

THE WHOLE LIFE ACADEMY

DRESDEN

19.5 -25.5.2019

READER



Original Marzona Collection Archival Folders
Archiv der Avantgarden, Japanisches Palais, Dresden, 2019
Photo: Laura Fiorio

INTRODUCTION

We are looking forward to the one-week Whole Life Academy in Dresden and would like to share, together with the tutors, the following reader with you.

Within the framework of **The Whole Life: Archives and Reality**, the internal program of the international Whole Life Academy takes place in the week of 19.5-25.5. The Academy seeks to tackle current issues through practical research methods. Launching from the transformative moment of the Archiv der Avantgarden, 60 participants will address, together with a number of distinguished tutors and tutors teams, the status of archives and their contemporary relevance. The Academy provides settings in which cooperative and interdisciplinary forms of inquiry on situated knowledges and site-specific genealogies can emerge, and where the subsequent steps of preserving, presenting, and interpreting archive items can happen in different sequences, or simultaneously. The format of the Academy is an attempt to bring together interdisciplinary experts and objects in order to explore archival material, locate traces, and narrate biographies. It invites an interdisciplinary assemblage of international case studies, connecting historical events, specific sites, and settings through new archival methodologies and practices, enabling different forms of visibility, readability, and palpability.

Central to the Academy is the linking of specific places, institutions, and sites, in Dresden, as well as in the surrounding area with object biographies. This expansion of a spatially limited archive concept, and the mobilization and activation of archival locations is developed as a methodology of a new archival practice. The project sees itself as a nomadic curriculum, which activates certain places in Dresden and, therefore, the Academy will collaborate with other collections, archives, and institutions in Dresden and relate to AdA and back.

The AdA itself is not yet a public archive. During this transitional period, access is limited and the status of objects and materials remains ambiguous. While preparing for their seminars, the tutors undertook this challenging task of researching at the AdA; as it is only partly inventoried, searching and locating are complex endeavors. Yet these difficulties provoke alternative formats of archival inspection that emphasize the context of the archive, its socio-political structures, and its narrations against a one-sided

Currently the vast majority of items in the AdA are stored in A4-size office binders not organized according to standard archival practices; not chronologically, nor by type, nor by size. Instead, these folders condense instances, figures, and material into a format that dissolves traditional distinctions of medium and scale and offers instead a curated insight into a past moment, movement, or process. In their totality, however, these folders constitute an alternative archival arrangement. We would like to provide an insight into this complex structure in various formats, and emphasize an approach that draws, around the AdA, a constellation of discursive and practical networks in an attempt to rethink the very gesture of archival research .

We wish you an inspiring and insightful week and are looking forward to welcome you all in Dresden.

The Whole Life Academy Team
Caroline Adler, Stefan Aue, Lama El Khatib, and Olga Sievers

GENERAL PROGRAM

9 A.M.	SUNDAY	MONDAY	TUESDAY
10 A.M.			
11 A.M.		10 A.M. - 1 P.M. <u>Morning Sessions:</u> <u>Excursions & Research</u> Various Locations in Dresden	10 A.M. - 1 P.M. <u>Morning Sessions:</u> <u>Excursions & Research</u> Various Locations in Dresden
12 P.M.			
1 P.M.	12 P.M. - 2:30 P.M. <u>Registration</u> Japanisches Palais	1 P.M. - 2 P.M. <u>Break</u>	1 P.M. - 2 P.M. <u>Break</u>
2 P.M.			
3 P.M.	2:30 P.M. - 5:30 P.M. <u>Introductions & AdA Tour</u> Japanisches Palais	2 P.M. - 5 P.M. <u>Afternoon Sessions:</u> <u>Working & Discussing</u> Kunsthalle im Lipsiusbau / Albertinum	2 P.M. - 5 P.M. <u>Afternoon Sessions:</u> <u>Working & Discussing</u> Kunsthalle im Lipsiusbau / Albertinum
4 P.M.			
5 P.M.			
6 P.M.	6 P.M. - 7 P.M. <u>Dinner</u> Lipsiusbau	5 P.M. - 6 P.M. <u>Break</u>	5 P.M. - 6 P.M. <u>Break</u>
7 P.M.	7 P.M. - 11 P.M. <u>Opening:</u> <u>Exhibition</u> Japanisches Palais	6 P.M. - 7:30 P.M. <u>Tiny Desk Lecture</u> Kunsthalle im Lipsiusbau	6 P.M. - 7:30 P.M. <u>Tiny Desk Lecture</u> Kunsthalle im Lipsiusbau
8 P.M.		7:30 P.M. - 8:30 P.M. <u>Dinner</u> Lipsiusbau	7:30 P.M. - 8:30 P.M. <u>Dinner</u> Lipsiusbau
9 P.M.		8:30 P.M. - 10 P.M. <u>Evening Program</u> Lichthof im Albertinum	8:30 P.M. - 10 P.M. <u>Evening Program</u> Gewölbe im Lipsiusbau
10 P.M.			



Closed Academy Sessions



Public Program



Semi-public Presentations

**invited guests only*

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

10 A.M. - 1 P.M.
Morning Sessions:
Excursions & Research
 Various Locations in Dresden

1 P.M. - 2 P.M.
Break

2 P.M. - 5 P.M.
Afternoon Sessions:
Working & Discussing
 Kunsthalle im Lipsiusbau / Albertinum

5 P.M. - 6 P.M.
Break

6 P.M. - 7:30 P.M.
Tiny Desk Lecture
 Kunsthalle im Lipsiusbau

7:30 P.M. - 8:30 P.M.
Dinner
 Lipsiusbau

8:30 P.M. - 10 P.M.
Evening Program
 Down by the Water

10 A.M. - 11:15 A.M.
Methods Session 1
 Kunsthalle im Lipsiusbau

11:45 A.M. - 1 P.M.
Methods Session 2
 Kunsthalle im Lipsiusbau

1 P.M. - 2 P.M.
Lunch
 Lipsiusbau

2 P.M. - 10 P.M.
Congress Program
 Kunsthalle im Lipsiusbau

10 A.M. - 11:15 A.M.
Methods Session 3
 Kunsthalle im Lipsiusbau

11:45 A.M. - 1 P.M.
Methods Session 4
 Kunsthalle im Lipsiusbau

1 P.M. - 2 P.M.
Lunch
 Lipsiusbau

2 P.M. - 10:30 P.M.
Congress Program
 Kunsthalle im Lipsiusbau

10:30 P.M. - OPEN END
Party
 Gewölbe im Lipsiusbau

10 A.M. - 11:15 A.M.
Closing Session
 Gewölbe im Lipsiusbau

11:15 A.M. - 3 P.M.
Congress Program
 Kunsthalle im Lipsiusbau

1 P.M. - 2 P.M.
Closing Snacks
 Lipsiusbau

10 A.M. - 6 P.M.

THURSDAY - SATURDAY ; IN RELATION TO CONGRESS

GROUP DAILY SCHEDULES

	SUNDAY OPENING 2:30 P.M - 5:30 P.M	MONDAY		TUESDAY	
		MORNING SESSION 10 A.M - 1P.M	AFTERNOON SESSION 2 P.M - 5 P.M	MORNING SESSION 10 A.M - 1P.M	AFTERNOON SESSION 2 P.M - 5 P.M
GROUP 1	OPENING: INTRODUCTIONS & INSIGHTS Japanisches Palais	SLUB	Lipsiusbau (Balcony 1)	Lipsiusbau (Balcony 1)	Lipsiusbau (Balcony 1)
GROUP 2		Botanische Garten Dresden	Lipsiusbau (Balcony 2)	Deutsche Hygiene-Museum	Lipsiusbau (Balcony 2)
GROUP 3		Hannes Meyer Pavilion	Lipsiusbau (Cabinet 1)	Frei Akademie Kunst+Bau	Lipsiusbau (Cabinet 1)
GROUP 4		Lipsiusbau (Cabinett 2)	Archiv der Avantgarden	Grünes Gewölbe	Lipsiusbau (Cabinett 2)
GROUP 5		Blockhaus	Albertinum (Room 1)	Plattenbauten,Frauenkirche	Albertinum (Room 1)
GROUP 6		DIAF	Lipsiusbau (Gewölbe)	Technische Sammlungen Dresden	Lispiusbau (Gewölbe)/DIAF
GROUP 7		August der Starke	Lipsiusbau (Cabinett 3)	Museum of Saxon Folk Art	Lipsiusbau (Cabinett 3)
GROUP 8		Palucca Hochschule	Palucca Hochschule	Deutsche Hygiene-Museum	Lipsiusbau (Cabinett 3)
GROUP 9		HELLERAU	HELLERAU	Deutsche Hygiene-Museum	Lipsiusbau (Foyer)
GROUP 10		HELLERAU	Lipsiusbau (Hinterland)	Kunstgewerbe Museum	Lipsiusbau (Hinterland)
GROUP 11		Militärhistorisches Museum der Bundeswehr	Lipsiusbau (Hinterland)	Lipsiusbau (Hinterland)	Lipsiusbau (Hinterland)

WEDNESDAY		THURSDAY		FRIDAY		SATURDAY
MORNING SESSION 10 A.M - 1P.M	AFTERNOON SESSION 2 P.M - 5 P.M	METHODS 1 10 A.M - 11:15 A.M	METHODS 2 11:45 A.M - 1 P.M	METHODS 1 10 A.M - 11:15 A.M	METHODS 2 11:45 A.M - 1 P.M	CLOSING 10 A.M - 11:15 A.M
Lipsiusbau (Balcony 1)	Motorenhalle				THEMATIC A Kunsthalle im Lipsiusbau	CLOSING SESSION: FINAL THOUGHTS & CONCLUSIONS Lipsiusbau (Gewölbe)
DIAF	Lipsiusbau (Balcony 2)					
Lipsiusbau (Cabinet 1)	Lipsiusbau (Cabinet 1)					
Mathematisch-Physikalischer Salon & Porzellansammlung	Lipsiusbau (Cabinett 2)			THEMATIC B Kunsthalle im Lipsiusbau		
Albertinum (Room 1)	Albertinum (Room 1)					
Robotron Kantine	Lipsiusbau (Gewölbe)					
Bergwerk Museum Freiberg + Uni Freiberg	Bergwerk Museum Freiberg + Uni Freiberg	THEMATIC C Kunsthalle im Lipsiusbau				
Lipsiusbau (Cabinett 3)	Lipsiusbau (Cabinett 3)					
Lipsiusbau (Foyer)	Lipsiusbau (Foyer)					
Lipsiusbau (Hinterland)	Lipsiusbau (Hinterland)		THEMATIC D Kunsthalle im Lipsiusbau			
Lipsiusbau (Hinterland)	Lipsiusbau (Hinterland)					

NOTES

THEMATIC A

SOCIALITY OF THE ARCHIVE / THE ARCHIVE OF SOCIALITY



Archiv der Avantgarden
Japanisches Palais, Dresden, 2019
Photo: Laura Fiorio

A. THE SOCIALITY OF THE ARCHIVE / THE ARCHIVE OF SOCIALITY

A collection of documents, material, or traces becomes an archive the moment it becomes understood as an instrument of a community or society – in other words, it is an archive when a community or society recognizes the instrumental power in preserving or forming it. Archives, therefore, are always social actors, but the types of social activity and effectiveness differ: and can determine their character, both epistemologically and politically. The practical and theoretical handling of archives should, primarily, be concerned with their consequences for the communities and societies involved (and affected); and, where appropriate, pressure should be exerted on a found or silently presupposed sociality of the archive. With this view, the institutional logic and production of knowledge in and through archives is always connected to the establishment and operation of a critical meta-archive that can observe archival objects as monuments or indices of historical struggles. As such, archives can give alternative knowledge-types validity and visibility while challenging given power relations and thus supporting other socialities, a *social otherwise*¹. How can the sociality of the archive / an archive of socialities be grasped? How is social reality reflected in archives?

TUTORS

- DUŠAN BAROK

- BIK VAN DER POL

- DUBRAVKA SEKULIC

¹ Elizabeth A. Povinelli, "The Woman on the Other Side of the Wall: Archiving the Otherwise in Postcolonial Digital Archives," *differences*, vol. 22, no. 1 (2011), pp. 146–71.

GROUP 1

MEMORIES OF A WAYBACK MACHINE

DUSAN BAROK

To be searched, to find matches and to display results. In the times of digital plenty, a world of ghosts exists behind the interface. Subjected to digitization and platformization, archives seem to occupy the roles of processing machines, archivists those of bots. But what is the nature of invisible labour behind the screen? How could we transform the features such as online search and recommendation engine by approaching them as social practices? In this scenario, post-digital archives are communication centers connecting interested parties.

When it comes to the Archiv der Avantgarden, this digitizing process is now underway. As such, it is possible to observe, remark, and interfere within both the visible interface and its ghosts. How can we critically engage with this invisible labor that now produces the AdA as a public platform? How can we contribute at this stage – through the production of methodologies and prototypes – to this digitizing process in order to rethink the subsequent processes of search that will ensue?

Dušan Barok is a researcher, artist and cultural activist based in Amsterdam. He is founding editor of the arts and humanities wiki Monoskop and works as a research fellow at the Media Studies Department of the University of Amsterdam. His practice involves networked media, digital libraries and participatory events. Dušan convened a series of seminars on media aesthetics, entitled *The Extensions of Many*, prepared in collaboration with Bergen Center for Electronic Arts and hosted by Hordaland Kunstsenter in Bergen, Norway. The series was followed by the symposium, *Ideographies of Knowledge*, prepared with Barbora Šedivá in Paul Otlet's archives in Mundaneum in Mons, Belgium. More recently, together with a large group of Monoskop collaborators, he created the *Exhibition Library* containing thirty catalogues of imaginary exhibitions. The premiere edition was staged at the Seoul Museum of Art as part of its biennale exhibition.

EXCURSION SITES

SLUB LANDESBIBLIOTHEK

SLUB STATE LIBRARY

Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB), or The Saxon State Library - Dresden State and University Library is one of the largest academic libraries in Germany. The SLUB coordinates the State Digitization Program for Science and Culture of the Free State of Saxony and operates the Dresden Digitization Centre (DDZ). The DDZ is significantly involved in the development of robot technologies and open source software solutions.

<https://www.slub-dresden.de/startseite/>

MOTORENHALLE DRESDEN

The Motorenhalle currently exhibits “Poetry & Performance. The Eastern European Perspective”, an exhibition that presents authors from subcultures in socialist states along with contemporary positions. Now and then, poetry and performance take on an exceptional topicality in periods of political crisis, as these ephemeral and flexible art forms enable the reflection of relations and contexts that remain otherwise undiscussed.

<https://riesa-efau.de/kunst-erleben/motorenhalle/aktuell-vorschau/>

PARTICIPANTS

Özge Çelikaslan
Laura Holtorf
Andrea Liu
Geli Mademli
Jacob Moe
Marie Schamboeck

READING LIST

- Helgard Sauer; *Über die Künstlerzeitschriften der DDR* (2000)
- Angelika Richter; *Artistic Collaborations of Women* (2018)
- François Mairesse; *From object museology to passage museology*

From object museology to passage museology

François Mairesse

The physical space in which a museum is housed appears in large part – and undoubtedly, in the eyes of the visitor, for the most part – like a sort of theatre of objects, more or less artistically arranged, if not animated, by staff made up of curators, scenographers, *expographers* or museographers. This particular set design has evolved considerably over the years, undoubtedly keeping pace with new developments in technology but also in response to the rapport established with the different types of museum-goers. This article addresses precisely that evolution; an evolution that can be divided into four periods: the time of the object, the time of the idea or knowledge, the time of viewpoint and the time of passage.

Object Museology

If, in its most common meaning of the word, a museum is above all a repository for collections of material objects, it seems natural that such objects should be the starting point from which to consider museology. And this was, indeed, the principle which was widely adopted throughout the entire 19th century and a good part of the 20th century. The history of this period can be seen, in this perspective, as a slow evolution towards the progressive autonomy of the museum world, symbolically marked by the creation, in 1889, of the first association for museums, the British Museums Association, and by the publication of the first treatises on the organization of modern museums – by George Brown Goode in 1896 and Louis Réau in 1908¹. Réau's observation, in the early the 20th Century, nicely summarizes the logic prevailing in a number of museums, in particular with regard to their construction:

We have understood that museums are made for their collections and they must be built, so to speak, from the inside out, modelling the container on the contents. [...] Is the ideal museum not that in which every aspect of the construction contributes to the preservation, classification and enhancement of the works of art?²

“Finally!” a generation of museum professionals must have thought to themselves at the time: the collections have become the main focus of the institution's concerns. For many years, architectural standards and preferences meant that the buildings housing museums were more decorative than useful to the functioning of the establishments; however, as knowledge of museum design and administration grew, it gradually became possible to adapt both architecture and museographic techniques to better serve the needs of the collections. One of the most successful examples, in this respect, is the Kaiser-Friedrich Museum in Berlin, inaugurated in 1904, conceived and managed by Wilhelm von Bode³, a remarkable example of how architecture and room décor can be used to complement the artwork. This movement to perfect museographical methods, still in its infancy at the beginning of the century, really took off in the period between the two world wars, as evidenced at the Conference of Madrid organized by the and International Museum Office in 1934, and at the exhibition on the same subject held three years later in Paris, at the International Exposition of Art and Technology in Modern Life⁴.

1 George BROWN GOODE, “The principles of museum administration”, *Report of Proceedings with the papers read at the sixth annual general meeting, held in Newcastle-upon-tyne, July 23rd-26th, London*, Dulau, 1896, p. 69-148.

2 Louis RÉAU, “L'organisation des musées”, *Revue de synthèse historique*, 1908, t. 17, p. 146-170 and 273-291; p. 158.

3 Since then the museum has been re-named Bode-Museum, in honour of its curator. See for example Renate PETRAS, *Die Bauten der Berliner Museumsinsel*, Berlin, Stapp Verlag, 1987.

4 On this period, see François MAIRESSE, Bernard DELOCHE, “La question du jugement sur les expositions d'art”, *Culture et Musées*, 15, 2010, p. 23-51.

At the end of the Second World War, museography was largely conceived from the perspective that described it as being “architecture and the design of art museums”⁵. In a certain sense, most efforts dedicated to museums seem to have focused on the collections: studying them, preserving them and, of course, exhibiting them, in terms of both the architecture of the new buildings erected and the design of the rooms where the collections were exhibited to the public. However, it would be erroneous to see the museums of the time as nothing more than an ensemble of collections more or less attractively showcased. The physiognomy of the institution has been conditioned for some considerable time by scientific work, on the one hand, and concerns about the public, on the other. And it should be noted that, since this period, museums have been seen in different lights, depending on whether their collections are scientific or artistic in nature. These differences are not new: they are evident in the writings of George Brown Goode, ichthyologist and Assistant Secretary to the Smithsonian Institution, and of Benjamin Ives Gilman, Secretary to the Museum of Fine Arts in Boston. In the latter’s opinion, the Museum of Fine Arts is the antithesis of the science museum: if a scientific collection is gathered in the interests of knowledge of the real world, a fine arts collection is constituted in view of an ideal; if a science museum can be perceived as a collection of labels illustrated by specimens, an art museum appears at first like a collection of unique objects, deserving a particular interpretation⁶. Hence, from the outset, we have two visions of museology, one conditioned by the world of ideas and knowledge, the second by aesthetic appreciation. In a certain sense, it is essentially this second vision, largely supported by most art historians, which for a while prevailed over the other. During the first half of the 20th century, museums were essentially envisaged in terms of their artistic dimension, as evidenced in the main museum journal of the era, *Museion*, essentially dedicated to museums of art and history, and occasionally of folklore.

Nevertheless, even from this perspective, museums were already taking an interest in their visitors, even though they mostly belonged to the more wealthy social classes of the population. Gilman’s role, in this respect, should be highlighted because while he defines a boundary between the conception of the art museum (essentially a temple) and that of the science museum (a school), he especially stresses the need to improve the way in which the exhibits are generally presented in order to combat visitors’ fatigue⁷ and provide better viewing conditions.

If we use the term object museology⁸ to summarize one vision of museums, it is less because the object – in similar fashion to other museologies – is central to the museum’s function, than because of the status it enjoys. Just like a relic, it is the object which is exhibited first and foremost: materiality, authenticity and aura⁹ predominate and the museum’s role is to provide the conditions that will ensure it is displayed to the best possible advantage. This approach, which was very much in evidence in most museums up until the end of the Second World War, is still generally visible today in the majority of establishments devoted to fine arts. The evolution of

⁵ Which corresponds to the title of the conference proceedings in Madrid. INTERNATIONAL MUSEUM OFFICE (Collaborative), *Muséographie, Architecture et aménagement des musées d’art, Conférence Internationale d’études, Madrid 1934*, Paris, League of Nations and International Museum Office, 1935, 2 vol.

⁶ Benjamin Ives GILMAN, *Museums Ideals of Purpose and Methods*, Cambridge, Harvard University Press, 1923 (2nd ed.), p. 81 sq.

⁷ Gilman’s study on the visitor’s fatigue is often considered the first survey on the museum-going public (apart from Fechner’s aesthetic research). Benjamin Ives GILMAN, “Museum fatigue”, *The Scientific Monthly*, 12, 1916, p. 62-74.

⁸ I have borrowed this expression from Jean Davallon, to whom we also owe the principle of idea museology or of knowledge and viewpoint; see *infra*.

⁹ On the concept of aura, see Walter BENJAMIN, *The Work of Art in the Age of Mechanical Reproduction* [1936], London, Penguin Great Ideas, 2008, as well as the critique made by Nathalie HEINICH, *Comptes rendus*, Paris, Impressions nouvelles, 2007.

science, however, has been influential in the emergence of a new approach to the museum apparatus.

Idea or Knowledge Museology

From the outset, the role of the object in science museums differs significantly from its role in museums of fine art. An object of knowledge, the collection is studied and may even be used in demonstrations. The educational vocation of the science museum – which Gilman sees essentially as a school – has necessarily changed over the years, in line with the evolution of the public's conceptions, and although such educational services date back to the early 20th century, they did not really evolve in the museum world until after the Second World War. A fascinating context is that of the post-war boom years known as the “Glorious Thirty”. In the wake of the last global conflict, they constitute a time of intense transformations in worldwide communications, with the advent of television and the idea of the “global village”, prized by McLuhan. It was also a time of crisis for museums, whose status was widely contested on both sides of the Atlantic¹⁰. The institution was forced to transform; the “museum temple”, widely criticized, seemed doomed to an inexorable decline, both for its ways of exhibiting and for the values it projected. The museological revolution which occurred, and which would lead, in particular, to the developments in new museology, concerned not only the changing role of the museum – towards a more active role within society – but also the communication mechanisms used to reach the public. McLuhan and his assistant Harley Parker were the first to expound on the principle of the museum as a system of communication¹¹. However, it is Duncan Cameron's more measured suggestions, compared to McLuhan's more categorical findings, as well as Cameron's particular vision of the role of the museum in society, which can be presented as the standard for a new concept of museology; a museology based less on objects than on knowledge or ideas, although the object – the physical item – remains at the heart of the communication apparatus.

While the principle of the museum as a system of communication¹² may still be based on objects, it nevertheless implies a very different relationship with them, undoubtedly closer to that already referred to by Brown Goode: if objects are presented, it is to evoke knowledge and complex ideas such as the evolution of species or the institution of marriage. This reasoning does indeed flourish in the case of both science museums and ethnographical museums, such as the one in Neuchâtel, at the time directed by Jean Gabus¹³. It is especially based on the principle of a laboratory-museum, “to serve man and his environment”, as defined by the ICOM, but first and foremost focused on research and the development of knowledge. One of the establishments which best illustrates this opinion is undoubtedly the National Museum of Popular Arts and Traditions, designed by Georges Henri Rivière, an exemplary laboratory focusing on

¹⁰ Duncan CAMERON (Ed.), *Are Art Galleries Obsolete?*, Toronto, Peter Martin Associate Limited, 1969; Brian O'DOHERTY (Ed.), *Museums in Crisis*, New York, Braziller, 1972.

¹¹ Harley PARKER, “The Museum as a Communication System”, *Curator*, v. 6: no. 4 (1963), p. 350-360; Marshall McLUHAN, Harley PARKER, Jacques BARZUN, *Exploration of the ways, means, and values of museum communication with the viewing public*, New York, Museum of the City of New York, 1969.

¹² Duncan CAMERON, “A viewpoint: the Museum as a communication system and implications for museum education”, *Curator*, 11, 1968, p. 33-40; referred to under the title: Un point de vue: le musée considéré comme système de communication et les implications de ce système dans les programmes éducatifs muséaux, in André DESVALLÉES, *Vagues. Une anthologie de la nouvelle muséologie*, Mâcon, Ed. W. and M.N.E.S., 2 vol, 1992 and 1994. t.1, p. 259-270.

¹³ Jean GABUS, *L'objet témoin. Les références d'une civilisation par l'objet*, Neuchâtel, Ides et Calendes, 1975.

contemporary society, which uses meticulous museography to showcase extensive sequences of exhibits that demonstrate how furniture evolved, how ceramics are made, and the various stages of life with their respective rites and customs¹⁴. The risk of such a museology, based on a different vision of the object – the object as witness, prized by Gabus – also holds the seeds of pure and simple neglect of the collections. Indeed, Cameron has already remarked somewhat disapprovingly upon this in respect of the new Ontario Science Centre, which he calls a “claustrophobic labyrinth of cacophonous non-communication”¹⁵.

But, insofar as a museum is a system of communication, it must take an interest in those with whom it is communicating, i.e. the museum-goers. This opening to the public relates by necessity to the museum visitor but also, from a wider perspective, the community. As such, the first studies initiated by Gilman and, later, by Melton and Robinson, were followed by an ever increasing number of new studies on visitors. It is hardly surprising that Cameron himself is the author of one of the major surveys on the museum-going public in the late 1950s¹⁶. However, the sector of surveys of the public and evaluations of exhibitions would only really take off during the next decade. As knowledge of the public developed in all museums, new, more militant types of establishments came into being, in response to the social changes and dilemmas of the “museum crisis” referred to above. This response, which in France and in Quebec was to become known as new museology, brought about a new conception of the museum, focused on its users from the perspective of identity and community development. The museum-forum, which Cameron evokes, is a resolutely user-orientated institution, which takes a bold stance in the face of debate and doubt in order to adapt to a radically changing society. These eco-museums, neighbourhood museums or house museums – museums for all, often driven by the utopia of a new society – pursue to some extent the principles of this knowledge museology, sometimes relegating the preservation of objects or the quality of presentation to the periphery of museums’ concerns.

Viewpoint Museology

While an object-based museology continues to develop, as is to be expected in the majority of fine art museums and a good number of other establishments focusing on history or on more or less popular traditions, and while an idea or knowledge museology flourished during the 1960s, the changes taking place in the museum world led to the emergence of more complex and engaging methods of presentation from the 1980s onwards:

[...] the common trait in these experiments, which otherwise differ from each other in subject, dimension or method, is that they are focused not on the object or on knowledge, but on the visitor. Objects and knowledge are present as before, but they are used as material for the construction of a hypermedia environment which encourages visitors to evolve, offering them one or more points of view on the subject of the exhibition. We can therefore refer to them as “viewpoint museology”.¹⁷

In a famous article from 1992, Jean Davallon analyses the evolution of the presentation approach based successively on the object and the idea, which led to a more complex communicational model during the 1980s. The notion of viewpoint, which summarizes this principle, is based on the visitor himself. So many studies and investigations focusing on the visitor were conducted

¹⁴ On this museum, see Georges Henri RIVIÈRE et alii. *La muséologie selon Georges Henri Rivière*, Paris, Dunod, 1989 and Nina GORGUS, *Le magicien des vitrines*, Paris, Maison des Sciences de l’Homme, 2003.

¹⁵ Duncan CAMERON, “Museum, a temple or a forum”, *Curator*, 14, March 1971, 11-24, referred to under the title: “Musée, temple ou forum”, in André DESVALLÉES, *Vagues. Une anthologie de la nouvelle muséologie*, Mâcon, Ed. W. and M.N.E.S., 2 vol, 1992 and 1994, t. 1, p. 77-98; p. 78.

¹⁶ David S. ABBEY, Duncan CAMERON, *The Museum Visitor*, Toronto: Information Services of the Royal Ontario Museum, The Royal Ontario Museum, 1959-1961, 3 vol.

¹⁷ Jean DAVALLON, “Le musée est-il vraiment un média?”, *Public & Musées*, no. 2, December 1992, p. 99-123

that bibliographies began appearing¹⁸. The notion of viewpoint emanates in part from the visitor (who can adopt various discourses on and inside the exhibition), and in part from the physical space, which may consist of impressive settings or complex environments where the public is led to evolve. At the time, both permanent and temporary facilities were built (respectively, the Montreal Biosphere and the Cités-Cinés exhibition in Paris). Lastly, the viewpoint may come from the designer, when several different opinions are presented over the course of the exhibition (the anthropologist's viewpoint and that of the sorcerer), leaving it up to the public to form their own opinion.

While viewpoint museology made it possible to highlight the perfecting of the exhibition design apparatus of the period, it also constituted a subsequent step in the study of museums and heritage as a system of communication or as a media¹⁹. It was at this time that museology, which was being increasingly taught at universities, also became partially integrated, especially in France, in information and communication sciences, even if a significant amount of research was still being conducted under the umbrella of other disciplines, particularly ethnology, history and art history. And it was during this same period that *museum studies* began developing in Anglo-Saxon countries, following a largely postmodernist approach influenced especially by Foucault²⁰. From this perspective, museums appear essentially as places of power, production of meaning and special support for languages or texts (these two terms to be understood in a broad sense). Viewpoint museology thus reflects the often spectacular evolution of the devices used in museums, particularly through the ever increasing use of new technologies. As Davallon suggests, the communicational matrix, once restricted (in object museology) to the simple glass showcase, has progressively expanded to present increasingly larger ensembles, gathering numerous objects together in large showcases (idea museology) then, progressively, in entire spaces, combining objects and knowledge in which the visitor is himself incorporated (viewpoint museology).

From this point of view, the museum completes and puts into perspective certain aspects of the functioning of the "popularized public space", that is to say, public spaces which, in contrast to the 18th century, are no longer merely the domain of an enlightened elite, few in number, socially and culturally homogenous, who debated matters among themselves, in small circles, and who were kept informed by personal contacts and a written press and books with restricted print runs; but, rather, spaces which are open to the masses – with mass media, particularly television, and management of public opinion – the contradictions of which have recently been described by Wolton²¹.

If museums participate in the "popularized public space", a place for discussions and debates, it is from the perspective of a place that is largely open to all members of the public and to the problems of society, as was the case of the "society museums²²" of the period: community museums, eco-museums or local and regional or ethnographical museums, such as the Dauphinois Museum in Grenoble or, in a different vein, the Museum of Civilization in Quebec. According to the logic of the museum-forum, the museum institution can therefore be seen as

18 Hanna GOTTESDIENER, *Evaluer l'exposition*, Paris, Expo Media-La Documentation Française, 1987; Denis SAMSON, Bernard SCHIELE, *L'évaluation muséale, publics et expositions. Bibliographie raisonnée*. Paris, Expo-Media, 1989.

19 For an up-to-date description of this evolution, see Jean DAVALLON, *Le don du patrimoine: une approche communicationnelle de la patrimonialisation*, Paris, Lavoisier, 2006.

20 On this subject, see Randolph STARN, "A Historian's brief guide to New Museum Studies", *American Historical Review*, 110, 2, p. 68-98.

21 Jean DAVALLON., *op. cit.* (1992), p. 116..

22 Eliane BARROSO, Emilia VAILLANT (dirs.), *Musées et Sociétés*, proceedings from the Mulhouse-Ungersheim Symposium, DMF, Ministry of Culture, 1993.

one of the places which could potentially encourage debate or opinion-forming. This logic is inherent to media forms in general and, in particular, to television, whose educational value and role in society's debates has been largely highlighted from the outset. We are well aware of the evolution of this mass communication support: Neil Postman, along with many others, has criticized its contradictions and especially its consequences on political discourse²³, but it is the same view that American critics took of certain potential deviations in the museum world of the period, particularly with the case of Epcot, the park/museum project conceived by Disney which requested recognition by the American Association of Museums²⁴. To some extent, Postman had identified perfectly the logic at work in a certain fringe of the museum world, undoubtedly the furthest removed from object museology, collections or research, but also undoubtedly particularly close to the media and the general public.

