we will address recent publications relating to the subject of the Spring Curatorial Program to be determined. The texts are crowdsourced.



CRIT
A FORUM ON
ART CRITICISM
CROSS

28

MAY

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SATURDAY



Visit to Graz

Milica Tomić and Philipp Sattler

Life of Crops

Annenstraße 53, Graz

Life of Crops is a long-term collaborative memorialization project by artist Milica Tomić. It concerns Aflenz an der Sulm in south-eastern Austria, the site of a former WWII labour and concentration camp and today a quaint Austrian village in a process of transformation from rural into peri-urban area. Looking at different disciplines and learning from the post-processual archeological methodology and materialist history, the project unpacks the particular site of Aflenz an der Sulm and its contemporary landscape that covers layers of (invisible) history - obviated relations of politics, finance, and business which formed it as a WWII labour and concentration camp. Considering also the subsequent processes of forgetting unearths the land and its soils as the constant and thus an unwilling archive and thereby the necessary object of inquiry. Proposing investigation and 'investigative memorialisation' put forward by artist Milica Tomić, to consider such knowledge as a public matter, positions the project as an open-ended public form that can speak of the complexities afforded and deposited in the soil as memory.

The project is developed in collaboration with the Municipality of Wagna; Institute for Art in Public Space, Universalmuseum Joanneum; Retzhof - Bildungshaus des Landes Steiermark in collaboration with coop-eb; and IZK – Institute for Contemporary Art, Faculty of Architecture, Graz University of Technology.

Milica Tomić was born in Yugoslavia. Her work centers on researching, unearthing and bringing to public debate issues related to political and economic violence, trauma and social amnesia. She is a founding member of the art/theory group, Grupa Spomenik (2002) and Four Faces of Omarska (2010). Tomić is a professor and Head at the Institute for Contemporary Art at TU Graz (2014). In 2020 she initiated "Annenstrasse 53," that is an independent and experimental exhibiting space in Graz.

