

## ABSTRACTS

**Jay Hetrick - University of Amsterdam**

*Assemblages: The Event in the Work of Félix Guattari and Maurizio Lazzarato*

This paper will analyze a single video installation co-created by Angela Melitopoulos and Maurizio Lazzarato in order to construct a theory of the event that the work might endorse. *Assemblages* (2010) is an hour-long, three channel audio-visual 'documentary' about the French psychoanalyst Félix Guattari. It was created for an exhibition entitled *Animism*, which explores through various works of art the boundaries between matter and life within the belief systems of several Western and non-Western cultures.

I will argue that, in order to fully understand this work, one must interrogate the incredibly dense theoretical context it inhabits. In particular, I will explore the juncture between Guattari's idea of an 'ecosophy,' or theory of the different relations between humans and nature, and Lazzarato's 'videophilosophy,' which depends upon a Bergsonian onto-aesthetics, in order to reconstruct an ethics or politics of the event. Obviously one point of intersection is the work of Gilles Deleuze, whose own theory of the event has often been misrepresented. Deleuze's *apolitical* and *asubjective* theory of the event put forth in his *Logic of Sense* will be related to the first register of Guattari's ecosophy - the animist theory of nature depicted in *Assemblages* - while his concept of the 'encounter' - a sub-species of the event that functions as a catalyst for the process subjectification - will be related to the decisively ethico-political conception of the event Lazzarato puts forth in his own philosophy: 'every event distributes modes of perception in order to prompt ways of living.' The ethical and political consequences of Lazzarato's event will then be related to the other two registers of Guattari's ecosophy: the ecologies that envelop the individual and the social, respectively. Finally, I will analyze the ways in which these ideas of the event are conveyed formally and aesthetically through the work itself. In this respect, I will criticize Nicolas Bourriaud's misappropriation of Guattari in his book *Relational Aesthetics* and argue that *Assemblages* demands quite a different and more radical gesture of participation.

**Marie-Pier Boucher - Duke University**

*Architecture as Spatio-Temporal Event: Gravitation and Social Innovation*

Events, wrote Brian Massumi, "are both here-now, actual in their occasions, and always in excess of their present iterations." Drawing upon this claim, which foregrounds excess as the abstract/concrete reality of events, this paper will argue that what we see as a "work of art," from the point of view of events, is a snapshot of an intensive and ongoing process of concretization and individuation. The analysis will be guided by the work of Austrian modern artist/architect Frederick J. Kiesler. The paper's postulate is that Kiesler's structural installations, even though observable in a motionless state, are not to be interpreted as static spatial localizations that *represent* forms of life. Rather, they are incipient events, that is, metastable or dynamic structures that *express* an organic relationship. By moving between analysis of experimental practices in science and architecture, this paper will problematize contemporary projects in the light of Kiesler's concept of Endless Architecture. Endless architecture, I will argue, is tantamount to an architectural event that catalyzes incident relations between and across life's finalities. More precisely, I will ask how Kiesler's conception of endless architecture accounts to an understanding of architectural forms as spatio-temporal events that hold the potential to catalyze the feeling of aliveness. Kiesler's radical approach emphasized techniques of gravitation as a condition to the emergence of an organic architecture. In this light, the selected projects are projects that question the relationship between gravity and architecture: (1) Greg Lynn's *RV prototype*, a 270 degrees rotating module where inhabitants live on the walls and; (2) a neuroscience project, *Bodies in the Space Environment*, which question how orient ourselves in zero gravity conditions. In brief, this paper will question how an "event-approach" to architecture opens up the possibility of conceptualizing static architectural forms as forms that hold the potential to express a quality of vitality experienced as a feeling of aliveness.

**Martta Heikkilä - University of Helsinki / The Finnish Academy of Fine Arts, Helsinki, Finland**

## *The Artistic Event and the Form of the Formless: Reflections on Bataille and Derrida*

Is it possible to name the event in art – or does art always arrive and depart as a shock, leaving us out of words? What role does the conceptual have in relation to art's sensuous immediacy? In my paper I shall focus on the notion of the artistic form and its deconstruction in the philosophy of art of Georges Bataille and Jacques Derrida. I shall analyse the interconnections between the notions of event, form and formlessness in their characterizations of visual arts.

Beginning from Early Romanticism and proceeding, via Heidegger, to the modern and contemporary thinking on art, Bataille and Derrida continue the tradition of considering the work of art as an *event*: a work always presents us with something unprecedented, something that has the ability to surprise us. In this, they both rely on the notion of materiality, which offers an expression for the realm beyond knowledge concerning the world familiar to us – it is a name for things without positive, abstract content. Bataille describes this eventfulness of art in its material existence “formlessness”, while Derrida calls it “writing” with its inherent *différance*, the productive origin of things outside of rational representations. As a consequence, the meaning of art is to point beyond the realm of significations or forms.

My hypothesis will be that Bataille and Derrida share a similar will to reject strong oppositions between the artistic substance or essence and its transformation into a perceptible form, emphasizing the work of art as a situated process of taking place. However, as I shall claim, whereas Derrida seeks the event of differing and deferral at the origin of things, Bataille seems to take an even more radical step towards materiality and plurality of artistic presentations.

### **Zoran Poposki - Hong Kong Institute of Education**

#### *Event and Situation in Chen Guang's Tiananmen Paintings*

“The only maxim of contemporary art is not to be imperial. This also means: it does not have to be democratic, if democracy implies conformity with the imperial idea of political liberty”, proclaims philosopher Alain Badiou in his *Fifteen Theses on Contemporary Art*. For Badiou, the most difficult problem in contemporary artistic practice is how to resist the Empire-induced mixture of the infinite desire for new forms, mimicking capital's ever growing expansion, and the finitude of the body. Badiou asserts that truly anti-imperial art can only be created from the starting point of in-existence, thus the creation of the possibility of that which is not possible becomes the artistic event. Taking as its point of departure the contemporary Chinese artist Chen Guang, whose works deal with the Tiananmen Square Protests of 1989, an event that Chen experienced as a soldier of the People's Liberation Army, this paper looks at the political event as the source of aesthetic and (ethical) practice. For as Badiou states in his *Ethics*, the event as a moment of rupture, a totally disruptive occurrence “brings to pass ‘something other’ than the situation, opinions, instituted knowledges; ...a hazardous, unpredictable supplement, which vanishes as soon as it appears”. Impossible to disentangle from the political subject and truth, eventual politics creates the space and vehicle for the truth-processes which are indispensable for radical change and the coming to be of what-there-is-not through the arts.

### **Magdalena Radomska - Adam Mickiewicz University in Poznań**

#### *Banks in Crisis - Art in Love*

The paper will focus on the definition of the event introduced by Alain Badiou in his book *Being and the Event*. The concept of 'art in love' allows to unite two out of four 'truth procedures', which enables the notion of the subject. Badiou develops the concept in his recent book *In the Praise of Love*, which founds the coinage of the plural subject paradigmatic both for love and revolution. This fundamental plurality of the subject can be observed in artworks created within the context of the economic crisis, after 2008. The plural subject is influencing the new notion of the artist – namely the anonymous subject, rather than the isolated genius and allows to direct the criticism of capitalism towards the modernist art discourse and its paradigms. The event as performative act, declaration and the process, contributes to the creations of the commune, which is based upon the plural subject of both the revolution and love. The paper therefore will focus on the works of art created by both anonymous artists ( spread mainly via internet sources), such as Kay Eske, images which cannot be authorized and works of well-known artists from US, Greece, Central-Eastern Europe and Western countries exploring the notion of love. The visual part would be mediated both by the writings of Alain Badiou

and the Marxist notion of alienation understood as a point of destination for Badiou's concept of the plural subject.

**Elize Mazadiego - University of California, San Diego**

*Happenings in Translation: Mediation and the Event*

Between 1962 and 1968 a generation of Argentine artists produced their own Happenings, alternately influenced by and distinct from Allan Kaprow's practice. In 1966, at the height of Happenings' popularity in Argentina, artist and intellectual Oscar Masotta organized a single, collective event called *About Happenings*, composed of three reiterations of performances by Carolee Schneeman, Claes Oldenburg and Michael Kirby. According to Masotta, this work was a 'mediator...a language of absent events, already nonexistent, in the past.' What was interesting to Masotta was the information about events more than the actual events. *About Happenings* initiates a series of event-based works that roots the notion of event as a reality generated by its mediation, with the potential of the work residing in its remnants. This particular case of Happenings in Argentina develops into what art historians and curators have defined as 'Ideological Conceptualism', a distinctive political strain of Conceptual art. This essay follows the development of Happenings into Anti-Happenings, culminating in Tucuman Arde, to examine the articulation of events as always a process of mediation and translation, particularly through language and new media. With Masotta and his fellow artists, artistic events' points of convergence, constitution and collective actions are called into question. I present this topic for participation in the symposium *Event in artistic and political practices* because Argentina's experiments with Happenings offer us a new model to understand the event's transformative character and possibilities within Latin America's avant-garde and more importantly within the genre of the Happening. Furthermore, this paper considers the context of transnational artistic practice between the U.S. and Latin America in the 1960s and its shaping of 'the event' at this particular historical moment.