Passage museology

Since the early 1990s, has the communicational model of the museum really transformed to the extent that it should be viewed in the light of a different principle to that of viewpoint museology? I believe so, because although the approach to communication inside museum exhibition rooms has changed very little, the relationship between these spaces and the media approach outside the museum has evolved considerably, as has the way of considering the institution. Jean Davallon recently spoke of this, suggesting the importance of the role played by the space in certain new establishments, as well as the possible modifications which these transformations may bring about in the visitor's relationship with the exhibition²⁵. Indeed, how should an establishment like the Guggenheim Museum of Bilbao be perceived against the yardstick of object, idea or indeed viewpoint museology, as defined at the beginning of the 1990s? Inaugurated in 1997, celebrated worldwide for its architecture, visited by millions of people, this establishment symbolizes the emergence of a new type of museum, but undoubtedly also a new type of relationship with visitors. For some years, economists have been speaking of "superstar museums" to account for the workings of establishments of this type, which attract millions of visitors, generate considerable income, and whose architecture and often collections are outstanding²⁶.

Bilbao is a textbook case in which the architecture plays a key role. Such a phenomenon is not new, dating back at least as far as the inauguration of the Pompidou Centre in 1977. The significant role played by architecture in ensuring the visibility and popularity of new constructions is one aspect of the museum renaissance throughout the 1980s²⁷. From this period onwards, the construction of a museum seems to become a vital factor if an architect is to earn international recognition. From the curators' point of view, the architectural design seems henceforth to be influenced by considerations that have very little to do with the framework of a classic museum programme. The popularity of these new spaces, however, largely compensates for the possible imperfections with regard to specific plans for the conservation or presentation of the collections. Opened to the public in 1998, the Jewish Museum in Berlin, designed by Daniel Libeskind, remained empty for three years. Far from being offended, visitors particularly appreciated the place and many deplored the subsequent changes made for the purpose of setting up a

²³ Neil POSTMAN, *Se distraire à en mourir*, Paris, Nova édition, [1985], 2010.

²⁴ Neil POSTMAN, "Extension of the Museum Concept", in ICOM, *General Conference at the Hague*, 1989, referred to in *Museum*, 168, XLII, 4, 1990, p. 9 (excerpts) and in André DESVALLÉES, *Vagues*, *op.cit.*, vol. 2, p. 420-432.

²⁵ Jean DAVALLON, "Le pouvoir sémiotique de l'espace", *Hermès*, 61, 2011, p. 38-44.

²⁶ Bruno FREY, Stephan MEIER, "The Economics of Museums", in Victor GINSBURGH, David THROSBY, *Handbook of the Economics of Art and Culture*, Amsterdam, Elsevier, vol. 1, 2006, p. 1017-1050.

²⁷ François MAIRESSE, *Le musée, temple spectaculaire*, Lyon, Presses Universitaires de Lyon, 2002.

permanent exhibition in the museum. Yet the architectural shell alone, however outstanding it may be, cannot explain the success of a place: would Gehry's genius alone have been sufficient to draw the crowds to Bilbao? In the absence of remarkable collections, the union between the Basques and the Guggenheim Foundation has led to a franchising project that, while not uncommon in industry, is a new approach for international museums²⁸. When there is no collection, the "Guggenheim" brand constitutes a sort of guarantee that collections could be exhibited there. In industry, such private intangible assets have long been a focus of considerable interest, largely with respect to the packaging of products.

Thus, strictly speaking, the production costs of Nike's shoes represent a mere 4% of the total sale price, the rest being the cost of intangible assets such as the brand name, research, patents and the company know-how...²⁹

To some extent, museums contribute to this development of an economy based on the intangible. A museum's architecture and brand name which, in a manner of speaking, make up the packaging for its collections play a role that nowadays can sometimes seem to take precedence over the collections themselves.

From the perspective of viewpoint museology or that of information and communication sciences, the devices used in the Guggenheim museum bear a great similarity to the very classical ones used in object museology (an object, a showcase), while the visitor himself has the impression that he is entering into a work of art (Gehry's architecture) and, from this perspective, becoming part of a communication matrix enlarged to the size of a room, where the space plays a dominant role. Does this sort of analysis make sense? From a communicational point of view, it certainly does. But the issues in Bilbao far surpass the museum's high-profile nature vis à vis its visitors: for a number of people linked to the Bilbao project, it is clearly less a question of communication or visitors, than of consumption and consumers. Because the museum was designed less for the purpose of satisfying visitors' desire for knowledge than to attract tourist-consumers, a highly praiseworthy intention, all things considered, and one which is widely exploited by all cultural towns. If a communicational matrix does exist, it is on the scale of the entire town, where Bilbao Museum is an important element but where the airport designed by Santiago Calatrava, and Norman Foster's subway entrances play an equally significant role. In an approach that focuses not on communication but on urbanism or tourism, consumers are thus accompanied from the airport to their hotel by a complex network, responsible for ensuring that the flow of tourists or congress participants is managed in the best possible way. This perspective linked to issues of an urban nature is not new and there are always reasons for choosing to site a museum at a particular location in a town (or in the country). However, it has only been more recently, and in a clearly structured way, that museums have begun emerging, in similar fashion to the Bonnefanten Museum in Maastricht, the Tate Modern in London, the Pompidou Centre in Metz or the Confluence Museum in Lyon, as flag-bearers of a complex urban renewal plan, bringing economic development. And if museums make a highly valued contribution to such projects, it is firstly their economic efficiency which is desired and which will be evaluated, as much for issues of quality of life as for economic and tourism development³⁰. If viewpoint museology has developed from studying the visitors and evaluating the public, then what could be called

²⁸ Although there are a number of precedents, including the Tate Gallery's deployment across several sites since the 1980s. On the Guggenheim, see WERNER P. *Musée et Cie. Globalisation de la culture*, Paris, l'Harmattan, 2009.

²⁹ Maurice LÉVY, Jean-Pierre JOUYET, *L'économie de l'immatériel: la croissance de demain. Rapport de la Commission sur l'économie de l'immatériel*, 2006, p. 12. Available online at: http://ec.europa.eu/internal_market/copyright/docs/links/immatériel_fr.pdf (viewed December 2011)

³⁰ Grounds supporting the public's support for museums have already been presented in an audit report from 1991 on local museums in the United Kingdom: AUDIT COMMISSION, *The Road to Wigan Pier? Managing Local Authority Museums and Art Galleries*, London, HMSO, 1991.

passage museology has evolved from studies of the economic impact, largely echoed by the authorities³¹.

The principle of passage museology differs substantially from its predecessors. If, to some extent, it is the historians or art historians who stand behind object museology, if the naturalists or ethnologists are responsible for developing a certain idea museology, and if viewpoint museology comes into line with museum studies and information and communication sciences, passage museology adapts particularly well to the recommendations of managers and schools of tourism or urban engineering. In light of this, the notion of passage can be understood in two different ways.

Passage, like viewpoint, refers to mapping, but whilst viewpoint suggests pauses, passage gives priority to the management of flows. Common sense tells us that the principle of viewpoint is one of the high points of an excursion, an opportunity for tourists to stop at recommended places to view and/or photograph a landscape or a particularly remarkable site. This principle is ancient, dating back to the first tour guides. As museums and tourism have developed, the typical visitors between the years 1980-1990, cultural tourists with an ever-increasing number of attractions demanding their attention, have progressively turned into tourists who move around exhibitions in the same way as they do in art cities, enjoying points of view suggested by the guide and which are becoming increasingly well laid out. The viewpoint which is offered by an exhibition is fairly effective in meeting such needs for contemplation, or visual appeal. But if viewpoint presumes pausing, passage, which evolves from viewpoint, focuses mostly on shifting and wandering from one viewpoint to another, bringing about a mobility that is far more in line with the management of mass tourism. The priorities thus seem to have progressively switched places with each other, and passage seems less and less often characterized by pauses. At the Guggenheim in Bilbao or the new Maxxi in Rome, not to mention the Louvre, is there still any real need to stop, other than to have a coffee or purchase some souvenirs from the shop? Because in the great architectural spaces it is assumed that visitors will wander around and it is undoubtedly more crowd control than managing stopping times which matter in these new places, even if one still necessarily influences the other³².

The notion of passage also recalls the reference to Walter Benjamin and his unfinished work, *Le Livre des Passages*³³. This complex work, combining Haussmannization, universal expositions and collecting, presents the Parisian shopping arcades (an architectural genre largely in decline at the time when Benjamin was writing) as one of the features allowing us to understand the development of modern capitalism and the transformation of the society which accompanied it.

The arcades are centers of commerce in luxury items. In fitting them out, art enters the service of the merchant. Contemporaries never tire of admiring them. For a long time they remain an attraction for tourists³⁴.

Some of the extracts from Benjamin's text, such as this one, seem to have been written precisely for constructions similar to the Guggenheim museum (which has moreover exhibited motorbikes

31 On the transformation of the role of studies of the public, see Ross.J. LOOMIS, *Museum Visitor Evaluation: New Tool for Management*, Nashville, American Association for State and Local History, 1987. On the current use of these studies, such as the one on Bilbao, see KEA, *Study on the economy of culture in Europe, Brussels, 2006*, Study carried out for the European Commission. Available online at: http://ec.europa.eu/culture/key-documents/doc873_en.htm (viewed December 2011).

32 On this last subject, see Marin de VIRY, *Tous touristes*, Paris, Flammarion, 2010.

33 Walter BENJAMIN, *Paris, capitale du XIX^e siècle. Le livre des passages*, Paris, Cerf, 1989 (French version) [In English: *Paris, Capital of the Nineteenth Century. The Arcades Project*].

34 *Ibid.*, p. 48.

GROUP 2

LEARNING FOR TOMORROW

BIK VAN DER POL

Recently, the Guardian published an article with the alarming header “Plummeting insect numbers ‘threaten collapse of nature’ “: the world’s insects are on the path to extinction, threatening a “catastrophic collapse of nature’s ecosystems”, according to the first global scientific review published in the journal Biological Conservation. So what does this mean for our looking at archives today, while the living archives of the world rapidly disappear and archival impulses - as a way to hold and understand that same world - accelerate? In a time where DNA and our private data become part of the Whole World Archive, the living archive biodiversity slips as sand through our fingers. How to preserve the living world is not something archives can solve, but we feel we do need to address this paradox, and think about what is at stake when a claim is made to protect something for future generations. What can we learn from the Archiv der Avantgarden, an archive that originates in and spans the century of Western modernity with its utopias, its ideology of growth, its exploitation of resources, and our own implication in all of this? How can we use this collection and its coming into being as a tool to think of these complex paradoxes in relation to the world at large?

Conceiving the world we live in - for now - as a dynamic living archive, this workshop aims to collectively explore and map forms, strategies, and practices that explore where and when an excavating and sharing of knowledge may produce a public sphere, a space of collectivity. We will critically and constructively review what “archives” are: how and by whom they are formed and made accessible, what circumstances make this possible, what ideals and ideologies are at play, what is collected and what is left out, how information is disseminated, and how outcomes of time- and research-based practices can create new perspectives, aided by cross-fertilization and collaborations with other fields.

We will embark on finding a lead, a marker, a remarkable object in the archive that speak to these paradoxical complexities, and bring them to the stage to draw relationships between then and now, unfolding how they speak and influence the now and here, and how they exist in interdependency with realities outside the archive. We will rely on as well as question our instinct of ‘serendipitous’ finding. Is the ‘hyperobject’, coined by Timothy Morton a useful tool to think our way through this archive, is it perhaps the archive itself, or should we appropriate another tool to speak for the whole, for instance *pars pro toto* ‘where the name of a portion of an object, place, or concept represents its entirety.

Fieldwork and dialogue form the points of departure. We will visit and re-visit the archive, and we will get access to the behind-the facade-storage rooms of the Deutsches Hygiene-Museum, as well as the Botanical Garden of Dresden and we will all bring other examples to the table.

By doing this, we will develop a methodology to speak about and to the complexities, approaching these different experiences as facets of a diamond. We will set up scores, to develop a language and a collective choreography by use of the archive that is also the world, and collectively make our findings public as essay, performance, and program.

Since 1995, Liesbeth Bik and Jos van der Pol work as Bik Van der Pol. They work and live in Rotterdam (NL). Through their practice they aim to articulate and understand how art can produce a public sphere and space for speculation and imagination through which ‘publicness’ is not only defined but also created. By setting up the conditions for encounter they develop a process of working that allows for continuous reconfigurations of places, histories and publics. Their practice is site-specific and collaborative with dialogue as a mode of transfer; a “passing through”, understood in its etymological meaning of “a speech across or between two or more people, out of which may emerge new understandings”. In fact, they consider the element of “passing through” as vital. It is temporal, and implies action and the development of new forms of discourse. Their work is both instigator and result of this method.

EXCURSION SITES

DEUTSCHES HYGIENE-MUSEUM

GERMAN HYGIENE MUSEUM

Deutsches Hygiene-Museum was established by Dresden industrialist Karl August Lingner the manufacturer of the mouthwash 'Odol', in 1912. Today, it is an open forum for discussion on the cultural, social and scientific revolutions taking place at the beginning of the 21st century. The permanent exhibition also displays countless objects from the museum's extensive collection, such as the "transparent man", an exhibit that is considered to be the reification of modernism's image of the human being, conveying faith in the link between science, transparency, and rationality.

<https://www.dhmd.de/en/>

BOTANISCHE GARTEN DRESDEN

BOTANICAL GARDEN OF DRESDEN

Located next to Dresden's largest public park 'Großer Garten', the Botanical Garden of TU Dresden provides pleasure and inspiration to plant lovers all year round. About 10,000 plant species from different regions of the world are cultivated here within an area of 3.25 acres. The collection is predominantly arranged geographically and is displayed in landscaped grounds. Besides a tropical conservatory, visitors encounter witnesses of a bygone time: fossil tree stumps and a collection of living plants whose closest relatives were involved in the formation of brown coal during the Tertiary Period in Central Europe.

<https://tu-dresden.de/bg/standorte/dresden>

PARTICIPANTS

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Imani Jacqueline Brown
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Steve Rowell
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READING LIST

- Robert Smithson; *A Tour of the Monuments of Passaic, New Jersey* (1967)
- Timothy Morton; *Hyperobjects and Creativity* (2018)



Negative Map, Showing Region of the Monuments Along the Passaic River.

A Tour of the Monuments of Passaic, New Jersey

Robert Smithson

He laughed softly. 'I know. There's no way out. Not through the Barrier. Maybe that isn't what I want, after all. But this—this—' He stared at the Monument. 'It seems all wrong sometimes. I just can't explain it. It's the whole city. It makes me feel haywire. Then I get these flashes—'

—Henry Kuttner, *Jesting Pilot*

. . . today our unsophisticated cameras record in their own way our hastily assembled and painted world.

—Vladimir Nabokov, *Invitation to a Beheading*

On Saturday, September 30, 1967, I went to the Port Authority Building on 41st Street and 8th Avenue. I bought a copy of the *New York Times* and a Signet Paperback called *Earthworks* by Brian W. Aldiss. Next I went to ticket booth 21 and purchased a one-way ticket to Passaic. After that I went up to the upper bus level (platform 173) and boarded the number 30 bus of the Inter-City Transportation Co.

I sat down and opened the *Times*. I glanced over the art section: a “Collectors’, Critics’, Curators’ Choice” at A.M. Sachs Gallery (a letter I got in the mail that morning invited me “to play the game before the show closes October 4th”), Walter Schatzki was selling “Prints, Drawings, Watercolors” at 33 $\frac{1}{3}$ % off,” Elinor Jenkins, the “Romantic Realist,” was showing at Barzansky Galleries, XVIII–XIX Century English Furniture on sale at Parke-Bernet, “New Directions in German Graphics” at Goethe House, and on page 28 was John Canaday’s column. He was writing on *Themes and the Usual Variations*. I looked at a blurry reproduction of Samuel F.B. Morse’s *Allegorical Landscape* at the top of Canaday’s column; the sky was a subtle newsprint grey, and the clouds resembled sensitive stains of sweat reminiscent of a famous Yugoslav watercolorist whose name I have forgotten. A little statue with right arm held high faced a pond (or was it the sea?). “Gothic” buildings in the allegory had a faded look, while an unnecessary tree (or was it a cloud of smoke?) seemed to puff up on the left side of the landscape. Canaday referred to the picture as “standing confidently along with other allegorical representatives of the arts, sciences, and high ideals that universities foster.” My eyes stumbled over the newsprint, over such headlines as “Seasonal Upswing,” “A Shuffle Service,” and “Moving a 1,000 Pound Sculpture Can be a Fine Work of Art, Too.” Other gems of Canaday’s dazzled my mind as I passed through Secaucus. “Realistic waxworks of raw meat beset by vermin,” (Paul Thek), “Mr. Bush and his colleagues are wasting their time,” (Jack Bush), “a book, an apple on a saucer, a rumpled cloth,” (Thyra Davidson). Outside the bus window a Howard Johnson’s Motor Lodge flew by—a symphony in orange and blue. On page 31 in *Big Letters: THE EMERGING POLICE STATE IN AMERICA SPY GOVERNMENT*. “In this book you will learn . . . what an Infinity Transmitter is.”

The bus turned off Highway 2, down Orient Way in Rutherford.

I read the blurbs and skimmed through *Earthworks*. The first sentence read, “The dead man drifted along in the breeze.” It seemed the book was about a soil shortage, and the *Earthworks* referred to the manufacture of artificial soil. The sky over Rutherford was a clear cobalt blue, a perfect Indian summer day, but the sky in *Earthworks* was a “great black and brown shield on which moisture gleamed.”

The bus passed over the first monument. I pulled the buzzer-cord and got off at the corner of Union Avenue and River Drive. The monument was a bridge that connected Bergen County with Passaic County. Noon-day sunshine cinema-ized the site, turning the bridge and the river into an over-exposed *picture*. Photographing it with my Instamatic 400 was like photographing a photograph. The sun became a monstrous light-bulb that projected a detached series of “stills” through my Instamatic into my eye. When I walked on the bridge, it was as though I was walking on an enormous photograph that was made of wood and steel, and underneath the river existed as an enormous movie film that showed nothing but a continuous blank.

The steel road that passed over the water was in part an open grating flanked by wooden sidewalks, held up by a heavy set of beams, while above, a ramshackle network hung in the air. A rusty sign glared in the sharp atmosphere, making it hard to read. A date flashed in the sunshine . . . 1899 . . . No . . . 1896 . . . maybe (at the bottom of the rust and glare was the name Dean & Westbrook Contractors, N.Y.). I was completely controlled by the Instamatic (or what the rationalists call a camera). The glassy air of New Jersey defined the structural parts of the monument as I took snapshot after snapshot. A barge seemed fixed to the surface of the water as it came toward the bridge, and caused the bridge-keeper to close the gates. From the banks of the Passaic I watched the bridge rotate on a central axis in order to allow an inert rectangular shape to pass with its unknown cargo. The Passaic (West) end of the bridge rotated south while the Rutherford (East) end of the bridge rotated north; such rotations suggested the limited movements of an outmoded world. "North" and "South" hung over the static river in a bi-polar manner. One could refer to this bridge as the "Monument of Dislocated Directions."

Along the Passaic River banks were many minor monuments such as concrete abutments that supported the shoulders of a new highway in the process of being built. River Drive was in part bulldozed and in part intact. It was hard to tell the new highway from the old road; they were both confounded into a unitary chaos. Since it was Saturday, many machines were not working, and this caused them to resemble prehistoric creatures trapped in the mud, or, better, extinct machines—mechanical dinosaurs stripped of their skin. On the edge of this prehistoric Machine Age were pre- and post-World War II suburban houses. The houses mirrored themselves into colorlessness. A group of children were throwing rocks at each other near a ditch. "From now on you're not going to come to our hide-out. And I mean it!" said a little blonde girl who had been hit with a rock.

As I walked north along what was left of River Drive, I saw a monument in the middle of the river—it was a pumping derrick with a long pipe attached to it. The pipe was supported in part by a set of pontoons, while the rest of it extended about three blocks along the river bank till it disappeared into the earth. One could hear debris rattling in the water that passed through the great pipe.

Nearby, on the river bank, was an artificial crater that contained a pale limpid pond of water, and from the side of the crater protruded six large pipes that gushed the water of the pond into the river. This constituted a monumental fountain that suggested six horizontal smokestacks that seemed to be flooding the river with liquid smoke. The great pipe was in some enigmatic way connected with the infernal fountain. It was as though the pipe was secretly sodomizing some hidden technological orifice, and causing a monstrous sexual organ (the fountain) to have an orgasm. A psychoanalyst might say that the landscape displayed "homosexual tendencies," but I will not draw such a crass anthropomorphic conclusion. I will merely say, "It was there."

Across the river in Rutherford one could hear the faint voice of a P.A. system and the weak cheers of a crowd at a football game. Actually, the landscape was no landscape, but “A particular kind of heliotypy” (Nabokov), a kind of self-destroying postcard world of failed immortality and oppressive grandeur. I had been wandering in a moving picture that I couldn’t quite picture, but just as I became perplexed, I saw a green sign that explained everything:

YOUR HIGHWAY TAXES 21
AT WORK

Federal Highway	U.S. Dept. of Commerce
Trust Funds	Bureau of Public Roads
2,867,000	State Highway Funds
	2,867,000

New Jersey State Highway Dept.

That zero panorama seemed to contain *ruins in reverse*, that is—all the new construction that would eventually be built. This is the opposite of the “romantic ruin” because the buildings don’t *fall* into ruin *after* they are built but *rather rise* as ruins before they are built. This anti-romantic *mise-en-scene* suggests the discredited idea of time and many other “out of date” things. But the suburbs exist without a rational past and without the “big events” of history. Oh, maybe there are a few statues, a legend, and a couple of curios, but no past—just what passes for a future. A Utopia minus a bottom, a place where the machines are idle, and the sun has turned to glass, and a place where the Passaic Concrete Plant (253 River Drive) does a good business in STONE, BITUMINOUS, SAND, and CEMENT.

Passaic seems full of “holes” compared to New York City, which seems tightly packed and solid, and those holes in a sense are the monumental vacancies that define, without trying, the memory-traced of an abandoned set of futures. Such futures are found in grade B Utopian films, and then imitated by the suburbanite. The windows of City Motors auto sales proclaim the existence of Utopia through 1968 WIDE TRACK PONTIACS—Executive, Bonneville, Tempest, Grand Prix, Firebirds, GTO, Catalina, and Le Mans—that visual incantation marked the end of the highway construction.

Next I descended into a set of used car lots. I must say the situation seemed like a change. Was I in a new territory? (An English artist, Michael Baldwin, says, “It could be asked if the country does in fact change—it does not in the sense a traffic light does.”) Perhaps I had slipped into a lower state of futurity—did I leave the real future behind in order to advance into a false future? Yes, I did. Reality was behind me at that point in my suburban Odyssey.

Passaic center loomed like a dull adjective. Each “store” in it was an adjective unto the next, a chain of adjectives disguised as stores. I began to run out of film, and I was getting hungry. Actually, Passaic center was no center—it was instead a typical abyss or an ordinary void. What a great place for a gallery! Or maybe an “outdoor sculpture show” would pep that place up.

At the Golden Coach Dinner (11 Central Avenue) I had my lunch, and loaded my Instamatic. I looked at the orange-yellow box of Kodak Verichrome Pan, and read a notice that said:

READ THIS NOTICE:

This film will be replaced if defective in manufacture, labeling, or packaging, even though caused by our negligence or other fault. Except for such replacement, the sale or any subsequent handling of this film is without other warranty or liability. EASTMAN KODAK COMPANY DO NOT OPEN THIS CARTRIDGE OR YOUR PICTURES MAY BE SPOILED—12 EXPOSURES—SAFETY FILM—ASA 125 22 DIN.

After that I returned to Passaic, or was it the *hereafter*—for all I know that unimaginative suburb could have been a clumsy eternity, a cheap copy of The City of the Immortals. But who am I to entertain such a thought? I walked down a parking lot that covered the old railroad tracks which at one time ran through the middle of Passaic. That monumental parking lot divided the city in half, turning it into a mirror and a reflection. One never knew what side of the mirror one was on. There was nothing *interesting* or even strange about that flat monument, yet it echoed a kind of cliché idea of infinity; perhaps the “secrets of the universe” are just as pedestrian—not to say dreary. Everything about the site remained wrapped in blandness and littered with shiny cars—one after another they extended into a sunny nebulosity. The indifferent backs of the cars flashed and reflected the stale afternoon sun. I took a few listless, entropic snapshots of that lustrous monument. If the future was “out of date” and “old fashioned,” then I had been in the future. I had been on a planet that had a map of Passaic drawn over it, and a rather imperfect map at that. A sidereal map marked up with “lines” the size of streets, and “squares” and “blocks” the size of buildings. At any moment my feet were apt to fall through the cardboard ground. I am convinced that the future is lost somewhere in the dumps of the non-historical past; it is in yesterday’s newspapers, in the *jejeune* advertisements of science-fiction movies, in the false mirror of our rejected dreams. Time turns metaphors into *things*, and stacks them up in cold rooms, or places them in the celestial playgrounds of the suburbs.

Has Passaic replaced Rome as The Eternal City? If certain cities of the world were placed end to end in a straight line according to size, starting with Rome, where would Passaic be in

that impossible progression? Each city would be a three-dimensional mirror that would reflect the next city into existence. The limits of eternity seem to contain such nefarious ideas.

The last monument was a sand box or model desert. Under the dead light of the Passaic afternoon the desert became a map of infinite disintegration and forgetfulness. This monument of minor particles blazed under a bleakly glowing sun, and suggested the sullen dissolution of entire continents, the drying up of oceans—no longer were there green forests and high mountains—all that existed were millions of grains of sand, a vast deposit of bones and stones pulverized into dust. Every grain of sand was a dead metaphor that equaled timelessness, and to decipher such metaphors would take one through the false mirror of eternity. This sand box somehow doubled as an opened grave—a grave that children cheerfully play in.

. . . all sense of reality was gone. In its place had come deep-seated illusions, absence of pupillary reactions to light, absence of knee reaction—symptoms all of progressive cerebral meningitis: the blanketing of the brain . . .

—Louis Sullivan, “one of the greatest of all architects,” quoted in Michel Butor’s *Mobile*

I should now like to prove the irreversibility of eternity by using a *jejune* experiment for proving entropy. Picture in your mind’s eye the sand box divided in half with black sand on one side and white sand on the other. We take a child and have him run hundreds of times clockwise in the box until the sand gets mixed and begins to turn grey; after that we have him run anti-clockwise, but the result will not be a restoration of the original division but a greater degree of greyness and an increase of entropy.

Of course, if we filmed such an experiment we could prove the reversibility of eternity by showing the film backwards, but then sooner or later the film itself would crumble or get lost and enter the state of irreversibility. Somehow this suggests that the cinema offers an illusive or temporary escape from physical dissolution. The false immortality of the film gives the viewer an illusion of control over eternity—but “the superstars” are fading.



Originally published as "The Monuments of Passaic", *Artforum*, December 1967, p.52-57.

Timothy Morton Hyperobjects and Creativity

A hyperobject is a name I invented for something that is so vastly distributed in time and space, relative to the observer, that we might not think it's even an object at all. It's good to have a word for things that are now only too thinkable, if not totally visible—global warming, radiation, the biosphere... Words enable you to think. Stabilizing all kinds of intense and novel feelings and sensations in a word allows for a release of (creative) energy, because you don't have to keep on figuring the basic coordinates out—you have a word, which means things are capable of being figured out, seen... This doesn't make everything all right, of course, but it does mean that the way you undergo the gigantic things that structure your life, from hurricanes to the mass mobilization algorithms we call social media (a phrase that begins to sound like "military intelligence"), doesn't take up all your spare psychic processing power.

If you think about Björk's amazing song, "Hyperballad," you'll find that it's a sort of exploded version of a love song¹. Björk never directly says, "I love you," or another indicative sentence like that. She shows you the wiring under the board of the emotion, what the philosopher Julia Kristeva would call the *genotext*². In so doing, Björk shows you how that wiring is connected to all kinds of beings that aren't Björk: car parts, bottles, cutlery, the objects the narrator throws off the cliff in the first verse. I was inspired by that song to create the term hyperobject, because it seemed that Björk was evoking something that included her, but that was bigger than her, but that wasn't more than her, if you see what I mean: something physically bigger, but ontologically smaller. Ontology means the logic of how things exist. Things exist in strange piles of other things that don't add up to a whole that is greater than the sum of its parts. Things can slip out, fall off cliffs, find themselves in a beautiful strange love song. Björk imagines pitching herself off the cliff, and seeing herself among the rocks and the bits and pieces she's already chucked over. Car parts are symptoms of her feelings—she is throwing them over to allow herself to cope with her lover, the song says; but they are also parts of cars; and they are also things that lie next to rocks and human bodies in a song called "Hyperballad."

In the same way, this little piece of trinitite is sitting on my shrine at home. Trinitite is a mineral created in the first atom bomb test, in New Mexico. One side is strangely sparkly green—a mixture of all the elements that got churned up in the blast. The other side is plain, clay-like—the side that was facing away from the blast. Trinitite is part of a nuclear explosion, and it's ^{part}_{of} the desert sand, and it's part of a Buddhist shrine. Hyperobjects can intersect with one another, and with other beings, other bodies; and they can be broken down into little bits and redistributed. My first example of a hyperobject was Styrofoam. Imagine all the Styrofoam in the world, ever. But mealworms can eat Styrofoam successfully, in other words, they can digest this thing that might last for hundreds of years. Wholes don't exhaust their parts, otherwise mealworms couldn't bit bits of

¹ Björk, "Hyperballad," Post (One Little Indian, 1995).

² Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia University Press, 1984).

Styrofoam and digest them. That means, when you think it through, that all kinds of creativity and novelty are possible in the world. The world is bursting with revolutionary potential. They are like titans, not gods. They are huge, but they can be defeated and dismantled. Hyperobjects are very good to think with. Here are three questions we might ask about these strange gigantic beasts, the hyperobjects:

1. We have suddenly become aware of the Anthropocene, the geological period brought about by human carbon emissions. But how does the Anthropocene affect human society, thought and art?

2. How can humans think and plan for the scales sufficient to take global warming and radiation into account: scales that are measured in tens of thousands of years?

3. We often think and act towards the environment as if a horrifying cataclysm is about to take place. But what if the problem were precisely that the cataclysm has already occurred?

And here's another thing to think about: the trouble with events such as global warming and mass extinction is not that we can't picture them at all. That's not what the hyperobject concept is about at all.

The trouble with events such as this is that we can picture them. We can picture them, all too readily. The trouble is that in picturing them, our own capacity to visualize gets activated, and for all kinds of reasons, this capacity is disturbing to us, despite the fact that it's one thing that makes us quite special as human beings. Perhaps, and this is purely speculative, it's because the capacity to visualize depends on the capacity to hallucinate, which depends on what some ethnobotanists now call human-plant coevolution.

The writers we collected in this volume all have something to say about hyperobjects, because they are all capable of visualizing them in writing. They know that hyperobjects don't exist "over yonder" or up above us or below us, like gigantic space ships. They are in us. They are ^[SEP]us. Consider the fact that as a member of the human species, you are a part of a massively distributed entity that is now acting like the asteroid that hurtled towards Earth sixty-five million years ago, wiping out the dinosaurs and many other species. That's what global warming really means: mass extinction.

Hyperobjects stick to you, inside and out: the radiation in my body, the mercury in my blood... they are "viscous" that way, and not just in a physical sense. Think about how some humans now think it would be best to colonize Mars, to avoid global warming (and other issues). ^[SEP]The trouble is, on Mars you have to create a biosphere from scratch. You have the same problem as the one down here on Earth. So in a strong sense, not to do with spatial extension (distance in time and space), you are still "on Earth." You are, to use the technical lingo, phenomenologically glued to Earth wherever else you think you are. When you think about it

this way, is the extractive and fossil fuel burning processes involved in making space ships to colonize Mars that great a way of avoiding global warming, or is it in fact part of the problem, not just physically (all those resources wasted and worse), but in terms of psychology and philosophy—the attitudes that seduce us

into abandoning Earth have been baked into post- Neolithic social space for thousands of years.

Which doesn't mean they can't be undone. "Civilization" in the Mesopotamian, agricultural sense is simply a very long lasting hyperobject in itself. It's huge. But it's not infinite. We can change it. And when you have a word for something, you have some kind of power over it.

And the bigger news is that this power to change what is in fact a historical (not an eternal) situation has deep roots in ontology, which is the study not of what exists, but of how things exist. Hyperobjects force us to realize that collections of things are also things—a football team is just as real as a football player, global warming is just as real as these raindrops on my porch. And this means that they are in fact ontologically weak. They may be physically huge: the physical systems involved in neoliberal capitalism, for instance, now cover most of Earth's surface. But this should not frighten or intimidate us into the kind of cynical reason that proves that it's correct by blocking off all the exits to social change, in a competition as to whose picture of human paralysis is more intense, and therefore more correct. Since when did caring about poor suffering workers mean talking in such a disempowering way?

No. Hyperobjects are physically huge but they are ontologically tiny. There's one thing called global warming but there are thousands of things called rainstorm, gentle sunlight on a spring day, snow encouraging me to ski down this mountain. These things aren't exhausted by being caused by global warming. That's not all that they're about, just like being a citizen in a far-right regime doesn't mean that you yourself subscribe to far right views. And because Hyperobjects are collections of other things, vast heaps of things in fact, they can overlap. You can be part of several hyperobjects. You're not absorbed into a hyperobject forever and ever like a droplet of water in an ocean.