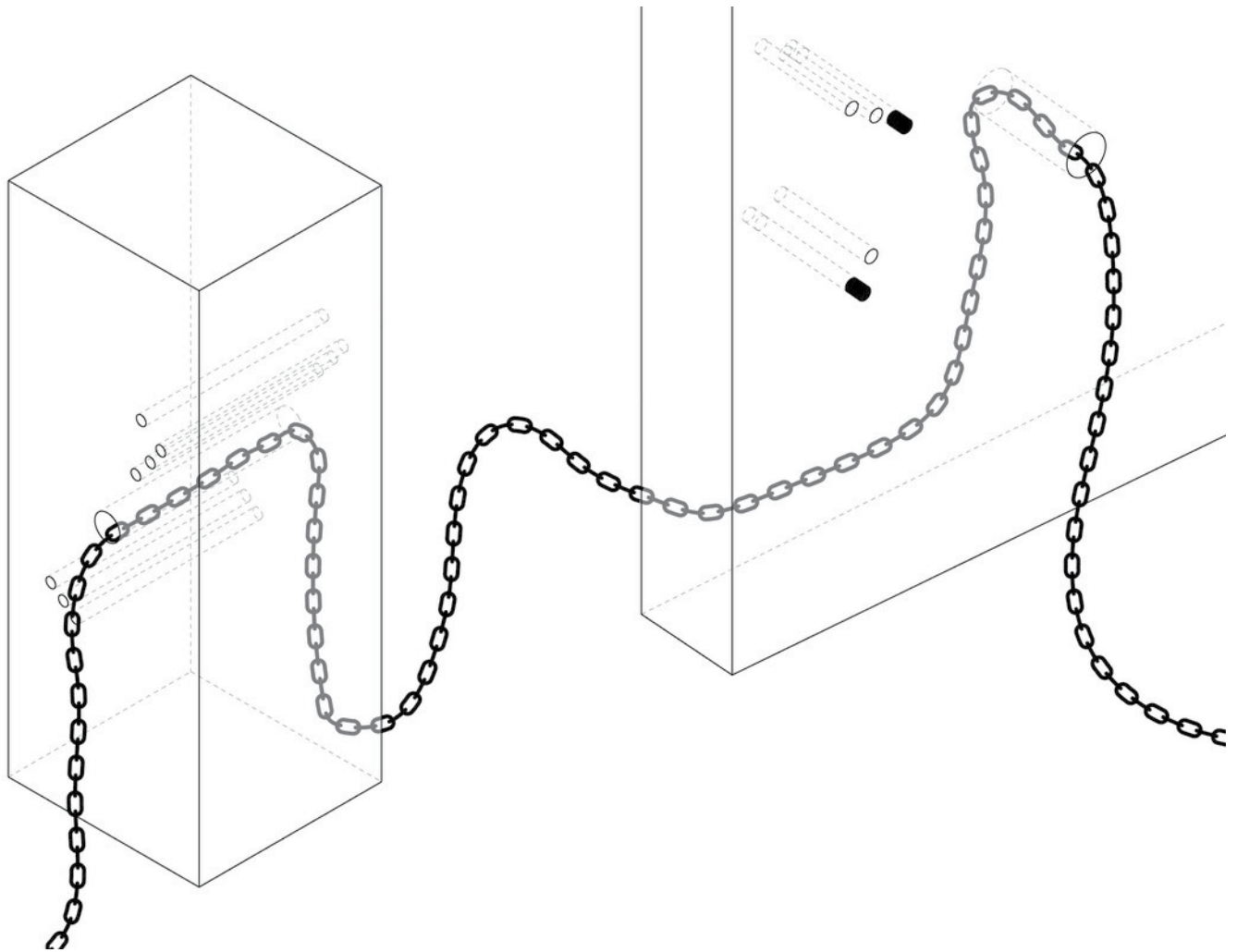
Philipp Sattler is a researcher, artist, educator and writer with a background in Architecture, Construction Design and Economics, as well as English and American Studies. He is Assistant Professor at IZK - Institute for Contemporary Art, Faculty of Architecture, Graz University of Technology, and a PhD student at the Royal College of Art, School of Architecture, London. He is researching the material conditions, spatial manifestations and interactions of agriculture, policy and property under the working title Trembling Worlds. Towards a Metabolic Stratigraphy of Place. Philipp Sattler was a researcher and production assistant for Exhibiting on a Trowel's Edge. Research and investigative processes of Aflenz Memorial in becoming (2018), by artist Milica Tomić, at steirischer herbst'18 - Volksfronten festival, and co-convener, organizer, and moderator of the conference Life of Crops: Towards an Investigative Memorialization (2019) in the framework of the Aflenz Memorial in Becoming project, where he is a freelance project coordinator and researcher. He is a founding member of Sans Souci Collective and Das Gesellschaftliche Ding, who operate and curate the exhibiting space Annenstrasse 53, in Graz, Austria. His recent publications include "Life of Crops: Notes on Investigative Memorialisation" together with Dubravka Sekulić and Milica Tomić, in Testifying to Violence Environmentally: Knowing, Sensing, Politicizing, Special Issue, Journal of Visual Culture (2022) and "The Bauer: Landscapes of Ideological Trauma" in Fiedler, Elisabeth (ed.) Public Art 2018-2019. Wien/Graz: Verlag für Moderne Kunst, Kunst im Öffentlichen Raum Steiermark (2020).



Photo credit: Life of Crops, 2018. Photo: Milica Tomić
Photo credit: Life of Crops, Excavation Aflenz an der Sulm, 2018. Photo: Milica Tomić
Photo credit: Life of Crops, excavation site, Aflenz an der Sulm, 2018. Photo: Simon Oberhofer

Guided Tour by Verena Borecky: Grazer Kunstverein

Sandra Lahire, Celeste Burlina: we sat rigid except for the parts of our bodies that were needed for production



