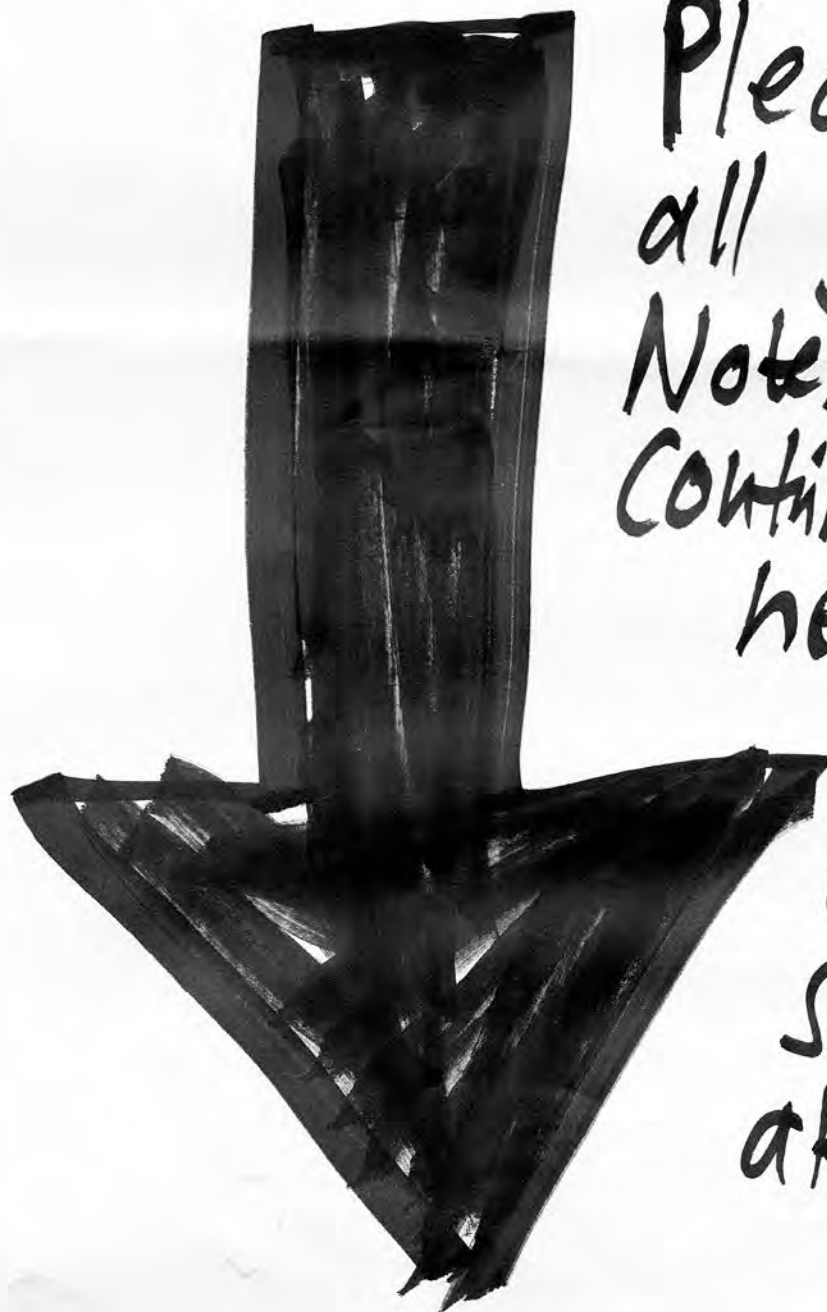


Your Notes (for the book)



Please put
all your
Notes, Texts,
Contributions'
here for
the book
about the
Sommer-
akademie
2016

Guest Curator:

Thomas Hirschhorn

Fellows:

Ovidiu Anton / Lex Brown / Justin Davy /
François Dey / Luis Garay / Kevin Kemter /
Sasha Kurmaz / Tiona McClodden / Eliana Otta /
Tabita Rezaire / Angelica Teuta / Wambui Kamiru

Speakers:

Tania Bruguera / Yasmil Raymond / Marcus Steinweg

Contributions by:

Michael Baumgartner, Zentrum Paul Klee /
Kathleen Bühler, Kunstmuseum Bern / Valérie Knoll,
Kunsthalle Bern / Hans Ruedi Reust, Hochschule der Künste Bern /
Reto Sorg, Robert Walser-Zentrum / Hilar Stadler,
Adolf Wölfli-Stiftung

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**Sommerakademie
im Zentrum Paul Klee
2016**

**12.—20.08.2016
at Kunsthalle Bern**

Archive

**SOMMER—
AKADEMIE
im Zentrum
Paul Klee**

WIE FREI DO I STAND?