That's the message. Science can now understand how things exist in dimensions and on scales far in excess of normal human functioning. But that means that they're not to be taken lying down, like fate or destiny or contingency or nature. I sometimes think that terms like that stand for entities that operate on scales that are at present too vast or too tiny for humans to do much more right now than report and observe them. We have to undergo them. But we can figure out how to work with them and transform society in order to accommodate their reality in ways that are beneficial to humans and nonhumans alike.

GROUP 3

ARCHIVE AND ITS SHADOW

DUBRAVKA SEKULIC

The starting premise of this seminar is that each inclusion in the archive is an act of enclosure. In other words, the objects that enter into an archive are themselves drawing the demarcations of the archival space – and with that demarcation, a clear line then distinguishes between what is included and what remains ‘out’.

This exclusionary act is not the only ruptural moment within the archival process. Objects included within the archive undergo a forceful procedure as well. In the process of collecting a body of material, objects, in their various forms, are extracted from their immediate context and placed within a different spatio-temporal setting. When such a collection of objects undergoes a transformation into an archive, these already displaced objects are then normalized according to the archival standards, which have the power to further flatten the idiosyncrasies they once carried. As a result of these multiple processes, every archive, therefore, casts a shadow over what is not included.

During the seminar, we will work on reassembling the connections that are lost after a certain body of objects is included in an archive. What constellations can we re-draw? We will also use this process to also map the shadow in an attempt to understand what is not included in the archive, and why. As the AdA undergoes this transformative moment, the aforementioned archival processes become visible and offer a platform from which to more clearly dissect the dynamics of such acts.

In this context, we will also address the transformation of the city which will be the new home of the AdA, Dresden, the post-socialist city, in which preservation and reconstruction played an important role in shaping both the future but also the past of the city. Is it possible to think of the built environment as an archive? And if yes, is demolition an exclusion from the archive? What happens when the AdA, an archive transitioning from the private to the public realm, comes to the city which is in many ways undergoing the reverse process through an increasing transformation of public into private property?

Through the context of the AdA, the issues of enclosure and shadowing will be additionally contextualized in relation to the space and institutions of Dresden, and the processes of transformation of property relations and erasure the city has undergone in the last century. The aim of the course is to develop an interventionist toolbox for working with the shadow of the archive. Alongside the AdA, the seminar will launch the discussion from supplementary material: the film *Bastards of the Party* (Cle Sloan, 2006) and the book *Lose your Mother* (Saidiya Hartman, 2007).

Dubravka Sekulić is interested in how property relations and legal frameworks shape contemporary cities. She is an assistant professor at IZK Institute for Contemporary Art at TU Graz and a PhD fellow at gta Institute for History and Theory of Architecture at ETH Zürich. She wrote *Glottz Nicht so Romantsich! On Extralegal Space in Belgrade* (Jan van Eyck Akademie, 2012), and recently co-edited, together with Milica Tomić, *Exhibiting Matters* Graz Architecture Magazine - GAM.14, focused on exhibiting. She is an amateur librarian at public library/memory of the world, where she maintains space/race and feminist collections.

EXCURSION SITES

HANNES MEYER PAVILION

The pavillon is a reconstruction of the original version the second Bauhaus director Hannes Meyer built in exile in Mexico in the early forties to inform about the Nazi-regime in Germany. The artists Gintersdorfer and Knut Klaffen developed the new construction, which is touring through Germany in the context of to the Bauhaus-anniversary. It serves as a Non-Stop, High-Speed Production Theatre and is located in the courtyard of the HfBK in Dresden during May.

<https://tinyurl.com/y69wrnvh>

FREI AKADEMIE KUNST + BAU

FREE ACADEMY ART + ARCHITECTURE

The association Freie Akademie Kunst+Bau e.V. was founded in 2001 with the purpose of preserving the artistic and cultural heritage of the historic studio building on Gostritzer Straße 10, and with the aim of making the property accessible to the public on special occasions. The property is one of the few preserved historical artists' houses, founded by Edmund Moeller, in Dresden.

<http://www.freie-akademie-dresden.de/Startseite/>

PARTICIPANTS

Michael Annof
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READING LIST

- Stokely Carmichael; "Black Power." In *The Dialectics of Liberation*, edited by David Cooper, Reprint edition. London ; New York: Verso (2015)
- Ross Exo; Archive in Adams, "Landscapes of Post-History." In *Landscape and Agency: Critical Essays*, edited by Tim Waterman and Ed Wall, 7–17. Abingdon: Routledge, pp. 8-9 (2018)
- Saidiya V. Hartman; "Fugitive Dreams." In *Lose Your Mother: A Journey along the Atlantic Slave Route*, Paperback ed., 211–35. New York: Farrar, Straus and Giroux (2008)

LANDSCAPE AND AGENCY

Critical Essays

Edited by Ed Wall and Tim Waterman

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1

LANDSCAPES OF POST-HISTORY

*Ross Exo Adams***Supernatural**

There is a certain magic we invest in the term 'landscape' today. Like 'nature', 'democracy' or 'communication', no one doubts landscape. As much as we are destroying landscapes each day (and perhaps precisely *because* of this), it has become a signifier around which undeniable truths orbit closely. The fact that landscape as a discursive category intersects with fields from architecture, urbanism and art to geography, political theory, anthropology and philosophy is surely in part a response to a shifting set of concerns that have taken hold under the shadow of climate change and the multitude of phenomena this has brought into public consciousness. Landscape, in turn, is one of the key sites in which a fledgling collective aesthetic is taking shape. Today, it finds itself as a category central to the ways in which discourses are being reshaped, opening up questions of land, geological strata, ecological processes, economies of extraction and production, social and legal divisions, infrastructural connectivity and processes of urbanization. Landscape today appears at once as a consistent background against which contemporary problems obtain visibility and, increasingly, the object occupying the foreground itself.

Landscape is often associated with 'agency'. If there is agency in landscape practices, it is likely grounded in the ontological status of landscape itself. In discussing landscape urbanism in his seminal essay, 'Terra Fluxus', James Corner expounded this capacity of landscape perhaps most succinctly, ascribing four fundamental themes to the then nascent practice of landscape urbanism: landscape urbanism would be a temporally based process, it would work through a medium of surfaces, as a practice, it would be grounded in realism, and it would aim to construct a collective imaginary.¹ While tied to a specific type of landscape practice (landscape urbanism), we can nonetheless see how these principles begin to open up a more general ideological understanding of landscape practices consistent with much of today's ongoing work. Perhaps

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most fundamentally, unlike architecture, art, literature, music or any other artistic medium, landscape pre-exists its creative becoming: to create landscape, is always to transform it. Kate Orff reminds us that landscape is “both a *frame* and a *solution*”.² More than in any other creative practice, the ontological status of landscape lends itself to the ways in which practices of modifying it come to be. In other words, to define what landscape is, is also to define the means by which to transform it in practice. So, if we want to question the agency of landscape, we might first consider assessing how landscape is ontologically constructed.

From Corner’s essay, we can begin to see how landscape builds itself around a dual agenda: it is, on the one hand, the site of dynamic, horizontal connectivities – the space of forces, flows and processes. As such, designing landscape is an affirmatively non-object-driven practice, but rather a relational ‘staging’ of systems. Its status, unlike architecture’s, is a catalyst of multiple processes – an instigator for an ‘ecology of events’ to emerge. And indeed, across the discourses of landscape, terms like ‘engagement’, ‘plurality’, ‘non-hierarchical’, ‘indeterminate’, ‘ephemeral’ and so on seem to constitute landscape’s inherent properties as much as they also designate the basic outlines for practices of transforming it. On the other hand, the contemporary role of landscape in the city makes it a primary site in which to reimagine the contemporary public realm. Thus, all of its inherently non-hierarchical, relational and dynamic capacities are put to work toward constructing a practice equally invested in landscape as a representational medium – the surface on which an emergent symbolism can take root. The two sides of contemporary landscape reveal it to be at once biological and pedagogical; productive and narrative; functionally indeterminate and culturally over-determined.

Archive

We can imagine that contemporary landscape discourses and practices draw a certain influence from discussions around New Materialism and from renewed interest in material cultures. On the one hand, given the trajectory that landscape has inherited from the likes of Corner et al., landscape is endowed with a kind of ontological predisposition toward agency. This sentiment has benefitted in part thanks to thinkers like Jane Bennett and her political ecology of matter,³ which suggests an agency that dwells in the more-than-human ecology of actors. Landscape, in this sense, much like Corner’s version of it, may be seen as a kind of thickened substrate of ‘quasi-agents’ – “forces with trajectories, propensities, or tendencies of their own”.⁴ Not only is landscape the medium of naturally existing forces, flows and processes, but the very matter that constitutes landscape itself – the rocks, the soils, the fossils it produces – all add temporal, ecological and geological dimensionality to its ‘vitality’ – its non-human agency. On the other hand, this agency, if well documented in its materiality, can play a more interpretive role in constituting a kind of historical narrative of human culture – a means to probe the recent and deep past of the human condition in relation to objects extracted from or placed within the landscape. Taken together, these various discursive tendencies instigate a practice in

which the rigorous documentation of materials, plants and their unique ecologies can be curated to reveal a kind of social and cultural agency that passes through the material fragments of landscape, entangling the human and non-human worlds in a complex, more-than-human ecology. Landscape, we could say, appears today as a kind of as-found archive of social and cultural history.

If landscape is an archive, then our interventions into it can become the making visible of the richness of its historical evidence; like a well-cut ice core, it must draw us into the past, narrating the unfolding of the human and non-human relations layered into the ways in which landscape now speaks in the present. And if landscape is to be seen as a spatial and material record of the past, it is inevitable that this record will speak of past errors and inherited social systems, recounting – often indirectly – the exploits of capitalism, modernity, imperialism and episodes of human and ecological violence.

Yet here, a surprising thing happens: as much as such material histories may open up questions of politics, by constituting this politics through the various ‘ecologies of matter’, it often has a counter-political effect: the complexity, violence and injustice that such material cultures of landscape may illuminate often appear ungraspable in the present, either speaking of histories long since past or inviting us to encounter ongoing atrocities such as climate change as comprehensible only through the sublime awe of total, inevitable catastrophe. Either way, when engaging landscape-as-archive, our perception of it seems trapped in one form of contemplation or another. If agency exists in the way the materiality of landscape reveals these histories to us, it all too often comes at the cost of displacing agency from the political realm, suturing it instead to an exclusively material-cultural entanglement curated in a present which, itself, is drained of the political. This sentiment is captured acutely in the announcement of a recent exhibition at the University of Wisconsin, Milwaukee, *Placing the Golden Spike: Landscapes of the Anthropocene*:

Through photography, sculpture, video animation, film, performance, and participatory events, the exhibition invites us to contemplate how the manipulation of local ecologies and the global exploitation of natural resources will require new ways of living in the 21st century. The exhibition and accompanying programs challenge visitors to recognize the omnipresence of human impact on contemporary landscapes – suggesting that the closer and more carefully we look, the more places we may find to place a golden spike of the Anthropocene.⁵

Why is this? What is it about landscape as a category that forces what is overtly political in content to become passive in its reception? What effect does this have on framing the ways in which we intervene in landscape?

Divide

According to philosopher and geographer Augustin Berque, the modern understanding of landscape – as a theoretical form of knowledge – appeared in Europe in the

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fourteenth century when Petrarch ascended Mont Ventoux and was moved to reflect on the beauty its vistas presented to him. This, he says, is the moment when landscape “begins to exist for the Europeans”.⁶ Landscape, here, denotes a subject of thought for which the object (landscape) must exist as something *representable*. Notwithstanding its tautological definition, Berque’s is one that places landscape in the realm of the philosophical and the aesthetic. With this in mind, he marks a distinction between landscape *theory* and landscape *thought*, a divide that emerged with the modern construction of the former to the detriment of the latter’s more ancient status. This divide allows a rather moralized symmetry to cut through the entire text: landscape thinking is the more primordial, non-Western, non-urban, ‘spontaneous’ way in which humans have for millennia taken landscape (again, tautologies aside) as an indispensable part of what it means to dwell in time and space. *Landscape thinking* requires an intimate and immediate sensitivity of land, its authentic processes, natural transformations and the social entanglements it constructs across generations. *Landscape theory*, on the other hand, emerges as a reduction of landscape to ‘false’ representations of itself, seen from an otherwise ‘disinterested’ gaze looking from the city outward. It is landscape thinking in reverse, where landscape is constructed through a cold logic and becomes the space onto which projections of class structures appear; it is the formation of a rationality born of the artificial, elitist distance in between subject (the ‘leisure class’) and object (the landscape). He attributes this degraded view of landscape, and its subsequent invention of landscape as theory, to what he broadly calls the ‘CMWP’, or the ‘Classical Modern Western Paradigm’, that formed somewhere in the seventeenth century. The source of our contemporary, ‘corrupt’ fascination with landscape – coinciding with our incessant destruction of it – is, Berque asserts, rooted in the CMWP.

What is curious about this rather moralized hypothesis is how the concept of landscape, which is decidedly modern in origin,⁷ dating from the seventeenth century, accords for Berque to a predominantly pre-modern spatial ontology. While certainly not incorrect, since such an ontology is not replaced outright by the modern one (and that the modern/pre-modern ‘divide’ is itself problematic), Berque’s approach has the effect of portraying landscape as a timeless object that, at one point in history, becomes the hapless victim of the violence that the ‘CMWP’ imposes. In other words, landscape, for Berque, remains a constant; what changes is the way we humans understand it (either as an authentic way of thinking or as an object of a disinterested, elitist and immoral gaze). Such a reading not only plays to an essentialist depiction of landscape, ignoring the political histories that helped give birth to the concept as we’ve inherited it, but, more crucially, it overlooks how landscape itself has also come to serve as a fundamental *technology* in the constitution of modern politics (what Berque might call ‘CMWP’).

Technology

Indeed, what is all too often left out of contemporary landscape discourses is the deeply political history of landscape: the modern history of this category is as much a history of a ‘disinterested’ aesthetic as it is a history of modern statecraft, and it is not by chance that the emergence of landscape coincides with that of *territory*.⁸

Antoine Picon makes this co-production explicit, locating an origin of the modern concept of landscape in seventeenth-century France as a direct consequence of the technological rationalization of its territory.⁹ Emerging as a concept at the confluence of cartography, geography, politics, economy and gardening, landscape for Picon answered to the mounting demands for creating a space that could be scientifically measurable, economically calculable and controllable as a technology. In the wake of the great epistemological crises that rocked the sixteenth and early seventeenth centuries, shaking apart the remnants of the 'pre-modern' world in Europe, a new, urgent set of ideas occupied thinkers in their desperate attempts to impose order and stability in a world that suddenly seemed devoid of any. Turning away from a theologically ordained world to one organized by geometry and scientific reason, landscape, under the administration of Jean-Baptiste Colbert (minister of finances under Louis XIV), would be conceived as a geometrically disciplined space of controlled *carrefours*, boulevards and *étoiles* of circulation for the wealth and resources that would increasingly constitute the power of the state. Landscape presented itself to modern sovereign power as a space whose natural variation suddenly appeared empty of any inherent significance, and in turn opened itself up as a *tableau* of indifferent differences – a quantitative space available to the rational calculations and organizations of *Raison d'État*.¹⁰

From the treatises of state theory of Giovanni Botero to those of Thomas Hobbes to the policies and programs of Colbert, it is landscape that plays an increasingly central role in the development of the early modern state and its new forms of power. Confirmation of this comes in part in the fact that the experiments carried out by the great French landscape gardener, André Le Nôtre, would singularly shape a century of infrastructural work executed by the *Corps du génie*, and later the *École des ponts et chaussées*, the state engineers who generalized practices of landscape, conceiving it in turn as a technological space measured by triangulation and made systematic through standardized roads, bridges, canals and tunnels. Landscape under this new political rationality would become a space whose composition would be captured in evermore precise cartographic representations and whose expanses would be split by heavily fortified borders constructed by the military engineering of Sébastien Le Prestre de Vauban. In other words, landscape, as a technology of territory, results when the space of the modern state is transformed both physically and epistemologically into a controlled space of circulation, extraction and resource distribution, governed by an increasingly infrastructural and economic form of knowledge. This knowledge by which to (re)produce landscape was not only firmly rooted in the core of the modern state: it was the means by which the state discovered its vast new powers.

Yet landscape is also a contested category. By the latter half of the eighteenth century, with the growing confrontation between the European state and its disenfranchised subjects, landscape again played a central role in the political reforms that rippled through the state, at once strengthening it as a modern paradigm around an evermore economic form of power, while at the same time laying the groundwork for its revolutionary transformation. Physiocracy would play a crucial role in this, advancing some of the first counter-state, macro-economic theories that shared a simple claim

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that all wealth has its origin in nature – in the landscape. Although the physiocrats' influence in shaping policy was somewhat limited, their work would resonate more profoundly in social and cultural debates and subsequent economic discourses, and in particular with the engineers of the *École des ponts et chaussées*. Indeed, both the physiocrats and the engineers shared landscape as a common discursive object, allowing the adoption of the physiocratic tenets to the engineers' practices of 'improvement': if the origin of wealth was in the landscape, and the source of its growth in its circulation, the physiocratic doctrine gave the clear outline for which the engineers' work could be constituted. It was no longer a matter, as it was for architects, of imitating nature, but rather of mapping it in order to 'perfect' it.¹¹ The drawings made by the engineers aimed to represent nature in its exactitude and totality. Like Francois Quesnay's *Tableau économique*, these maps would become catalogues of nature itself.¹² 'Reading nature' meant creating a cartographic register of all productive lands, minerals and resources distributed throughout the land. The landscape appeared as an inventory of resources available to the state through its technical arm of engineers. Nature (as resources) and human artifice coincided in this category to form a self-justifying instrument of state-administered production. For wealth to grow, according to Richard Cantillon,¹³ it had to be set into motion. Thus, mapping nature could lead to 'perfecting' it through systems of infrastructural communication, which is precisely how the work of the engineers came to correspond so tightly with the thought of the physiocrats.

Here we see how the language surrounding landscape, depicting it as an eternal source of natural truths, would assist in deliberately covering over the deeply political ambitions in the work of the physiocrats and the engineers they influenced. Their intervention, brief as it was, presented as a necessity the opening of state trade to a 'world market' based on *laissez faire* policies. The predominant view of nature they adopted saw freedom in economic terms, as the freedom of circulation, which they justified on the grounds of the natural, self-regulating mechanisms inherent to commerce, since commerce itself was nothing if not an expression of nature. Quesnay went furthest in this sense with his development of the '*Droit naturel*', an immutable law which purported that all human actions within the course of physical events regulate themselves according to 'moral law'.¹⁴ Not only did landscape as a rhetorical device help to naturalize absolute political power, but it would provide the ideological cover under which a political reformism could take place, as Foucault has famously shown, in which an emergent diagram of biopower could take refuge,¹⁵ concealed even from its protagonists behind a moralized, enlightened cloak of apolitical critique.¹⁶

Landscape, as both philosophical-aesthetic object of contemplation and the techno-political medium of territory, is the site of a great experimentation of a new, modern instrumental reason, a politics of prognosis and calculation, the medium of a grand, artificial machine, and the source of its biological reconstitution in the nineteenth century. It is a concept at the core of modern politics and modern power eternally capable of doubling back on itself as a self-evident category of natural, 'apolitical' truth. Like many others born of its time, it is a notion bound far more to conceptions of calculation, control and instrumental reason, than it denotes the philosophical-aesthetic site of wonder that seems to occupy such a privileged position in contemporary architectural, art and urban discourses.

Post-history

It may be the enduring quality of modern landscape to continually double as both a surface onto which we project social and political orders and the source of innumerable truths that, in turn, vindicate them. Much of the language we use today to speak about landscape seems to rehearse a similar motif in which it has been understood for three centuries: both a site of truth and the object of endless struggles over the ability to transform it; a category which opens itself to political instrumentality while constantly retreating to re-present itself through the narrow lens of eternal philosophical contemplation. Yet there is something equally as present in the contemporary moment that both Vilém Flusser and Peter Sloterdijk have referred to as ‘post-history’¹⁷ which, today, allows us to speak of landscape as an archive rich in political history, while being completely unable to comprehend its political status in the present. Writing in the early 1980s, Flusser asserts that, following Auschwitz, Western culture has fully realized its complete objectification of human life and has now entered into ‘post-history’ – a cybernetic world in which programming life becomes the only objective and the annihilation of life, the only outcome. Building on Flusser’s ideas, Sloterdijk’s more recent interrogation of contemporary capitalism as ‘world interior’ traces the history of globalization across millennia, whose contemporary outcome in neoliberal capitalism has produced a world space of interiorized comfort and security in which both politics and history have expired and space has been reduced to the fiction of its complete techno-economic scalability.¹⁸ In a crystal palace that appears without an exterior, ‘post-history’ assembles itself as the creation of witnesses to a history (and thus a politics) that remains out of reach. Captured in popular tropes of ‘awareness’ or in the diligence of mapping and pedagogy of ‘making visible’, agency in the post-historical present appears as the transcoding of events, histories and politics into narrated communication – the controlled traffic of information: design that bears a clearly post-historical agency helps to displace politics in its seemingly endless fascination with producing a spatial-material lexicon of good intentions.

If landscape today presents itself as an archive of social and cultural history, its status as *an archive* reveals its post-historical constitution since it presses the politics that its materials ‘speak’ of immediately into the aseptic frame of contemplative aesthetic consumption. We consume these politics because they are, as such, impossible to engage otherwise. Indeed, such a contemplative understanding of landscape invites us to comprehend our present by innocently cataloging the histories handed down to us. Landscape thus becomes the site on which a perception of a *world bequeathed*, yet never fully belonging to us, forms – a world whose ‘objective’ innocence ironically helps to deprive it of vibrancy. Through this neo-realist, found-object past, an accidental modernism emerges in the implied, yet indirect, rejection of history as anything other than an archive of the evidence of past wrongs. This quasi-modernism constructs its break with the past not around a particular agenda to propose new and politicized imaginaries of worlds to come, but in trading instead on its utopian innocence through which it discovered itself in the first place, giving way to a practice of radical pragmatism that cleverly avoids the possibility of constructing something we might one day call ‘history’. It is here where landscape-as-archive converts itself instantly into landscape-as-program, mobilizing the

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past it made visible as a post-historical, apolitical system of relational management and the celebration of complex human and non-human entanglements. Yet precisely by avoiding the perils of 'history', such a pragmatism remains unable to comprehend the very problems that its inquiries perpetually unearth: the political ecology of capitalism, the planetary politics of empire, the biopolitics of infrastructure, the violence of urbanization and of course, the long, ongoing history of landscape itself as a political technology. It is perhaps this that motivates architects like Kate Orff to imagine that the politics of global capitalism that produced climate change are somehow best confronted by up-scaling of cybernetic behavioral modification, while never capturing the political implications of such a proposal.¹⁹

What of landscape's representational capacity? While such landscapes of post-history may not be able to effectively engage the politics they uncover, this does not mean that landscape has become an apolitical category. Far from it. Landscape across discourses has become a prominent medium in which we could say a new monumentality of post-history has begun to take shape: memorials to past atrocities, gardens of hope and peace, monuments of the victims of past (historical) politics, an iconography of previous ecological disasters . . . Contemporary landscape is a strange brew of the pragmatic with the semiotic, the scientific with the allegorical, the infrastructural with the representational. It suggests a practice as much engaged with the biological realism of plants, soils and hydrological infrastructure as it is with constructing a new collective symbolism.

However, while its symbolism may seem to speak to the causes it is called upon to address (war, violence, destruction, etc.), it is perhaps not here where this collective imaginary is constituted. Indeed, the symbolic gestures in many landscape practices appear as markers for its otherwise overtly pragmatic engagement with plants, systems and infrastructures. It is as if the symbolism it often employs to address historical events can only resonate in a post-historical world through the persistence and immediacy of landscape-as-technology: landscape answers to impossibility of history with well-meaning adjectives of systems: *dynamic, relational, productive, flexible, adaptive, open, contextual, inclusive*, etc. At a collective level, landscape congeals in a kind of *aesthetic of the horizontal*, which today serves more as a pedagogical medium that helps bind the status of infrastructure to collective socio-cultural understandings of the world. It is the milieu that, in its intimate connection to a botanical nature, trades on its ability to sustain life as a purely biological category – a life emptied of its historical and political consistency and thus also its subjective agency. Landscape, as such, risks becoming a medium on which an accidental iconography of the biopolitical-cybernetic present will take root.

Command

If the practice of landscape today is trapped in the perpetual curation of its archival present, how can we reconcile its status as, at once, bio- and geopolitically entangled while also drained of its ability to promote a meaningful political agency? A clue to this may come from the notion of *archive* itself, a term whose root – *arkhein* – means

both to begin and to rule; the archive as *source and command*. Practices that employ a deliberately political use of an archive to understand landscape reveal a far different way in which landscape, instead of foreclosing the political to a bygone era, relentlessly reconstitute it in the immediate present. The artist/activist collective *World of Matter*, for example, see landscape as just such an archive whose contents never stand as a source of contemplation, but are mobilized to force open a host of political debates (Figure 1.1). By understanding the landscapes of materials, resources, infrastructures and lives they examine as eminently political ecologies, the archives they constitute are not only a means to frame a landscape politically, but, in their very presentation, they deliberately outline an activism by which to achieve a certain outcome. Similarly, the Forensic Architecture project led by Eyal Weizman²⁰ situates landscape as an overtly political category, thus denaturalizing



FIGURE 1.1 Stills from *Black Sea Files* by Ursula Biemann (2005). This project follows the construction of the BTC Oil Pipeline connecting the vast reserves of oil in the Caspian Basin to the global, sea-based network of its circulation. Biemann situates crude oil as an abstract resource in the larger political and social ecologies constituted by the material construction of this massive corridor, marking relations between the subjects of political struggles it produces (oil workers, sex workers, farmers) with the spaces and processes of its construction. Together, they depict the entanglements from which new forms of activism have emerged. Biemann is a core member of *World of Matter*. Image courtesy of the artist.

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FIGURE 1.2 *Now*, video installation by Chantal Akerman from a show of the same title of her work in Ambika P3, London (2015)

it, allowing it in turn to enter into a public, political, legal forum to ground the specificities of a given event and marshal them toward a specific outcome. Lastly, the late artist Chantal Akerman's recent installation *Now* (2015) takes landscape as its primary object, capturing it in five, multi-channel, symmetrically arrayed video projections of unnamed, yet contested landscapes in the Middle East, shot seemingly from quickly moving vehicles (Figure 1.2). A rumbling soundtrack of movement, gunshots, explosions and distressed voices accompanies the installation, at the centre of which a floor projection depicts an image vaguely reminiscent of a bed cover, juxtaposing the withdrawal afforded by domesticity with the violence of human displacement and conflict. Landscape here becomes a device that speaks not of itself, but of an immanent and ominous violence, drawing the viewer into the immediacy of ongoing warfare. It becomes a signature not of the truths we associate with a moralized 'nature' and its apparent loss, but of desperation and urgency of conflict in the immediate present. All of which focus on landscape only to destabilize it from its philosophico-aesthetic status of distanced contemplation.

In all of these cases, landscape is never the neutral bearer of a detached history, and thus always carries the inscription of a discursive and political position. Agency appears by allowing landscape to remain a tool (an archive) of power and a stage of human conflict. Its objects, materials and relations are then able to reveal a field of political positions. These practices offer one kind of possibility for landscape to draw from its inherently political consistency in the formation of practices of vibrant activism. Yet surely another kind of agency must engage landscape as the source of a new political imaginary – one not only capable of resisting dominant political forces, but of proposing radically new realities. Why remain so timidly

fixated on preserving the conditions of the present (sustainability, resilience, etc.),²¹ when it is in our very capacity to imagine the many worlds that exist within and beyond the anti-political landscapes of post-history?

Acknowledgement

Special thanks to Ursula Biemann for her thoughtful comments and discussions and for supplying the original stills used here.

Notes

- 1 Corner, James (2006) 'Terra Fluxus', in Charles Waldheim (ed.) *The Landscape Urbanism Reader*. Princeton, NJ: Princeton Architectural Press, pp. 20–33.
- 2 Orff, Kate (2016) *Toward an Ecological Urbanism*. New York: Monacelli Press, p. 7.
- 3 Bennet, Jane (2010) *Vibrant Matter: A Political Ecology of Things*. Durham, NC: Duke University Press.
- 4 *Ibid.*, p. viii.
- 5 An exhibition held at the University of Wisconsin, Milwaukee from 26 March to 13 June 2015. See <https://uwm.edu/inova/placing-the-golden-spike-landscapes-of-the-anthropocene/> (accessed 20 February 2016).
- 6 Berque, Augustin (2013) *Thinking through Landscape*. London: Routledge, p. 2.
- 7 This point is made clear in Olwig, Kenneth R. (2002) *Landscape, Nature, and the Body Politic: From Britain's Renaissance to America's New World*. Madison, WI: University of Wisconsin Press.
- 8 For more on the notion of territory, see Elden, Stuart (2013) *The Birth of Territory*. Chicago, IL: University of Chicago Press.
- 9 Picon, Antoine (2009) *French Architects and Engineers in the Age of Enlightenment*. Cambridge: Cambridge University Press, pp. 100–101.
- 10 On the notion of *Raison d'État*, see Foucault, Michel (2009) *Security, Territory, Population: Lectures at the Collège de France, 1977–1978*, ed. Michel Senellart, François Ewald, Alessandro Fontana and Arnold I. Davidson, trans. Graham Burchell. London: Palgrave Macmillan.
- 11 Picon, *French Architects and Engineers in the Age of Enlightenment*, p. 109.
- 12 *Ibid.*, p. 217.
- 13 See Cantillon, Richard (c. 1730) *Essai sur la nature du commerce en général*. Paris.
- 14 Schumpeter, Joseph (1954) *History of Economic Analysis*. New York: Oxford University Press, p. 229.
- 15 See lecture 2 (18 January 1978) of Foucault, *Security, Territory, Population: Lectures at the Collège de France*.
- 16 See Koselleck, Reinhart (1988) *Critique and Crisis: Enlightenment and the Pathogenesis of Modern Society*. Cambridge, MA: The MIT Press.
- 17 Sloterdijk likely builds this concept from the work of the late Vilém Flusser. See Flusser, Vilém (2013) *Post-History*, trans. Rodrigo Maltez Novaes. Minneapolis, MN: Univocal.
- 18 See Löwenhaupt Tsing, Anna (2012) 'On Nonscalability: The Living World Is Not Amenable to Precision–Nested Scales', *Common Knowledge* 18(3), pp. 505–524.
- 19 See Introduction in Orff, *Toward an Ecological Urbanism*.
- 20 Forensic Architecture is a research agency led by Eyal Weizman based out of Goldsmiths College, University of London (www.forensic-architecture.org).
- 21 Adams, Ross E. (2010) 'Longing for a Greener Present', *Radical Philosophy* 163(September/October), pp. 2–7.

NOTES

THEMATIC B

DYNAMICS OF IN-/EXHIBITION



Futurist Postcards
 Archiv der Avantgarden, Japanisches Palais, Dresden, 2019
 Reproduction: Lisa Marie Schrewe

B. DYNAMICS OF IN-/EXHIBITION

An ever-shifting relationship between exhibition/inhibition is inherent in any practice of archival work¹. The struggles of visibility and acknowledgement, representation and inclusion² find their counterpart in the quest for clandestine concealment and for an ethical code of conduct. Regarding image archives - particularly those of colonial history - the recurring concerns of racism and objectification through “exhibitory violence” (Temi Odumosu) are still pertinent to the issue. While the relation of archives to power remains a focus of research³, attention is also drawn to the power relations articulated through the gaps, invisibilities, ruptures, instabilities⁴ (in space and time), the marginal⁵, the hidden, and the silent; on the level of the inventory of an archive, and on the level of each document or trace within an archive. How does one archive produce the other? How can the metabolisms of the archive be traced?

TUTORS

- **ASSET PRODUCTION STUDIO & ASSAF GRUBER**

- **FICTILIS**

- **SARAH E. JAMES & DOREEN MENDE**

¹Developed in discussion with Doreen Mende, see more Doreen Mende, “The Undutiful Daughter’s Concept of Archival Metabolism.” in e-Flux, no. 93, Sept. 2018.

²See, for instance, Kate Eichhorn, *The Archival Turn in Feminism: Outrage in Order*. Philadelphia, PA: Temple University Press, 2013.

³Cf., for instance, Achille Mbembe, “The Power of the Archive and its Limits,” in Carolyn Hamilton (ed.), *Refiguring the Archive*, first edition. Dordrecht, et al.: Springer, 2002, pp. 19–26.

⁴Pandey Gyanendra, *Unarchived Histories: The “mad” and the “trifling” in the colonial and postcolonial world*, first edition. London and New York: Routledge, 2014.