30

MAY

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MONDAY



Seminar: Steven ten Thije

Constituent Curating – reflections on demodern / decolonial museum practice

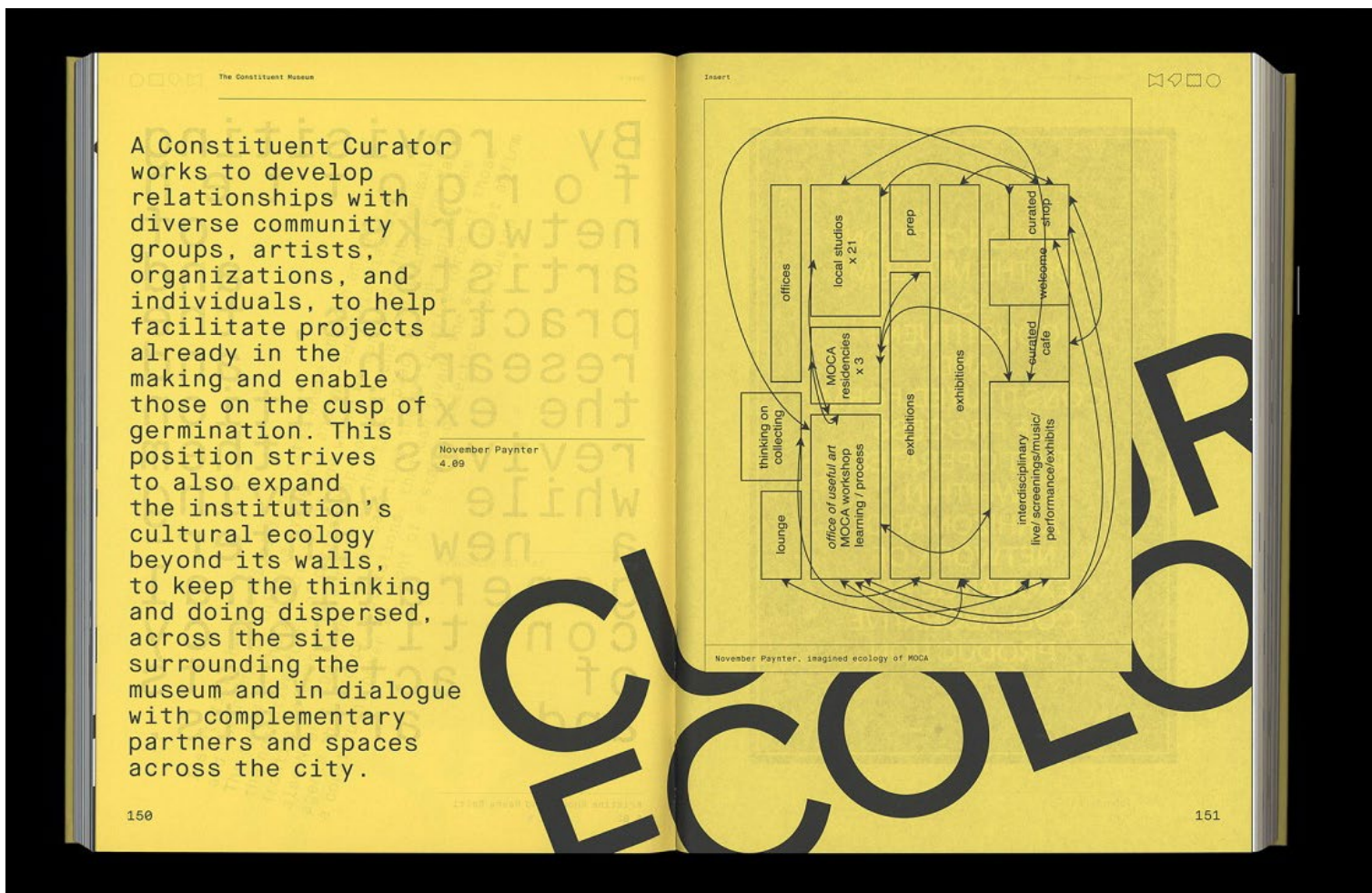
Academy of Fine Arts Vienna – IKA, Room 211a

The museum is a European memory institution born in the nineteenth century. It came up parallel with the rise of the nation state as a new political structure. In this it is part of the world in which colonialism and modernity form an inseparable whole. European empires colonised and modernised the world; European museums colonised and modernised history. Today and in the recent past much effort is put in decolonising the museum. This approach at first tried to throw away the bath water and keep the baby. Thinking colonialism was an unfortunate and arbitrary side-effect of modernity. This approach is a dead end street as it is blind to undivided unity of colonialism and modernity. Both are based on a desire for centralised control. A false universality that presumes that it is possible to perceive history without prejudice, almost bodiless. The curator was an all-knowing, neutral author of history. To decolonise the museum, especially European museums, therefore does not only mean to recognised the suppressed position of the colonised and suppressed, but also to account for the immanent colonial logic engrained in modern thinking and practice itself. They would need to decolonise and demodernise.