**Elske Rosenfeld - Vienna Academy of Fine Art**

*Revolutionary Bodies. Artistic Practices and the Embodied Experience of the Political Event*

My proposed visual/performance lecture assembles found footage and materials from my own work to configure the revolutions and uprisings of 2011, those in Eastern Europe in 1989, and the events of 1968 as a recurrent and physically constituted revolutionary outside to the political status quo. No longer linked to a unilinear concept of political progress, these uprisings can be understood as 'political events' in the sense proposed by, among others, Rancière – as moments of rupture in the normal order of bodies and their relations, as well as in the order of the visible and the sayable. This means, however, that part of their full potentiality is already foreclosed, each time such a moment of rupture inscribes itself, or is inscribed, into the languages of representation and historicisation. Yet, bodily tensions, movements, gestures, facial expressions, physical intensities constitute a non-verbal, bodily level of the revolutionary experience that endures as embodied memory outside the languages in which these events inevitably come to be enclosed.

How then can artists working on these histories, approach them as affectively, physically experienced? Can we call upon something of the experience of a past political event that persists in the body as potentiality, even after the event itself becomes closed down? And after 2011, has the physical vocabulary of bodily procedures of caring for and sustaining a revolutionary community, of camping, sleeping and eating together in space, itself become the radical content of contemporary political events as they spread across the globe – by mimicry, rather than overriding programs or demands? Can we, around all these questions and materials, construct an artistic practice that constitutes the body as a disruptive political force that can open up spaces of openness and potentiality across time?

**Vera Soares - School of Theater and Cinema, Lisbon**

*Art and Activism in the Global "New" Social Movements Events: the Portuguese case*

The aim of this paper is to explore what event means from the perspective of its relationship with political activism and art. Specifically, the paper focuses on the contemporary Portuguese social movement scene as a case study, and documents and analyzes the most relevant events that

emerge from them. The paper discusses how a political scenario can rise to performance art events, even if unintentionally; the potential effect of these events on the society and the individuals. Through History many artistic practices were raised from the interest in the relationship between art and activism. Nevertheless, each of them focuses on a cause-effect relationship, which observes Art as a tool to alert and mobilize a group of people to a political or civic cause. This paper will focus on the opposite meaning, intending to demonstrate that if one wishes to be political through arts, politics can also give rise to art.

The paper is about how a political scenario or even different political scenarios can result in massive events across the globe. Even though the paper focuses on the contemporary Portuguese picture, I'll demonstrate how it is connected to the global New Social Movements of 2011 as for example the Arabic Springs, Spanish "Indignados" and "Occupy" movements. It will be clear how these movements, claiming for political, social and economic democracy, have become massive producers of events on a global scale. Protests, street occupy-camps, direct actions and flashmobs are just a few examples of the actions which have erupted all over the world as well as in Portugal. The paper discusses how these political actions can be observed from the artistic perspective.

### **Annet Dekker – Goldsmiths London**

#### *FUTURE, or how to live Forever*

Net artist Igor Stromajer started to delete all of his net artworks in 2010. Over a period of 37 days he deleted one of his artworks each day, from the conviction that "If one can create art, one can also delete it. Memory is there to deceive". Other artists like Constant Dullaart and Robert Sakrowski are giving people guidelines on how best to document their, or other people's, net artworks. Their approach of subjective documenting, and straightforward collecting of meta data is aimed at the participation and exchange of the collected documentation by all parties interested in preservation of Internet based artworks. At the same time more and more net artists are translating their online artwork into objects, sculptures and installations, experimenting with ways to present and document their work for future generations.

In the last decade a discussion on how to preserve net art for the future is also starting to emerge in museums for contemporary art. This growing attention is wonderful and more than justified, but most methods still depart from the 'final' project, albeit static, variable or networked. What has been given little attention is the ways these works are made (produced) or documented by artists. Most conservation practices still depart from the traditional object oriented way of dealing with the artwork and fail to understand computing as inherently cultural, social, networked and process based – similar to performance, games, events and theatre. By analysing and showing several examples of artists documentation strategies I propose to focus on documenting process and experience of a work, i.e. keeping knowledge and memory alive but accepting a loss in history.

### **Michelle Franke - Utrecht University**

#### *Unfolding the YouTube Event: On the viewers of Silvia Giambrone's Anatomical Theatre*

Taking Silvia Giambrone's performance *Anatomical Theatre* (2012) as a case study, this paper problematizes the limits of the event as a performative act. In July 2012 Silvia Giambrone realized the performance *Anatomical Theatre* at MACRO Museum, Rome. In this performance a doctor sewed an embroidered collar on the skin of the artist with a surgery needle. This performance is part of a wider body of work around the theme of embroidery and its references to "feminine art." The video documentation of the performance was subsequently made available on YouTube, therefore making it available for everyone to re-experience (or experience for the first time).

From a phenomenological perspective, looking at the video documentation of the act can be regarded as a bodily experience in the here and now of the viewer. Watching the YouTube video of *Anatomical Theatre*, the responses can be bodily affective (such as feeling tense and warm) and as a viewer I may want to feel my neck to make sure the skin is still intact. In other words, watching Giambrone's work, I can imagine and recreate in an embodied way the live act.

Philosophers such as Alain Badiou understand the event as a singular, untracable, and disappearing disruption of a situation. As I will argue, this embodied re-playing and re-experiencing of the performance through YouTube problematizes this conception of the event. On the one hand it can be said to endlessly recreate events in the experience of the viewer. On the other hand, it stretches out the duration of the performance in space and time. In both cases, the 'event' goes beyond the

limits of the definition of the event? In dealing with these questions this paper emphasises the event as a bodily affective occurrence.

**Martin Zeilinger – York University Toronto**

*Improvisation as a Legal Lacuna*

This paper explores how the liminal real-time of improvised creative expressions escapes the restrictive purview of intellectual property law and establishes a site for effective critique.

Many art forms traditionally depend on the 'pastness' of a creative event for the attribution of artistic merit and aesthetic value – a great performance may alert us to great skill, but, problematically, artistic greatness is generally not broadly acknowledged unless (or until) it is recorded. The concepts of 'author' and 'work' have emerged this way, and today we find them prominently encoded in copyright law: without the 'fixation' of an expression in a recording medium (such as a canvas, CD, or page), no author – and no copyright – can be recognized. Many alternative cultural practices experience copyright's inflexible obsession with protecting fixed expressions as private property as a severe restriction of creative activities. This paper considers how the improvised, non-recorded event can serve to create a lacuna that allows artists to challenge and negate the constraints of intellectual property law.

Although the arguments I explore are relevant to all improvisation-based expressions, my emphasis is on live-performed electronic music, which, because of its economic value and easy replicability, has been a special concern for copyright law. My paper outlines creative tactics to remove digital sound from the purview of intellectual property law, thus creating a space for effective critiques of these legal regimes. Discussion of two concrete event-based expressive forms accompanies my theoretical arguments: experimental dj-ing practices and the emerging practice of 'live-coding' (i.e., the code-based real-time programming of electronic music). In these contexts, established aesthetic and legal notions of the 'work,' the 'score,' or the 'recording' lose their validity and, just as painters have substituted the unmovable gallery wall for the canvas to resist commodification, so audio-visual art forms can embrace the real-time of the event to critique the political economy of intellectual property law.

**Mary O'Neill – University of Lincoln**

*Re/Experiencing the Event*

Peggy Phelan opens her essay 'The Ontology of Performance' (1993) with an unequivocal statement: "Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representation of representations: once it does so, it becomes something other than performance."

This paper will examine ephemeral art works, both live art performances and ephemeral objects in terms of 'the event'. Somewhere in the midst of the polarized argument that Phelan represents at one end of the spectrum and Amelia Jones in "*Presence in Absentia: Experiencing Performance as Documentation*" represents at the other, there is a crucial discussion about the nature of experience and the ability or inability to communicate one individual's experience to another.

Drawing on the writings of Martin Jay in *Songs of Experience*, the works of Francis Alys will be discussed in terms of authenticity and fidelity. These works are experienced as videos but refer to an event that has only one spectator - the documenting camera. The collaborative practice of Bartram and O'Neill incorporates the documentation of the live event suggesting that documentation is also subject to the same vagaries of time as the performance/ephemeral object and that the 'representation of representations' described by Phelan, rather than being a problematic dissolution of the event, may in fact be the experience of those who are present at a performance and is in fact a mirror of the functioning of memory itself.