⁵Daniel Weidner and Falko Schmieder (eds), *Ränder des Archivs. Kulturwissenschaftliche Perspektiven auf das Entstehen und Vergehen von Archiven*. Berlin: Kultur Verlag Kadmos, 2016.

GROUP 4

THE TRANSIENT WITNESS

ASSET PRODUCTION STUDIO & ASSAF GRUBER

This workshop aims to observe the transition of Egidio Marzona's collection from a private home in Berlin-Charlottenburg, in former West-Berlin, to a purpose-built museum space in Dresden, a city in the former GDR. After the collection was assembled over decades through the attunement, interest, and perseverance of an individual and his network, we ask what are the idiosyncratic experiences and unexpected insights of the various people employed now to realize this ambitious, institutional move? Here, we are thinking of the archivists and historians but also the many other roles and tasks involved in the project's development. While it will be the auratic objects that change location, both physically and in the new catalog/ classification system, we are most interested in the dynamics and decisions taking place in the everyday and peripheral context of this massive endeavor. That is, while the objects will receive their place and public visibility, we intend to focus on the gestures, decisions, potential disagreements and difficulties taking place in the backstage of this process.

Introduced by curator-duo Anna-Sophie Springer and Etienne Turpin and led by artist and filmmaker Assaf Gruber, we will use the time of the workshop to visit, explore, and debate about the peripheries of such a move: Places and people who are both effecting and effected by the transition but whose stories are often left in the shade.

Besides visiting individuals involved with the Archiv der Avantgarden and the Blockhaus, the new depots of the Marzona collection, we will also do excursions to the Grünes Gewölbe and the Dresden Porcelain Collection. The background of the workshop is a new film project by Assaf Gruber that will reflect on the transition of the collection from the private to the public sphere; the collective research during the week will revolve around the stories we might encounter together while being "transient witnesses" ourselves and playing around with the gathered material as if the stories were scenes in a possible film.

Asset Production Studio is a Berlin-based research, publishing, and design consultancy established by Anna-Sophie Springer and Etienne Turpin. The initiative brings together, in one studio, two previously independent ventures—K. Verlag and an exact office. Working through exhibitions, publications, public programs, and institutional collaborations, Asset leverages aesthetic, cultural, and pedagogical practices to renegotiate visual, spatial, and political economies of the Anthropocene. By attending to the current dysfunctions of contemporary culture and its institutions under global capitalism, Asset works to co-produce new processes and practices of valuation and meaning across disciplines and scales. Together, Anna-Sophie and Etienne are also co-editors of *Fantasies of the Library* (MIT Press, 2016) and *the intercalations: paginated exhibition series* (K. Verlag & Haus der Kulturen der Welt), and, principal co-investigators of the exhibition-led inquiry *Reassembling the Natural*.

Assaf Gruber is a sculptor and filmmaker who lives and works in Berlin. Both his time-based works and installations focus on the way in which political ideologies of individuals intertwine with personal stories, and the way in which they form social relations within private and public sphere. In 2018, he had solo exhibitions at the Natural History Museum of Berlin, The Berlinische Galerie and the Center for Contemporary Art Ujazdowski Castle, Warsaw among other institutions. His films have been featured in festivals, including the Berlinale Film Festival and the International Short Film Festival of Oberhausen.

EXCURSION SITES

GRÜNES GEWÖLBE

GREEN VAULT

Today, old and new fuse in the Grünes Gewölbe at the Residenzschloss: While the Historisches Grünes Gewölbe (Historic Green Vault) allows visitors to immerse themselves in the authentically restored rooms of the treasury of Augustus the Strong, the Neues Grünes Gewölbe (New Green Vault) shows selected Baroque exhibits, impressively illuminated behind glass.

<https://gruenes-gewoelbe.skd.museum/en/>

PORZELLANSAMMLUNG

THE PORCELAIN COLLECTION

The Porcelain Collection shows precious vases, figurines and life-sized sculptures modelled after real animals owned by the Saxon king, August the Strong, alongside the finest dining services. The collection includes objects amassed over the years by the Saxon King from China and Japan as well as objects from the first European porcelain manufactory that he founded in Meissen.

<https://porzellansammlung.skd.museum/en/>

MATHEMATISCH-PHYSIKALISCHER SALON

MATHEMATICS AND PHYSICS SALON

The Mathematisch-Physikalischer Salon counts among the oldest collections of historical instruments worldwide. Elector Augustus of Saxony (1526-1586) was an early collector who amassed tools and scientific instruments in the Dresden Residenzschloss (Royal Palace), which were used to measure the elevation of the stars, to calculate the next solar eclipse or to align canons.

<https://mathematisch-physikalischer-salon.skd.museum/en/>

PARTICIPANTS

Arnika Ahldag
Eva Bentcheva
Gulzat Egemberdieva
Ann Harezlak
Luidmila Kirsanova
Ayman Nahle

READING LIST

-Adriana Cavarero; “The Necessary Other”, from *Relating Narratives*
-Grant H Kester; “The Eyes of the Vulgar”, from *Conversation Pieces*
-Jerzy Ludwinski; “Notes and drawings”, from by *Notes from the Future of Art*

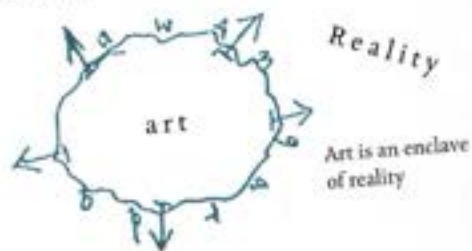
02 | Tadeusz
Kalinowski
[1929-1982],
artist.

Perhaps there is something elusive in the work of the artists whom
Tadeusz Kalinowski⁰² has invited, something that brings them
together.

THE AVANT-GARDE

The avant-garde can only exist in a situation where the model
of art, although expanding, has certain limits beyond which lies
non-art, i.e., all the remaining reality. The avant-garde is situated
precisely on the borderlines waiting to step over them.

It might look like this:



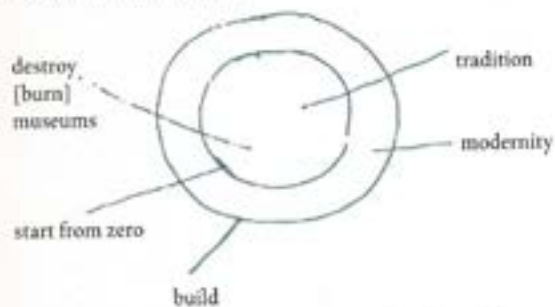
The limits of art are becoming ever more blurred and indistinct.



One can hardly tell what is art
and what is no longer art.

This is why it is difficult to distinguish between:
an art object and an ordinary object,
a happening and real life,
conceptual art and grammar or logic,
ephemeral art and a tornado.

The first avant-garde was meant to bring order. It was highly rigorous on divisions and limits. A clear line was drawn separating tradition from modernity.



In this clear partitioning there was no room left for **Duchamp's** ready-mades and **Schwitters' Merzbau**. They were both outside the avant-garde and outside of art. Both belonged to the non-art sphere.

It was the first avant-garde's conviction that all the vectors of art will finally meet at an ever-closer ideal point.



A purity of path was in force.

Anyone who went in the wrong direction was a traitor. For **Matisse**, **Braque** was the traitor. For the supporters of **Mondrian**, **Arp** was a renegade. **Duchamp** was a traitor to everybody. Everyone betrayed everyone else.

The vectors of art were running in opposite directions. **Breton's** walking staff was needed. **Breton's** staff is a visible sign that art in the 1930s was still in a state of revolution. The stick was in place of the guillotine.

THE SECOND AVANT-GARDE

We should not begin with a zero but with what is in reach. However, it would be good to head towards a zero point and never to reach it, which means aiming at a gradual immersion into non-art i.e., into reality. But the latter is marked with **Krasinski's** tape.⁶³ One could assume that the imaginary blue tape marks everything around it. Or one can imagine other signs. And so, gradually non-art ceases to exist.

There are no limits and no divisions.



there are no limits
and no divisions.
Artists are far away
from this model.
Where? - It remains
unknown.

Some artists, however, stayed and they create official art. The shell removed from the expanding model is shining bright. An auction of hard hits once associated with the avant-garde is being held. The social presence of the artist is also stressed at exhibition openings. Celebrities dominate the artistic *salon*. Power and mass are to the fore. Also money, which, in the history of the artistic movement has never been so abundant.

Other artists are diffused in the twilight or in the shadow. They have descended into the underground, down into the earth. And so the **THIRD ART** was born. It comes into existence with the delicate twitches of a secret seismograph.

What is the difference between official art and the old avant-garde? Well, there is no difference in style. Official art tries to imitate avant-garde art and it does resemble it. Sometimes it reminds one of **Oskar Kokoschka's** expressionism, at other times it may seem like visual explorations or neo-constructivism. But every time it is a massive winged horse.

What is the difference between the 'third art' and official art? Seemingly, there is no difference, as far as style is concerned. But there is one detail: the choice of place. Official artists tend to gather in the most exposed places, whereas the others are dispersed. It is crucial that the latter ('the third') do not need to pass through the narrow gates of art where the CoBrA is lying in wait.

There's also another difference. It is a difference of attitude. This can only be observed when the sequence of events, rather than individual works, is considered, as well as everything that is 'in-between', which means the invisible. The inflated works of admiration-seekers are glamorous and keep pace with the latest fashion. These artists try to exceed fashion with glaring skills.

The first avant-garde were striving to change the world, while their imitators only wanted to decorate it.

The second avant-garde and everything that I call 'the third art' wanted to preserve the world as it is, but also to evolve parallel to it. This explains why there seems to be less of the work of art itself. It is as if the work of art collapsed inwards or even returned to its origin. We may be entering a period of art before art, with the spotlight turned in another direction.

There is no longer any model of art. This is a situation of art with no limits, amazingly diverse even when it is of the most discreet kind. ✽

Art at the Stage of Explosion

Thinking aloud – autonomous scheme

Model of art

increasing, expanding structure
beginning; with well-defined shifting boundaries
→ explosion
elements penetrated the reality → enclaves
→ obliteration of boundaries

☛ questions:

when?
definition – is it possible?
no answer

Evolution of art from *work of art* → artistic fact

1. picture – sculpture
specificity
2. material object
3. object in space
4. space in time
5. work of art without temporal-spatial structure
6. work of art without message

There is no cybernetics – imperfect synthesis
to understand the concrete statement of the artist
art not very attractive?
[art] individual, social situation
artist – enemy of the [only] viewer – critic[ism]

The notion of the model

S[uzanne] Besson
O[svaldo] Borda
G[ianni] Dova
R[oger] Frezin
C[oncetto] Pozzati
J[ules] Perahim

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GROUP 5

ARCHIVAL (RE-)ENACTMENT

FICTILIS

This workshop will begin from beginnings—proposals, sketches, drafts, plans, prototypes, models, fragments, and other items in the AdA archive, and the larger, open-air archive of Dresden, that suggest a lack of wholeness or completion. Using various forms of repetition, reprisal, reanimation, remediation, reframing, and re-creation, gathered here under the term “reenactment,” and drawing upon a range of methodologies and artistic research practices, we will respond to these beginnings, asking a series of questions through—and of—the archive and the broader political contexts in which they are created. How might we bring a sense—if not a state—of finish, to that which is unfinished, unresolved, or unfulfilled, or trouble the “finished” status of that which has already been tidily historicized? How are archives performed and re-performed, staged and re-staged? And how might various forms of archival reenactment achieve a simultaneous exhibition and inhibition? How might various publics encounter the archive through reenactments, and how might these encounters address history’s “unfinished business”?

With a transdisciplinary approach, we welcome artists, scholars, and practitioners from many disciplines, working in any media, who are interested in revisiting that which is partial or provisional through the embodiment and emplacement of archival moments in living persons and current sites throughout Dresden. Excursion locations will include the Blockhaus, future home of the AdA, the Plattenbauten, past home of GDR citizens, and the public spaces near Frauenkirche Dresden, where much has been built, destroyed, and rebuilt, and much continues to be performed and re-performed, in the name of “remembering.” We expect that the outcomes of this seminar will themselves have a quality of incompleteness, and indeed we hope that they will be experienced as beginnings to be continued. Starting from the collection of objects and documents selected in conversation with AdA archivists, we will bring these items into conversation with each other through our own conversations and collaborative projects, asking a series of related questions. How does the built environment itself become a sort of archive, and how is this archive used by various publics to perform certain actions? If every (re-)enactment enables various kinds of enactment, which of these can be called progress? Which anachronism? What beginnings are better left open-ended? Together we will ask these questions and more, through specific examples of incompleteness which stand in for the incompleteness of the whole archive, the inherent incompleteness of memory and experience, and the always-incomplete task of making and archiving history.

FICTILIS is the independent art and curatorial studio of Andrea Steves and Timothy Furstnau. They are currently visiting scholars at the Center for Capitalism Studies at The New School in New York City. They have previously been visiting artists and fellows in a variety of contexts, from art, design, history, anthropology, and museum and curatorial studies. Their collaborative projects often take the form of exhibitions, installations, and publications, with ongoing interests in language and taxonomy, the process and politics of collecting, archiving, and display, monuments and memorials, public space and memory, materialisms and waste flows, infrastructure and the built/non-built environment, critical sustainabilities, and the nexus of the social and ecological. In 2015 FICTILIS founded the Museum of Capitalism, an institution dedicated to educating this generation and future generations about the ideology, history, and legacy of capitalism, through exhibitions, research, publication, collecting and preserving material evidence, art, and artifacts of capitalism, and a variety of public programming.

EXCURSION SITES

BLOCKHAUS

The monumental building that is today referred to as the Blockhaus was, at the time of its construction, known as the Neustaedter Wache. From 1978 to 1982 the reconstruction of the Blockhaus as the “House of German-Soviet Friendship” took place, and a ballroom, club, and restaurant to the public were opened. Following the reunification of Germany in 1989, the federation sold the Blockhaus to the Free State of Saxony in 1994 and it was thenceforth used for federal state government functions. Today, the building is planning to undergo a redesign to become the home for AdA in the coming years.

<https://archiv-der-avantgarden.skd.museum/en/about-us/>

PLATTENBAUTEN

PREFABRICATED BUILDINGS

Many Plattenbauten, or prefabricated buildings, of the GDR time, remain now in Dresden. Many of these lasting buildings have been renovated, such as a blue and orange building from 1956, at Marienstrasse and Antonsplatz. Dresden also hosts prefabricated constructions of high-rise buildings that have also been renovated with new designs, including those by architects Gunnar Hartmann, Horst Burggraf, and Peter Schramm and Kollektiv. These buildings, that now remain, are symbolic of East Germany and the architectural and political project of the GDR.

<https://www.das-neue-dresden.de/impressionen.html>

PARTICIPANTS

Boneace Chagara
Florian Grundmüller
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Maxie Jost
Kumjana Novakova
Joanna Vickery

"The object was to learn to what extent the effort to think one's own history can free thought from what it silently thinks, and so enable it to think differently."

- Michel Foucault

"Every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably."

- Walter Benjamin

"Invention must occur if there is recollection ... collective memory is not an inert and passive thing, but a field of activity in which past events are selected, reconstructed, maintained, modified, and endowed with political meaning." -

- Edward Said

Memories are already 'there' when we speak or think, not as an origin, but as inheritances, structures, associations, inevitabilities, possibilities, forms of enactment. Protean, fluid, in constant differential continuities and enablements— we do not seem able to step outside of memories as we speak them, to bracket them or neutralize them. We seem to be in and through them.

- Charles Scott

History produces not only the forces of domination but also the forces of resistance that press up against and are often the objects of such domination. Which is another way of saying that history, the past, is larger than the present, and is the ever-growing and ongoing possibility of resistance to the present's imposed values, the possibility of futures unlike the present, futures that resist and transform what dominates the present.

- Elizabeth Grosz

By placing individuals at the center as both actors in and observers of history, we can build a historical culture around participation. Individuals, after all, experience, interpret, revisit, reinterpret in short, they remember and forget. Nations, cultures, and institutions can't, even though politicians and pundits pretend they can. Individuals can discover, recognize, ignore, cross-examine, fear, dream, hope. .. by comparing their experiences and interpretations with those of others, individuals create empathy that permits them to enter into the experiences of people from other times, places, people from other backgrounds. .. people develop their empathy toward strangers not as political choices or philosophical abstractions but from intimate contacts with people around them.²⁰

- David Thelen, "The Presence of the Past"

This is about history and about the past - two different things. The exhibit that surrounds you now examines the alchemy that changes the past into stories - the histories we tell about it. The past never changes. But the way that we understand it, learn about it and know about it changes all the time. What was /gospel/ then is often in dispute now. Yesterday's truth becomes false or ill informed or offensive today. And vice versa. (...) The gallery is making history and like all other makers of history it has a point of view and an agenda. What is said - and what you see here - may fly in the face of what you've learned.... Here we have done what others have done - turned events into history. So view what is offered with respect but also with scepticism. Explore the gallery. Encounter it. Reflect on it.

- National Museum of the American Indian, Washington, DC, text panel at entrance to main exhibition (Paul Chaat Smith)

Bluntly put, is there a necessary relation between remembrance and redress? Can the creation of a collective memory of past crimes insure the end of injustice? Can monumentalizing the past suffice in preventing atrocity? Or does it only succeed in framing these crimes against humanity from the vantage point of contemporary progress and reason, turning history into one great museum in which we revel in antiquarian excess? Can we get the merest hint of “that event” by spending half an hour in the dungeons? I am not trying to make light of these engagements with the past, but only to shake our confidence in commemoration and the accompanying conceits about world peace and universal history entailed in the designation of these monuments as World Heritage sites and, as well, consider whether the imagined and simulated captivity doesn’t in fact operate to contrary purposes—if it doesn’t minimize the very terror it sets out to represent through these mundane reenactments.

The point here is not to condemn tourism, but to rigorously examine the politics of memory and question whether “working through” is even an appropriate model for our relationship with history. In *Representing the Holocaust*, Dominick LaCapra opts for working through as kind of middle road between redemptive totalization and the impossibility of representation and suggests that a degree of recovery is possible in the context of a responsible working through of the past. He asserts that in coming to terms with trauma, there is the possibility of retrieving desirable aspects of the past that might be used in rebuilding a new life. While LaCapra’s arguments are persuasive, I wonder to what degree the backward glance can provide us with the vision to build a new life? To what extent need we rely on the past in transforming the present or, as Marx warned, can we only draw our poetry from the future and not the past? Here I am not advancing the impossibility of representation or declaring the end of history, but wondering aloud whether the image of enslaved ancestors can transform the present. I ask this question in order to discover again the political and ethical relevance of the past.

If the goal is something more than assimilating the terror of the past into our storehouse of memory, the pressing question is, Why need we remember? Does the emphasis on remembering and working through the past expose our insatiable desires for curatives, healing, and anything else that proffers the restoration of some prelapsarian intactness? Or is recollection an avenue for undoing history? Can remembering potentially enable an escape from the regularity of terror and the routine of violence constitutive of black life in the United States? Or is it that remembering has become the only conceivable or viable form of political agency?

(...)

In today's networked capitalism, a generalisation of affect has resulted in something that reads like a parody of such theoretical de'marches: myriads of ego-affirming post-Fordist subjects become mechanically entangled on Facebook and in the Twittersphere, where the cumulative effects of human agency can take on quasi-meteorological forms (shitstorms, as flame wars are known in 'German English') even while data trails left behind by users result in their objectification courtesy of government agencies and corporate entities. And in the mazes of the network, of course, are those whose labour is not of the post-Fordist variety: construction workers in Abu Dhabi, the illegal immigrants in Europe – or the inmates of US prisons whose unpaid labour keeps the prison-industrial complex going, much like Facebook users keep that company afloat. Perhaps we are witnessing an acceleration of prehistory that takes us all the more securely forward into the past. Slavery and submission become more varied and diversified as the human becomes ever more blurry and ill-defined.

In the meantime, we may well agree with Fredric Jameson that the 'sense of history' or 'historical consciousness' has been weakened due to the spatialization of society and culture and by a focus on instantaneousness or presentness over long duration: 'In this new dialectic of omnipresent space and the living or temporal present, history, historicity, the sense of history, is the loser: the past is gone, we can no longer imagine the future.' The sequence 'history, historicity, the sense of history' is intriguing: it is not quite clear whether these are meant as synonyms or as a progression. Can history be equated with 'the sense of history'? Practices of refusal and resistance create new antagonisms, new histories. Even before any question of 'viable systemic alternatives' arises, we can speak of history (or at least prehistory) wherever there is inequality and antagonism, no matter how latent. However, if such practices are spontaneous, instantaneous and short-termist, without a wider horizon, they may well fall short of what is needed. Today we see history racing forward, downward, in despite of or because of the decline of historical consciousness. But this decline, with the concomitant short-termism and blindness to consequences, produces a certain kind of history – a history devoid of futurity, beyond human agency, and thus of proper historicity.

Radical practice must ask itself if, and to what extent, it contributes to the undoing and redoing of 'actually existing history' – the history that has so far remained prehistory in part due to limited conceptions of historicity in teleological terms, leading up to a final battle near Jena or elsewhere. In a condition in which the underclasses and potential new (sub)species often appear as human flotsam or refuse to be managed, they appear as posthuman objects rather than posthuman subjects. In the prehistory of the posthuman, the fundamental task is to identify in one's praxis and surroundings those moments of objectivity and subjectivity that could make other histories possible: dumb inertia and swift moves; visible actions and opaque tactics; algorithmic rigour and all too human detours.

- Saidiya Hartman, "The Time of Slavery"

To work with anachronism, we must rethink the contemporary. There is no more compelling call for such reconsideration than Walter Benjamin's statement, in his "Theses on the Philosophy of History," that "every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably."

This is a strong plea for anachronism, including comparison. If it is not identified as relevant for our time, the image will disappear. Since extinction is forever, according to the well-known ecological

slogan, the question that needs to be raised could be phrased as follows: how can art prevent the extinction of the past so that the present can make it matter for itself? First of all, through images of it: images that represent the past, that come to us from the past, and that make the past matter for the present. Those are the three meanings of the preposition "of" that resonate in Benjamin's sentence. The operative verb in his urgent warning is "to recognize."

The images of the past must be recognized—and recognized in their relevance for the present—so that we can effectively bring them to bear on the present. The penalty for failing to do so is the irretrievable loss not simply of the past but of its images, and hence, also of the three forms of relevance that the preposition "of" suggests they possess. The two meanings of recognition, one cognitive—to know again—and one social—to give acknowledgement to, to recognize something "as"—are bound up together. In both senses, recognition pertains to the dialectic of similarity, or repetition, and of difference or innovation that constitutes comparison. Through comparison, images from the past can move us in the present and thus compel the political agency as I have described it above. Hence, anachronism, comparison, movement, and the political go together in an insoluble bond of engagement with art that constitutes art's lasting importance.

- Mieke Bal, http://post.at.moma.org/content_items/248-the-meaning-of-c-in-c-map

It is not a traditional notion of dialectic of which I speak, one in which life is perceived as eternally trapped in a morass of history from which it can only extricate itself through the sublime temporalities of violence and rupture. Rather, it is a dialectic that inhabits the system in the form of confusions, proximities, anxieties, and fated overlappings that in itself constitutes the flesh and blood of modern urban life. The navigation process through this heterological system is the burden of the cosmopolitan self.” The irony, of course, is that the text against which that episteme articulates itself is something that no fiction writer could have imagined. Who, in the 1930s, could have believed that something like the Holocaust would take place? Who, even in the early 1940s, could ever have thought that Dresden would be totally destroyed in the war? Who could ever have thought that Dresden would be bulldozed down to the ground? And who, even in the 1980s, would ever have thought that the city would be part of a united Germany and that it would be rebuilt in the blink of an eye? Registering these fantastic events, the city becomes the locus of a memory to which no single person can ever have total access, for it only succeeds “as memory” when it challenges us to enter the shadows of our disparate modern subjectivities. What is needed, therefore, is an insistent deconstruction of the difference between fiction and reality that exposes the fateful illusions on which urban epistemologies are based.

In thinking of the city, one must resist reducing modernism to a negative that stands in temporal opposition to a revival of meaning, memory, and history. Instead, one must see the city as a transformational work-in-process that operates out of, and on behalf of, various modernizing and historiographic forces that have not one, but diverse articulations and presences. Their torts, both real and imaginary, require a compensatory probing and scholarly structure along which the narrations of trauma can surface and be “lived out.”² A critical urban epistemology, therefore, must be distinct from the all too often encountered attempt to essentialize the urban narrative or to reduce its history to a linear formation; it would have to begin and end with this problem and thus with the city’s ambiguous loca-

tion in its representational history.³ To use a phrase by Adorno, but changing his word art to my words the city, one can say that the city desires to be what has not yet been, even though everything that the city is has already been. Playing one end of this scenario off the other to expose the paradox of urban history is no doubt little more than a theoretical project, but it is a form of action in its own right. For only in perceiving of the city in this way, from the inside out as well as from the outside in, can we comprehend and respect the dialectical incompleteness of the modern city. As a humanistic construct, the city may not be all that we hoped for, but, as an intellectual construct reflecting the geography of time, it is more than one could ever have imagined.

- Mark Jarzombek, “Disguised Visibilities (Dresden / ‘Dresden’)”

GROUP 6

KNOWLEDGE FEEDBACK LOOPS

SARAH E. JAMES & DOREEN MENDE

One point of departure for this session is the chrono-political a.k.a. transformative demand on engaging with archival material: An ever-shifting relationship between exhibition/inhibition is inherent in any practice of work with archives. East German visual culture – as well as the myriad of East German lived experiences connected to it – has been subjected to continual acts of repression, instrumentalisation and misunderstanding in the field of Western art history and cultural theory enforcing a continuity of Cold War ideological divisions and generalizations. The binary perspectives that produced such misreadings and blind-spots have been transformed – but in no way transcended – in the post-'89 scholarship that has often continued to produce a false dichotomy between 'good dissident practices' versus 'bad State propaganda'. Therefore, the seminar proposes to work with the archive's double dynamics of in- and exhibition, reaching beyond the law of what can be said for fostering a kind of history as an unfinished conversation.

This course will focus on the theme of cybernetics and knowledge feedback loops to try and creatively explode existent approaches to the archive – instead interrogating the gaps, invisibilities, ruptures, instabilities (in space and time), the marginal, the ephemeral, hidden, and the silent. Considering the dominance of cybernetic thought and language in the 1960s and 1970s within the cultural spheres of both East and West as a productive framing device, our course shall explore a series of visual objects and archives from 'unofficial' Mail Art to political films/socialist future films by defa-futurum. It will situate our research in relation to the Cold War's geopolitics of friendship, technopolitics, East German Internationalism, or the problematics of space colonization. We plan to visit different archives in Dresden – 'document-archives', 'object-archives', 'architecture-as-archive', 'museum-archive' – with the objective of understanding archival objects as specific forms of visual culture in relation to a spectrum of discourses and experiences that were invested in the socialist future – from official models of futurology to other forms of utopian theory. We will ask whether it is possible to see not only each object/document in terms of a feedback loop – an open workshop or collaboration – but also our methodological undoing of archival norms and rules. This enables the archive and its use to be transformed - appreciating the objects of the archives as embedded in a specific artistic and historical moment of the past, but also as intervening in current political problems and reactivated as a projected dream in dialogue with potential futures. We will also ask: how does one archive produce the other? What remains inhibited in an archive but remains potent for exposing a social imaginary? What infections/affections are set in archives? What can we learn from past anti-fascist declarations that is in tension with ideological politics and state-socialist regulations regarding labor, technology and collectivization? Why could anti-colonial strategies, postcolonial thought and/or feminist methods enable a productive undoing of the archive's patriarchal domination? How could an archival metabolism, ultimately, turn exhibitionary violence against itself?

As part of our larger theme 'In-/Exhibition: Knowledge Feedback Loops' we will frame our initial exploration of AdA via a series of three interconnected themes: 'Postcards to the Future'; 'Letters/Manifestos/Alternative Alphabets' and 'Behind the Wall/Global Dreams'. These three themes will provide a means of grappling with the issues and methodological questions outlined in our abstract and ones which we will go on to consider via a number of specific archives in Dresden. They also enable us to open up the archive and its objects temporally, and discursively, proposing we think of each 'document' more as a kind of feedback loop. We will ask whether it is possible to see each object/document not only as a kind of open feedback loop – which is not only embedded in a specific cultural and historical moment of the past, but which might be repositioned and reactivated as a projected dream in dialogue with our present and potential futures.

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1. Postcards to the Future

This theme will enable us to think more critically – via material objects – about the idea of writing and making as a form of projecting into unknown futures. Turning the historical and documentary character of the archive on its head instead our priority will be to ask how does one make something for the future? How can one produce a futural practice? How can we imagine the alternative futures imagined, hoped for or dreamed of that did not come to pass as still alive and capable of intervening in the present? We will look at Futurist postcards specifically as material objects, alongside sci-fi and para-scientific magazines and journals. We'll interrogate the relationship between futurist imaginations, para-sciences and scientific theories.

2. Letters/Manifestos/Alternative Alphabets

Here we will think critically about writing, reading, making and collecting as political, social, relational, collaborative, activist and aesthetic practices. We will examine the ways in which visual and material culture and creative practices are generated and reproduced via the practice of writing but also speaking, sharing, exchanging, repeating and performing. We'll examine avant-garde manifestoes and journals – paying particular attention to Surrealism – and consider the manifesto form against the array of different kinds of informal correspondence within the AdA. Instead of thinking of the letter, manifesto or written statement as a document, we will instead re-imagine it as a profoundly social, performative and intersubjective practice that connects diverse geographies, networks of people and materialises relationships. We will also look at the many ways in which documents become aesthetic and relational practices – examining Letterist works, Mail Art and concrete poetry. Considering the prevalence of cybernetic concepts we will also look at the ways such discourse and theory fed into artistic and literary practices. We'll think about group practices – considering the connections and differences between intimate small artistic groups and global/transnational networks.

3. Behind the Wall/Global Dreams

This theme allows us to consider the geopolitical dimensions of the avant-garde and neo-avant-garde, as well as of the archive and the exhibition. We will connect the prewar internationalism of the historical avant-garde with the too often marginalised global networks of the neo-avant-garde in the postwar and cold war period. Working explicitly against the binary logic of East/West and 'dissident' versus 'official' we will look at those artists who have been written out of mainstream art historical accounts – from Jiri Kolar, Milan Knizak to Ruth Wolf-Rehfeldt, Barbara Kozłowska and A R Penck – and whose work travelled in many dispersed and global networks. Working closely with the archival objects we will explore the letters, poems and documents produced by practitioners who worked under actually existing socialism in East Germany and Eastern Europe and creatively exploited the networking potentials of Mail Art, Fluxus, Concrete Poetry and conceptual practices to imagine different futures.

We hope to focus on three archives, considering the archive in the expanded sense of its collection, but also in terms of its medium, eg: the archive as cinema, technology, architecture.

1. DIAF/DEFA Archiv

We will consult the defa futurum archive of East German sci-fi and experimental films – particularly the Narrations from the New World (Erzählungen aus der Neuen Welt) 1968; The World of Ghosts (Die Welt der Gespenster) 1972; Workshop Future I (Werkstätte Zukunft I) of 1975 and Workshop Future II (Werkstätte Zukunft II) of 1976. We will also focus on the amateur film holdings of the VEB Pentacon studio, which existed from 1953 to 1990, donated works from the years 1953 to 1984 to the DIAF. In 2012, the institute put together two film programs from around 40 films and presented them at the Museum Cinema Dresden. (Programmeinführung: Dr. Ralf Forster). And finally, we will consult examples of socialist advertising and animations for children. (The archive holds the work of Kurt Weiler and Heinz Wittig)

2. Technische Sammlung

We will approach the Technical collections as a means of situating Dresden as a former technological pioneer region of the GDR and model of futurology. We will also specifically position the contemporary collection in relation to the establishment of the collections in 1966 as a Polytechnic Museum to support technical literacy under actually existing socialism. We will pay particular attention to the museum's collection of typewriters – particularly the models used by Mail artists in the GDR, such as the Robotron Erika model – and early computers, as well as film, video and audio recordings, software, posters and brochures, written documents and literature.

3. Robotron Kantine

Robotron Kantine was the company canteen of the former "Robotron Kombinat" or the Robotron Combine, which was the biggest East German electronics manufacturer. Construction work began in 1969 on this new research center on Leningrader Strasse in Dresden's city center. Three large office buildings, a computer 'center and a new company canteen were built on the former wasteland for the new show-piece. In 1972 the complex was inaugurated and commenced its work. It produced personal computers, minicomputers, as well as home computers, radios and television sets. The remaining, freestanding canteen was also completed in 1972 and served to supply 800 employees and engineers daily with two large dining rooms. From mid March council decide whether it will be a contemporary art centre – Kunsthaus Dresden. Approaching the building as an archive, but also contextualizing it in relation to the ideological and cultural technological 'revolutions' of the former GDR, as well as the prevalence and popularity of cybernetic theory, we will ask what resources might the building be said to hold for the researcher? How might the Kantine itself materialize a model of thinking? And how might we interrogate it as a means into reconceptualising it as a factory for the production of a kind of commodity, a kind of worker and a kind of future?