This seminar zooms in on one aspect of this decolonial/ demodern practice: constituent curating. One important change to make is to structurally dismantle the false universality of the singular neutral curatorial voice. The Van Abbemuseum in Eindhoven, together with other museums in the European museum confederation L'Internationale, has developed methodological experiments to give shape to a practice of constituent curating. In this the curator is not the expert who decides, but performs a moderating role in bringing in dialogue different members of a community to organise an exhibition. The seminar zooms in on the theory

that informs this practice and various experiments undertaking to give shape to this theory in practice. One example will be the work with The Office of Queer Affairs and their contribution to the current collection display *Delinking and Relinking* in the Collection of the Van Abbemuseum (2021 – 2024).

Steven ten Thije (1980, The Hague, NL) is head of collections at the Van Abbemuseum since 2021. In this role he has acted as coordinating curator together with Diana Franssen and Charles Esche of the current collection display *Delinking and Relinking* in the Collection of the Van Abbemuseum (2021 – 2024). Before he was project leader of the L'Internationale project *The Uses of Art – The Legacy of 1848 and 1989* and a member of the Editorial Board of L'Internationale Online. He co-curated *The Making of Modern Art*, Van Abbemuseum, 2017–2021, with Christiane Berndes, Charles Esche in close collaboration with The Museum of American Art, Berlin. Previously, he co-curated *Confessions of the Imperfect, 1848–1989*, Van Abbemuseum, 2014–2015, with Alistair Hudson. In the first L'Internationale project on Post-War Avant-Gardes, he was part of the curatorial team of *Spirits of Internationalism*, Van Abbemuseum, M HKA, 2012, with Charles Esche, Bart De Baere, Anders Kreuger and Jan De Vree. He was part of the team who organised *Play Van Abbe* (2009–2011). He holds Masters degrees in Art History and Art Philosophy from the University of Amsterdam. He has published multiple essays and articles, including *The Emancipated Museum*, 2016, and "When Attitudes Become Form: Public Reception in the Netherlands and Switzerland" in *Exhibiting the New Art, 'Op Losse Schroeven'* and "When Attitudes Become Form" 1969, (Afterall, 2010).



Walaa Alqaisiya

Queering Aesthetics : Unsettling the Zionist Sensual Regime

mumok kino

This talk will examine racialised, sexualised and gendered configurations of settler-colonial domination to ground decolonial queering aesthetics that the case of Palestinian artistic productions enable. The talk is divided into two parts; the first part identifies the functionality of Pinkwashing as a settler sensual regime, focusing on theorising the relation between sex (sex/gender systems) and sense (sensory structures including emotive and affective dimensions of politics) that implicates Zionist structure of native elimination. It draws on Israel's international promotion of its pluralistic (gendered and sexed) self, to show how the sovereign parameters of a settler-colonial consensus mediate the sensorial and liberatory affects of global queerness. The second part unpacks the value of queering aesthetics, focusing on examples from Palestinian queer artistic productions in order to chart the significance of queer productions in relation to the politics of refusal that the queer Indigenes enable. In doing so, the analysis takes Palestine as a site for expanding the political and theoretical significance of decolonial geographies, tracing the generative spatial and epistemic value that emerges from across settler colonial, decoloniality, native feminist and queer studies.

Walaa Alqaisiya received her PhD in Human Geography from Durham University, examining the transformative potential of political activism and aesthetics in the ambit of gender and sexuality in Palestine, soon to be published as a book monograph with Routledge. Currently, she is a Marie Curie Global Fellow at the University of Venice and Columbia-NYC whose project focuses on decolonial and feminist environmental geographies across contexts of Indigeneity.

30 MAY – MONDAY

5.30PM - 7PM



Photo credit: Israel's singer Netta Barzilai aka Netta performs with the trophy after winning the final of the 63rd edition of the Eurovision Song Contest 2018 at the Altice Arena in Lisbon, on May 12, 2018. FRANCISCO LEONG / AFP - Getty Images- Source <https://www.nbcnews.com/pop-culture/music/israel-s-netta-barzilai-wins-eurovision-song-contest-n873681>

Screening & Discussion: Oleksiy Radynski

Geographies and Infrastructures of Post-Socialism in the context of War

Oleksiy Radynski in conversation with Aleksei Borisionok and Ruth Jenerbekova (hybrid)
mumok kino

The film program and the conversation between filmmaker and essayist Oleksiy Radynski with curator Aleksei Borisionok and artist/researcher Ruth Jenerbekova derives from Oleksiy's recently published essay "My Case Against Russian Federation" as a response to Russian military invasion to Ukraine in February 2022, and ongoing occupation of Donbas and annexation of Crimea since 2014. Focusing on the devastating war in Ukraine, the discussion will further turn to the post-socialist and broader geopolitical context including neocolonial dynamics in the region. The issues of decolonisation and decommunisation in the geographies and temporalities of war, extractivism and logistics of resources will be discussed. Oleksiy's film and video works provide a productive framework to discuss possible resistance and critical strategies that use artistic and documentary media.