**Peter Sonderer – ArtEZ Arnhem**

**Gaby Allard**

**Niels (Storm) Robitzky**

**Bart van Rosmalen**

*UNPACKING PERFORMATIVITY a paper-performance in three parts.*

Unpacking Performativity', a paper-performance, presents a methodological working process in which we will explore three layers to develop and to share knowledge.

- *Event as Research.* We explore the spaces where we work and the audiences we work with from an artistic point of view. What is the space about? What is the habit and expectation of people being there? What artistic intervention will we do? The design and the performance carry new knowledge in themselves: event as research.
- *Practice Based Research.* In reflecting on such an event or on relevant parts of our own practice we stay close to the living experience and that what actually happens. This part of knowledge takes shape in stories, in (personal) experiences of the makers, in narrative or imaginative reflections that we ask back from the audience. Re-doing the event in words.
- *Performative Reading.* Can we develop and share a theoretical framework that is as alive as the event experience in performing? Here our approach might be called 'performative reading'. We study and reflect on literature on our subject with a larger circle of invited participants. For the conversation we use for instance the very old conversation form of the 'contemplative dialogue'. In this form participants become 'performative readers' by writing and reading parts of the text adding their own interpretation.

Every part of this research approach has its own 'event' character relating to different concepts of 'public space'. In the research process we build by doing and sharing a growing community around the research topic.

The paper/performance has three parts. First the story about design and performance of UP#1, followed by a performative reading on Gadamer's view on 'play'. We will illuminate this part by re-reading quotations and reflections made in a contemplative dialogue. The third part will be the performance of an artistic intervention, in which the question 'How and in what sense is a conference an event?' will be enquired.

### **Andrew Stefan Weiner - California College of the Arts, San Francisco**

#### *Weapon or Question? The "Events of 1968" and the Emergence of the Aesthetico-Political*

In 1970, the West German artist Wolf Vostell claimed that "events are weapons for the politicization of art." That same year he edited an anthology dedicated to such new event-forms, ranging from Happenings and Fluxus concerts to the Chicago 8 trial, protests at Documenta, and the "events of 1968." How can we historicize this interpenetration of aesthetics and politics, and to what extent does this precedent inform more recent efforts to recuperate the event as a rubric for critical art practice? In what ways was Vostell's notion of the weaponized event symptomatic of larger, structural contradictions, and why might these problems still matter today?

This paper engages such questions along three axes, the first of which is historical. Here I chart the marked proliferation of event-structures in German-speaking Europe in the years preceding 1968. Drawing on the first publications dedicated to this phenomenon (Vostell's *Actions*, and Peter Weibel and VALIE EXPORT's *Vienna*), I track the evolution of the event as an intrinsically dual form, devised to function both symbolically and directly. I argue that this development took place within an emergent space between "art" and "life," a field that I designate as "aesthetico-political," and link to the increasing mediatization of everyday life. The second part of the paper explores the implications of this history for philosophy and aesthetics. Against the prevailing Badiouian and Deleuzian accounts of the event, I seek to challenge the ahistoricism of Jacques Rancière's influential theory of the politics of aesthetics, and also to revise Jacques Derrida's messianic conception of *événement* along the more contingent lines proposed by Bernard Stiegler in his theory of *événementialisation*. Finally, I examine the contemporary implications of these questions by considering an example of the collision between activist aesthetics and the new event culture of the museum: MoMA's acquisition and re-performance of the collectively authored *9 Scripts From a Nation at War*.

### **Mechtild Widrich – ETH Zürich**

#### *Event as History? The Monument of Freedom and Unity in Leipzig*

In June 2012, the city of Leipzig announced the winner of the competition to design the Monument of Freedom and Unity, a project celebrating the peaceful demonstrations in 1989 that led to the fall of the SED in Eastern Germany and the subsequent unification with the Federal Republic. On first sight,

the proposal by Marc Weis und Martin de Mattia, *70.000* (the approximate number of people demonstrating against the regime), seems like the cheerful and superficial endpoint of the participatory practice of the *countermonument* that has dominated German public art for nearly three decades. Physically, *70.000* consists of a flat basin the size of a soccer field, lined with colorful tiles. In this vast colored receptacle, seventy thousand metal design objects, in form somewhere between a pedestal and a stool, are to be distributed. On the twenty-fifth anniversary of the largest of Leipzig's demonstrations (which took place on October 9th, 1989) visitors will be permitted to carry off the seventy thousand memorial objects.

It would be easy enough to draw links to a society of play or the trivialization of potentially life-threatening activism in a ceremony of nostalgic consumption. And the emptying of public space to furnish private apartments has uncomfortable connotations in East Germany. Yet there is a deeper issue at work, the idea that a monument can solve problems of urban life not limited to commemoration. For the inaugural event is not meant merely as a *functional* dedication or bringing or the memorial into play. The dating, the emphasis on objects and the individual appropriation of public goods go beyond practical considerations to make the event a symbolic re-enactment of the demonstrations that, however unexpectedly (and from the side of the demonstrators, unwillingly) brought about reunification about. In Leipzig, the reenactment of a one-time event is meant not just symbolically, but as an economic and political kick-start of a public space. Whether this is possible through a carefully orchestrated event is the subject of my investigation.

### **Peter Peters - Maastricht University**

#### *Art as Making Time. Reconsidering temporality in the performative ontologies of art*

The main challenge for art worlds in the twenty first century is to develop new ways to make works of art both accessible and relevant to audiences. Recently, artists, scientists, institutes for higher education and public cultural institutions have embraced the 'work in progress' character of art. Even though making art may result in finished products, the presentation and exposition of these works assumes a continuous chain of events. This raises the question of the 'place' and 'time' of art in the postmodern late twentieth century, and in the networked, and digital cultures of the twenty-first century. On the one hand traditional art spaces such as the museum, the art gallery, the concert hall, the theatre, etc. seem to be in decline. On the other hand we see the emergence of digital cultures, as well as related notion of networked publics, and the rise of net based journals for artistic research. How do the performative ontologies of art change as a result of these developments? In answering this question, the focus is often on place and materiality, much less on the temporalities that are involved in doing the work of art. In my presentation, I will argue that in order to understand works of art as events, be they artistic or political, we need to rethink how art practices can be analysed as time practices. I will draw on insights from constructivist time studies to analyse the temporal organization in works of art by Anton Webern, John Cage and the Italian sound artist Daniela de Paulis.

### **Dana Dolghin – University of Bucharest**

#### *"Affect" and "Event": Restructuring Ethics?*

This contribution aims to engage with possible theoretical connections between "affect" and the notion of event (A. Badiou), from a neomaterialist perspective. Neomaterialist philosophy has been the precursor of a discourse in critical theory aimed at following Deleuze's "pushing dualism at the extreme" and coining a new way of perceiving the outside world and social theory in the tradition of Leibniz. For instance, in his *New Philosophy of Society*, Manuel Delanda remaps the recurrent algorithm of social relations, from the social and interconnectedness aspect to what we could call an attempt of design. His contribution challenges the social sciences fundamentals of society as a field of totality and proposes instead the Deleuzian concept of assemblage to better describe the complex relations in the social realm and the new causality emerging. As Delanda argues, relations of exteriority are the main argument towards the reality of the social realm that has broken off with a causality strictly determined by interiority. Instead, argues Delanda, assemblage theory proposes a flexible understanding of relationality, based on a new understanding of emergence. At the root of such an analysis stands Karen Barad's 2004 inquiry into the shortcomings of humanities today, which she characterized as suffering from being overpowered by language and exposition. Consequently,

this paper will aim to establish a link between “affect” and “event” by instrumentalizing this new perspective on social occurrence.

### **Stefan Kristensen – University of Geneva**

#### *Truth as Event in Jean-François Lyotard's Political and Aesthetic Philosophy*

Lyotard's aesthetic philosophy (*Discours, figure*) is a tentative response to the failure of revolutionary politics in the aftermath of the events of May 1968. In this endeavour, the notion of event plays a central role, along with the notion of desire. Truth is essentially understood as the event of the desire, and this can only happen in the realm of discourse, as it is disrupted by visual and libidinal movements. The aim of my contribution is to trace the genealogy of this peculiar conception of the event, back in Merleau-Ponty's phenomenology of visual perception, and its possible use in the aesthetics of contemporary arts. The paradoxical aspect is that the event as truth is visible first and foremost in visual arts and that the visual arts is a space of silence. But how can silence be identified as disruption? And how can this dimension of the unpredictable be articulated with the necessity of nevertheless justifying aesthetic judgment? The answer to this last question is crucial in order to avoid the aporias of a relativist politics where any position might be justified. In order to sketch an answer, it is useful to return to Merleau-Ponty's concept of institution, by which he articulates the advent of something new in a certain realm - collective or personal - and the way this novelty sediments and enters into our habits. This concept is a way to articulate the contingency of the event with the necessary justification of judgments and choice, be it aesthetic or political. In this conceptual framework, today's frequent reenactments of artistic practices from the 60s and 70s might appear in a new light, as an often desperate attempt to renew the subversive potential of artistic experimentation, as if a determinate silence could be outspoken once again.