Sarah E. James is an art historian and writer. Associate Professor at University College London from 2010-19, she is currently a Humboldt Fellow and Lecturer at the Goethe Universität Frankfurt. Her first book, *Common Ground: German Photographic Cultures Across the Iron Curtain* was published by Yale University Press (2013). Her next, *Paper Revolutions: An Invisible Avant-Garde* is forthcoming with MIT. Her research for this project focuses on East German visual culture and ephemeral, paper-based art practices (maquettes; postcards; portfolios; letters; stage-set designs; book covers and illustrations; artists' books and posters) in relation to politics, friendships and utopian thought. Rethinking existent models of collaboration and exchange, it explores the lived experiences of making, in and outside of the art world. As well as publishing numerous book chapters, articles and catalogue essays, she also writes regular art criticism.

Doreen Mende is an independent curator and theorist who works on vocabularies for articulating geopolitical readings of contemporary exhibiting practices in relation to knowledge processes, archival metabolisms, unedited histories, art and display politics in the 21st century. Since September 2015, she is Head and Professor of the Research-Based Master Programme CCC on the practice and theory of the curatorial in geospatial constellations and technopolitics at HEAD–Genève and an associate faculty member of the Dutch Art Institute. Mende lives in Berlin and Geneva.

EXCURSION SITES

DEUTSCHES INSTITUT FÜR ANIMATIONSFILM DIAF

From 1955 to 1990, the DEFA Studio for Animated Films, the state studio for animated films of the former GDR, produced films for children and families as well as satires and artistic films for adults. After the studio was closed, the estate was transferred to the DIAF by the Federal Archives. The film stock comprises a total of around 2,000 copies of mostly animated films and hand puppet films of short length but also include East German and West German advertising film productions, historical animated films, works that reflect current artistic filmmaking, and documentary films about Saxon art history. The institute also carries a large collection of three-dimensional objects, including puppet figures, props as well as posters, stills, and photographs.

<http://www.diaf.de/>

TECHNISCHE SAMMLUNGEN DRESDEN

TECHNICAL COLLECTIONS DRESDEN

The Technical Collections present the history of technology of the last 150 years since the beginning of the industrial revolution, with special focus on Dresden and Saxony. In addition to photography and cinematography, the focus is on information and communication technology, from the oldest calculators and typewriters to micro- and nano-electronics, from mechanical musical instruments to current AV media technology. The museum collections also include objects from the fields of metrology and electrical engineering, scientific instrument construction, household and medical technology, a collection of daguerreotypes and topographical photographs.

<http://www.tsd.de>

ROBOTRON KANTINE

Robotron Kantine is the company canteen of the former “Kombinat Robotron” or the Robotron Combine, which was the biggest East German electronics manufacturer. In 1972 the complex was inaugurated and commenced its work. It produced personal computers, minicomputers, as well as radios and television sets. This remaining, freestanding canteen served to supply 800 employees and engineers daily with two large dining rooms.

<https://www.industrie-kultur-ost.de/robotron-kantine/>

PARTICIPANTS

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Rebekka Kieseewetter
Carlos Kong
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Ting Tsou

READING LIST

- Elizabeth A. Povinelli; *The Women on the Other Side of the Wall: Archiving the Otherwise in Postcolonial Digital* (2011)
- Fredric Jameson; Chapter “The Clocks of Dresden” in *The Ancients and the Postmoderns*, p. 255 (2015)
- Sarah E. James; “Radical Archives”, *FRIEZE* (2014)
- Doreen Mende; Text image constellation with excerpts from Joachim Hellwig/Claus Ritter; *defa-futurum: insights and problems, methods and results of the artistic form of the socialist future film*

ELIZABETH A. POVINELLI

The Woman on the Other Side of the Wall: Archiving the Otherwise in Postcolonial Digital Archives

Prologue

*T*his essay was conceptualized as a moment in a long conversation with Dicle Koğacioğlu about what she called the “tradition effect.” I met Dicle soon after I moved to Columbia University. She was a fellow in the Center for the Study of Law and Culture, which I codirected at the time with Katherine Franke and Kendall Thomas. My feeling of deep kinship with her was immediate. Both our feet usually tapped too loudly during workshops. Both of us too often forgot to raise our hands before blurting out our ideas. Though I never bumped into the fender of another car as she did as we drove along the Bosphorus, Dicle intent on explaining to me the local and regional discourses about the Turkish difference. Is it any wonder we continued to talk and argue long after she left Columbia—in New York and Istanbul and Providence? She remains undiminished, unfathomably alive to me. She will always remain with me. She is the woman who walks through the wall.

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I

It is a justifiably famous, if enigmatic story. In “The Library of Babel,” Jorge Luis Borges portrays the universe as a vast honeycombed library in which every book that ever was or ever will be written, every thought that has been or could be thought, is contained in its randomly organized, often senseless manuscripts. Because there is nothing outside the library, its inhabitants suffer dangerous illusions of what is knowable. If everything that can be known is contained within the library and yet the library’s contents are unknown, the illusion emerges that it might be possible to know the library as a whole—a totality with a single law organizing its disparate parts. Perhaps a book will be found that provides the catalog of the entire library, and this will be the key to its universal knowledge. Or perhaps an encyclopedic knowledge of one region of the library, or just one of its hexagon-shaped rooms, would be sufficient to unlock the logic of the whole. Quite famously, a radical sect of librarians seeks to burn all books that seem to them to contain nothing but gibberish in hopes of making the task of comprehension more manageable. But what if one day, much to their surprise, a stranger walked in from the other side of one of the hexagon-walled rooms carrying a new book or embodying a different memory and practice? Where would she have come from if an outside to the library has been categorically excluded? And how could her book be incorporated into the theories of knowledge that had assumed the closed world of the library, and more: had assumed that all knowledge and all thought were contained in the traditions of the book? Would she or it have to be burned? Or could a new library, or a new bookcase or a new alcove in the old library, be built that could shelve this book or her embodied memory? Is the problem the book, the woman, her memory, or the idea of a singular and total universe?

This essay probes a set of problems that have emerged as Indigenous and non-Indigenous colleagues and I have struggled to create a postcolonial digital archive in rural northwest Australia. This archive does not as yet exist. If it existed as it is currently conceived, it would organize mixed (augmented) reality media on the basis of social media and operate it on smart phones. The smart phones would contain a small segment of the archive. And this segment would be geotagged so that it could not run unless the phone was proximate to the site to which the information referred. The pitch we present for the project to potential donors and supporters goes something like this:

Our project implements and investigates “mixed reality technology” for re-storying the traditional country of families living on the quasi-remote southern side of the Anson Bay area at the mouth of the Daly River in the Northern Territory. More specifically, it would create a land-based “living library” by geotagging media files in such a way that media files are playable only within a certain proximity to a site. The idea is to develop software that creates three unique interfaces—for tourists, land management, and Indigenous families, the latter having management authority over the entire project and content—and provide a dynamic feedback loop for the input of new information and media. We believe that mixed reality technology would provide the Indigenous partners with an opportunity to use new information technologies to their social and economic benefit without undermining their commitment to having the land speak its history and present in situ. Imagine someone preparing for a trip to far north Australia. While researching the area online, she discovers our Website that highlights various points of interest. She then downloads either a free or premium application to her smartphone. Now imagine this same person in a boat, floating off the shore of a pristine beach in the remote Anson Bay. She activates her smartphone and opens the application and holds up her smartphone to see the video coming through her phone’s camera. As she moves the phone around she sees various icons representing stories or videos available to her. She touches one of these icons with her finger and the story of the indigenous Dreaming Site where she finds herself appears; she can also look at archival photos or short animated clips based on archived media files. The archive is a living library insofar as one of its software functions allows new media files to be added, such as a video of people watching the videos of the place.

When we pitch this project to libraries, granting agencies, and private donors, some questions we are asked include: “How does this way of archiving Indigenous knowledge affect Indigenous traditional culture?” “Can Indigenous people actually shape and run such a project?” “In what sense is it of interest to libraries and their mission to house significant, publicly accessible knowledge?” “In what sense is this an archival project?” “What will be included and what excluded?”

When we evoke the archive, what are we conjuring by way of inclusion and exclusion? What, for instance, is the difference between an archive and a collection or between an archive and a hoard or between an archivist and a collector and a hoarder? What is altered when the archive is housed in a library, in a classified state vault, in a dour professor's office, or provided a GPS coordinate so that it can be accessed only in a certain place with a specific piece of technology? I have a collection of earrings that I have found on the streets of New York City. It is one of the things I do—I collect discarded earrings, often to the chagrin of my friends, digging them out of the rot that accumulates in the seams of pavements. Why I do this—or, less agentially, why my eye catches these accidentally discarded objects and why my hands reach down and scoop or dig them up—is one question. But another question, more relevant to the task at hand, is: under what conditions would this collection of lost jewelry become an archive or a part of an archive? Am I an archivist, a collector, a hoarder? Does it matter whether I've indexed my earrings or simply thrown them onto a shelf in my study? Similar questions arise about any number of collections ranging from mint condition Barbie dolls to tongue suppressants.

Every collection, if taken too far—by necessity a vaguely defined borderland—threatens to mark the collector as having a “condition,” in the case of hoarding, the mental disorder *disposaphobia*: the compulsion to keep and hide; to cherish and conceal; to be surrounded by increasing abundance yet to be increasingly deprived as the treasured objects slowly seal the subject into an ever more restricted zone of movement. Earrings are hopefully far too small to present a real threat to me. But hoarding other objects—stacks of newspapers, old underwear, or empty plastic Diet Coke bottles—compromises life even if, under the right media conditions, it can create new cycles of wealth and restriction, if not necessarily for the hoarder. Take, for instance, the popular American television show *Hoarders* or Song Dong's critically renowned MOMA exhibit *Waste Not*. *Hoarders* tries to distinguish between a collector and a hoarder on the basis of a disorder of the will. Hoarders are unable to part with their belongings even when these belongings seriously disrupt everyday functions and relations. Indeed, strictly speaking, the belongings no longer belong to the person. The person has become the exhausted archivist who cannot shut the book return. She belongs to the books. *Waste Not* takes a less psychological point of view on hoarding. Beijing-based Song Dong disgorges the complete contents of her mother's home, amassed over fifty years in conformity to the concept *wu jin qi*

yong, “waste not,” which allowed people to survive the hardships of the transition from the Mao to the post-Mao economy.

But while taking different stances on the sources and meanings of collections and hoards, these two shows may well become part of another circuit of collection, archiving, and restriction. *Hoarders* will enter and be registered in the archive of twenty-first-century American pop television, perhaps at the Film and Television Archive at UCLA; *Waste Not*, in the Museum of Modern Art’s archive of art exhibits. An archivist will have to manage their selection, catalog, preservation, and accessibility. And, having been entered into these archives, these shows will become the material for new writings, collections, hoards, and archives, which, if significant, will be recycled back into these or other archives, slowly sealing the library into an ever more cramped space. Compact bookcases will be installed. Remote storage spaces will be built, new jobs created for shuttling objects back and forth. And the accounting of all of these activities will create their own archives. And so it goes in “the social life of things” (Appadurai). Collections threaten to become hoards, which might become archives, which are stuffed into libraries or state vaults, which threaten to produce the surreal spectacle of Borges’s exhausted archivists of the Library without end. Who might be in better need of an intervention than these archivists who toil in an “indefinite and perhaps infinite of hexagonal galleries,” neither hoarders nor collectors, but rather mere managers of the universe of things that cannot be disposed of and that keep spawning new things? And why wouldn’t they dream of an endless expanse of digital space where there seems no limit to what can be stored and what can be found—if someone can pay the storage fees? Isn’t our project part of this dream, a social media–based method of allowing an endless series of new cartographies to be formed and circulated?

II

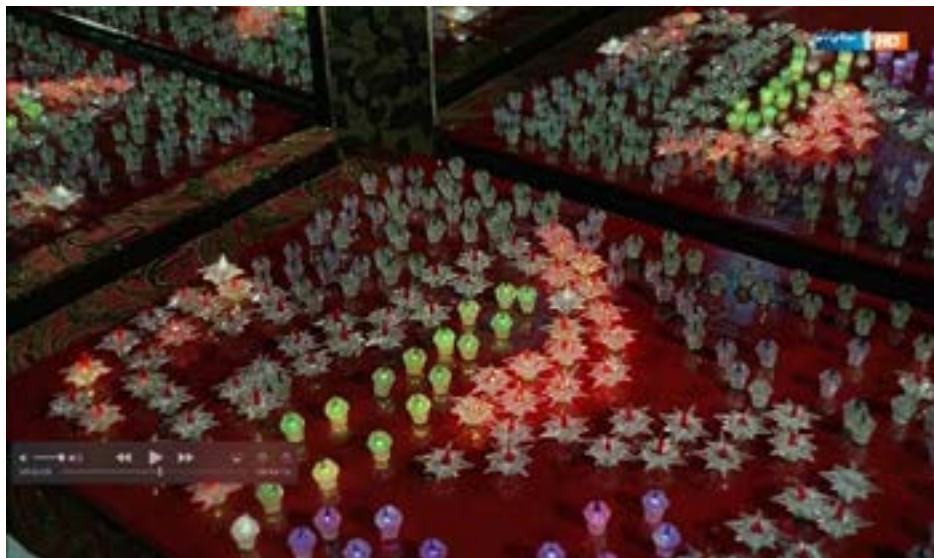
Acknowledging the impossibility of stilling these incessant definitional quandaries and categorical peregrinations, some scholars, such as Jacques Derrida and Michel Foucault, have tried to understand the archive as a kind of power rather than a kind of thing. For Derrida, “archontic power” is the name we give to the power to make and command what took place here or there, in this or that place, and thus what has a place in the contemporary organization of a law that appears to rule without commanding (*Archive*). Archival power authorizes specific forms

Die Frage des zeitlichen Vorgriffs stellt sich jedoch für die wissenschaftliche Prognostik als «Theorie, Methodologie und Technologie zur Erarbeitung von Prognosen» anders als für die Zukunftsgestaltung in künstlerischen Medien, weil sie die Voraussage künftiger Entwicklungen jeweils anderen Bedürfnissen entspricht, sich anderer Mittel bedient und eine andere Funktion im gesellschaftlichen Leben hat. So setzt zum Beispiel die wissenschaftlich-technische Prognose Orientierungspunkte für Prinzipienlösungen und die produktive Nutzung vorliegender Theorien, ist die Gesellschaftsprognose Grundlage sozialistischer Planungs- und Leistungstätigkeit zur Vorbereitung sachkundiger strategischer Entscheidungen. Die Zukunftsaussage im Kunstwerk als ein Bild einer möglichen und erstrebenswerten Zukunft ist Produkt künstlerischer Subjektivität. p. 65



Aber vor allem wurde uns bewusst, welche dokumentarische Aussagekraft authentische Befragung in einem Nichtspielfilm haben können, so dass wir solche Befragungskomplexe später in unsere Zukunftsfilme bewusst als Stilmittel einsetzten, um zur unmittelbaren Einbeziehung des jugendlichen Zuschauers in die Diskussion seines Problemkreises zu kommen. p. 139

Die Übereinstimmung mit der Gegenwartserfahrung und schließlich der Ausdruck jener Vorstellungen und Ideen, die die Menschen von der Zukunft haben, lassen, wenn die Qualität eines Kunstwerkes zur emotionale und intellektuellen Auseinandersetzung herausfordert, Zukunftsbilder, Vorstellungen lebendig werden. Auch hier gilt Lenins Zustimmung zur bekannten Feuerbach-These: « Die Kunst fordert nicht die Anerkennung ihrer Werke als Wirklichkeit.» (footnote 37) Zukunftsdarstellungen in den Künsten führen nicht zu strategischen Entscheidungen, finden nicht Eingang in die wissenschaftlich-technische Planung. Sie üben ihren Einfluß mit anderen Faktoren des geistig-kulturellen Lebens auf das Bewußtsein aus. p. 66





Für uns ist der sozialistische Zukunftsfilm eine besondere Form des Gegenwartsfilms, weil die existierende Wirklichkeit mit der Absicht überschritten wird, dem Zuschauer auf besondere Weise Antwort auf heutige Fragen zu geben, seine produktive Phantasie als intellektuelle, emotionale und ästhetische Potenz anzuregen, sich in der Gegenwart für die Gestaltung der Zukunft verantwortlich zu fühlen und für die Gestaltung der Zukunft in der Gegenwart aktiv zu wirken. Die Methoden der ästhetischen Aneignung, Wertung und Gestaltung sind das Besondere im Vergleich – nicht im Gegensatz – zum Gegenwartsfilm. Die ästhetische Aneignung geschieht «auf der Grundlage einer zunehmend sich verwissenschaftlichenden und vermenschlichenden Anschauung von der Welt», und «der letzten Zwecksetzung einer realen (nicht lediglich ideellen) Selbstbefreiung des Menschen als eines gesellschaftlichen Wesens.» (Claus Träger, *Methodologische Probleme der Realismusforschung*, 1974), p. 92



Die Erkenntnisse der wirklichen Triebkräfte der Entwicklung, die Entdeckung der Elemente des Zukünftigen in der Gegenwart ist die Basis für die künstlerische Phantasie: Aus diesem Grunde messen wir der Problemprämisse als Konkretisierung von Bedürfnis und Erfordernis, als Anregung zum Stoff und zur Idee große Bedeutung bei. Die Problemstellung gibt den Rahmen für den zu prognostizierenden Raum, in dem der Künstler seine Charaktere und Konflikte ansiedeln kann. Aufgabe der Literatur und Kunst ist es nicht, Prophetien zu produzieren, sondern Weg- und Zielvorstellungen zu vermitteln, die dem Menschen der Gegenwart helfen, trotz zeitweiliger Rückschläge und Umwege, sich als Gestalter der Zukunft u begreifen. Solche Elemente der klassenlosen kommunistischen Gesellschaft entstehen «im Schoße der Gesellschaft.» p. 73/74





Fantasia motorizzata che alimenta
Turbina mai spenta di eccelsi pensieri
Moto perpetuo fino a ieri inscoperto
Aerodinamico per i cieli del mondo
Respiro d'ogni vento infinito profondo
Irradiante luci fantasmagoriche
Nuove conquiste pittoriche plastiche
Elettriche e a gloria d'Italia fascista imperiale
Taglente pugnale che spezza ogni cuore nemico
Tal'è trasmessa dal magico obiettivo del sole
Immensa la mole del genio marinettiano!

Giorgio Carabelli

THEMATIC C

ARCHIVE BODY / ARCHIVE VIRUS



AEG Price Lists and Documentation
Archiv der Avantgarden, Japanisches Palais, Dresden, 2019
Photo: Laura Fiorio

C. ARCHIVE BODY / ARCHIVE VIRUS

A multitude of cultural histories of documentation and record-keeping are yet to be written: In the two decades that have passed since Derrida gave his lecture (which later became the highly influential essay “Archive Fever”¹) a sustained fascination with the relation of body/mind/archive can be observed². A prism of different notions of the irrational effects, ranging from the aforementioned “fever” to “virus,” “mania,³” and “impulse,⁴” are tied to the “paper organism⁵” whose “transformation to a healthy organic body⁶” has been characterized as the project of the archive in modernity, which thus only pathologized collections organized by idiosyncratic taxonomies. Furthermore, the body of the researcher pursuing the archival work has become the subject of reflexive considerations: To consider “research as experience⁷” allows one to track the affective relations occurring when handling documents, including those perceived as uncanny or haunting⁸, or missing altogether. Taken further, a reflexive position enables one to recognize the specific perception of time within archives, or even to scholastically speculate and imagine utopian archives of the future⁹. How does the archive inscribe itself in the body? Which bodies act and affect the archive? What infections/affectations are set in archives?

TUTORS

- ALICE CREISCHER & ANDREAS SIEKMANN

- SUZA HUSSE & ELSKE ROSENFELD

- SUSANNE SCHMITT & LAURIE YOUNG

¹Jacques Derrida, “Archive Fever,” in *Diacritics*, vol. 11, no. 2 (1995), pp. 9–63.

²Cf., for instance, Mario Wimmer, *Archivkörper. Eine Geschichte historischer Einbildungskraft*. Konstanz: Konstanz University Press, 2012.

³Suely Rólnik, *Archive Mania*, in the series 100 Notes, 100 Thoughts: documenta 13, series no. 022. Ostfildern: Hatje Cantz, 2012.

⁴Hal Foster, “An Archival Impulse” (2004), in Charles Merewether (ed.), *The Archive*. Cambridge, MA, and London: MIT Press/Whitechapel Documents on Contemporary Art, 2006, pp. 143–48.

⁵Wimmer, *Archivkörper*, p. 18.

⁶Cf. Sven Spiekier, “Einleitung: Die Ver-Ortung des Archivs,” *The Big Archive: Art from Bureaucracy*. Cambridge, MA: MIT Press, 2008, p. 25.

⁷Arlette Farge, *The Allure of the Archives*. London and New Haven, CT: Yale University Press, 2013.

⁸Avery F. Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*, second edition. Minneapolis, MN: University of Minnesota Press, 2008.

⁹See, for instance, Amelie Hastie, Karen Beckman, Lynne Sachs, and Joan Braderman: “An Archive for the Future,” in *Camera Obscura*, vol. 22, no. 1 (64) (2007), pp. 178–208; as well as Avery F. Gordon, *Letters from the Utopian Margins: The Hawthorn Archive*. New York: Fordham University Press, 2018.

GROUP 7

MECHANICS, 'BUCKELKÄSTEN' AND CHARADES

ALICE CREISCHER & ANDREAS SIEKMANN

For our seminar we start from the artwork "Die Exklusive" by Andreas Siekmann. "Die Exklusive" is a life-size constructed installation reminiscent of a children's carousel. However, its drawings and colorfully designed disc-shaped figures that appear partly mobile tell stories that are far from child-like innocence; the carousel visualizes and speaks of moments of socio-political exclusions within the processes of globalization. Following the realization of various iterations in Brussels, Kassel, and other places, a carousel was to be placed around the Golden Rider in Dresden – a monument to August the Strong that stands right in front of the historic Blockhaus which will house the Archiv der Avantgarden in 2021. The carousel was not built due to a veto by the city as the artwork was seen as an insult to the ruler. This act of denial reveals a mechanics of world / power relations, which apparently always returns.

This mechanism also interests us historically. On the one hand, Dresden is the center of an old mining region whose technical know-how influenced colonial mining technology since the beginning of modern times. Thus, the silver mine in Potosí (formerly the viceroyalty of Peru, now Bolivia) was driven by the same mechanics as those in Freiberg (near Dresden). We wonder what continuities this technique can tell us in terms of exploitation and power relations. We want to discuss in using different examples that technology / know how / mechanics are not neutral. We want to argue with the polemic of the Italian Communist Amadeo Bordiga: Ungeheuerlich ist vielmehr das fixe Kapital, das die lebendige Arbeit verschlingt. Die Bestie ... ist der Betrieb, nicht die Tatsache, dass er einen Betriebsleiter hat" * For our seminar, this means that we need to talk about the impact of "technology" on our own and on the historical subjectivities that we visit or are about to tell.

At the same time, we need to talk about the effects of technology on the planetary plane. Potosí and its continuous relationship with Freiberg (near Dresden) as a concrete example of the extraction of metals in the 17th century as well as the extraction of lithium today. (Potosí will be the center for lithium mining, which is used in the batteries of new electric cars or as a storage capacity of data.) Perhaps we come to agreements between subjectivity and the world (the resources and the climate) - the assumption of their inexhaustibility, i. their permanent exploitation gives technology its justification.

So in short: we would like to discuss the carousel and the mines against the background of global extractivism, a destructive economy that increasingly derives its profits from resources (soils and subjectivities at the same time) and its assets.

Based on this we would like to analyze the background of the development of Dresden from a mining to a technological region today: We will explore the mines on two levels. Firstly as a miniature form through the 'Buckelbergwerk' – these are small mechanical cupboards with miniature mines constructed by unemployed and disabled miners who have subsequently travelled through the villages as showmen with these boxes on their backs. And secondly through a visit to an actual historical mine in mining area of Freiberg and through interviewing persons concerning the new Silicon Saxony.

We plan excursions to the Museum of Saxon Folk Art and to museums in the mining city of Freiberg. Afterwards, a charade of the new and old character masks around the Golden Rider is to be created.

** Appalling is more the fixed capital that swallows up lively work. The beast ... is the operation (factory) and not the fact that it has a manager.

Amadeo Bordiga, in Massimiliano Tomba, Riccardo Bellofiore, Lesarten des Maschinenfragments, in Marcel van der Linden, Karl Heinz Roth hg.: Über Marx hinaus, Assoziation A, 2009

Alice Creischer and Andreas Siekmann are artists who live in Berlin. They are currently working on an archive about the project, The Potosí Principle, which they exhibited at the Haus der Kulturen der Welt (HKW) in 2010.

EXCURSION SITES

MUSEUM FÜR SÄCHSISCHE VOLKSKUNST

MUSEUM OF SAXON FOLK ART

The Museum of Saxon Folk art is the only “do-it-yourself” museum in German. It features artifacts from the once-booming toy-making industry in Saxony as well as doll houses, traditional costumes of the Sorbs, who are protected as a minority, and the reconstructed living room of a damask weaver who lived and worked in tight quarters with his family.

<https://volkskunst.skd.museum/en/>

SILBERBERGWERK FREIBERG

MINING MUSEUM IN FREIBERG

For more than eight centuries the Freiberg mining area was an important centre of mining and the most important Saxon silver supplier. This mine allows for the exploration of the traces of mining from the Middle Ages to the present and even into the future. It is not a historical exhibition, but a real mine, which is still used in many ways today.

<https://www.silberbergwerk-freiberg.de/>

PARTICIPANTS

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Paul Wierbinski

1. Carousel / The Exclusive - On the Politics of the Excluded Fourth

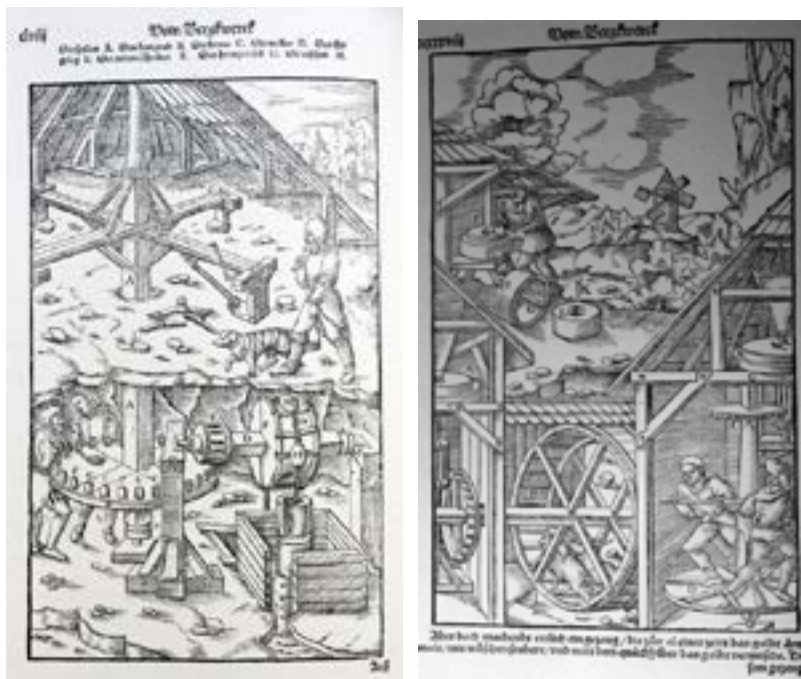
In autumn 2002, Andreas Siekmann realised within the frame of the exhibition project /ForwArt/ on Place Royal in Brussels a merry-go-round on the circle around the equestrian statue of Gottfried von Bouillon. Large red letters on the roof of the merry-go-round announced the existence of a fourth power, the "exclusive", supplementing the three familiar powers, the legislative, the judiciary and the executive. Life-size human figures, fixed or moving on one spot, as well as hexagonal signs paraded around the monument. All of the project's picture motifs deal with the establishment of zones in which, among other things, human rights are abolished through the declaration of a state of emergency. This is a state of undecidedness between fact and law, existing, for example, in deportation airports, refugee camps, prison blocks, or Philippine sweatshops, but also in any area encircled by police forces or inside the red zones at summits from Seattle to Genoa. On the merry-go-round in Brussels, for instance, the presidents of the World Bank and the IMF constantly greeted each other, a border official was on the chase, policemen blocked access with their shields, and a service worker advertised. Another figure was intended for a renewed exhibition of the carousel in Dresden that had been planned for Summer 2003, but was denied permission by the city. The carousel was to be installed around the monument of August the Strong, the "Golden Rider."

2. Amor Divinus / Vom Bergwerck

The picture was hung along with another in the church of Jesus de Machaca - one of the places which had to send their people to work in the mines of Potosí in the 17th and 18th century. In May 2009 it was stolen from the church. We describe it here: A blindfolded figure is put to a harness for horses or oxen. She sets a machine in motion. In the background, one can discern a wheel with rods and above it a cogwheel. An angel with a whip spurs the figure on. The model of the picture is from Hermannus Hugo's *Pia Desideria*, a highly popular, religious emblem book printed in 1628 by the Plantijn Press in Antwerp. The relation of divine Eros to the Soul is a new motif in Christian edifying literature, a further possibility to describe and assert the subject that is divided into the one obeying and the one giving orders, both subordinates of the divine power apparatus.

We assume that in Jesus de Machaca the machine, in which the Soul and its supervisor are harnessed, was quite well-known. It represents a mechanism of power transmission deployed in both mines and silver processing. Animals were usually used for this work, but also slaves and enforced labourers.





Mechanism to transport rocks from the gallery, in Gregorius Argicola: Vom Bergwerck, 1557 , ed. Hans Prescher, facsimile print, Leipzig 1985, 6th book. This book was written in Freiberg, and contains the know how of mine engineering at that time.



Ilustracion 36 Sistema de manejo, engranaje a linterna y de angulo utilizado en los Molinos e la Casa de Moneda circular de Potosí. José A. Fuertes López: Molinos de Sangre, Potosí 1998

3. Amadeo Bordiga: Two passages of Trajectory and catastrophe of the capitalist form, 1957

The myth of automation

In recent years and above all due to the technical progress made by American industry, whose economy is less burdened by the rapid renewal of fixed installations, which are still productively valid and therefore expensive, there has always been more talk of automatism in production, which has taken the good name: automation. It seemed one of the giant novelties of our time, from the second post-war period, the overwhelming substitution of the work of man with the action of mechanical automata deprived of life and thought that are directed by themselves, self-regulating and self-guiding. Socially it has arisen, as if it were new and original, the problem of the reduction of industrial workers in drastic relations, and of the predictable high unemployment that would have arisen by preventing large masses of men from earning money and spending it, consequently, also to buy the enormous mass of products transformed from the inanimate installations of the factories almost deserted, but perpetually rotating to churn out products for the market.

An equal loss has taken on the one hand the economists of capitalism and those of the opposite band, of the false Russian socialism. ...

The capitalists have done better this time by putting forward the sacramental "reduction of production costs", which would be the salvation of the scientific and mechanical society, and would lend themselves in their crooked formulas to raise the average standard of living, with the illusion to suppress any class impact. ...

How we will do, these poor men have said, to maintain that all the value that society adds in every cycle of its endowment derives from the work of the wage earners, when production will not require more work or effort, not only of muscular nature, but not even intellectual, given that the machines are integrated with devices that themselves take the trouble to calculate and design everything?...

The transformation has exploded

... But he (Marx) defines capitalist wealth hard: "The theft of other people's work time on which the current wealth rests appears as a very miserable basis with respect to this new base developed, created by the great industry itself"... Having broken the class domination of Capital our Character, the dead and objectified Work, the fixed Capital of before, as a slave instrument of living Work, has risen to the opposite function, and we write its triumph: "Nature does not build machines, locomotives, railways, electric telegraphs, mechanical looms, etc. They are products of human industry; natural material transformed into organs of human will over Nature, or of its acting in Nature. They are organs of the brain human created by the hand of man; objectified cognitive force. The development of fixed capital indicates the degree to which knowledge, general social knowledge has become immediate productive force and for this reason up to what point also the conditions of the process of social life have been placed under the control of the general intellect [general intelligence] and based on it reshaped ". The fixed capital no longer indicates, we allow ourselves to insert ourselves, the brutal subjugation of the living Work, but "indicates to what degree the social productive Forces are produced not only in the Form of Knowledge, but as immediate Organs of Social Practice; of the Process of real life ".