Oleksiy Radynski is a filmmaker and writer based in Kyiv. His films have been screened at International Film Festival Rotterdam, Kurzfilmtage Oberhausen, Docudays IFF, the Institute of Contemporary Arts (London), and S A V V Y Contemporary (Berlin), among others, and have received a number of festival awards. After graduating from Kyiv-Mohyla Academy, he studied at the Home Workspace Program (Ashkal Alwan, Beirut). In 2008, he cofounded Visual Culture Research Center, an initiative for art, knowledge, and politics in Kyiv. His texts have been published in *Proxy Politics: Power and Subversion in a Networked Age* (Archive Books, 2017), *Art and Theory of Post-1989 Central and East Europe: A Critical Anthology* (MoMA, 2018), *Being Together Precedes Being* (Archive Books, 2019), and *e-flux* journal.

Ruthia Jenrbekova was born in Almaty, Kazakhstan. Since 1997 has been involved in various literary, artistic and curatorial activities. Works as an interdisciplinary artist/researcher and cultural organizer. Co-founder of the imaginary art institution Krëlex zentre (together with Maria Vilkovisky). Writes texts as both theory and poetry. Fields of interest: performance theory, material semiotics, art-based methodologies. Currently a PhD candidate at the Academy of Fine Arts Vienna. Lives and works in Almaty and Vienna.

Aleksei Borisionok is a curator, writer and organiser, who currently lives and works in Minsk and Vienna. He is a member of the artistic-research group Problem Collective and Work Hard! Play Hard! working group. He writes about art and politics for various magazines, catalogues and online platforms. His writings were published in "L'Internationale Online", "Partisan", "Moscow Art Magazine", "Springerin", "Hjärnstorm", "Paletten", "syg.ma" among many others.

Olia Sosnovskaya (co-organizer of the event) is an artist, writer and organiser. She works with text, performance and visual arts, intertwining the notions of festivity, collective choreographies and the political within the post-socialist contexts and beyond. Member of artistic-research group Problem Collective and Work Hard! Play Hard! working group. Currently a doctoral candidate at PhD in Practice at the Academy of Fine Arts Vienna. Lives and works in Vienna and Minsk.

30 MAY – MONDAY

7.30PM - 9PM



31

MAY

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TUESDAY





31

MAY

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TUESDAY

12PM - 2PM

Raino Isto

From Socialist Realism to a Neocolonial Capitalist Realism? Archives, Antifascism and Alternatives before and after the 90s

Academy of Fine Arts Vienna – IKA, Room 211a

This talk is structured around a consideration of a specific geopolitical context, that of postwar and contemporary Albania, with the aim of reclaiming the transnational significance of that geopolitical zone for both current art historical and curatorial discourses. As a reclamation project, its goal is first and foremost to present a nuanced and dynamic set of historical phenomena that have largely been occluded by histories of modern and contemporary Central and East European art, and at the same time to suggest how the dynamics of Albanian postwar and postsocialist history help us understand the kinds of anticolonial and antifascist legacies that can still be credibly revived in the present. My argument begins by proposing that—instead of treating Albania as one of the most isolated socialist nations, as many historians and curators have done—we instead focus on the ways Socialist Realism in the country served as a transnational method of artistic production, and one that was explicitly decolonial and antifascist. Adopted in the wake of liberation from fascist forces, and after a period of colonisation and occupation by Italy, Socialist Realism in Albania was both a form of modernising artistic production and an effort to produce a sustained and viable anti-imperialist and anti-capitalist form of art-making. The end of state socialism brought about a turn towards new forms of cultural colonisation, forms that sought to upend the social structures put in place by Socialist Realism and replace them with a new set of artistic, curatorial, and political norms for the administration of creative production. This talk concludes by considering what kinds of practices can most effectively critique the context of neoliberalism, and to what extent those critiques can remain context-specific, or be launched as part of a broader effort to undo neocolonial exploitation and artwashing.