### **Johan Petri, University of Gothenburg**

#### *Thinking and the Theatrical Event*

In her lecture *Thinking and Moral Considerations* from 1971, Hannah Arendt develops theories around the relation between the activity of thinking and moral judgement. Her essay is an extension, one could say, of her work *Eichmann in Jerusalem* (1963). My essay investigates the possibility of using the thoughts of Arendt when reflecting on and researching the relation between the form of a theatre performance and its ethical stance. The core question being if a theatrical event can be referred to as more or less ethical dependent on what kind of thought processes it encourages? In conjunction with the theories of H Arendt my essay refers to different texts by the Austrian writer Elfriede Jelinek, to texts and concepts by the American composer/artist/philosopher John Cage and to the Canadian theorist Brian Massumi. The text also uses my own artistic practice as a reference, describing experiences and concrete situations when conceptualizing and directing different theater, dance and music performances.

### **Emilie Gallier - PØST Cie**

#### *'If We Were Together in Print'*

*If we were together in print* refers to the situation of being together through reading a score or a book. We will experience reading movement, and the movement of reading with the bookperformance *Sync* in our hands. When a score refers to itself rather than to something external, what change can occur in norms of relation within choreography? How does it affect the politics of spectatorship? How does reading affect our sensorial perception? How does it affect our relation with our neighbor? I will share observations from the case study of *Sync* in relation to research on *New Media Poetics* by Adalaide Morris (2006), Rancière's theory of emancipated spectator (2004/2007), and Janez Jansa's 'terminal spectator' (2011). The book is both document and performance. When the body of the book encounters the one of each reader, it provokes movements of thoughts, of perception, actions. One becomes conscious of one's own breath, one's position in the room, relations with others; one begins to add, construct and contribute with our imagination and action. Reading turns into writing, reinventing. 'If we were together in print' proposes a definition of Choreography moving from its Dorsal Fin (Writing), considering all implicated bodies, and constituting swarms of intelligences: choreography as space/time/opportunity to think together.

## **Looi van Kessel and Gerlov Engelenhoven**

### *Organizing Cultuur?Barbaar! - Some Problems of Creating Concepts through Art*

On May 31<sup>st</sup> 2012, we organized a whole-day art event called *Cultuur?Barbaar!* ("Culture?Barbarian!") at Scheltema Leiden (<http://barbaarskunstcomplex.wordpress.com>). Around fifteen artists and acts from several disciplines (visual art, poetry, music, photography, conceptual art) got together to perform their interpretation of the theme *barbarism* for an audience of around 150 visitors. The event was an artistic response to the conference *Barbarism Revisited: New Perspectives on an Old Concept*, which was organized by Leiden University and the University of Bonn from May 30<sup>th</sup> to June 1<sup>st</sup> 2012. Our goal was to "barbarise" the conference.

To "barbarise" the conference, for us, meant to intervene in the academic discussion without reverting to the same theoretical dialogue that belongs to it. Our intervention was to take shape through *artistic research*. According to Balkema and Slager's definition, this is a form of research in which the art event is used as a means of producing knowledge other than the knowledge obtained through academic discourse, by using a different language and methodology, and focusing more on the experimental and tentative nature of making artistic statements. That this is not done unproblematically, is something we found out when we tried to engage in academic concepts through this mode of 'artistic research', in the vein of Hubert Damisch.

The objective of our joined presentation is, then, twofold. First, we want to read the art event critically, asking whether we succeeded in our goal. At the same time, however, we want to discuss our methodology (i.e. art-based research) and bring it in discussion with Deleuze and Guattari's arguments on the problems of creating concepts through art. While remaining close to the art event itself, discussing the projects of several participants, we will also question, in a broader sense, the effectivity of trying to contribute to (or intervene in) a conference through an art event.

## **Jo Ana Morfin – Bristol University**

### *Unstable Events*

Under the title of *Unstable Events* this paper explores the crossovers between Performance's transference strategies and Variable Media conservation. I have decided to borrow some terminology from Performance Studies and apply it, sometimes in playful way- to the Conservation field.

The lack of stability, namely instability makes reference to a tendency to unpredictable changes, or to put it in other words, 'to variable behaviours'. At the same time, an event is comprehended as 'a unique confluence of circumstances'; it is 'temporary punctual' and therefore ephemeral. Nonetheless, an event could have 'repeatable structure', allowing the event to be repeated or re-presented.

Many variable media artworks could be comprehended as 'events'. They were conceived or it is part of their nature to keep on changing; often they are non-fixed artworks with variable behaviours. The embodiment (used in a broadly sense of 'physical manifestation') of the work may change over time because they rely on unstable mediums, such as technologies or the body.

They exist when they are performed or installed, and then, when des-installed, they seem to disappear. Hence having the quality of being discontinuous and yet periodic. This may mean that their existence can be understood as a series of events.

When these works of art are documented and their traces are archived, works remain in a 'latent state'. These 'remains' could be considered as a sort of 'repertoire of events' from which the work can be reactivated/ redone by means of different strategies.

How do we document these events? How do we keep 'a moment' and all that it encompasses? How do we archive the documentation generated by these events? What is the role of documentation that transcends the event? How do we provide access or create links to these bodies of documents?

## **Vanja Sisek – Free University Berlin**

### *Restaging Participatory Installation Art: Robert Morris at the Tate 1971/2009.*

For his exhibition at London's Tate Gallery in mid-1971 the US artist Robert Morris (1931) made a large, multi-part participatory installation, which was intended to activate the viewer's tactile and

kinaesthetic faculties and foster (bodily) self-experience. For example, visitors were invited to balance on platforms, roll in a large cylinder, or push a ball while hanging from a rope. Yet, as numerous exhibition reviews and archival materials vividly testify, the actual visitors' response went far beyond the realm of embodied perception pure and simple. The exhibition space became a noisy site of "overzealous participation", "smashing fun" and "an electric social atmosphere". After only five days, the Tate closed the exhibition, reportedly due to safety concerns.

Morris's venture into audience participation went hand in hand with a concern to challenge the reification and commodification of the artwork by asserting its status as an ephemeral, allegedly unmarketable, process and experience. To this end, the installation was destroyed right after the exhibition's closure. Nevertheless, it was temporarily *re-created* in 2009 in Tate Modern's Turbine Hall, as part of *The Long Weekend 2009*, "an exciting programme of events and activities", which vividly encapsulates the kind of changes that art museums have undergone since the early 1970s (e.g. experience-orientation, complicity with experience economy, institutionalization of participation, the museum's apparently increasing inclusivity). This time around, symptomatically, the actual audience participation seemed relieved of the disruptive effects it had in 1971.

The talk will use the Morris installation and its, in many ways paradigmatic, exhibition history as a main frame of reference for addressing a range of questions pertaining to participatory practices which invite audiences to "playful" and "fun" experiences and their reciprocal relations to a nexus of institutional, cultural and socio-economic contexts. In which way(s) is the model of subjectivity these practices foster related to their *specific* historical moments? What are the terms of their relationship to apparently similar experiences available outside the art museum? What is their relevance as aesthetic experience in a *specific* cultural and socio-historical situation? Wherein lies their critical and transformative potential? By paying special attention to the relevant shifts that have taken place since the 1960s and early 1970s (the time these practices emerged), and which vividly surface in the exhibition history of the Morris installation, the talk aims to contribute to a more nuanced and historically-informed understanding of contemporary art's bias for event-like, strongly experiential and "fun" modes of audience engagement.

### **Philip Kleinmichel - University for Arts and Design Karlsruhe/ZKM**

#### *On Event Culture. The Theater of Excitement.*

The culture of the last decades can be without any doubt described as an event culture. In all cultural realms the event has become central. In culture industry the appearance of exciting pop concerts, sport games or fashion events have been essential and the same event structure can be found in the art world. Biennials, art fairs, and opening events celebrate the newest, youngest, and most exciting, or even the most political art and their producers. The construction of new spectacular museums or gallery spaces extend this paradigm as artists themselves have obviously incorporated the event-structure in their work, establishing performative and participatory works that reach from fluxus to relational aesthetics. However, the event has made its first career as a philosophical subject. Nietzsche's conception of the event as a revolutionary moment of world-historical extend that interrupts the steady progress of history, origins from his aesthetic experience of Wagner's *Gesamtkunstwerk*-event and coincides with his political experience of the foundation of the progressive and liberal bourgeois state. It is this conception of the event as a radical interruption with the historical condition that has fascinated thinkers from the right as well as from the left since. And yet, it is also Nietzsche's experience of the *Gesamtkunstwerk's* success within the bourgeois state that has caused his disillusion and famous contempt against the Wagnerian theatrical event. Since these early philosophical reflections of the event, event culture was always subject to utopian and hopeful belief as well as to disillusion and criticism. Both are repeated in all fields of our contemporary event culture: in entertainment, art, as well as in politics.