(<https://marxists.catbull.com/archive/marx/works/1861/economic/ch35.htm>) Once again we know that Marx describes the future Society, and in such a way that there is no doubt whatsoever about its specific differences with the one we live in today, about the strict features of this one, which in the Revolutionary Transformation will have to be sunk in the Nothing.

Il mito dell'automazione

Negli ultimi anni e soprattutto per i progressi tecnici dell'industria americana, alla cui economia meno pesa una rapida rinnovazione degli impianti fissi anche tuttora produttivamente validi e quindi costosi, si è sempre più parlato dell'automatismo nella produzione, che ha preso il bel nome di automazione. È sembrata una delle novità giganti del nostro tempo, del secondo dopoguerra, la sostituzione con passo travolgente del lavoro dell'uomo con l'azione di automi meccanici privi di vita e di pensiero che si dirigono da se stessi, si autoregolano e si autoguidano. Socialmente è sorto, come se fosse nuovo ed originale, il problema della riduzione delle maestranze industriali in drastici rapporti, e della prevedibile alta disoccupazione che ne sarebbe sorta impedendo a grandi masse di uomini di guadagnare danaro e di spenderlo, di conseguenza, anche per comprare la massa enorme di prodotti sformati dalle installazioni inanimate degli stabilimenti pressoché deserti, ma perennemente ruotanti a sfornare prodotti per il mercato.

Un pari smarrimento ha preso da un lato gli economisti del capitalismo e quelli della banda opposta, del falso socialismo russo. ...

I capitalisti questa volta se la sono cavata meglio ponendo avanti la sacramentale "diminuzione dei costi di produzione", che sarebbe la salvezza della società scientifica e meccanica, e si presterebbe nelle loro storte formule ad elevare il medio tenore di vita, con l'illusione di sopire ogni urto di classe. ...

Come faremo, si sono detti questi poveri uomini (Marxists), a sostenere che tutto il valore, che la società aggiunge in ogni ciclo della sua dotazione deriva dal lavoro dei salariati, quando la produzione non richiederà più lavoro né sforzo alcuno, non solo di natura muscolare, ma nemmeno intellettuale, dato che le macchine sono integrate da apparecchi che da sé si danno la briga di calcolare e progettare tutto? Cadrà la legge del lavoro che genera valore, la dottrina del plusvalore, e tutta la nostra costruzione critica della economia e della forma di produzione capitalistica...

La trasformazione è esplosa

"In questa Trasformazione la colonna portante della Produzione e della Ricchezza non è né il Lavoro immediato effettuato dall'Uomo, né il Tempo di lavoro impiegato, ma l'Appropriazione della sua propria Forza produttiva generale, la sua Intelligenza della Natura e il suo Dominio su di essa in forza dell'esistenza come Corpo sociale - in una parola, lo sviluppo dell'Individuo sociale".

Marx qui parla in senso generale della ricchezza come di una facoltà sia della società borghese che di quella socialista, pure dimostrando gli opposti aspetti prima e dopo la trasformazione. Ma definisce duramente la ricchezza capitalista:

"Il furto di tempo di lavoro altrui su cui riposa la ricchezza attuale appare come base ben miserabile rispetto a questa nuova base sviluppatasi, creata dalla grande industria stessa". ...

"La Natura non costruisce macchine, locomotive, ferrovie, telegrafi elettrici, telai meccanici, ecc. Essi sono prodotti dell'industria umana; materiale naturale trasformato in organi della volontà umana sulla Natura, o del suo agire nella Natura. Essi sono organi del cervello umano creati dalla mano dell'uomo; Forza conoscitiva oggettivata. Lo Sviluppo del Capitale fisso indica il grado in cui la conoscenza, knowledge [il Sapere] sociale generale è diventata Forza produttiva immediata e per tal fatto fino a che punto anche le condizioni del processo di vita sociale sono state poste sotto il controllo del general intellect [Intelligenza generale] e in base ad esso riplasmate". Il Capitale fisso non indica più, ci permettiamo di inserire noi, il brutale soggiogamento del vivente Lavoro, ma "indica fino a qual grado le Forze produttive sociali sono prodotte non soltanto nella Forma del Sapere, ma come Organi immediati della Prassi sociale; del Processo di vita reale". (26)

Ancora una volta sappiamo che Marx descrive la Società futura, ed in modo che non resta dubbio alcuno sulle sue differenze specifiche con quella in cui viviamo oggi, sui tassativi caratteri di questa, che nella Trasformazione Rivoluzionaria dovranno essere affondati nel Nulla.

Traiettorie e catastrofe della forma capitalistica nella classica monolitica costruzione teorica del marxismo, 1957

http://www.quintern.org/archivio/1952_1970/traiettoria_catastrofe3.htm

http://www.quintern.org/archivio/1952_1970/traiettoria_catastrofe2.htm

4. Shoshana Zuboff interviewed by John Naughton about her book: *Surveillance Capitalism*, *The Guardian*, Jan 20th 2019

Surveillance capitalism is a human creation. It lives in history, not in technological inevitability. It was pioneered and elaborated through trial and error at Google in much the same way that the Ford Motor Company discovered the new economics of mass production or General Motors discovered the logic of managerial capitalism. Surveillance capitalism was invented around 2001 as the solution to financial emergency in the teeth of the dotcom bust when the fledgling company faced the loss of investor confidence. ...

Here was the origin of surveillance capitalism in an unprecedented and lucrative brew: behavioural surplus, data science, material infrastructure, computational power, algorithmic systems, and automated platforms. As click-through rates skyrocketed, advertising quickly became as important as search. Eventually it became the cornerstone of a new kind of commerce that depended upon online surveillance at scale. ...

Surveillance capitalism is no more limited to advertising than mass production was limited to the fabrication of the Ford Model T. It quickly became the default model for capital accumulation in Silicon Valley, embraced by nearly every startup and app. ... It has spread across a wide range of products, services, and economic sectors, including insurance, retail, healthcare, finance, entertainment, education, transportation, and more, birthing whole new ecosystems of suppliers, producers, customers, market-makers, and market players. Nearly every product or service that begins with the word "smart" or "personalised", every internet-enabled device, every "digital assistant", is simply a supply-chain interface for the unobstructed flow of behavioural data on its way to predicting our futures in a surveillance economy. ...

I am fascinated by the structure of colonial conquest, especially the first Spaniards who stumbled into the Caribbean islands. Historians call it the "conquest pattern", which unfolds in three phases: legalistic measures to provide the invasion with a gloss of justification, a declaration of territorial claims, and the founding of a town to legitimate the declaration. Back then Columbus simply declared the islands as the territory of the Spanish monarchy and the pope.

The sailors could not have imagined that they were writing the first draft of a pattern that would echo across space and time to a digital 21st century. The first surveillance capitalists also conquered by declaration. They simply declared our private experience to be theirs for the taking, for translation into data for their private ownership and their proprietary knowledge. They relied on misdirection and rhetorical camouflage, with secret declarations that we could neither understand nor contest.

Google began by unilaterally declaring that the world wide web was its to take for its search engine. Surveillance capitalism originated in a second declaration that claimed our private experience for its revenues that flow from telling and selling our fortunes to other businesses. In both cases, it took without asking. Page [Larry, Google co-founder] foresaw that surplus operations would move beyond the online milieu to the real world, where data on human experience would be free for the taking. As it turns out his vision perfectly reflected the history of capitalism, marked by taking things that live outside the market sphere and declaring their new life as market commodities.

We were caught off guard by surveillance capitalism because there was no way that we could have imagined its action, any more than the early peoples of the Caribbean could have foreseen the rivers of blood that would flow from their hospitality toward the sailors who appeared out of thin air waving the banner of the Spanish monarchs. Like the Caribbean people, we faced something truly unprecedented.

Once we searched Google, but now Google searches us. Once we thought of digital services as free, but now surveillance capitalists think of us as free. ...

Surveillance capitalists were the first movers in this new world. They declared their right to know, to decide who knows, and to decide who decides. In this way they have come to dominate what I call “the division of learning in society”, which is now the central organising principle of the 21st-century social order, just as the division of labour was the key organising principle of society in the industrial age.

<https://www.theguardian.com/technology/2019/jan/20/shoshana-zuboff-age-of-surveillance-capitalism-google-facebook>

Smart Systems Hub - Digitalisierung im Internet der Dinge



Der Smart Systems Hub Dresden ist Teil der deutschlandweiten und vom Bundesministerium für Wirtschaft und Energie (BMWi) initiierten Digital Hub Initiative (de:hub-Initiative). An insgesamt zwölf Standorten arbeiten aktuell klar fokussierte “Technologieleuchttürme” in den Innovationsfeldern der Gegenwart und nahen Zukunft.

Der Smart Systems Hub Dresden ist in Deutschland einer der zentralen Enabler des kommenden Zukunftsfeldes “Internet der Dinge” (Internet of Thing/IoT). Zusammen entwickeln, produzieren und vermarkten der Hub und seine Partner als ein One-Stop-Shop, der von intelligenten Bauteilen und Algorithmen bis zu smarten Maschinen und Anlagen die bestehenden bzw. die aktuell in der Entwicklung befindlichen Leistungen des Zukunftsfeldes “Smarte Systeme” zusammenführt.

Weitere Informationen zur de.hub-Initiative finden Sie unter <https://de-hub.de>



Example of 'Buckelbergwerk'



Andreas Siekmann, Die Exklusive
Photo: Courtesy of Alice Creischer and Andreas Siekmann

SUZA HUSSE & ELSKE ROSENFELD

Focusing on the archives of the Palucca University of Dance and the German Hygiene Museum Dresden and based on the perspectives from the participants' own practices our workshop will be a critical reading of the body in the archive and the body as (counter) archive. How did the specific histories, ideologies and cultures of the GDR manifest in bodies, in their movement and display? How did they dis/continue the prior body regimes of the avant-garde, colonialism and fascism?

We are interested in how specific historical knowledge systems are mediated through culturally specific body techniques and concepts, and lived out, experienced, modified and resisted, as well as archived in bodies – which are always both collective and singular, immersed in but exceeding their culturisation. The excursions to the two archives of dance and science in Dresden are vantage points for exchanging on the different approaches to archival research and ways of relating embodied, textual and visual forms of knowing that the participants bring to the workshop.

On the first day we will visit the Palucca University founded in Dresden in 1925 by the expressionist dancer Gret Palucca. In the early GDR state-socialism was largely cutting off those avant-garde traditions that had initially developed along-side the communist and socialist projects, Palucca strove to continue a body-centred and 'free' dance practice. She invented the subject "new artistic dance" to defend that space in pedagogy and practice within the nationalized school syllabus that came to adhere to the Soviet classical, formalist ballet tradition, in line with other neo-classicist socialist-realist art forms. We will meet with a living archive – a dancer and dissident performer, former Palucca student/ teacher of the School – and look through selected documents in the archive. The conversation and archive reading will touch upon the different body techniques – that were passed on through different forms of direct and embodied dance instruction – and their political and corporeal contexts in the GDR.

The second excursion takes us to archives and depots of the German Hygiene Museum Dresden. The museum's history of "promotion of hygienic culture" through health education and body related science begins with the first International Hygiene Exhibition, which was held in Dresden in 1911 in the style of other German and European colonial world exhibitions. In the archive we will focus on didactic films and travelling health education exhibitions as two particular mediums of the "hygienic gaze" used to keep check on the reproduction and health of the (idealized) working body of industrial modernism. As a medium of soft diplomacy, alliance building in the internationalist socialist project and carriers of trade possibilities for the GDR's pharmaceutical and medical products, the international exhibitions and films travelled to different newly independent socialist or non-aligned nations in Asia and Africa. We will look at how a universalizing modernist scientific body paradigm is inflected and developed as part of the East German state-socialism project.

Suza Husse is active within artistic and social practices, learning, research and curating nurtured by queer-feminist and decolonial approaches. Growing up in Dresden in the 'transformation time' of the 1990s, she was socialized within a white, hetero-normative post-GDR environment and, as a teenager, within youth- and countercultures critical of the surrounding neo-liberal and neo-fascist developments. The critical cohabitation with and undoing of these influences and their historical continuities, and the engagement with alternative realities remains an active part of her work. Since 2012, she has been co-shaping the art space District Berlin with an emphasis on performative and collaborative practices, interdisciplinary research and political imagination. From here, she co-curated wild recuperation. material from below: Artistic Research in the Archive of the GDR Opposition together with Elske Rosenfeld (2018) and co-initiated the aqueous mythmaking collective The Many Headed Hydra (since 2016).

Elske Rosenfeld works in different media and formats. Her primary focus and material are the histories of state-socialism and its dissidences, and the revolution of 1989/90. Her project A Vocabulary of Revolutionary Gestures investigates how political events manifest and come to be archived in the bodies of their protagonists. Her works and texts have been featured in international exhibitions and publications. In 2018 together with Suza Husse she organized the project wild recuperation. material from below: Artistic Research in the Archive of the GDR Opposition.

EXCURSION SITES

PALUCCA HOCHSCHULE FÜR TANZ IN DRESDEN

PALUCCA UNIVERSITY FOR DANCE

The school was founded in 1925 by Gret Palucca in Dresden who first taught from her apartment and then rented rooms. Following a closure of the school under National Socialism from 1939 until 1945, Palucca reopened the school and inaugurated a new building for her academy in 1957. The archives of the academy reflect its activities since 1949. The holdings include personal memorabilia as well as an extensive collection of photographs and journal clippings. The archives are made accessible to scientific work and the interested public.

<http://www.palucca.eu/>

DEUTSCHES HYGIENE-MUSEUM

GERMAN HYGIENE MUSEUM

Deutsches Hygiene-Museum was established by Dresden industrialist Karl August Lingner the manufacturer of the mouthwash 'Odol', in 1912. Today, it is an open forum for discussion on the cultural, social and scientific revolutions taking place at the beginning of the 21st century. The permanent exhibition also displays countless objects from the museum's extensive collection, such as the "transparent man", an exhibit that is considered to be the reification of modernism's image of the human being, conveying faith in the link between science, transparency, and rationality.

<https://www.dhmd.de/en/>

PARTICIPANTS

Charlotte Eifler

Nour Hachem

Rita Hajj

Susanne Hopmann

Ashoka Vardhan

Reader Group 8: Corporeal dis/continuities – what bodies know of state socialism

Tutors: Suza Husse & Elske Rosenfeld

Contents:

* info on the project “wild recuperations. material from below. Artistic Research at the Archive of the GDR- Opposition” and other related works by the tutors

* background info for excursion one Palucca University of Dance: “About the Training of the Upright Gate. Improvisation in Dance Education in the GDR” By Angela Rannow (excerpts)

* background info for excursion two: German Hygiene Museum Dresden: various excerpts

Info “wild recuperations. material from below”:

<http://www.district-berlin.com/en/gdr-opposition/>

Related projects District/ Suza Husse; and Elske Rosenfeld:

<http://www.district-berlin.com/en/program/dest-en/>

<http://www.district-berlin.com/en/the-forgotten-pioneer-movement/>

<https://www.d-est.com/a-bit-of-a-complex-situation/>

<http://dissidencies.net/standing-still/>

wild recuperations. material from below.

Artistic Research at the Archive of the GDR Opposition

Exhibition, Program, Publication

04/11/2018 — 16/12/2018

A cooperation between District Berlin and the Archive of the GDR Opposition / Robert-Havemann-Gesellschaft e.V. Curated by **Suza Husse** and **Elske Rosenfeld** in conversation with the partners at the archive: **Rebecca Hernandez Garcia, Frank Ebert, Tina Krone, Christoph Ochs, Olaf Weißbach.** Research assistant: **Maria Josephina Bengan Making.**

With contributions by **Anna Zett, Claude Gomis, Elsa Westreicher, Elske Rosenfeld, Henrike Naumann, Kai Ziegner, Ernest Ah & Sabrina Saase & Lee Stevens** from the **Raumerweiterungshalle Collective, Mareike Bernien & Alex Gerbaulet, Nadia Tsulukidze, Peggy Piesche, Saskia Köbschall, Suza Husse, a.o.** as well as works by **Bärbel Bohley.**

The dissident practices and sociabilities of the late GDR unfolded in a present detached from any utopian future. To this day, these historical experiences have not been acknowledged or studied as relevant. The materials at the Archive of the GDR Opposition draw a complex picture of oppositional women*s, peace, and environmental movements, and lesbian, trans* and gay initiatives, and of the unique political and social practices and ideas they gave rise to – along and against both the promise and the failure of state socialism. They also document how these gained shape and momentum in the short, euphoric heyday of the civil movements and new parties in the autumn/winter of 1989/90 – before disappearing into almost complete historical

unintelligibility in the post-reunification period. The institution was founded in 1990 by protagonists of some of these groups.

The invited artists and authors trace their histories and their projections relating them to concepts and forms of the Political in the present day. *wild recuperations. material from below* draws on current artistic forms of working with archives, which not only look at the historical contents of documents, but also at archival and historicizing practices themselves as a field of conceptual and aesthetic processing. To this aim, the project involves international contributors who deal with the central themes of the project in various formats, in many cases from a sub-cultural and counter-cultural, queer-feminist, de-colonial and post-colonial perspective on archives or archival materials, the representation of history, the specific history of the former state socialist countries and their dissidences, as well as other international environmental, women's, human rights, and peace movements.

PROGRAMM

Only a multiplicity of stories will avoid historiography closing down history into one normative story. — Samirah Kenawi

Bringing together contributing artists and authors, archivists, historical protagonists, and other experts the program is an invitation to talk about the different themes addressed by the contributions, their historical contexts and contemporary resonances.

I want nobody to find no trace that would prove our existence

26/11/2018 — 26/11/2018

Conversations and archive readings about oppression and resistance in and in between different political systems, about queer subjectivities and intersectional struggles, alliances, and im/possibilities with Claude Gomis & Saskia Köbschall, Rebecca Hernandez Garcia, Samirah Kenawi, Ernest Ah & Sabrina Sasse & Lee Stevens from the Raumerweiterungshalle Collective, Maria Josephina Bengan Making and Peggy Piesche moderated by Suza Husse & Elske Rosenfeld.

On 26 November – the 29th anniversary of the first GDR-wide Lesbian Congress organised “in the shadows of the fall of the Berlin wall” in 1989 – artists*, authors*, archivists*, protagonists* of the movements and guests come together to interweave experiences, stories, absences and speculations from the GrauZone Archive and the Archive of the GDR opposition with their political resonances today. Along selected documents from the archive holdings, the contributors open up their research, realized as exhibition or book contributions within the framework of the project *wild recuperations. material from below: Artistic Research at the Archive of the GDR Opposition*, for joint reflection.

I want nobody to find no trace that would prove our existence is a text line that originates from a love poem from 1986. **Suza Husse and Maria Josephina Bengan Making** came across the line in a folder on women*, lesbian and trans* groups in Dresden during the research for their joint book contribution. With regard to the re-appropriation of (one's own) history, for us this line refers to resilient in/visibilities, the immaterial archive of lived relationships and the historicity of a touch.

Environment, in the expanded sense

— 05/12/2018

A conversation about the environmental movement of the GDR, about Western and Eastern waste (materials, languages, ideologies), (radio)active landscapes and histories with Mareike Bernien & Alex Gerbaulet, Tim Eisenlohr, Sebastian Pflugbeil and Anna Zett moderated by Suza Husse and Elske Rosenfeld

Beyond the NO

— 16/12/2018

Round table about the revolution of 1989/90 and its aftermath. The discussion addresses its political and (sub-)cultural forms and radical democratic practices, and their re-appropriation in the present. With Max Hertzberg, Henrike Naumann, Nadia Tsulukidze, Elsa Westreicher, Kai Ziegner, and others moderated by Suza Husse & Elske Rosenfeld.

Link: History of the Palucca School:

https://www.palucca.eu/en/palucca_school/history.html

About the Training of the Upright Gate. Improvisation in Dance Education in the GDR

By Angela Rannow (excerpts)

Like Mary Wigman, Palucca, too, as a dancer and pedagogue, was initially part of the 'National Socialist state's dance prominence. She participated, among others, in the dance festivals of 1934, 1935 and 1936. At the opening act of the 1936 Olympic Games at the Olympic stadium in Berlin, she appeared as a soloist - with a waltz. By November 1936, however, she was accused of showing too much individualism and too little sense of community. In December 1936, Palucca was granted a special permit for restricted professional practice because she was regarded as "half-Jewish," or of "first-degree mixed-blood". With this permit, she was able to continue her dance performances, except at events of Nazi Party departments, of the state, or of municipal authorities. The ban of art reviews in November 1936 was succeeded by the order in 1937 to refrain from referring to people of "Jewish mixed-blood" in the press. In 1939, Palucca had to cease her teaching activity due to her Jewish descent. Despite this, she remained present as a dancer with nationwide guest performances. The 1942/1943 season marked the heyday of her guest performance activities with an amazing ninety-nine guest performances. During the bombing of Dresden on 13 February 1945, the house in which Palucca had lived was hit. After returning from the Voigtland, Palucca resumed her teaching in July 1945. Palucca became politically involved, for example, in the Cultural Alliance for the Democratic Renewal, the city council meeting of Dresden, and ran for the SED (Socialist Unity Party of Germany) in 1946. Like Mary Wigman in Leipzig, she tried to push through the establishment of a dance academy in Dresden. [...]

Two years later, the "artistic" guidelines for the development of theater dance in the GDR were established. In March 1953, at the initiative of the State Commission for Art Matters, a "Theoretical Conference on the Art of Dance" took place, the objective of which was the transfer of the SED ideology into dance. Based on their cultural-political concepts, theses on Socialist Realism in dance art were drafted, from which resolutions were derived. In this regard, part of the theses on Socialist Realism were also to be understood as a basic guideline. The starting point of the argumentation was the non-verifiable claim that dance art in the GDR had lagged far behind the artistic expectations of the people. The cause for this was claimed to be "the domination of formalism in dance art which had not yet been overcome." Formalism in dance was said to be expressed "through the lack of ideas, through mysticism, abstraction, the glorification of intuition, the takeover of the stiffened ballet of the turn of the century" as well as "through the contempt for the national element, especially of German folk dance." This is how expressionism with all its

patterns, including, among others, expressive dance, was thought to inhibit the development of a realistic dance art. And that is why it was important to overcome formalism in dance and "to enforce the method of socialist realism."⁶ Even though it was apparently a question of overcoming abstract tendencies and currents, the inventors of these creative verbal injuries and of their "goals" were in fact concrete people with only few abstract interests. [...]

The 1954 dance conference would have serious consequences for dance, dance research and dance education. The alignment with the Soviet model entailed a commitment to the high standards of Soviet theater dance. As the irony of history, or, in this case, that of Anatoli Lunacharsky's cultural policy has it, these standards rested on the further development of Czarist Russia's dance and choreography traditions, that is, the representative and (in every sense of the word) "aristocratic" art of ballet. [...]

What would then emerge in the GDR was the narrative ballet, a dramaturgical structure prevalent in Western Europe, too. To which degree new narrative ballets drew on the doctrine of socialist realism ultimately depended on the courage and ingenuity of their librettists, dramaturges and choreographers. The Soviet model included the possibility to stage ballet classics and Shakespeare ballets. Over the following years the discussions on heritage and tradition were going to demonstrate that the term "progressive" was rather vague and the acceptable "heritage" substantial. So there was definitely leeway for an upright gait in theater dance. As is generally known, the ability to disguise criticism of the SED or of the country's economic situation through verbal and nonverbal propositions, leaving ample room for interpretation, was highly developed. One could rely on a smart audience with a tremendous competence for innuendos and an actual "realistic" reading. [...]

The dance conference's resolution had another severe consequence: the dissociation from an important dance tradition with which Germany had also internationally made dance history - i.e. modern dance. In fact, its marginalization did not even correspond to the GDR's "own" cultural-political postulation to take account of the traditions of the working people. Although an essentially civil movement, working class movement choruses, socially critical topics and "red dancers" were more likely to be found in the broad spectrum of modern dance than in ballet. The fourth thesis of the dance conference from March 1953 on socialist realism in dance art cited a decision of the SED from March 1951, titled "The fight against formalism in art and literature," which said: "Expressive dance means drifting into inconceivable expressive forms, incomprehensiveness, mysticism, and, consequently, formalism."¹² [...]

In 1954, Palucca was appointed to the post of Artistic Director of the Palucca Schule Dresden, of which the new construction had begun in 1952. Thus she was the only prominent representative of modern dance to remain in the GDR. The state funding of her school entailed a strong influence through representatives of the GDR's cultural policies. Nevertheless, Palucca succeeded time and again in consolidating her position as a leading personality of the school, and in continuing her artistic and educational concept even under changed circumstances. This was helped by her threat to leave the GDR for good, among others. Palucca was one of the most innovative dancer personalities of the twentieth century, of which one was well aware not only in the GDR. A renowned representative of dance art, Palucca was vested with considerable privileges and highly honored. At the same time, one was trying to restrict her educational influence.²⁵ In fact, the GDR Ministry for State Security extensively observed Palucca until 1989.²⁶

With the course "New Artistic Dance," Palucca succeeded in embedding improvisation in the curriculum of the Palucca Schule. Improvisation connotes extempore acting, which involves actions and results that are unforeseen or perhaps even unforeseeable for the acting persons as well as for the people involved.²⁷ Both in music and dance it is important that processes take place which have not previously been fixed or prepared in this form. Oftentimes, the actual abandonment of a model or ideal is desired, a balance between obligatory characteristics and creative variation. The latter may be extraordinarily virtuous, such

as in jazz, or be technical or intellectual. Improvisation is associated with risks. Its worst opponent is the stereotype. [...]

Improvisation served to Palucca, just like Mary Wigman, as a means and method of dance education, and supported the creative process of preparing new dances. [...] Yet Palucca went even beyond, establishing improvisation as part of her solo dance programs on stage - despite initially harsh criticism. "Ever since I have been dancing, I have been improvising. In my rehearsal room, not in public. At my dance recitals I have repeatedly shown technical improvisations, but that is something entirely different. In fact, when German artistic dance was claimed to lack an adequate technical foundation I wanted to prove that this was not the case. These technical improvisations are nothing but excerpts from my training. When I dance I improvise. [...] Every improvisation is unique. I cannot repeat any movement, rhythm, or relation of suspense in the exact same way, even if the music was repeated. Everything is flowing, and perhaps this momentariness is what is most beautiful about it. Stimulating and invigorating, the complete concentration on a moment. [...] During improvisation I leave myself to my inner voice, I do not even have the ambition to create anything concluded, repeatable."²⁹ [...]

As early as 1936 Palucca made clear in which terms she regarded her role as a dance educator: "I certainly do not want to educate imitators, but pass on individual observations and insights so everyone will use them on the basis of their purpose and create something of their own from it. And I want to examine my experiences through others and, if necessary, to improve them. Because in art, it is fortunately the case that the older ones can learn from the younger ones just as the younger ones can learn from the older ones."³¹ This conviction would remain a determining factor in her educational activity. In 1980, when asked about her method, Palucca replied: "I would like the students to realize their own ideas, and I have time and again discovered that young people have creative abilities and imagination, too."³² This is exactly what she demanded from them. Besides concentration, intensity, precision and discipline, imagination was one of the "notorious" five qualities Palucca students were to internalize and embody.

Despite all changes of the school's status and the organization of the teachings, new artistic dance, and hence improvisation, was an important part of the training at the Palucca Schule during the existence of the GDR (and thereafter). The subject was represented by Palucca herself as well as by pedagogues such as Hans-Jürgen Lachotta and Eva Winkler, and accompanied by musicians such as Willi Kehrer, Peter Jarchow and Antje Ladstätter. Themes as well as musical samples from the class work in new artistic dance have been systemized in the publication "New Artistic Dance," which differentiates between the dancer, the dancer's artistic means, and dances. Under the heading "Ways and form," improvisation - alongside composition, preparation, solo, and partner relationship - is regarded as the dancer's artistic medium. The purpose of improvisation was to process a subject matter in an individual and creative way, and to dance oneself free. Improvisation "awakens the joy of experiment in a dancer and always lets the dancer rediscover solutions." Apparently, opposites and restrictions were of particular significance. [...]

Improvisation is not per se resistant - but potentially so. Theater genres in which improvisation plays a vital role include the commedia dell'arte, harlequinades, and puppet theater - typical folk theater forms in which quite hefty and strong criticism of social inequities is voiced.³⁵ [...]

The insistence on improvisation in the GDR's dance education was all the more significant given that a method of creative movement development was continued and refined in various contexts over the course of the twentieth century. And still today, forms of improvisation play an important role in international theater dance - from contact improvisation up to Forsythe Improvisation Technologies. Due to rigorous restrictions of the freedom of travel, the majority of GDR dance artists were unable to develop internationally in theater dance - except rudimentarily during the international summer courses at the Palucca Schule Dresden - since dancers rely on a physical acquisition of new movement systems and logics. By training improvisation, they were training something timelessly contemporary. [...]

Probably not all the participants of the improvisation classes and performances were aware of the fact that they were practicing the upward gait. Just as little did the practice of improvisation draw any attention to

the critical spirit of the Palucca Schule Dresden as an institution. In fact, it was very late until there were reactions to the political changes in the GDR. "The Palucca Schule was definitely the last institution to react to this change in any way."³⁹

Link Info History of German Hygiene Museum: <https://www.dhmd.de/en/about-us/the-museum/history/>

Fragments of Information towards the visit at the Hygiene Museum

Notes from *Das Deutsche Hygiene Museum 1911 – 1990*. Pages 128-129

The first exhibition of the Hygiene-Museum outside of the GDR after WWII was organized in China in 1953. Most of the colonized countries in Asia and Africa gained independence in the 1950s and 1960s. As many of them got support from the Eastern Block, the Hygiene-Museum was engaged in contacts to these newly formed countries. For the export of educational materials and objects to African countries, the moulage department developed a special wax for tropical temperatures in the 1950s. Wall charts were drawn specifically for each context with the aim of integrating 'typical' qualities in bodies, clothing and architecture. Exhibition and export collaborations were formed with Egypt (1956), India (1959), Cuba (1961), Ghana (1960-1982), Guinea (1960-1962), Cambodia (1964-1984), Mali (1962-1968), Sansibar (1968), Somalia (1978), Tanzania (1970).



Gläserne Kuh / Transparent Cow, New Dehli 1959.

On the occasion of the 10th anniversary of the GDR the Hygiene Museum produced its first Transparent Cow who had its first international appearance at the First World Agriculture Fair in New Dehli in 1959. At that time India with president Nehru had become the leader of the Non Aligned Movement.



Dangerous Shadows; An Exhibit of the German Hygiene-Museum, Dresden, on Tuberculosis and its Prevention. Wall chart for the exhibition in Syria, 1955.

Notes from Berit Bethke Bodies on Display, in: Reiner Keller, Michael Meuser (Hrsg.) Körperwissen, pages 250-251

... exhibits of ‚health education‘ through which knowledge has been constituted and presented in the context of different cultural backgrounds. The empirical materials are photographs of large scale wall charts which were produced by the DHMD / German Hygiene-Museum between 1950 and 1980 in cooperation with local institutions. The exhibits were conceptualized and produced specifically for exhibitions in Asian and African contexts. They present views of the human body and of health and disease. These exhibition media do not only reference ‚visual discourse‘ of natural science and their mediation through popular science, they also illustrate that the DHMD connected scientific forms of visualization with aesthetic, didactic, technological, economic and political considerations. Furthermore, the exhibits transform [*the imagined*] different cultural perspectives into material images. A comparison of different country-specific exhibitions demonstrates, that the single shows were referencing [*imagined*] characteristic circumstances and concerns of the exhibiting country. On the other hand, the shows were aimed at constructing an universal[*ly imagined Western*] knowledge about the human body and about a health-enhancing lifestyle. Furthermore the visual strategies expressed in the exhibition media correspond to a governmental understanding of state and society, in which the self-responsible individual is incorporated into collective aims.

p.253 ... The aspiration of the DHMD [before and during the Nazi era and during the GDR] was to present contents as scientifically exact and easily understandable so that a lay audience as much as medically trained professionals could gain relevant knowledge. The general aim was to address ALL people, because everyone could do something for their health if only they knew what mattered, by which meant and what way to care for their own wellbeing and that of their families. Self care was presented as everyone’s civil duty. The connection between individual precaution and collective duty was often visualized in statistic images.