Raino Isto is an art historian, educator, and curator whose work focuses on the intersection of art, justice, historical consciousness, and community memory. They are currently a visiting fellow at the Institute for Cultural Anthropology and Art Studies (IAKSA) in Tirana, Albania, and serve as editor-in-chief at ARTMargins Online. Raino received their PhD from the University of Maryland, College Park, where their dissertation focused on the development of monumental sculpture in postwar Southeastern Europe, and the continuing resonance of socialist monumentality evident in the work of contemporary artists responding to the recent past. From 2016 to 2018, Raino was coordinator and curator at the Stamp Gallery, University of Maryland's premier contemporary art space. Raino's research has been supported by the Getty Research Foundation, ACLS, and American Councils for International Education. Their work has been published in the *Journal of Contemporary Chinese Art*; *Third Text*; *Science Fiction Studies*; *Extrapolation*; the *International Journal for History, Culture, and Modernity*; *International Labor and Working-Class History*; *RACAR*; *ARTMargins*; and *The Getty Research Journal*. They are currently at work on a book about realism, antifascism, and the global Cold War in postwar Albania.

31

MAY

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TUESDAY

12PM - 2PM



Photo credit: Pleurad Xhafa and Sokol Peçi, Friedman, 2009-ongoing
Originally created as part of the work *Déjà-u & Paranoia*, 2009
Photo: Raino Isto