### **Maggie Leung – University of Warwick**

#### *Dance Pool as a Metaphor of the Site of Aesthetic Event: Ballroom and Latin Dance and Events in Everyday Life*

The dance pool of Ballroom and Latin Dance—be it the one for social tea dance or the most glamorous Dancesport event—is a vivid metaphor of the site of aesthetic event. It is often level to its surrounding, symbolizes that between a random being and a dancing subject there is literally no external threshold; the transcendence is intrinsic to the dancing subjects who space out their events

by taking the floor with the trajectory of dancing. Guided by Alain Badiou's philosophy of event, this paper first analyzes the aesthetic characteristics of Ballroom and Latin dance with the emphasis on its everydayness ; and second, examines the dance scene in Hong Kong and the contradictions in the current dance industry, and argues that such development gradually eliminates the defining aesthetic qualities of the dance that are crucial to the vitality of the dance tradition. Nevertheless this paper also affirms the capacity of the dance for people's transcendence in everyday life, which shall survive all appropriations and applications not serving aesthetic ends.

Ballroom and Latin dance emerged from pastime social dancing and was standardized in early 20<sup>th</sup> century. The situation of the social dance pool becomes the cradle of the defining qualities and technique of the dance, e.g. floor craft, grace, improvisation etc.. With many couples dancing on the same floor and the risk of collision and embarrassment in public all around, dancing subjects invent figures and variations to respond to the situation. However in Hong Kong today as the Dancesport industry feverously expands and craves for massive events and impacts, the unlimited demand for extremity and maximum—as in any competitive sport—has made Ballroom and Latin dance more a means for non-aesthetic ends than dancing itself. However, as Badiou suggests, dance is a situation for the body to excel its capacity for art, dancing—in its present continuous form as in event in practice—becomes a faithful practice for this transcendence. Indeed the competitive achievement of and the art manifested by the new generation dancers in Hong Kong today evidence that the dance is a situation that allow subjects to emerge and events to happen.

### **Astrid von Rosen – University of Gothenburg**

#### *YELLOW – Or How to Access the Political and Performative Powers of Long Gone Dance Events*

This article addresses the question of how we can theorize the “ignorant researcher's play” with a dance event that is accessible only through traces and memories. I raise this question both as an art history scholar, and as a former professional classical and contemporary dancer.

In 1986 a group of free dancers started to perform outdoors in the city of Gothenburg, in Sweden. The choreographers Eva Ingemarsson, Gun Lund and Gunilla Witt, called their project “The Dancers of the City”. Their problem of not having a real place to work was thus acted out in political as well as sensuous ways. The dancers were dressed in *yellow* rainwear, an activity that might be thought of as a visual and corporeal *yelling*. When the group acted with, against or in relation to the stairs leading up to the classicist art museum building, the intervention showed a poetic as well as a politically provocative power that calls for further analysis. The event used as an example here, was locally situated and at the same time part of national and international contexts. Hitherto, this dance movement has not been acknowledged in the academic fields studying “the arts”.

My research is focused on exploring ways of *accessing* long gone events, rather than relying on the assumption of recovering something stable and fixed. I try to show that a *performative exchange* with traces is one way of “accessing the action”. This approach can be associated with a current tendency in theatre studies, wherein historical research has come to the fore, an affective turn in the humanities, as well as an ethic of “being-with” the objects of investigation, often found in artistic research. It is argued that researchers need to be more sensitive, innovative and if I dare say so – more shamelessly personal – when approaching long gone dance events. This stance stresses the “love of knowledge”, and opens up a constructive process of transformation, transference and translation.

### **Closing project at W139**

#### **Anna Moreno**

#### *RADICAL COLOPHON*

Radical Colophon proposes a deliberately partial and tendentious mapping on the way art deals with changing the world, politics, activism and direct action. Or rather, on the conditions of their visual appearance. Because recently the tendency to judge such practices has taken a fundamentally ethical turn, it is our duty to rethink their aesthetic component. The decision to locate radical or socially engaged practices in an artistic context is a political decision, and has its consequences. Considering the actual context of economic crisis, the urge for direct and effective change is reforming our expectations from these kind of practices.

Radical Colophon consists of a constantly changing space, designed specifically for the occasion, in a close relationship with the context where it takes place. Using this particular shape, it intends to trigger a debate between a number of selected guests, on the notion of radical aesthetics and activism. Departing from the specific context of W139, in this edition we will address the issues of collaboration and collectivity. The different aesthetic outcomes and artistic strategies taken in each one of the approaches will be discussed in an atypical debate structure.

The setting of the space will consist of an insert by the artist Frank Mandersloot created specifically for this edition of the project called *Event Field / Field Event*. The artist Kosta Tonev will also contribute to the setting by displaying his work *Fall '89*, a limited edition fabric that will be on sale during the event.

#### *Participants*

Maria Pask

Erik Krikortz

Janos Sugar

Joost Nieuwenburg and Mischa Wagner

Emiliano Gandolfi

Elske Rosenfeld

Frank Mandersloot

Kosta Tonev

## **BIOGRAPHIES**

**Marie-Pier Boucher's** work draws upon complex systems theory, speculative pragmatism, outer space science and technology, and bio- and neurosciences in addressing architectural and spatial practices. Her research residencies include: Banff Center for the Arts, Canada (2011), Max Planck Institute for the History of Science, Berlin, Germany (2010) and SymbioticA, Center for Excellence in Biological Arts, Perth, Western Australia (2006). Since 2009, she collaborates on Adaptive Actions, a project at the intersection of art and architecture whose aim is to regenerate the urban fabric. She is also a member of the editorial collective of Inflexions, an open-access journal for research-creation. She holds a B. Sc. and a M. Sc. in Communication from the University of Montreal in Canada and is currently a PhD candidate in the department of Art, Art History and Visual Studies at Duke University, USA. Her work has been published in *Arts & Biotechnologies* (Presses de l'Université du Québec), *Gilbert Simondon: Being and Technology* (University of Edinburgh Press) and *Parrhesia*, a journal of critical philosophy.

**Annet Dekker** is an independent researcher and curator. Subjects of interest are the influence of technology, science and popular culture on art and vice versa. Currently she is tutor at Piet Zwart Institute, Rotterdam, and editing an international volume for Baltan Laboratories, *Speculative scenarios, or what will happen to born-digital art in the (near) future*. Previously she worked as Webcurator for SKOR (Foundation for Art and Public Domain), was programme manager at Virtueel Platform, and head of exhibitions, education and artist in residence at the Netherlands Media Art Institute. In 2009 she initiated *aaaan.net* with Annette Wolfsberger. They organised the Artist in Residence programme at the Netherlands Media Art Institute in Amsterdam and produced *Funware*, an international touring exhibition in 2010 and 2011 about fun in software (curated by Olga Goriunova). Since 2008 she is writing a PhD on strategies for documenting net art at the Centre for Cultural Studies, Goldsmiths, University of London, under supervision of Matthew Fuller.

**Dana Dolghin** graduated from the Cultural Analysis Research MA in 2012 and is currently enrolled in a PhD at the Centre for Imagology at the University of Bucharest with a thesis discussing new perspectives on space in contemporary artistic practices.

**Gerlov van Engelenhoven** graduated cum laude from the Research Master Study of Art & Literature in 2012. His interest lies with the pop artist and his position in society. He has written his thesis on Marilyn Manson and the blame he received after the Columbine High School Massacre in 1999. This research concerns the way Manson, his music and his public behaviour are received and interpreted:

how could an artist be blamed for this tragedy? This question is explored by drawing from poststructuralist thinkers such as Gilles Deleuze and Félix Guattari, and Jacques Derrida; as well as the theologian and philosopher Jean-Luc Marion and musicologist Edward T. Cone. The emphasis of this thesis lies on the ambivalent position of the pop artist as a partly staged, partly societal being. Van Engelenhoven has presented on the topic of art and its role in society before, in both Amsterdam (UvA) and Leiden.