1954 the DHMD was appointed the Central Institute of Health Education of the GDR. It’s spectrum of tasks included the development and realization of scientifically and didactically precise campaigns and materials for health education, particularly exhibitions, as well as the production and sale of anatomic and biological teaching materials. The DHMD developed and maintained multiple international contacts, at the beginning of the 1950s especially through the area of [so called] official development cooperation. Similarly to previous international cooperations, the collaborations in these fields were seen as cultural work and part of the foreign policies of the GDR. The first exhibition in a so called developing country took place in 1954 in Indonesia. Between 1950 and 1980 approximately 30 international exhibitions were organized in India, Vietnam, Burma, Cambodia, Mongolia, Morocco, Iraq, Sudan, Tanzania, Syria, Algeria and Somalia.

p. 154 ... In the collection of the DHMD there is a leporello of photographs from the health education exhibition “La santé – le souverain bien de l’homme” which contains 107 photographs of single plates and objects. [...] Key object of the Cambodian exhibition was the “Transparent Woman” which was a life-sized female figure made from transparent plastic. The single organs inside the body were relayed via an electronic circuit to the figure’s plinth. When one pushed a button on the plinth, the related organ got illuminated while the figure explicated the organ in various languages through a loudspeaker. In Phom Penh she spoke French. [...] The object was made to exemplify that scientific thirst for knowledge and engineering skills could make visible what remained concealed to most eyes. “Recognize [See] Yourself” was the programmatic motto of the DHMD. [...] The DHMD followed a positivist understanding of science by which knowledge is gained predominantly through the visual sense.

[...]

“Recognize Yourself” was also the title of the first subject group in the Cambodian exhibition. The whole show was divided into five subject groups. Each group began with a title image. The idea behind this was to assemble the exhibition similar to a textbook with various chapters in which knowledges of anatomy and physiology, bacteriology and virology, pathology and hygiene would be taught graphically. Step by step

along wall charts and objects, the visitors to the exhibition would learn something about their own bodies, about processes of reproduction, dangers of contamination in everyday life, health protection and so on. In the first subject group anatomical and physiological conditions of the human organism were represented. Special focus lay on the birth process and the nervous system. The second group informed about minuscule germs and parasites as well as their detection and combating through vaccination and medicine. Ways of infection and contamination were topics of the third group which showed situations in which infections with different disease germs are easily possible. The exhibition elaborated extensively on gastro-intestinal diseases. The fourth group was dedicated to measures of personal hygiene like body care, food preparation, baby and child care, domestic hygiene and nursing care. The final group elaborated the achievements of the health system of the GDR.

Notes from Uta Schwarz, Vom Jahrmartsspektakel zum Aufklärungsinstrument, Gesundheitsfilme in Deutschland und der historische Filmbestand des deutschen Hygiene-Museums Dresden, in: Susanne Roessiger und Uta Schwarz (Hrsg.) Kamera! Licht! Aktion! Filme über Körper und Gesundheit 1915 bis 1990.

Seeing germs – that is the beginning of hygiene. Looking into the body – the body becoming transparent and health a matter of behavior. Here we engage with the specific relationships between the display and movement of ideal and ‘sick’ (social) bodies.

... the extensive colonization of the body brought to labor, colonial world exhibitions and their medical spectacles as well as measures for the maintenance of health and reproduction of industrialization’s newly demanded and threatened work force were part of exhibitions and campaigns within encompassing competition in modernization of the producing nations.

Throughout the 20th century, film has been a medium of the ‘hygienic gaze’ and national education parallel to the exhibition medium. Health education movies were social technologies of health and as such integral to the making of systems of knowledge and media in the 20th century.

The fact that films were widely used as social technology in the Soviet context might be related to the fact that after Pawlows researches the human was understood as a being determined by reflexes so that its ‘reeducation towards socialism’ would be possible.

In the GDR the widely spread pride about the health system in the 1950s was based on the fact, that the GDR was “the only socialist country in which social hygiene was kept up.” But because the motto “socialism is the best prophylaxis” the system could not be held responsible for shortcomings and flaws, the international turn in prevention discourse towards the risk factor model was most welcome to the political leaders. Its swift absorption unburdened the GDR health policies because it ascribed the main responsibilities of health to the individual itself.

Especially between 1973 and 1976 health problems became individualized, also those with social causes such as the increasing use of pharmaceuticals by women. In the perspective reversal of the idea of social prevention, which describes the dependency of individual health and disease from the social environment, here, the health of the collective was being threatened by wrong actions of the individual.

GROUP 8 CORPOREAL DIS/CONTINUITIES - WHAT BODIES KNOW OF STATE SOCIALISM

SUPPLEMENTARY MATERIAL



PHOTOS



SUSANNE SCHMITT & LAURIE YOUNG

The notion of archive fever captures a range of affects from feverish excitement to destructive drives. It keeps you awake at night, turning in your bed, wondering about the stories and traces of long gone humans: “the dust of others, and of other times, fills the room, settles on the carpet, marks out the sticky passage from bed to bathroom” (Steedman 2010: 1164). What will you miss, and is the urge to repeat (hi) story but a symptom of the death drive, as Derrida claims?

During our week together we will keep wondering what other affects we can trace with a focus on breath, air, and movement and through exercises drawn from our respective fields of choreography and sensory ethnography. These include site-specific practices and readings including physical re-mapping inspired by archival finds (ours and yours), olfactory/aerial exploration and choreographic scores of moving through archival spaces. We will activate not just documents and objects, but also the air-filled spaces between them and explore with you how re-breathing the archive can help us in critically resonating with its disciplinary force. Breath here is both a literal and metaphorical approach. Who is allowed and afforded breath in the archive? Which archive artefacts are given breath and space and which ones are covered with suffocating dust?

Spawning our engagement with breath, key objects at Archiv der Avantgarde include AEG ventilators from the 1920s, an art piece by Guenter Weseler (Atmende Wesen/Breathing Objects) and Fluxus scores on breathing. In addition to the Archiv der Avantgarde, we will visit the Deutsches Hygiene Museum and the European Centre for the Arts Hellerau to explore their potential for an embodied approach to archiving. Both were, in their own ways, crucial sites of the Lebensreform (life reform) movement - a highly influential social movement in late 19th-century and early 20th-century Germany and beyond that reconsidered what it meant to lead a “healthy” lifestyle in a myriad of ways from nutrition to physical activity that can be seen both as progressive and reactionary.

We will visit a section of the public collection of the Deutsches Hygiene Museum and “consider heritage as embodied performances, in which the body physically interacts with certain objects, places or spaces, (which) reconceptualizes heritage as a moment of action” (Smith 2018: 145)

Hellerau can be considered an archive in and of itself, though you might not find shelves full of files. As a multi-layered history of physical practices, from Dalcroze’s Eurythmie to hundreds of contemporary dance performances from Wigman to Forsythe, Hellerau is an archive of movement. How can the transmission of movement from actor to witness, be part of the archiving process and how can this help to re-breathe the codes of the archive? By visiting the Archiv der Avantgarde, the Deutsches Hygiene Museum, and Hellerau, we activate sites claiming to speak of certain expressions of modernity and avantgarde, with the latter ones zooming in on the body. How can modes of embodied archiving set in motion and breathe fresh air into the Archiv der Avantgarde?

Susanne Schmitt likes working in the complex weaves of the history of science’s stories and atmospheres. More-than-human lifeforms, knowledge institutions, and the olfactory are a focus of her work. As an ethnographer, she utilizes movement experimentation and sensory ethnography. Since receiving her PhD from the LMU Munich with a sensory ethnography of the Deutsches Hygiene Museum Dresden (*Ein Wissenschaftsmuseum geht unter die Haut*, transcript, 2012), she has worked ethnographically with aquarium designers (*Exploring Atmospheres Ethnographically* with Sara Schroer, Routledge 2017) and with dancers on entrainment and synchronization (Lizabeth Waterhouse, *Dancing together*, 2016-18). Together with Laurie Young she is creative director of the VolkswagenStiftung-funded duo *How to Not be a Stuffed Animal – Moving Museums of Natural History through Multispecies Choreography* which creates choreographic para-sitic guides at Natural History Museums.

Laurie Young is a Berlin-based Canadian choreographer and dancer interested in the embodiment of unauthorized histories and their representations. She was a founding member of *Sasha Waltz and Guests* and a former ensemble member of *Schaubühne am Lehniner Platz*, Berlin. Laurie’s own choreographies include the installation performance *Natural Habitat* (2011) created at the *Naturkundemuseum Berlin* and *Korinna und Jörg* (2015), which traces the last 25 years of dance history in Berlin through the eyes of two East Berlin dance fans. In collaboration with anthropologist Susanne Schmitt, the project *How to Not be a Stuffed Animal* creates audio guides for Natural History Museums, which brings together choreography and sensory ethnography to question multispecies belongings and colonial histories. Laurie is currently working in close collaboration with choreographer/dancer Justine A. Chambers. Together they have been named *Visiting Dance Artist* at the National Arts Centre (Ottawa, Canada), on the unceded territories of the Algonquin Nation.

EXCURSION SITES

HELLERAU - EUROPEAN CENTER FOR THE ARTS DRESDEN

The Festival Hall Hellerau in Dresden was built in 1911 as an educational institution for Rhythmic Gymnastics. The start of the Second World War saw the building commandeered and turned into a military camp and later it served the Soviet Army as a barracks and military hospital. After undergoing extensive restoration, today, HELLERAU is one of the most important interdisciplinary centers of contemporary art in Germany and Europe and is still regarded as a source of inspiration for Dance, New Music, Theatre, Performance, Visual Arts and New Media.

<http://www.hellerau.org/>

DEUTSCHES HYGIENE-MUSEUM

GERMAN HYGIENE MUSEUM

Deutsches Hygiene-Museum was established by Dresden industrialist Karl August Lingner the manufacturer of the mouthwash 'Odol', in 1912. Today, it is an open forum for discussion on the cultural, social and scientific revolutions taking place at the beginning of the 21st century. The permanent exhibition also displays countless objects from the museum's extensive collection, such as the "transparent man", an exhibit that is considered to be the reification of modernism's image of the human being, conveying faith in the link between science, transparency, and rationality.

<https://www.dhmd.de/en/>

PARTICIPANTS

Linus Gratte
Andrea Keiz
Sarah Schlatter
Miriam Schulte
Marlena von Wedel

READING LIST

- Lauraja Smith; *The embodied performance of museum visiting. Sacred temples or theatres of memory?* In: Bill Bissell; Linda Caruso Haviland (eds.): *The sentient archive : bodies, performance, and memory*. Wesleyan University Press. pp. 145-150 (2018)
- Magdalena Górska; *Breathing Matters: Feminist Intersectional Politics of Vulnerability*. Linköping: Linköping University Electronic Press. pp. 40-46 (2016)
- Carolyn Steedman; *Something she called a fever. Michelet, Derrida, and Dust*. *The American Historical Review* 106(4):1159-1180, pp. 1164-1165, 1172 (2001)

With the aim of developing a nonreductive approach and feminist theoretical interventions, my work with human breathing required, for this project, a specific approach and set of tools. *Breathing Matters* works with an agential realist approach developed by Karen Barad (2007), which enables an analysis of phenomenal becoming as materially and discursively *intra-actively* (a neologism introduced by Barad) constitutive. As the following chapters will further elaborate, such an approach allows for an analysis of quotidian corpomaterial agentiality as an intersectional and vulnerable political practice. It also creates room for an understanding of relationality as both intra-active and differential and enables knowledge production as an onto-epistemological practice (Barad 2007).

Within such an approach, *Breathing Matters'* knowledge production consists of material, conceptual, situated and dispersed agencies, where practices of phenomenal delimitation are matters of accountability and ongoing negotiations and transformations rather than of representation and ontological detachment. Importantly, in this approach, ethics are an inherent part of knowledge. Such knowledge, however – as agential realist and posthumanist approaches articulate it – consists of not only human but also nonhuman (e.g., air, coal, dogs), natural, cultural, technological, material and social forces.

In this chapter, I first concentrate on the particular conceptual situatedness of *Breathing Matters* – the situated, dispersed and embodied understanding of knowledge; the role and intra-actively constitutive relationship of materialization and intelligibility; the ethical investments of this research; and the way a posthumanist yet anthropo-situated

research can be developed. In the second part of the chapter, I proceed to a discussion of the particular research methods, materials and analytical practices that are enacted within and simultaneously formed throughout the development of this project.

ENGAGING THE MATERIALITY OF BREATHING

Human breathing can be engaged with in multiple ways – for example, it is often associated with lungs and air, with meditation and yoga practices, or with infusing matter with autonomous life in the first breath or exhaling it into death in the last one. In *Breathing Matters*, I am interested in understanding the corpomaterial agentiality of breathing and its intra-actively constitutive enactment with intersectional power relations. The development of such analysis requires a specific understanding of corpomaterial relationality that goes beyond prevailing notions of interactive causality and ideas of universal human embodiment.

Physiology – a science that explains the functional processes of living organisms – is a good place to start such a query. As a science that explains the workings of human flesh, it shapes prevailing understandings of the dynamics of quotidian bodily actions and their fleshy material processes. By defining the spaces of human bodies – their organs, functions and relations to each other – physiology delimits the internal and external boundaries of human bodies and articulates their dynamics and causalities. It is a Western scientific narrative that delineates where human bodies begin and end, what they consist of and how they function. As such, physiology has consequences for how notions such as “a human,” “a body,” “an organ” and the relationality of mind, affect, body and society are articulated and demarcated. For *Breathing Matters*, which focuses on the politics of daily bodily actions and the dynamics they imply, a critical yet in some aspects affirmative engagement with such practices is central for the articulation of an understanding of corpomateriality and corpomaterial relationality, and of the specific onto-epistemologies with which the following chapters work.

THE PHYSIOLOGY OF BREATHING

As does any kind of delimitation practice, physiology offers a specific understanding of human breathing, which attends to particular complexities (e.g., bodily flows and processes) and not others (e.g., breathing as a spiritual or experiential matter). Physiology provides a universalized understanding of how bodies work. And while a physiological approach is crucial in the development of medicine and science (and my goal is not to dismiss it), it is an approach where differences are matters of exception – of pathology – rather than part of corpomaterial processes, and where cultural and social dynamics are not understood as components of physiological dynamics, as I would like to argue here, through a discussion of the physiology of breathing.

A physiological perspective commonly frames breathing as a respiratory process.¹ It is described as consisting of two phases: inspiration and expiration.² During inspiration, the diaphragm (the muscle at the bottom of the chest cavity) and intercostal muscles (the muscles between the ribs) contract and allow the flow of air to enter the lungs. Breathe in. During expiration, the diaphragm and intercostal muscles relax and push the gases out of the lungs. Breathe out. In a physiological approach, breathing is clearly associated with lungs. But, as I will argue shortly, in order for the lungs to metabolize air, a multitude of actors, relationalities and actions must take place.

The material dynamism is, in physiology, understood in an architectural sense, where localization of breath in the lungs is inspired by ascribing the lungs as the primary space of air metabolization. In terms of this architecture of bodily spaces, breathing becomes a matter of aerial and tissue-composed practices of taking and ascribing space. The physiological narrative usually proceeds as such: the lungs are located in the chest cavity, inside of the rib cage, and are separated from the other organs and fluids in the chest cavity through thin pleural membrane that covers the lungs. This physiological location is understood in pulmonary physiology as the main space where the enactment of breathing occurs. But in order to metabolize air, certain flows have to be activated and certain actors and actions enacted.

The material spatiality of breathing – or rather, what I consider to be a material-discursive understanding of the enactment of breathing in physiology – can be explained through the flow of air through a human body. With every inhalation and exhalation, air undergoes a particular flow through bodily spaces at a certain time. In physiology, these spaces are carefully categorized, named and delimited into bounded entities according to their understood function and structure. As mentioned earlier, according to physiological understandings of processes of breathing, air enters the human body as an effect of contractions of the diaphragm and intercostal muscles, which brings the chest cavity into movement. The expansion of the chest lowers the pressure in the chest cavity beyond the air pressure that is outside of the body. This change of pressure allows air to enter the respiratory system, inflate the lungs and flow through the human body. In the state delimited by physiology as “normal,” such a process of inhalation is enacted by “healthy” human adult subjects 12 to 20 times per minute.³ If one does not breathe for more than four minutes, one will most likely die or one’s nervous system can be affected by the lack of oxygen and changed or, as medical discourse articulates it, damaged. And whereas this understanding of breathing is discussed in physiology in universalized terms, the universalism is not enacted universally. Some people, such as free divers, spend their lives challenging the line of life and death of breath, increasingly pushing the limits of the time they can live without a breath (Lee 2015). Also, the lung capacity of every body is different, and it is transformed with physical training such as that of free divers, by lifestyle habits such as smoking, or through occupations such as coal mining or opera singing. As I argue throughout *Breathing Matters*, breathing and corpomateriality cannot be understood universally and are physiological and social matters.

When the pressure in the chest cavity decreases – the physiological narrative continues – air enters the lungs through the nose or mouth. If the air enters through the nose, it becomes moistened, warmed, and filtered in the nasal cavity. Then it flows through the throat (pharynx) to the epiglottis – a flap of tissue that closes the trachea, an upper part of the airways, when swallowing so that food and liquids do not enter the lungs. After the epiglottis, the air goes through the larynx – a voice box where vocal cords are located – and flows into the airways. First, the

air enters the part of the airways that looks like a tube and is called the trachea, and from the trachea it descends further, into the bronchi. Both trachea and bronchi consist of smooth muscle and cartilage, which enact the airway's contraction and expansion. Apart from bringing oxygenated air into the lungs and releasing the carbon dioxide (a respiratory waste produced by the cells), the airways participate in regulating the hydrogen ion concentration (pH) in the blood. From the bronchi, air flows into each of the two lungs – or one lung, as breathing is a differential practice, and many people live with a single lung or diversely functional lungs, and/or the diverse respiratory technologies that articulate the processes discussed here in relation with additional agents such as oxygen tanks, ventilators or inhalers.

Similarly to a sponge, a lung consists of an elastic tissues, which stretches and constricts during breathing. First, the airways, which consist of trachea and bronchi, bring air into the lung's bronchioles. Together with the bronchi, the bronchioles develop a tree structure in which individual bronchioles function as small tubes, which get smaller and smaller the further they extend from the bronchi. Through the bronchioles the air enters alveoli – tiny, thin-walled air sacs at the ends of bronchioles – where the metabolization of air, the gas exchange, happens. Each alveolus is surrounded by small blood vessels called pulmonary capillaries. It is this interface of alveoli and pulmonary capillaries that creates the blood-gas barrier (a thin wall about 0.5 microns thick through which air gasses – oxygen, carbon dioxide and nitrogen – pass) where the blood, which then flows through the body and brings oxygen to the cells, is oxygenated. From the alveoli, where there is a high concentration of oxygen, the oxygen diffuses through the alveolar membrane into the pulmonary capillaries.

The gas exchange in the blood-gas barrier happens because the concentration of oxygen is high in the alveoli and low in the blood that enters the pulmonary capillaries. This difference leads to a process called diffusion, where oxygen moves, or rather is dissolved, from the air into the blood. Because the blood that enters the capillaries has a higher concentration of carbon dioxide than is in the alveolar air, carbon dioxide moves from the blood into the alveoli. The amount of nitrogen in the blood and in the alveolar air is similar and therefore it is only the exchange of

oxygen and carbon dioxide that takes place across the alveolar wall. As a result of this exchange, the air inside the alveoli becomes depleted of oxygen and enriched with the carbon dioxide. The air that the human subject breathes out is, therefore, enriched with carbon dioxide but poor in oxygen.

But a universalized process such as diffusion is a matter of differential practice. Different gases have different intensities and temporalities of diffusion. This difference, however, is not the only reason for the specific motion to take place. The dynamism is enacted through intra-active processes where particular specificities of the gases, cells and pressures that are taking place at the blood-gas barrier enact particular possibilities and limitations. The transfer of gas between alveolus and pulmonary capillary differs in relation to the diffusion and perfusion limitations and the different effects those limitations have with different gases. While carbon monoxide is diffusion limited, nitrous oxide is perfusion limited, and both gases diffuse across the gas-blood barrier in different ways in relation to the pressure changes that enact their limitations in relation to the blood flow, alveolar gas and red cells. While the amount of carbon monoxide that diffuses into the blood “is limited by the diffusion properties of the blood gas barrier and not by the amount of blood available” (West 2000, 27) (i.e., diffusion limitation), the amount of nitrous oxide is dependent on “the amount of available blood flow and not at all on the diffusion properties of the blood-gas barrier” (West 2000, 23) (i.e., perfusion limitation). The diffusion of oxygen, to stir things up, challenges the omnipotence of the binary categorization and boundaries of those two processes (perfusion and diffusion limitations). The combination of oxygen with hemoglobin can be both perfusion limited (which is the case in “resting conditions”) and diffusion limited, as in “circumstances when the diffusion properties of the lung are impaired, for example, because of the thickening of the blood-gas barrier [when] the blood PO₂ does not reach the alveolar value by the end of the capillary” (West 2000, 22). Therefore, different solubility of gases is not a matter of merely what is understood as their qualities but a process of relationality and differentiation of gases, blood-gas barrier, blood etc. Following different gases tells different stories about breathing’s different intensities (different pressures they enact), different saturations (their

concentrations in the blood), different temporalities (different speeds of diffusion) and corpomaterial spaces and processes.

CORPOMATERIALITY

At stake in the preceding discussion is not a submission to a merely physiological understanding of human embodiment or to a delimitation of breathing as a universal and homogenous research object. But neither is it a rejection of physiology. Instead, my goal is to discuss the relationalities of bodily agentialities as they are described and delimited in physiology, to problematize the universalizing approach of physiology and to argue for the constitutiveness of differentiation as part of the bodily processes described. Such affirmative and critical work with physiology, combined with two concepts that I will introduce shortly, allows me to develop a specific understanding of bodily agentiality and bodily dynamics that I work with throughout *Breathing Matters* – a notion of *corpomateriality*.

The term *corpomaterial* was introduced by Nina Lykke in relation to what she called a *feminist corpomaterialism* – an umbrella term for diverse feminist discussions that have a “shared focus on the materiality of bodies and corporeality” (2010, 107). I use the notion of corpomateriality to work with materiality in its human material specificity, and to avoid working with materiality as a universal term that designates everything without specification. Simultaneously, the notion of corpomateriality allows me to differentiate my understanding of human materiality from the notion of “the body” that has been used extensively in feminist (but not only feminist) discussions of bodily norms etc., in which the attention to material agentiality is lacking or not the focus of the argument. Simultaneously, understanding corpomateriality through the two specific concepts I work with – Karen Barad’s (2003, 2007) notion of *intra-action* and Stacy Alaimo’s (2008, 2010) notion of *trans-corporeality* – enables me to articulate specific relationalities and dynamics of differentiation through which human bodies can be understood in a nonuniversalizing and nonessentializing manner. Such an approach, I believe, can provide an opportunity for a different

understanding of quotidian bodily processes – an understanding where nature and culture, body and society, inside and outside, organs and bodily flows are understood not only as separate (as, for the sake of categorization, occurs in physiology) but also as mutually constitutive yet differential. Such a physiologically inspired but reconceptualized understanding forms the notions of corpomateriality and corpomaterial relations that I argue for throughout *Breathing Matters*.

The first concept that allows me to articulate corpomateriality as processual and dynamic rather than universal and essential, is *intra-action* – a neologism developed by feminist physicist and theorist Karen Barad (2003, 2007) within her already-mentioned approach of agential realism. Intra-activity is a specific causal dynamism through which phenomena – another central concept – as well as their boundaries and properties materialize and become meaningful. To rephrase, intra-activity articulates relational ontological (and epistemological) dynamics where entities are not understood as pre-existing relations but enacted in the process of relating. *Phenomena* (such as breathing), then, do not pre-exist materialization processes but come into being within intra-active dynamics as “differential patterns of mattering” (Barad 2007, 206). Intra-activity, therefore, articulates constitutive processes of phenomenal becoming by articulating their simultaneous (ontological and epistemological) inseparability and differentiation. In other words, intra-activity articulates agential⁴ constitutiveness of phenomena in their practices of differing. It also articulates the multiplicity of the agential (human and nonhuman) “actors” that are both constitutive of the processes of becoming and constituted themselves by these processes. Such an intra-active understanding of corpomaterial dynamism enables engagement with a physiological understanding of breathing but not by identifying and analyzing entities nor by localizing physiological processes into a single, prebounded organ or into one singular and essential understanding of breathing. Instead, it allows for an engagement with breathing as a dynamism that is enacted relationally in the intra-active constitutiveness and differentiation of organs, fluids, substances, flows, and as the following chapters will discuss in detail also with environments, cultures, affective processes, social power relations etc.



Unknown dancer and fabric/ wind
Photo: Laurie Young

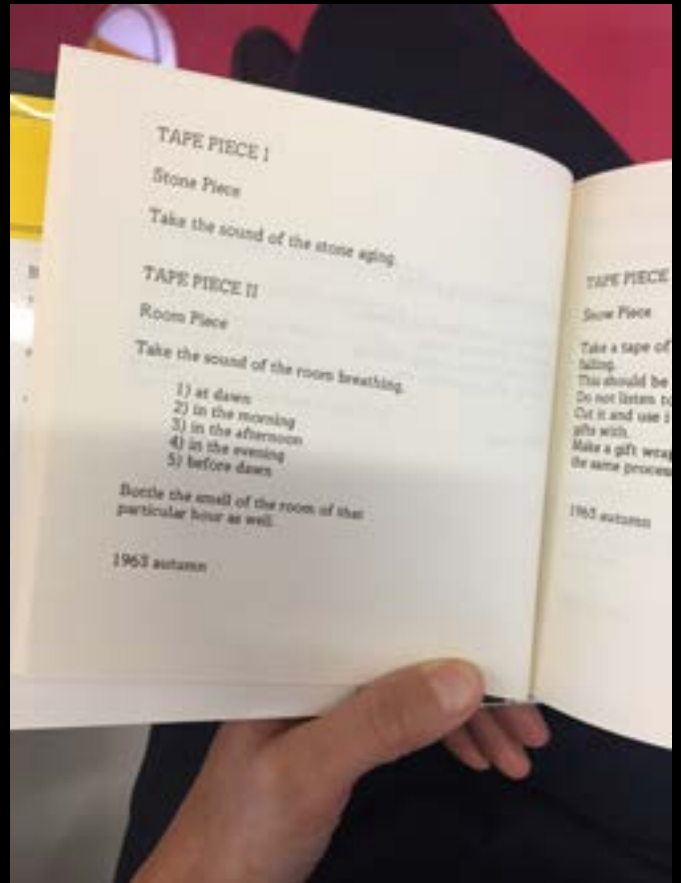


A breathing object by Guenter Weseler
sitting in a box at the AdA
Photo: Laurie Young

PHOTOS



Medical specimens/ lungs at the
Deutsches Hygiene Museum
Photo: Laurie Young



Score by Yoko Ono
Photo: Laurie Young

NOTES

THEMATIC D

WITNESSING: ORAL / VISUAL HISTORY



Emptied Frames During Inventoring Process
Archiv der Avantgarden, Japanisches Palais, Dresden, 2019
Photo: Laura Fiorio

D. WITNESSING: ORAL / VISUAL HISTORY

The analysis of history transforms with each generation and with temporal distance from historical events. The access points and formats to convey history in practice, therefore, must undergo continuous transformations as well and include the voices and perspectives of witnesses. Relations between specific objects, places, and temporal contexts in the city of Dresden will be made visible through methods of Visual and Oral History. The tectonics of meaning are transformed when the temporal environment or local context is changed. It deals with questions of how current and historical realities are intermingled or how they fade out, how their unprocessed infrastructures relate to each other, and how the undiscussed contexts of the cultural history are related to archive tectonics, objects, and practices. Which time defines archives? The time when the materials were collected, or the present, from which we view the archive? Or the time created by the witness?

TUTORS

- **MICHAELA MELIÁN**

- **GABI NGCOBO**

GROUP 10

SOFT POWER

MICHAELA MELIÁN

Who is the guard behind the avant-garde? Who uses these avant-gardes as so-called “soft power”? Which paradigms are inherent in the respective avant-gardes, what are their inclusions and exclusions, and what paradigm changes are they leading to?

The seminar is set at the interface between cultural production and politics. It is apparent that culture - through its multiple forms of expression including film, music, magazines, etc. - cannot be read apart from the historical and political power structures it finds itself in. While avant-gardes could be characterized as in opposition to established cultural and political positions, their aesthetics found always access into cultural mass production. These mechanisms were also used throughout the 20th century by political forces as soft power.

An example of this appears in the history of Germany. From early 1950s onwards, various forms of American popular culture were ‘exported’ to West Germany as part of a large set of activities aimed at the democratization and re-education of the post-Nazi society. As such, it is within mass cultural activities that the United States located an instrument of the Cold War – mingling culture, economy, and democratic politics against the so called Eastern Bloc. Looking through archival material of popular culture (such as music records, posters, films, etc.) then offers a crucial insight into the cultural and political landscape of the late 20th century.

The Archiv der Avantgarden holds a multitude of objects of popular culture and every day consumer goods alongside the artistic works and processes of what we have come to know as the “Avant-garde”. As such, it could be read as a collection of cultural production within western European history and offers a chance to explore the notion of soft power through the both avant-gardes and subsequent pop cultural production. The AdA could serve as a platform from which to analyze, critique, and re-narrate the cultures of Western modernity in its relation to global politics of the polarization in the 20th century and to the moments of soft power that influenced and determined it.

Michaela Melián is an artist and musician living between Munich and Hamburg. She is known for her multimedia installations, radio plays and sound works. In 2010 she realized Memory Loops, an acoustic monument for the victims of National Socialism, on behalf of the City of Munich. In 2018 she worked with the record collection of the former Amerikahaus in München for her piece Music from a Frontier Town.

EXCURSION SITES

HELLERAU - EUROPEAN CENTER FOR THE ARTS DRESDEN

The Festival Hall Hellerau in Dresden was built in 1911 as an educational institution for Rhythmic Gymnastics. The start of the Second World War saw the building commandeered and turned into a military camp and later it served the Soviet Army as a barracks and military hospital. After undergoing extensive restoration, today, HELLERAU is one of the most important interdisciplinary centers of contemporary art in Germany and Europe and is still regarded as a source of inspiration for Dance, New Music, Theatre, Performance, Visual Arts and New Media.

<http://www.hellerau.org/>

KUNSTGEWERBE MUSEUM

The Dresden Kunstgewerbemuseum initially served the very practical purpose of training the eye: Founded in 1876, and affiliated with Dresden's decorative arts college, the museum was to both help foster awareness of material and design quality and to teach students, visitors as well as industrial producers and tradesmen about form and taste.

<https://kunstgewerbemuseum.skd.museum/en/about-us/>

PARTICIPANTS

Simon Dickel
Nele Güntheroth
Ziad Kiblawi
Sonya Schönberger
Svenja Paulsen
Farah Wardani

AMERIKAHAUS

Music from a Frontier Town

24-hour music installation

In 1997, the US government concluded its work at Amerikahaus after over fifty years and shipped almost all its contents back to the United States. However, 1,630 long-play vinyl records from the library were left behind in cardboard boxes in the basement. When Michaela Melián looked through this forgotten collection, one of the first things she came across was Don Gillis' 1940 tone poem *Portrait of a Frontier Town*, whose second movement is entitled "Where the West Begins." Don Gillis, a composer and radio producer, used the musical styles and genres of that decade to create an explicitly American program of music.

Following the US Army's liberation of Munich in May, 1945, the Amerikahaus was inaugurated there, with a library, magazine reading room, children's library, a record and film department, and lecture and seminar rooms (some of which were used by the Ludwig-Maximilians-University of Munich), together with a concert hall and exhibition space. During its early years, up to 80,000 people a month participated in the programs of the institution, the first of its kind in the world.

Beginning in 1953, the United States Information Agency (USIA), an institution founded as an instrument of the Cold War, began to finance Amerikahaus. In addition to representing the US, its principal task in West Germany was to democratize and de-Nazify the post-war population. After the beginning of the Cold War, many of these re-educative measures also served as propaganda in a programmatic linking of democratic and economic principles meant to strengthen transatlantic relations against the Communist Bloc.

Melián created a sound collage from the extensive collection of audio recordings from the re-education era, presented as a 24-hour performative music installation in the garage of the interim spaces of what is now the Bavarian Center for Transatlantic Relations at Barer Straße. Visitors were invited to play music from the vinyl archive and to construct contemporary soundscapes from sonic material once considered an instrument of cultural education.