Lecture-Performance: Margareta Kern

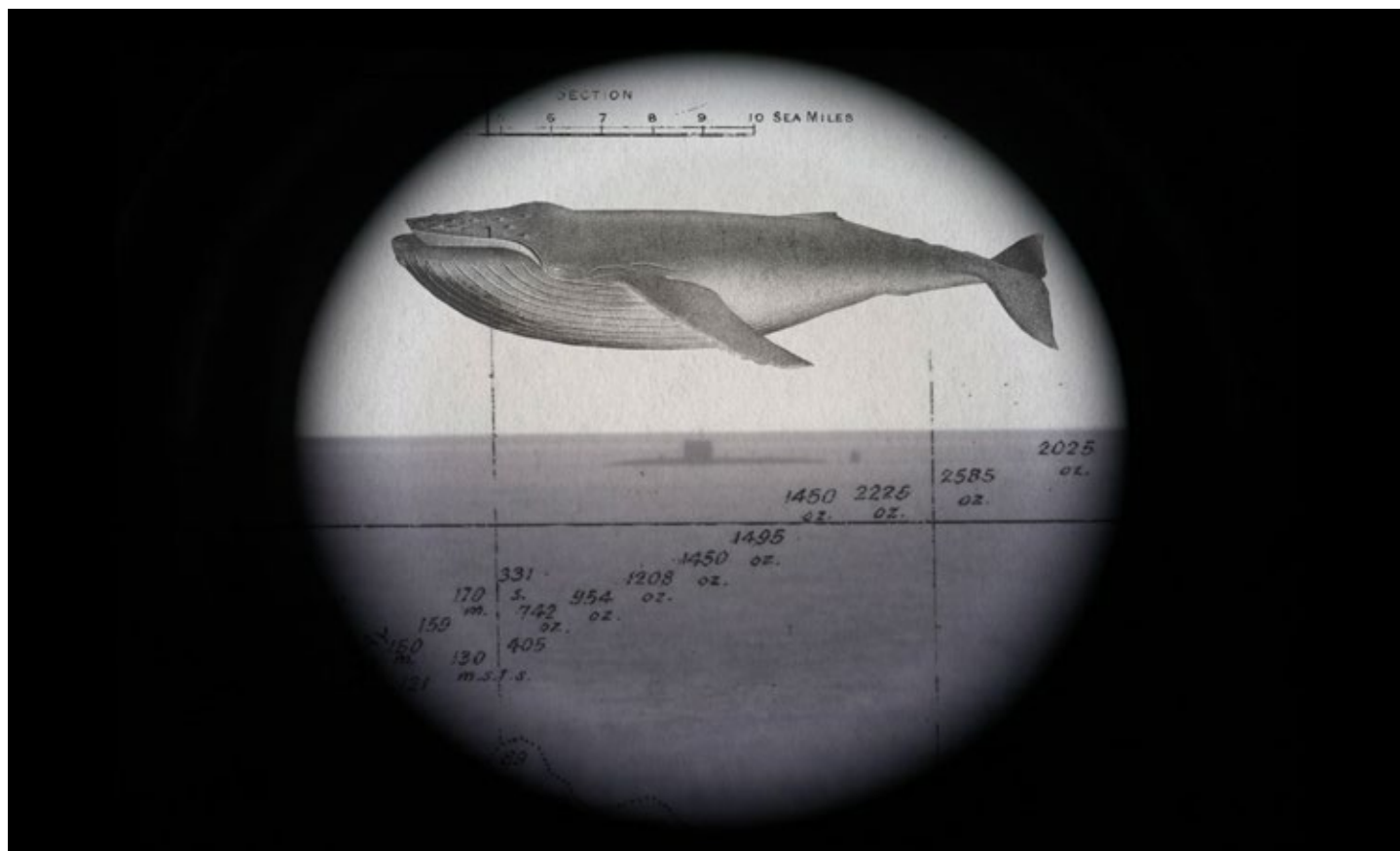
Thursday War

Academy of Fine Arts Vienna – Atelierhaus (Semperdepot – multi-purpose hall on the 2nd floor)

A lecture-performance by Margareta Kern, combines the autobiographical, the fictional and the factual to explore the representational possibilities of unravelling the militarist frame.

Located somewhere between Anglia and Fantasia, the narrative takes us through the events witnessed from a kitchen window: ships training for a future war, Chinook helicopters flying low, submarines named after sea mammals collecting secrets. Choreographed to fictional scenarios, these war-game (p)re-enactments have been named by the British Navy as a 'Thursday War'.

In assembling the material collected and recorded over the past six years - documentary and archival footage, correspondence letters, local news reports, military tweets - Kern raises a series of representational questions and problems around the (im)possibility of images to resist the militarised logic, and a potential of (auto) fiction to produce oppositional images that confront it. **For biography see p.37**



Brandon LaBelle

Towards the work of Acoustic Justice

Academy of Fine Arts Vienna – Atelierhaus (Semperdepot – multi-purpose hall on the 2nd floor)

The presentation will pose the question of acoustics as a critical and creative framework. In particular, acoustics will be underscored not only as a property of space, nor as a specialised knowledge, but equally as a social and political issue. In what ways do acoustic norms and economies shape the experiences and capacities of listening and sociality within certain environments? In this sense, acoustics is highlighted as a performative arena that impact articulations and expressions of agency. This will lead to theorising acoustics as the basis for a range of practices that work at orientation and reorientation, synchronisation and syncopation, consonance and dissonance. From practices of rhythm and echo, noise and the making of vibrational constructs, for example, tensions around belonging and unbelonging may be negotiated. Following critical understandings of acoustics further allow for reworking understandings of agency as based on appearance and legibility – a making visible. Rather, I'm interested in how the capacity to shift volumes, to rework rhythms, to retune or detune dominant tonalities of particular contexts may assist in nurturing one's right to listen.

Brandon LaBelle is an artist, writer and theorist living in Berlin. His work focuses on questions of agency, community, pirate culture, and poetics, which results in a range of collaborative and para-institutional initiatives, including: The Listening Biennial and Academy (2021-), Communities in Movement (2019-), The Living School (with South London Gallery, 2014-16), Oficina de Autonomia (2017), The Imaginary Republic (2014-19), Dirty Ear Forum (2013-), Surface Tension (2003-2008), and Beyond Music Sound Festival (1998-2002). In 1995 he founded Errant Bodies Press, an independent publishing project supporting work in sound art and studies, performance and poetics, artistic research and contemporary political thought. His publications include: *The Other Citizen* (2020), *Sonic Agency* (2018), *Lexicon of the Mouth* (2014), *Acoustic Territories* (2010, 2019), and *Background Noise* (2006, 2015). His latest book, *Acoustic Justice* (2021), argues for an acoustic model by which to engage questions of social equality.