**Michelle Franke** graduated (cum laude) in 2011 from the research Master Art and Visual Culture at the Radboud University Nijmegen. Her research focuses on performative art practices, gender and embodiment. On these topics she has published in (international) journals and presented at conferences, including *NALACS International Symposium: Contested Mobility: People, Commodities and Policies across Latin America and the Caribbean* (2011) and the *ASCA International Workshop and Conference: Extremely Close and Incredibly Slow* (2011). Alongside her work as a researcher Michelle Franke works as a freelance coordinator of contemporary art projects. She was involved in projects at SKOR | Foundation for Art and Public Domain (Amsterdam), Stedelijk Museum (Amsterdam), Goldsmiths (London), Utrecht Manifest: Biennial for Social Design (Utrecht), and currently at the 2012 edition of the Kunstvlaai: Festival of Independents (Amsterdam).

**Emilie Gallier** is a French choreographer, artist researcher, teacher and director of the PØST Cie (based in The Netherlands). Her work probes ways to expand boundaries by using scores, senses, audience participation, and collaboration. Emilie Gallier studied at the Conservatoire and in the PRCC (Paris) directed by Myriam Gourfink where she confirmed her use of notation and new modalities of writing dance in intertwinement with the imaginary. In the frame of the Master in Choreography (cum laude) in ArtEZ (Arnhem, NL), she studied with Eva Karczag, Bruno Listopad, Alison Isadora, Jonathan Burrows, Peter Pleyer, Joao da Silva, Ric Allsopp. Her research investigated on Writings and Spectatorship through the philosophical lens of Dorsality. It unraveled topics of expertise, transmission, and knowledge, that she further develops. Her works show recurring subjects of relation between spectators, performers, authors, and of the juxtaposition of imaginary with sensation and thought.

**Martta Heikkilä** is a senior lecturer in the philosophy of art at the Finnish Academy of Fine Arts and a post-doctoral researcher in Aesthetics at the University of Helsinki, Finland. Her doctoral thesis *At the Limits of Presentation: Coming-into-Presence and its Aesthetic Relevance in Jean-Luc Nancy's Philosophy* was published by Peter Lang in 2008. Her interests include contemporary French thought, art theory and the philosophy of art criticism. Heikkilä has also received a DEA degree in Philosophy at the University of Paris-12. She is the editor and co-author of a volume on the theory of art criticism, which was published in Finnish in 2012. Along with theoretical articles on art, published both internationally and in Finnish, she writes reviews for various journals of visual culture.

**Jay Hetrick** is currently a lecturer in Philosophy of Art and Culture at the University of Amsterdam. He has published in the fields of continental aesthetics, critical theory, and 20th century art.

**Looi van Kessel** recently graduated cum laude from the Research Master Study of Art and Literature at Leiden University. His main research interests lie in the field of postmodern theory and the relation between genre boundaries and readers' expectations. He wrote his thesis on the problematic genre of testimonial literature; situating the genre on the one hand between confession and autobiography and on the other hand between the use of testimony in psychoanalysis and jurisprudence. Following the writings of Dori Laub, Shoshana Felman and Michael Fried, the thesis' aim was to establish a mode of producing meaning from testimonies that are deemed problematic and cross their own generic boundaries. Previously, Looi van Kessel has delivered talks in Amsterdam (UvA) and Leiden on the production of meaning in art and literature, and together with Gerlov van Engelenhoven has organized the event Cultuur?Barbaar! in which the problematic relationship between barbarism and art was explored.

**Philipp Kleinmichel** taught art theory and philosophy at the University for Arts and Design Karlsruhe/ZKM. In his essays and lectures he focuses on the aesthetic, political, and economic aspects of art and culture and contributed among others to the 5. Berlin Biennale and Documenta 13.

**Stefan Kristensen** holds a PhD in philosophy since 2007 from the universities of Geneva and Paris 1, with a thesis titled *Parole et subjectivité. Merleau-Ponty et la phénoménologie de l'expression*, of

which a revised version was published in 2010 at Geord Olms. His current research focuses on the interplays between philosophy and the visual arts in the second half of the 20th century. He recently completed a manuscript on Jean-Luc Godard as a philosopher and is starting a major research project on the motif of the body as a machine in contemporary philosophy and arts. He is presently a research fellow at the Section of Art history of the University of Geneva.

**Elize Mazadiago** is a researcher, critic and occasional curator in Contemporary art, specializing in topics of knowledge production, historiography, the archive, and transnationalism. She is currently completing her Ph.D. in Art History, Theory and Criticism at the University of California, San Diego. Her essays and interviews have been published internationally and she is a contributing writer to Frieze Magazine.

**Anna Moreno** (1984, Barcelona) graduated in Fine Arts in the University of Barcelona. She is currently studying the Master Artistic Research at the Royal Academy of The Hague. Recently her work has been shown in solo exhibitions such as "The Barnum Effect" (NauEstruch, Sabadell) and "Learn Something Useful" (bb15 Raum für Gegenwartskunst, Linz, Austria); group exhibitions as "The Inner Perimeter" (Institut Francès, Barcelona, Spain), "Ouverture I i IV" (Sala d'Art Jove de la Generalitat, Barcelona, Spain), "Façade Videofestival" (Plovdiv, Bulgaria), "Etapas de Potència" (Centre d'Art Torre Muntadas, El Prat de Llobregat, Spain), "ArteCittà" (Cittadellarte-Fondazione Pistoletto, Italy), "The Stateless Pavilion" (Pirate Camp, 54 Venice Biennial, Italy) or "Jour de Fête" (The Private Space Gallery, Barcelona, LOOP 2011); and performances at BINK36, Stroom den Haag, both in The Hague, El Graner (Barcelona, Spain), and NauEstruch (Sabadell, Spain). She has done residencies at Hangar Production (Barcelona, Spain), Seoul Art Space Geumcheon (Seoul, South Korea), Atelierhaus Salzamt (Linz, Austria), The Stateless Pavilion (54 Venice Biennial, Italy) and Cittadellarte-Fondazione Pistoletto (Biella, Italy).

**Maggie Leung**, PhD student in Theatre Studies at University of Warwick, UK. Current research endeavors to construct a history of ballroom dance in Hong Kong and examine how the everyday aesthetic practices of the public change the city landscape in the course of time. Apart from Alain Badiou, ballroom dance has been her greatest source of inspiration and hope.

**Jo Ana Morfin** (Mexico, 1979) holds a degree in Fine Art Conservation from the National School of Conservation (ENCRyM) in Mexico City. In 2008 she obtained her Master's Degree in Curating from Sunderland University in the U.K.; her research focuses on curatorial strategies for documenting and archiving time-based art events. Morfin is currently doing her PhD at Bristol University in the U.K. Her research, entitled *Unstable Events: Archiving and Preservation Practices within Contemporary Art*, is concerned with the reinstallation, long-term access and distribution of variable media artworks. It offers point of triangulation between variable media's conservation practices, performance's documentation reactivation strategies and the new competences of the archive. The curator-conservator has been awarded by ENDESA-FDS and FONCA to undertake research activities concerned with the technology-based art collections of the Museo Reina Sofia in Madrid Spain; Live Archives in Bristol University, and The Netherlands Media Art Institute (NIMk), Amsterdam. Her PhD research is sponsored by CONACYT.

**Mary O'Neill** is currently Senior Lecturer in Critical and Cultural Context at the University of Lincoln. She studied Fine Art at Dun Laoghaire School of Art, Crawford College of Art, Cork, and Loughborough University U.K. She has been awarded several international residencies, most notable at the Grace Exhibition Space, New York House of Creativity, Moscow and the Banff Art Center. In 2007 she completed an AHRC funded PhD on Ephemeral Art, Mourning and Loss. O'Neill's research is interdisciplinary and focuses on contemporary artworks as a means of discussing significant cultural issues. She has published extensively on ephemeral art practice, art and mourning, images of the dead and contemporary art and ethics. She also performs and writes collaboratively as Bartram O'Neill.

**Peter Peters** studied sociology in Groningen, the Netherlands. He is senior lecturer at the Department of Philosophy of the Faculty of Arts and Social Sciences at Maastricht University. Currently, he is teaching in the Arts & Sciences bachelor and master's program and in the bachelor European Studies program of the Faculty. He published *Eeuwige Jeugd: Een halve eeuw Stichting Gaudeamus* (Donemus, 1995), a history of post-war contemporary music in the Netherlands, and *Time, Innovation and Mobilities* (Routledge, 2006), in which he combines insights from social theory

and science and technology studies to analyze cultures of travel. In 2008 he was appointed as professor in the research centre 'Autonomy and the public sphere in the Arts' of the arts faculties of Zuyd University, Maastricht. In his inaugural address *Grensverkeer. Over praktijkonderzoek voor de kunsten* (2009), he critically considers the discourse on artistic research. His research topics are the artistic research and its relation to the broader field of science and technology studies, site-specific art as context for engaged research, and art in relation to mobile worlds.