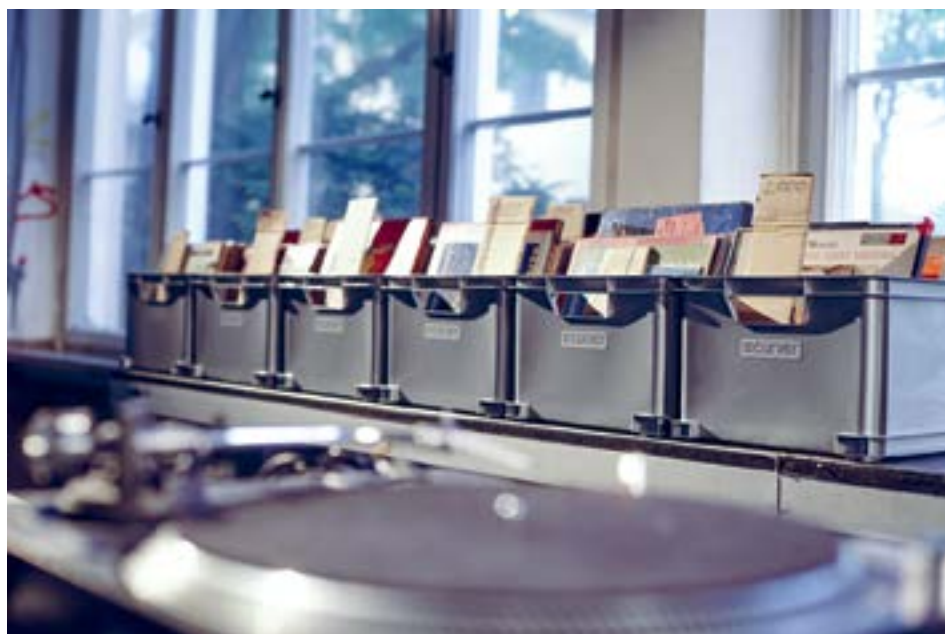
MICHAELA MELIÁN



AMERIKAHAUS



MICHAELA MELIÁN



GROUP 11

RE-DISCOVERING THE EXTRA-ORDINARY

GABI NGCOBO

In order to explore a question posed by Saidiya Hartman “Is it possible to exceed or negotiate the constitutive limits of the archive?” we venture towards a speculative journey through the cracks of time and memory in order to make room for the personal within the historical to emerge. Doing so is, as Hartman describes, “an exercise not just in making sense but also in sense-making. Sense making is not about truth and getting it right, rather it consists of the continuous drafting and redrafting of an emerging story.” The extraordinary may appear if we dare to open ourselves to the imperceptible and by creatively challenging traditional notions of how histories are narrated. Queering the archive is finding its points of elasticity, moments that can be stretched until they reveal their future potential or impossibilities. Through this seminar we will activate alternative tools for re-tracing, re-inscribing and re-coding our bodies as central to the multiple meanings of objects and places of memory.

Gabi Ngcobo is an artist, curator and educator living in Johannesburg, South Africa. Since the early 2000s Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and on an international scope. Recently she curated the 10th Berlin Biennale titled *We don't need another hero* (2018) and was one of the co-curators of the 32nd Sao Paulo Bienal (2016). She is a founding member of the Johannesburg based collaborative platforms NGO – Nothing Gets Organised and the Center for Historical Reenactments (2010-14).

EXCURSION SITES

MILITÄRHISTORISCHES MUSEUM DER BUNDESWEHR

The Bundeswehr Museum of Military History in Dresden shows violence as a historical, cultural and anthropological phenomenon. All in all, some 10,000 exhibits are presented in an exhibition area of 13,000 square metres. It holds collections on war technology, small arms and medals. But also an art collection inherited from the GDR national army.

<https://www.mhmbw.de/>

PARTICIPANTS

Chad Cordeiro
Ollie George
Katia Golovko
Agnieszka Roguski
Natalie Tines
Edi Winarni

READING LIST

Paul Weindling; “Health, Race, And German Politics Between National Unification and Nazism, 1870-1945” , Cambridge University Press (1989)

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matters still contested in the present and about life eradicated by the protocols of intellectual disciplines. What is required to imagine a free state or to tell an impossible story? Must the poetics of a free state anticipate the event and imagine life after man, rather than wait for the ever-retreating moment of Jubilee? Must the future of abolition be first performed on the page? By retreating from the story of these two girls, was I simply upholding the rules of the historical guild and the “manufactured certainties” of their killers, and by doing so, hadn’t I sealed their fate?³² Hadn’t I too consigned them to oblivion? In the end, was it better to leave them as I found them?

A History of Failure

If it is not possible to undo the violence that inaugurates the sparse record of a girl’s life or remedy her anonymity with a name or translate the commodity’s speech, then to what end does one tell such stories? How and why does one write a history of violence? Why revisit the event or the nonevent of a girl’s death?

The archive of slavery rests upon a founding violence. This violence determines, regulates and organizes the kinds of statements that can be made about slavery and as well it creates subjects and objects of power.³³ The archive yields no exhaustive account of the girl’s life, but catalogues the statements that licensed her death. All the rest is a kind of fiction: sprightly maiden, sulky bitch, Venus, girl. The economy of theft and the power over life, which defined the slave trade, fabricated commodities and corpses. But cargo, inert masses, and things don’t lend themselves to representation, at least not easily?

In *Lose Your Mother* I attempted to foreground the experience of the enslaved by tracing the itinerary of a disappearance and by narrating stories which are impossible to tell. The goal was to expose and exploit the incommensurability between the experience of the enslaved and the fictions of history, by which I mean the requirements of narrative, the stuff of subjects and plots and ends.

And how does one tell impossible stories? Stories about girls bearing names that deface and disfigure, about *the words exchanged* between shipmates that never acquired any standing in the law and that failed to be recorded in the archive, about the appeals, prayers and secrets never uttered because no one was there to receive them? The *furtive communication* that might have passed between two girls, but which no one among the crew observed or reported affirms what we already know to be true: The archive is inseparable from the play of

32. Stephan Palmié, *Wizards and Scientists: Explorations in Afro-Cuban Modernity and Tradition* (Durham: Duke University Press, 2002), 94. See also Michel Rolph Trouillot, *Silencing the Past* (Boston: Beacon Press, 1997).

33. Michel Foucault, *Archaeology of Knowledge* (New York: Pantheon, 1972), 128–29.

power that murdered Venus and her shipmate and exonerated the captain. And this knowledge brings us no closer to an understanding of the lives of two captive girls or the violence that destroyed them and named the ruin: Venus. Nor can it explain why at this late date we still want to write stories about them.

Is it possible to exceed or negotiate the constitutive limits of the archive? By advancing a series of speculative arguments and exploiting the capacities of the subjunctive (a grammatical mood that expresses doubts, wishes, and possibilities), in fashioning a narrative, which is based upon archival research, and by that I mean a critical reading of the archive that mimes the figurative dimensions of history, I intended both to tell an impossible story and to amplify the impossibility of its telling. The conditional temporality of “what could have been,” according to Lisa Lowe, “symbolizes aptly the space of a different kind of thinking, a space of productive attention to the scene of loss, a thinking with twofold attention that seeks to encompass at once the positive objects and methods of history and social science and the matters absent, entangled and unavailable by its methods.”³⁴

The intention here isn't anything as miraculous as recovering the lives of the enslaved or redeeming the dead, but rather laboring to paint as full a picture of the lives of the captives as possible. This double gesture can be described as straining against the limits of the archive to write a cultural history of the captive, and, at the same time, enacting the impossibility of representing the lives of the captives precisely through the process of narration.

The method guiding this writing practice is best described as critical fabulation. “Fabula” denotes the basic elements of story, the building blocks of the narrative. A fabula, according to Mieke Bal, is “a series of logically and chronologically related events that are caused and experienced by actors. An event is a transition from one state to another. Actors are agents that perform actions. (They are not necessarily human.) To act is to cause or experience and event.”³⁵

By playing with and rearranging the basic elements of the story, by re-presenting the sequence of events in divergent stories and from contested points of view, I have attempted to jeopardize the status of the event, to displace the received or authorized account, and to imagine what might have happened or might have been said or might have been done. By throwing into crisis “what happened when” and by exploiting the “transparency of sources” as fictions of history, I wanted to make visible the production of disposable lives (in the Atlantic slave trade and, as well, in the discipline of history), to describe “the resistance of the object,”³⁶

34. Lisa Lowe, “The Intimacies of Four Continents,” in Ann Laura Stoler, ed., *Haunted by Empire: Geographies of Intimacy in North American History* (Durham: Duke University Press, 2006), 208.

35. Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 1997), 7.

36. Moten, *In the Break*, 14.

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if only by first imagining it, and to listen for the mutters and oaths and cries of the commodity. By flattening the levels of narrative discourse and confusing narrator and speakers, I hoped to illuminate the contested character of history, narrative, event, and fact, to topple the hierarchy of discourse, and to engulf authorized speech in the clash of voices. The outcome of this method is a “recombinant narrative,” which “loops the strands” of incommensurate accounts and which weaves present, past, and future in retelling the girl’s story and in narrating the time of slavery as our present.³⁷

Narrative restraint, the refusal to fill in the gaps and provide closure, is a requirement of this method, as is the imperative to respect black noise—the shrieks, the moans, the nonsense, and the opacity, which are always in excess of legibility and of the law and which hint at and embody aspirations that are wildly utopian, derelict to capitalism, and antithetical to its attendant discourse of Man.³⁸

The intent of this practice is not to *give voice* to the slave, but rather to imagine what cannot be verified, a realm of experience which is situated between two zones of death—social and corporeal death—and to reckon with the precarious lives which are visible only in the moment of their disappearance. It is an impossible writing which attempts to say that which resists being said (since dead girls are unable to speak). It is a history of an unrecoverable past; it is a narrative of what might have been or could have been; it is a history written with and against the archive.

Admittedly my own writing is unable to exceed the limits of the sayable dictated by the archive. It depends upon the legal records, surgeons’ journals, ledgers, ship manifests, and captains’ logs, and in this regard falters before the archive’s silence and reproduces its omissions. The irreparable violence of the Atlantic slave trade resides precisely in all the stories that we cannot know and that will never be recovered. This formidable obstacle or constitutive impossibility defines the parameters of my work.

The necessity of recounting Venus’s death is overshadowed by the inevitable failure of any attempt to represent her. I think this is a productive tension and one unavoidable in narrating the lives of the subaltern, the dispossessed, and the enslaved. In retelling the story of what happened on board the *Recovery*, I have emphasized the incommensurability between the prevailing discourses and the event, amplified the instability and discrepancy of the archive, flouted the realist illusion customary in the writing of history, and produced a counter-history at the intersection of the fictive and the historical. Counter-history, according to Gallagher and Greenblatt, “opposes itself not only to dominant narratives, but also to prevailing modes of

37. The notion of recombinant narrative is borrowed from Stan Douglass, but I was introduced to the idea by NourbeSe Philip’s unpublished essay.

38. See Stephen Best and Saidiya Hartman, “Fugitive Justice,” *Representations*, no. 92 (Fall 2005): 9.

historical thought and methods of research.”³⁹ However, the *history* of black counter-historical projects is one of failure, precisely because these accounts have never been able to install themselves as history, but rather are insurgent, disruptive narratives that are marginalized and derailed before they ever gain a footing.

If this *story of Venus* has any value at all it is in illuminating the way in which our age is tethered to hers. A relation which others might describe as a kind of melancholia, but which I prefer to describe in terms of the afterlife of property, by which I mean the detritus of lives with which we have yet to attend, a past that has yet to be done, and the ongoing state of emergency in which black life remains in peril.

For these reasons, I have chosen to engage a set of dilemmas about representation, violence, and social death, not by using the form of a metahistorical discourse, but by performing the limits of writing history through the act of narration. I have done so primarily because (1) my own narrative does not operate outside the economy of statements that it subjects to critique; and (2) those existences relegated to the nonhistorical or deemed waste exercise a claim on the present and demand us to imagine a future in which the afterlife of slavery has ended. The necessity of trying to represent what we cannot, rather than leading to pessimism or despair must be embraced as the impossibility that conditions our knowledge of the past and animates our desire for a liberated future.

My effort to reconstruct the past is, as well, an attempt to describe obliquely the forms of violence licensed in the present, that is, the forms of death unleashed in the name of freedom, security, civilization, and God/the good. Narrative is central to this effort because of “the relation it poses, explicit or implied, between past, presents and futures.”⁴⁰ Wrestling with the girl’s claim on the present is a way of naming our time, thinking our present, and envisioning the past which has created it.

Unfortunately I have not discovered a way of deranging the archive so that it might recall the content of a girl’s life or reveal a truer picture, nor have I succeeded in prying open the dead book, which sealed her status as commodity. The random collection of details of which I have made use are the same descriptions, verbatim quotes, and trial transcripts that consigned her to death and made murder “not much noticed,” at least, according to the surgeon.⁴¹ The promiscuity of the archive begets a wide array of reading, but none that are capable of resuscitating the girl.

39. Catherine Gallagher and Stephen Greenblatt, “Counter-History and the Anecdote,” in *Practicing New Historicism* (Chicago: University of Chicago, 2001), 52.

40. David Scott, *Conscripts of Modernity: The Tragedy of Colonial Enlightenment* (Durham: Duke University Press, 2004), 7.

41. *Trial of Captain John Kimber, for the Murder of a Negro Girl*, 14; *Trial of Captain John Kimber for the Supposed Murder of an African Girl*, 20. The surgeon testified that brutal floggings on board the slave ships were customary.

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My account replicates the very order of violence that it writes against by placing yet another demand upon the girl, by requiring that her life be made useful or instructive, by finding in it a lesson for our future or a hope for history. We all know better. It is much too late for the accounts of death to prevent other deaths; and it is much too early for such scenes of death to halt other crimes. But in the meantime, in the space of the interval, between too late and too early, between the no longer and the not yet, our lives are coeval with the girl's in the as-yet-incomplete project of freedom. In the meantime, it is clear that her life and ours hang in the balance.

So what does one do in the meantime? What are the stories one tells in dark times? How can a narrative of defeat enable a place for the living or envision an alternative future? Michel de Certeau notes that there are at least two ways the historiographical operation can make a place for the living: one is attending to and recruiting the past for the sake of the living, establishing who we are in relation to who we have been; and the second entails interrogating the production of our knowledge about the past.⁴² Along the lines sketched by de Certeau, Octavia Butler's *Kindred* offers a model for a practice.⁴³ When Dana, the protagonist of Butler's speculative fiction, travels from the twentieth century to the 1820s to encounter her enslaved foremother, Dana finds to her surprise that she is not able to rescue her kin or escape the entangled relations of violence and domination, but instead comes to accept that they have made her own existence possible. With this in mind, we must bear what cannot be borne: the image of Venus in chains.

We begin the story again, as always, in the wake of her disappearance and with the wild hope that our efforts can return her to the world. The conjunction of hope and defeat define this labor and leave open its outcome. The task of writing the impossible, (not the fanciful or the utopian but "histories rendered unreal and fantastic"⁴⁴), has as its prerequisites the embrace of likely failure and the readiness to accept the ongoing, unfinished and provisional character of this effort, particularly when the arrangements of power occlude the very object that we desire to rescue.⁴⁵ Like Dana, we too emerge from the encounter with a sense of incompleteness and with the recognition that some part of the self is missing as a consequence of this engagement.

42. Michel de Certeau, *The Writing of History* (New York: Columbia University Press, 1992).

43. Octavia Butler, *Kindred* (Boston: Beacon Press, 2002).

44. Palmié, *Wizards and Scientists*, 97.

45. Slavoj Žižek has described this as a practice of enthusiastic resignation: "Enthusiasm as indicating the experience of the object through the very failure of its adequate representation. Enthusiasm and resignation are not then two opposed moments: it is the 'resignation' itself, that is, the experience of a certain impossibility, which incites enthusiasm." "Beyond Discourse-Analysis," in Ernesto Laclau, ed., *New Reflections on the Revolution of Our Time* (New York: Verso, 1990), 259–60.

Arnika Ahldag is a Ph.D. candidate at the School of Arts and Aesthetics, Jawaharlal Nehru University. Her artistic practice investigates work-as performance and inquires into the changing notions of profession and labor, the transactional value of work, fictionalized accounts of future cities and societies. She also works with the Mobile Academy Berlin.

Michael Annoff is an anthropologist by training and works as an academic associate for Culture & Interpretation at Potsdam University of Applied Science. In his academic and curatorial practice, he is interested in diversity development within cultural institutions but also in ethnographic and artistic co-productions in the field of immaterial heritage.

Priyanka Basu teaches modern and contemporary Art History at the University of Minnesota, Morris and works on modern and contemporary German art and the history of art history. She is particularly interested in archives as related to the history and mediums of photography and film and histories of anthropology and colonialism.

Eva Bentcheva is the Goethe-Institut Postdoctoral Fellow at Haus der Kunst, Munich, where she is co-organizing an archive exhibition, performance programme and symposium on performance art from Southeast Asia. She completed her PhD in Art History at SOAS, University of London, and was formerly Adjunct Researcher for the Tate Research Centre: Asia.

Sabin Bors is an independent researcher, editor, and designer. Taking interest in contemporary art, architecture, publishing and documentary practices, his most recent project "Contemporary: Art Archives" is a part-online immaterial and collaborative institution, part-multimedia and critical installation based on the idea of diffractive documentation and knowledge.

Imani Jacqueline Brown is an artist, activist and researcher from New Orleans. Her present research maps fossil fuel infrastructure throughout coastal Louisiana, seeking corporate accountability and reparations for crimes against humanity and nature. Imani is founder of Fossil Free Fest, a co-founder of Blights Out, and a member of Occupy Museums.

Özge Çelikaşlan is an artist, researcher, co-founder, and member of art and activist collectives. Her research as a PhD scholar focuses on politics of archiving in relation with her archive practice <https://bak.ma/>, a digital media archive of political movements in Turkey. She is co-editor of the books; *Autonomous Archiving* (2016) and *Surplus of Istanbul* (2014).

Boneace Chagara is a 29 year old Kenyan doctoral research fellow on DAAD scholarship at HU-Berlin. His research interests include modern African expressive cultures; transient screen media politics; subversive aesthetics, imaginaries and subjectivity. He studied Theatre, Film and Literature at the University of Nairobi, Kenya.

Chad Cordeiro lives and works in Johannesburg, South Africa. He is cofounder of Danger Gevaar Ingozi Studio (Est. 2016) with Nathaniel Sheppard III, and S bongiseni Khulu. DGI Studio is based in Johannesburg and functions as a print workshop, collaborative project space, and co-operative space for research, art production, and independent publishing.

Naz Cuguoğlu is a curator and art writer, based in San Francisco and Istanbul. She is the co-founder of art initiative "Collective Çukurcuma" and research project "IdentityLab"; and former projects manager of Zilberman Gallery (Istanbul & Berlin). Her writings have been published in various magazines, including *Art Asia Pacific* and *Hyperallergic*.

Nuray Demir is an artist/curator in the field of visual and performing arts. Her practise is distinguished by a research-based, radically transdisciplinary approach. In her projects, she forms temporary ensembles with people from various fields. She also communicates her artistic approach in her teaching, for example at the Berlin University of the Arts.

Simon Dickel is Professor for Gender and Diversity Studies at Folkwang University of the Arts in Essen. Collaborating with archives of the new social movements, he aims at enabling students to make creative use of their collections. He also works on the reception of phenomenology within Queer Theory, Critical Race Theory, and Disability Studies.

Gulzat Egemberdieva was born in Kyrgyzstan. She obtained a B. A. in journalism from the Bishkek University of Humanities and an M.A. from the Centre of European, Russian and Eurasian Studies, University of Toronto. She is currently enrolled in the Ph.D. program at Humboldt University with a focus on pre-Soviet & Soviet cultural history of Central Asia. She has worked as a documentary filmmaker, on Kyrgyz National Radio & TV and is the co-director of Chemodanfilms.

Charlotte Eifler works at the interface of film, sound and science. She studied theater and media sciences with Martina Leeker as well as fine arts with Clemens von Wedemeyer. Her work interrogates the politics of representation, abstraction and computation. She is a member of the feminist networks: Faces - gender art technology, feat.fem, cobra.

Ollie George is a designer and writer based in London, working between the fields of graphic design, art, pedagogy and curation. His current research has employed an expanded concept of fiction, one that extends on the novel as its popularised 'genre', to re-enchant matters of education, technology and collectivity.

Katia Golovko is an independent writer, researcher and photographer based between Dakar, Bologna and Moscow. Her practice is focused on the critical thinking about cultural and artistic production, power relations and decolonial options. She has published several essays and academic articles related to these topics.

Franziska Gradl obtained a BA in Art History/Archeology (2014-2018) and is since 2017 working on her MA in Art History from JMU Würzburg (s. 2017) Her thesis is titled "Parish church Aschau i.Ch. and the share of Gunetzhainer". She is, since 2016, a Research Assistant at the Institute for Art History JMU Würzburg (s. 2016), working at the media library with image database, archiving, digitization.

Linus Gratte is a Swedish living in Paris, educated at Panthéon-Sorbonne Paris 1 and Ecole du Louvre, I have conducted research, coordination and production in several capacities at Grand Palais, MuCEM and Centre Pompidou, where I currently work in the Performing arts department. Especially drawn to the confrontation of the ontologies and economies of the human body and the art work, I am currently within my institution undertaking a new research project in recreating, reenacting and repeating collection and archives.

Florian Grundmüller studied European Ethnology at the University of Vienna and Cultural Studies at the European University Viadrina and UT Austin. Theoretically and methodologically focusing on Archival Ethnography and Visual Anthropology, his master thesis explores the idea of a multiplicity of truths in the archives of GDR amateur film culture.

Nele Güntheroth is an educational historian and part of the Stadtmuseum Berlin. Her projects support the transformation of the Stadtmuseum into a contemporary connected organization within the diverse urban society. She tests participative formats to expand the museum's potential for shaping urban coexistence in the present and future of Berlin.

Nour Hachem is interested in exploring the role of archives as initiators and mediators of political discussions, especially in societies with turbulent recent histories. This interest stems from her background in History & Anthropology and her experience with political activism.

Rita Hajj is as an interdisciplinary artist with a background in spatial design. Her work explores the tragicomic immersion of a self in diverse technologically advanced milieus and the recurrence of past socio-political and cultural situations in modern human behaviors and gestures. Her methodology is based on collaboration and research, as well as the mediums of performance, video and new media installation works.

Ann Harezlak (MA Curatorial Practice, UAL, London) is a Research Assistant in Digital Art History at the Getty Research Institute in Los Angeles. She is an art historian and curator who has created public programs for institutions including Tate Britain, the Victoria & Albert Museum, the Henry Moore Foundation, and Burpee Museum of Natural History.

Viola Hildebrand-Schat studied literature, philosophy and psychology (M.A.) and graduated in Art history (postdoctoral lecture qualification). She lectures at Goethe-University/Frankfurt am Main and Lomonosov State University Moscow. She specializes in Contemporary Art. Her publications include papers on artist's books. For publication list see www.hdschat.de

Megan Hoetger holds a PhD in Performance Studies from the University of California, Berkeley with specializations in Film and Critical Theory. Her research tracks the development of underground media distribution networks in Cold War Europe. Currently she is a Visiting Researcher in the Centre for Cinema and Media Studies at Ghent University.

Laura Holtorf, born 1983 in Haldensleben (Germany), studied art history, archaeology and journalism in Berlin and Paris. In 2013 she took over the management of the newly established Wim Wenders Stiftung, giving shape and vision to the fledgling foundation.

Susanne Hopmann's works are composed of elements of the performing and visual arts. She creates cross-media and cross-genre art actions, sculptures and multimedia installations. She grasps art as an experimental field of expansion in order to write socio-critical commentaries that attempt to blow up the exhibition capsule.

Sapir Huberman is an independent curator and Ph.D. candidate at the Justus Liebig University in Giessen. Her research deals with scattered, fragmentary and lost visual material from the "Palestinian Resistance Camera". She examines the role they have on media, film and other artistic products in the Palestinian struggle for self-(re)presentation and the creation of counter-narratives.

Maxie Jost is an Urban Researcher and Social Anthropologist. In both her academic and communal work in neighborhood diversity she develops participatory programs drawing on approaches such as Co-Design and Performance Ethnography. As part of the Material Mix Collective she realizes collaborative mixed media productions. Guiding questions revolve around social imaginaries and postcolonial discourse.

Andrea Keiz works as a freelance artist in the field of video documentation of performing arts. Besides working for research projects like TANZFONDS ERBE or mindthedance.com she is advising students in documentation, camera work and archiving in several dance programs in Germany as well as offering workshops in video//dance and perception.

Ziad Kiblawi works as a researcher and archivist at several art institutions in Beirut. He is currently finishing his master's thesis at the American University of Beirut. His research engages with the intersection of theory and practice in militant artistic and philosophical work in Lebanon and the Arab World between the 1960s and 1990s.

Rebekka Kieseewetter holds a Lic. phil.I in art history, economics and modern history from the University of Zurich. She is a writer, curator, associate lecturer at several universities and researcher. Her work in critical theory, practice and making as critique evolves on the intersections of experimental publishing, architecture, design, arts, artistic research and the humanities.

Liudmila Kirsanova is an independent curator based in Vienna, Austria. She holds a master's degree in Curatorial Practice. Currently Kirsanova is developing the curatorial project "Memory spaces" focused on cities as places integrating collective/personal memory and imagination. It is based on collaboration between Armenian and Austrian artists.

Carlos Kong is a writer / PhD student in Art History at Princeton University. He researches across 20th-century art, literature, and theory, especially of postwar Germany and the global contemporary. Current work focuses on queer culture and migration in and beyond Germany. His criticism has been published by Flash Art, Camera Austria, EIKON, etc.

Andrea Liu is a New York/Berlin-based visual art and performance critic (and artist) whose research often deals with genealogy, or the epistemic context within which bodies of knowledge become intelligible and authoritative, as a point of departure in art production. She was Curator of Counterhegemony: Art in a Social Context Program. Since 2008 she was awarded/attended 14 artist residencies in the U.S., Berlin, Copenhagen, Barcelona, Prague, & Italy (various locations).

Michela Lupieri (*1983) is an Italian curator, writer and researcher in contemporary art, actually based in Dresden. She studied Visual Arts at IUAV University in Venice. In 2018 she was research fellow in the Archive der Avantgarden where now she is currently working. She is going to start her PhD at TU University, focus on the Marzona Collection.

Geli Mademli is a PhD candidate at the University of Amsterdam, working on Greek film heritage and the concept of crisis as a modality of media archeology. She collaborates with the Thessaloniki International Film/Documentary Festival and the Syros International Film Festival, and also works as a freelance journalist and translator.

Mahan Moalemi. Tehran. Writer and curator. Research interest: aesthetic and professional regimes of contemporary art, political and cultural anthropologies of time, computational aesthetics and machine vision.

Jacob Moe is a documentarist and literary translator based in Santa Cruz, California. He is co-founder and managing director of the Syros International Film Festival, founded in 2013, and is currently prototyping an audiovisual archive based in the Cycladic islands in Greece.

Ayman Nahle is a filmmaker, Cinematographer, Video artist based in Lebanon. Studied Cinema and theater at the Lebanese University, worked on numerous experimental, documentary and fiction films since 2007. His approach based on interest in combination and correlation between the image of present and the sound of memory (archive) through political conflicts.

Helmut Neundlinger is a literary scholar, writer and musician from Vienna/Austria. He works as scientific staff for the literary archive of the County of Lower Austria His main issues include: Collection, research, and edition of contemporary writers' papers. His main research question: How to save and document a writing process throughout archival material?

Marina Valle-Noronha is an independent curator and doctoral candidate at Aalto University. She researches different notions of time, where future does not exist, in order to counter the idea of collecting based on accumulation and to rethink our engagement with objects in museum collections. Marina was born in Brazil and lives in Finland.

Kumjana Novakova works in the field of creative documentary film and audiovisual arts since 2006. She is the co-founder of the Pravo Ljudski Film Festival in Sarajevo. Collaborates with film festivals and platforms worldwide. Teaches documentary film at ESCAC, Barcelona. Currently works as a film curator at the Museum of Contemporary Arts – Skopje.

Svenja Paulsen is an independent curator and editor from Berlin. She studied Social Sciences and Media and Cultural Analysis before pursuing a Museum Curators for Photography program with rotations at four museums across Germany and in London. Her interest is in the intersection of "high" and "low" cultures, with a focus on coming of age, solidarity and feminism.

Andrea Popelka is interested in exhibition-making with a grounding in Cultural Theory. Curatorial projects include Heartbreaks. Or: Loving you is complicated. at VBKOE Vienna, Posthuman Complicities exhibit – Academy of Fine Arts Vienna, „I hear the waters' song“ at mumok kino, alongside exhibitions at Kunsthalle Wien and ACUD gallery Berlin.

Agnieszka Roguski (Berlin) worked curatorially as individual (KV Leipzig, CCA WATTIS, PRAXES Berlin) and collective (A.R. practice), writes (Texte zur Kunst, Spike, Camera Austria, Springerin) and teaches (Academy of Fine Arts Leipzig). Her PhD thesis (FU Berlin) investigates visual performances of the self as curatorial act among shifting technologies.

Steve Rowell is an artist who works with photography, moving image, sound, archives, maps, and spatial concepts. His practice investigates perception, nonhuman intelligence, ecologies, and technology in the landscape. Steve has lived in Los Angeles, Oxford, Chicago, and Berlin. He currently teaches photography at the Kansas City Art Institute.

Marie Schamboeck is a writer and architect working at the department for architecture theory and philosophy of technics, TU Vienna. Her current work investigates architectonics and code - as they meet in a libretto, research is conducted with Wien Modern, Ensemble Musikfabrik and at CAAD/ETH Zürich. Publications in anthologies and as readings, also as Fransa Routhin.

Sarah Schlatter, born 1982 in Austria, is a Berlin based artist and graphic designer. She studied typography and photography in Leipzig. In her current exhibition ETWAS SCHREIBEN at the "StifterHaus Linz", she is staging and re-enacting archival material from the "Sammlung Frauennachlässe, Universität Wien" and the "ÖÖ. Literaturarchiv Linz".

Sonya Schönberger is a Berlin-based artist who combines her studies in social anthropology and experimental media design in her artistic practice. The tracing of historical themes in connection with memories marked by breaks is of particular interest to her. Many of her projects have developed out of different archives, which she either found or created.

Miriam Coretta Schulte, *1987, works as a theatre maker and performer and navigates between Basel and Cairo. She is curious about bodies as interfaces for archives, e.g. in the work with Hack-No-Tech, a choreographic mnemonic built on muscle memory she developed with choreographer Catalina Insignares.

Stephan Schwarz was born in 1976 in Berlin (East); his family immigrated in 1989 to Berlin (West). He studies at Freie Universität Berlin, (German, Political Sciences, and Educational Sciences). He is currently working as cook, receptionist, and social worker. He also has a gardening education and is also working as a gardener at a cemetery.

Marta Setubal was born in Portugal in 1985 and is currently living in Berlin. She studied Architecture and is now studying Space Strategies. She developed an Archive in her hometown with material brought and made by inhabitants. She is interested in local dynamics, in walking, in para-official history and stories and in the Archive as a means to strengthen the sense of belonging to a (common) place.

Natalie Tines an Anthropologist and Advocate for Migrant Rights in Colombia and Mexico. Currently, she is a member of 'Rediseñandonos' (Redesigning Ourselves) where she coordinates psychosocial and artistic interventions with displaced and migrant communities in marginalized neighborhoods of Bogota, Colombia.

Ting Tsou is a curator and researcher based in Berlin/Taipei. She has a background in Fine Arts, exhibition design and video design for theater. Since 2017 she studies Cultures of the Curatorial at the Academy of Fine Arts Leipzig. Her current research interests are transdisciplinarity of the curatorial, and coloniality of Taiwanese historical processes.

Ashoka Vardhan is interested in the Philosophy of History, Art History and Postcolonial Theory. He holds a Masters in Modern History (JNU, New Delhi) and Bachelors in History (St Stephen's College, Delhi). His articles are forthcoming in Critical Interventions and FORUM. He has previously worked with the Democracy Archive and CSDS-Sarai Archive.

Jo Vickery is currently completing her PhD at Princeton University. Her dissertation "Ethnographic Re-Telling: The Art of Lothar Baumgarten" examines the artist's engagement with ethnography in the wake of World War Two. Jo also holds an MA in the History of Art from The Courtauld, London and a BA in Art Practice from Goldsmiths University.

Farah Wardani is an art historian currently positions as the Assistant Director of Resource Centre, National Gallery Singapore. She is also a member of Advisory Board of Indonesian Visual Art Archive, Yogyakarta, Indonesia. Farah's main research focus is archives and the historiography of post-independence artists in Indonesia.

Marlena von Wedel (1989 | DE) lives and works in Berlin. Von Wedel studied Fine Arts at Gerrit Rietveld Academy, Amsterdam and École Supérieure des Arts Décoratifs, Paris. Currently, she is following the MA Cultures of the Curatorial at Hochschule für Grafik und Buchkunst, Leipzig. In her curatorial work she explores cinema as a performative medium.

Paul Wiersbinski studied video art with Mark Leckey and Douglas Gordon at the Städelschule in Frankfurt and currently lives and works in Berlin. His projects are conducted in between the lines of art, science and technology, touching discourses such as architecture, entomology or cybernetics and referring to the history of performance and video art.

Edi Danartono Winarni (*1986) is a graduate in communication design and exhibition design from Hochschule Düsseldorf. During his studies he researched on Joseph Beuys's „Ja ja ja ja, Nee nee nee nee“ and El Lissitzky's „Abstract Cabinet“. Since 2014 he is a student in fine arts at Städelschule Frankfurt to expand his knowledge and practice.

THE WHOLE LIFE ACADEMY TEAM

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General Coordination: Gernot Ernst

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