31

MAY

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TUESDAY

7PM - 8.30PM



01

JUNE

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WEDNESDAY



Elke Krasny

Working with Care: Maintenance as Resistance

Academy of Fine Arts Vienna – Anatomy Hall

Care is deeply personal. Audre Lorde has described self-care as self-preservation and an act of political warfare. Care is deeply structural. The structural is personal. In pandemic times, care was defined by governments as one of the critical infrastructural sectors. Seeking to imagine how one can learn to think about care at all scales, microbial and planetary, personal and structural, this lecture starts from the understanding that the planet has been wounded because of fundamental lack of care. How can one move from the diagnosis of living with a wounded planet to caring with, as Joan Tronto invites us to think, the wounded planet? Conventionally, maintenance is understood to retain or restore something to its previous condition, thus keeping it intact and running, but also keeping it the same. This lecture invites thought and speculation on how caring with a wounded planet could start from a different understanding of maintenance as resistance. Maintenance is imagined as lively support that can be organised collectively to resist dominant, extractivist, and exploitative structures, through which care is currently delivered and the wounding of the planet continues. Looking at feminist and anticolonial practices in architecture, the arts, landscape, urbanism, and scholarship, the lecture gathers together examples how maintenance as resistance cares with living creatures and matter.

Elke Krasny is Professor for Art and Education at the Academy of Fine Arts Vienna. She is a feminist cultural theorist, urban researcher, curator, and author. Her scholarship addresses ecological and social justice at the global present with a focus on caring practices in architecture, urbanism, and contemporary art. With Angelika Fitz, she edited *Critical Care. Architecture and Urbanism for a Broken Planet together* (MIT Press, 2019). With Sophie Lingg, Lena Fritsch, Birgit Bosold, and Vera Hofmann, she edited *Radicalizing Care. Feminist and Queer Activism in Curating* (Sternberg Press, 2021). Her forthcoming book *Living with an Infected Planet. Covid-19 Feminism and the Global Frontline of Care* develops a feminist perspective on the rhetoric of war and the realities of care in pandemic times.

1

JUNE

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WEDNESDAY

12PM - 2PM



Lecture-Performance: Slavs and Tatars

Translitative Tease

Depot – Kunst und Diskussion

Through the lens of phonetic, semantic, and theological slippage, *Translitative Tease* explores the potential for transliteration – the conversion of scripts – as a strategy equally of resistance and research into notions such as identity politics, colonialism, and faith. The lecture-performance focuses on the Turkic languages of the former Soviet Union, as well as the eastern and western frontiers of the Turkic sphere, namely Anatolia and Xinjiang/Uighuristan. Lenin believed that the revolution of the east begins with the Latinization of the alphabets of all Muslim subjects of the USSR. The march of alphabets has always accompanied that of empires – Arabic with the rise of Islam, Latin with that of Roman Catholicism, and Cyrillic with the Orthodox Church and subsequently communism. This lecture-performance attempts not to emancipate peoples or nations but rather the sounds rolling off our tongues.

Slavs and Tatars is an internationally renowned art collective devoted to an area East of the former Berlin Wall and West of the Great Wall of China known as Eurasia. Since its inception in 2006, the collective has shown a keen grasp of polemical issues in society, clearing new paths for contemporary discourse via

a wholly idiosyncratic form of knowledge production: including popular culture, spiritual and esoteric traditions, oral histories, modern myths, as well as scholarly research. The collective's practice is based on three activities: exhibitions, publications, and lecture-performances. The collective has published more than twelve books to date, including most recently *The Contest of the Fruits* (MIT Press, 2021) as well as a translation of the legendary Azerbaijani satirical periodical *Molla Nasreddin* (currently in its 2nd edition with I.B Tauris, 2017). In addition to launching a residency and mentorship program for young professionals from their region, Slavs and Tatars recently opened Pickle Bar, a slavic aperitivo bar-cum-project space a few doors down from their studio in Moabit.

1

JUNE

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WEDNESDAY

6.30PM - 8.30PM



The Spring Curatorial Program was initiated in 2020 by Verein K in collaboration with Jelena Petrović, who conceptualised and curated the first edition, untitled: Art Geographies (as the result of the FWF research project V-730: The Politics of Belonging – Art Geographies 2019-2023).

The Spring Curatorial Program 2022: Art Geographies is co-organised by Verein K and Academy of Fine Arts Vienna and supported by: FWF Austrian Science Fund, ERSTE Foundation, Austrian Federal Chancellery, the City of Vienna, Slovenian Cultural Centre SKICA, and in partnership with mumok kino, Depot – Kunst und Diskussion, IZK – Institute for Contemporary Art and Annenstrasse 53 (Graz), Crvena Association for Culture and Art, Ukrainian Institute.

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For further information visit: www.verein-k.net | www.akbild.ac.at

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