**Johan Petri.** Composer of chamber music, film music and electro acoustic music, founder and executive producer of record and book publishing company Alice Musik Produktion, since 1989, [www.alice-musik.se](http://www.alice-musik.se). Petri is the founder and artistic director of Alice Collective for Sound&Stage Art, which is a group of theater artists, writers, composers and musicians that works with commissioning and producing new stage art. Alice Collective for Sound&Stage Art, since 2009, [www.alicekollektiv.se](http://www.alicekollektiv.se)

**Zoran Poposki** is a Teaching Fellow at the Department of Cultural and Creative Arts, Hong Kong Institute of Education, and Lecturer in Aesthetics and Visual Rhetoric at the University American College Skopje's Faculty of Architecture and Design. He holds a Master of Fine Arts in New Media from Donau University Krems in Austria and is currently completing his PhD in Philosophy and Gender Studies at the EuroBalkan Institute in Skopje. He is also a transdisciplinary artist, with more than 50 exhibitions internationally, and author of a book on the intersection of art and activism, entitled "Prostori na mokta" (Spaces of Power).

**Magdalena Radomska** is an Assistant Professor at Art History Department of Adam Mickiewicz University in Poznań. She is both post-Marxist art historian, specialising in political art during and after communism and historian of philosophy focused on the criticism of capitalism and post-Marxism. Radomska completed PhD on Hungarian Neo-avant-garde (1966-80) and currently is working on the habilitation *Post-communist Art in Post-communist Europe*, simultaneously writing PhD in philosophy – a monograph on post-Marxism – at the Institute of Philosophy of UAM. She has received a scholarship at the Courtauld Institute of Art in London (2001-2002), Eötvös Loránd Tudományegyetem (Eötvös Loránd University) in Budapest (2003-2004) and the Hungarian Academy of Sciences (2004-2005). In 2005 Magdalena Radomska received a grant of the National Research Committee (KBN). In 2009 her project *Writing the Humanities after the Fall of Communism* won a prestigious contest for Summer University at CEU in Budapest. She has been participating in various projects regarding the art of Central-Eastern Europe, such as *The Long Sixties*, organized by Ludwig Museum in Budapest or 'Geography of art in Communist Europe (1945-1989)' (Centre Marc Bloch, Berlin). Since 2010 Radomska has been a member of the Hungarian Section of AICA.

**Astrid von Rosen** wrote her doctoral thesis on scenography and completed her doctorate in December 2010. Since 2011, she is assistant professor in Art History and Visual Studies at the Department of Cultural Sciences, University of Gothenburg. With a background as a professional classical and contemporary dancer, Astrid is interested in the intersections of bodily expression and theoretical formulation. Her current research is centred on dance history, and the development of new theoretically informed practices concerning archival research on visual material, performance analysis and experiential knowledge. Topics include local, national and global affective economies of dance cultures, issues of archival practices, and the idea of taking a performative exchange with historical traces further. Informing this body of work is an engagement with the writings of philosophers Jacques Derrida and Jacques Rancière, art historian Marsha Meskimmon, sociologist Patti Lather, psychoanalyst Jacques Lacan, and artistic researcher Monica Sand, to mention a few.

**Elske Rosenfeld** lives and works as an artist and writer in Berlin and is currently a participant in the PhD in Practice program at the Academy of Fine Arts in Vienna and a recipient of a DOC-Fellowship of the Austrian Academy of Sciences. Her artistic work has been presented internationally in institutions including Devi Art Foundation, Delhi; the education programme of documenta13; the Swiss off-site Pavilion, Venice Biennial 2011; Vienna Art Week 2011; BAK, Utrecht/ Former West; Shedhalle, Zürich; Hamburger Bahnhof, Berlin; O.K. Zentrum für Gegenwart, Linz; Main Trend Gallery, Taipei; Citadellarte, Biella, Italy; Periferic 7, Iasi, Romania. She has taken part in international residencies, such as the visual arts residency program at the Banff Centre for the Arts in Canada. Her texts have been published in/on *eipcp.net*, *Reviews in Cultural Theory*, *Texte zur Kunst*, *Springerin – Hefte für Gegenwartskunst*, and other publications.

**Vanja Sisek**, born in Zagreb, Croatia. After receiving a degree in English and art history at the University of Zagreb, I went on to pursue an MA degree at the Free University Berlin. Currently I am working on my MA thesis (supervisors: Prof. Dr. Peter Geimer, Dr. Dorothea von Hantelmann), in which I focus on Robert Morris's Tate Gallery installation (1971/2009). From February 2011 until August 2012 I worked as a project assistant and a researcher at the international exhibition project "*The Lunatics are on the Loose...*" – *European Fluxus Festivals 1962-1977*. I have also worked in the field of art education with the Deutsche Guggenheim, Berlin and with the Daimler Sammlung, Berlin, and gave guided tours *Fluxus and the Myth of Participation* at the Academy of the Arts, Berlin. Currently I am a co-curator of the exhibition *Universal Languages* at *Kleine Humboldt Galerie*, Berlin.

**Vera Soares** is a Lisbon-based theater practitioner and researcher, graduated in Theater Studies from the University of Évora (Portugal) in 2006. She has participated in several theater and performance projects as a creator and a performer as well as a teacher of various artistic fields. In 2010 she was awarded a professional grant to work with the Los Angeles Poverty Department, an American theater company comprised primarily of homeless people. In 2011, she returned to Portugal and initiated her activity as a political activist becoming member of the Portuguese social movement, 15 October Platform. At present, she is completing her MA in Community Theater, in the School of Theater and Cinema of Lisbon and conducting a research project about the emergent performance practices from the New Social Movements. Her other research interests include: Theater practices with non-professional actors; and the cross-boundaries between art and reality and post-colonialist performance.

**Peter Sonderen**, Contemporary dance needs to redefine its meaning, role and impact in society. Its constant urge to perform in a 'new and innovative' way has resulted, paradoxically, in routine instead of becoming a real happening, an event. How can we break this pattern? When we leave our locked-in environment of the stage and go for the street we come across *other* dance. Urban, hip-hop and popping all show different ideas of community, different processes of learning and different concepts of 'event'. The ArtEZ research group Unpacking Performativity (UP#) enquires the various issues of dance, performativity and public space. A cast of four researchers, who embody four different characters, collaborates for two years: Gaby Allard, Niels 'Storm' Robitzky, Bart van Rosmalen and Peter Sonderen. We foster a research approach in which the eventuality of doing, making and presenting for and with an audience is implied. We meet in two-day sessions that take place every two months and at different places, where we meet new audiences and where we exchange with partners. Our nomadic routes are titled UP#1, UP#2, UP#3 and so forth. See <http://www.unpackingperformativity.nl>.

**Andrew Stefan Weiner**. I teach art history and theory in the Graduate Program in Curatorial Practice at California College of the Arts in San Francisco. I received my Ph.D. in Rhetoric in 2011 from UC–Berkeley, where my dissertation examined the relation between aesthetics and politics in West Germany and Austria *circa* 1968, focusing on the category of the event; a chapter of the dissertation was published in *Grey Room 37*. I have written essays concerning the aesthetics of the event for *Afterall*, *Parkett*, and *Journal of Visual Culture*, have written on contemporary art for publications including *Texte zur Kunst*, *X-TRA*, and *afterimage*. I am currently editing a collection of essays on the emergence of discursive exhibition formats, including texts by Paul O'Neill and Reesa Greenberg, as well as an interview with Martha Rosler.

**Mechtild Widrich** received her PhD in History, Theory, and Criticism in the Department of Architecture, MIT in 2009, and her M.Phil in Art History from the University of Vienna. She is Postdoctoral Fellow and Lecturer in the Architecture Department at ETH Zürich. She is currently organizing an international conference on "Presence" (Cabaret Voltaire Zurich, February 2013, with P. Ursprung). Forthcoming is a review of the American Pavilion at the 2012 Venice Architecture Biennial (*thresholds*), and an essay of the construction of the audience in ephemeral practices (*TDR—The Drama Review*, February 2013). Her book manuscript *Performative Monuments* has been accepted by Routledge London/New York. She has recently published in *Grey Room* (no. 47, March 2012) and in Amelia Jones and Adrian Heathfield, eds., *Perform, Repeat, Record: A Critical Anthology of Live Art in History* (Bristol: Intellect, 2012). She has received fellowships from the Fulbright Foundation, the Max-Planck-Institute for the History of Science in Berlin, the Woodrow Wilson Foundation and the National Gallery of Art, Washington DC., and has been invited to give talks at Princeton, MIT, Harvard, the American University of Cairo, the University of Copenhagen, the Deutsche Forum für

Kunstgeschichte, Paris, the National Gallery of Art, Washington DC., the Freie Universität Berlin, and the Jewish Museum Vienna, among others.

**Martin Zeilinger** is a Banting Postdoctoral Fellow in Law and Culture at York University, Toronto, where he also teaches in the Graduate Program for Communication and Culture. He holds a PhD in Comparative Literature, and has published on cultural appropriation in analog and digital contexts, including experimental film, video art, and sound art.

## KEYNOTE SPEAKERS

**Alain Badiou** holds the Rene Descartes Chair at the European Graduate School EGS. Alain Badiou was a student at the École Normale Supérieure in the 1950s. He taught at the University of Paris VIII (Vincennes-Saint Denis) from 1969 until 1999, when he returned to ENS as the Chair of the philosophy department. He continues to teach a popular seminar at the Collège International de Philosophie, on topics ranging from the great 'antiphilosophers' (Saint-Paul, Nietzsche, Wittgenstein, Lacan) to the major conceptual innovations of the twentieth century. Much of Badiou's life has been shaped by his dedication to the consequences of the May 1968 revolt in Paris. Long a leading member of *Union des jeunesses communistes de France (marxistes-léninistes)*, he remains with Sylvain Lazarus and Natacha Michel at the center of *L'Organisation Politique*, a post-party organization concerned with direct popular intervention in a wide range of issues (including immigration, labor, and housing). He is the author of several successful novels and plays as well as more than a dozen philosophical works.

**Claire Fontaine** is a Paris-based collective artist, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today. But if the artist herself is the subjective equivalent of a urinal or a Brillo box - as displaced, deprived of its use value, and exchangeable as the products she makes - there is always the possibility of what she calls the "human strike." Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She grows up among the ruins of the notion of authorship, experimenting with collective protocols of production, *détournements*, and the production of various devices for the sharing of intellectual and private property.

**Oliver Marchart** is Professor of Sociology at Düsseldorf Art Academy. He has studied philosophy, political theory and discourse analysis. He has worked at the Media Studies Department of the University of Basel, and between 2006-2012 he was a professor of Sociology at the University of Lucerne. In 2011 he was scholarly consultant and head of education for Documenta 11. His books include *Post-foundational Political Thought* (Edinburgh 2007), *Laclau: a Critical Reader*, ed. with Simon Critchley (London 2004), *Neu beginnen. Hannah Arendt, die Revolution und die Globalisierung* (Vienna 2005), *Hegemonie im Kunstfeld* (Cologne 2008), *Die politische Differenz* (Berlin 2010) and the forthcoming *Das unmögliche Objekt. Eine postfundamentalistische Theorie der Gesellschaft* (Berlin 2013).

**János Sugár** is an artist and renowned theorist based in Budapest, where he also teaches media and art theory at the Hungarian Academy of Fine Arts. Sugár has participated in national and international exhibitions since the mid-1980s; in 1992 he exhibited at the documenta IX, Kassel, in 1996 at Manifesta I, Rotterdam. Sugár is a founding member of Media Research Foundation. He has held several residencies and fellowships, such as Artslink residency at the Cleveland Institute of Art in 1994, and two fellowships at Experimental Intermedia in New York between 1997-1999. Sugár's work is often realized in public contexts, bridging art with activism to raise discussion and provoke affect.

## MODERATORS

**Tanja Baudoin** is a curator at *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*. In 2010 she joined the team where she coordinates the development of a number of projects in the Performance in Residence programme as well as the commissioned projects. She also coordinates the educational projects and produces *If I Can't Dance's* publications. She studied Art History at the University of Amsterdam and graduated in 2008.

**Joost de Bloois** is assistant professor at the University of Amsterdam, departments of Comparative Literature and Cultural Analysis. He has published extensively on the nexus between art and politics. With Ernst van den Hemel, he edited *Alain Badiou. Inesthetiek: kunst, filosofie, politiek* (Octavo 2012). His introduction into Alain Badiou's philosophy will be published later this year with Uitgeverij Boom.

**Jeroen Boomgaard** is an art historian and art critic. He is currently Professor of Art and Public Space at the Gerrit Rietveld Academie and head of Master Artistic Research at the Universiteit van Amsterdam, both in Amsterdam. Boomgaard also directs the research group Art & Public Space (Lectoraat Kunst en Publieke Ruimte), a partnership between the Gerrit Rietveld Academie, the Sandberg Instituut, the Universiteit van Amsterdam, and the Virtueel Museum Zuidas (or VMZ), which stimulates research and theoretical reflection on the role of art and design in the public domain. He regularly writes articles about art and public space for publications such as *Open. Cahier on Art and the Public Domain*. In 2008 he edited a collection of essays on art in public space, *High Rise – Common Ground, Art and the Amsterdam Zuidas Area*. He also co-edited (with Bart Rutten) the book *The Magnetic Era: Video Art in the Netherlands 1970–1985* (2003). Boomgaard lives and works in Amsterdam.

**Lucy Cotter** is a writer, curator and cultural theorist whose practice inhabits in-between spaces, bridging practice and theory in art and with other fields. She holds a PhD from ASCA, University of Amsterdam for her doctoral dissertation offering a cultural analysis of curating. She was co-curator of *Here as the Centre of the World*, a two-year artistic research project in six cities worldwide and is currently working on a series of new curatorial projects. Cotter has worked at the Peggy Guggenheim Collection and the Nuova Icona gallery (Venice), Ludwig's Forum for International Art (Aachen) and Public Space With a Roof (Amsterdam). She is head of the Master Artistic Research at the Royal Academy of Art (KABK), The Hague and tutors at PhDarts, University of Leiden and at the Sandberg Institute in Amsterdam. She has published widely and is guest-editor of a forthcoming special edition of *Diecisiete* focusing on artistic research.

**Eva Fotiadi** (GR/NL) is Lecturer in Contemporary Art and Theory at the University of Amsterdam and the Gerrit Rietveld Academy. Her interests include ephemeral and participatory art, art in the public domain, socially and politically engaged art, performance, theories of play and games, as well as histories of exhibitions and curating in the 20th century. In 2011 her book *The Game of Participation in Art and the Public Sphere* appeared by Shaker Publishing in Maastricht.

**Anik Fournier** is an art historian who teaches at ArtEZ. She completed her doctoral dissertation, *The Urban Veil: Image Politics in Media Culture and Contemporary Art* (2012), at the Amsterdam School of Cultural Analysis (University of Amsterdam). Recently a curatorial fellow at the Whitney Museum's Independent Study Program in New York, she co-curated *Undercurrents: Experiment Ecosystems in Recent Art* (2010). Previously, she worked as an assistant curator at the National Gallery of Canada, as a curatorial intern at the Solomon R. Guggenheim Museum in New York, and in the Department of Education at the Montreal Museum of Contemporary Art. Anik will be in residency at *Dock(ing); or, New Economies of Exchange*, at the Banff Centre in collaboration with the Liverpool Biennales (May-June, 2013).

**Yolande Jansen** has a research-position at the Amsterdam Centre for Globalization Studies of the UvA. Since September 2012, Yolande is also Special Professor for the Socrates-foundation at VU University, where she holds the new chair for 'humanism in relation to religion and secularity'. Jansen is a member of the editorial board of the bilingual philosophical revue *Krisis; tijdschrift voor actuele filosofie/Journal for Contemporary Philosophy*. She studied philosophy and French Studies at the University of Amsterdam and at the University of Paris VII.

**Geert Lovink**, founding director of the Institute of Network Cultures, is a Dutch-Australian media theorist and critic. He holds a PhD from the University of Melbourne and in 2003 was at the Centre for Critical and Cultural Studies, University of Queensland. In 2004 Lovink was appointed as Research Professor at the Hogeschool van Amsterdam and Associate Professor at University of Amsterdam. He is the founder of Internet projects such as nettime and fibreculture. In 2005-06 he was a fellow at the Wissenschaftskolleg Berlin Institute for Advanced Study where he finished his third volume on critical Internet culture, *Zero Comments* (2007). Since then he published the book *Networks Without a Cause* (2012), which has been translated into German and Italian. Other books titles by Geert Lovink are *The Art of Free Cooperation* (2007), *The Principle of Networking* (2005), and *My First Recession* (2003). Email: geert[at]xs4all[dot]nl. Geert's weblog: [www.networkcultures.org/geert](http://www.networkcultures.org/geert)

**Margaret Tali** is a researcher, and an occasional event organiser. She's currently finishing her PhD thesis at the Amsterdam School of Cultural Analysis, which deals with the creation of otherness under neoliberalism in the European museal context. She has taught various courses at the Master of Artistic Research, Royal Academy of Art in The Hague; Sandberg Academy in Amsterdam; University of Tallinn, and Estonian Academy of Music and Theatre. Together with Eva Fotiadi and Thijs Witty she has put together the Event symposium program.

**Thijs Witty** works as a teaching assistant in the department of Comparative Literature at the University of Amsterdam. He has previously taught at the Amsterdam School for New Dance Development. In September 2013, he will start a PhD fellowship at the Amsterdam School for Cultural Analysis.