**SOMMER—
AKADEMIE**
im Zentrum
Paul Klee

FREE!

12.—20.08.16
AT KUNSTHALLE BERN

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7. ZAHLE REICH
KOMMT



Hochschule der Künste Bern

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Eliana Otta

Tabita Rezaire

Angelica Teuta

Wambui Kamiru

Plan
Dynamic

ELIANA OTTA
Where do I stand?
What do I want?

Too much will to be
an artist instead to make
a work.



Cities (all the same)

Too split of
Too CONTAINED, TOO FRAMED

SCOLARSHIP-WAY?

Engagement / Involvement

DEDICATION

Too much stability

Good ideas
↓
Fossils / But

SERIOUSNESS

TAKING INITIATIVES

More Chaotic

Analytical Skills

Master in
Cultural
Studies

Potential

PASSIVITY

Capital Intervention

1 Film

Tigers?

Needs

? Not enough

Needs to be
activated!

participatory art

Constructor

Example

PISCO

Possibilities is enormous

Too much piece making

or River

Clock my thoughts

tic tac x 3.333333

ART-BECAUSE
IS RESISTANCE. ITS ART
RESISTS FACTS. ART
RESISTS POLITICAL
AESTHETICAL AND CULTURAL
HABITS. ART IN ITS RESISTANCE
IS MOVEMENT, POSITIVENESS,
INTENSITY, BELIEF.

ART-BECAUSE
IT'S ART-HI
THE POWER
TRANSFORM
THE POWER
TRANSFORM
EACH HUMAN

ART-BECAUSE IT'S
ART-CAN CREATE
THE CONDITIONS OF
IMPLICATION-BEYOND
EVERYTHING ELSE.

ART-BECAUSE IT'S
ART-IS AUTONOMOUS.
AUTONOMY IS WHAT GIVES
THE ARTWORK ITS BEAUTY
AND ITS ABSOLUTENESS.

ART-BECAUSE
IT'S ART-IS
UNIVERSAL.
UNIVERSALITY
MEANS JUSTICE,
EQUALITY, THE
OTHER, THE TRUTH,
THE ONE
WORLD.

ART-BECAUSE
IT'S ART-C
PROVOKE
DIALOGUE
A CONFRONTATION
FROM ONE
TO ONE.



Contemporary
is art + time
+ architecture
+ design
+ living

Con-temporary
is touching
the soul the
brain
of con-temporary

Sanger@bluewin.ch



B E K B

B C B E

What is outstanding
 What is good
 Porosity
 Problem
 Ligne / Striking line?
 References in Art?

SASHA KURMAZ

(Where do I stand?) What do I want?

↑ Daily practice ← My Relation to public space

Can help! What is really going on?
 Public space.
 The Good Thing is: Nobody cares.

Picture of Billboard

Keep ATTENTION
 Keep Yes open

DEMONSTRATIONS

Cutted Banners

Video = Sound ← Not Good!

(Lacking a Logic)

INTERVENTION

Good Point

WHO CARES?

Homeless Exhibition STRANGE

Porosity (Transparency)

Fragility = Cutter

Situation in Public Space

Outstanding
 Instinct
 Skill
 Sensibility

References?

• Action [Daily Practice]
 • Implication of Others?
 • Transmitting → Polish S
 • Video?
 Sasha does not listen!

Ideas!



you also mentioned Hannah!

I AM A FEMINIST

What is a visually contaminated place? Apart of Lima

Capital intervention
en mayusculas

Responder a ciertas preguntas
y anotar en mapa

Lima es demasiado grande para
conectados entre sus barrios, tener

una conciencia y responsabilidad
común.

Potencia constante del espacio
público

"Cultural Studies"

Space of the vernacular
and dive back in older pieces
of strength

find an economic structure
for sustainability.

critical not negative
joyful not

Shoepolish

is great inside
working

and in the end

on a legend

simplicity of execution

for reaching easily
everywhere

beauty of handcrafted

art
non elitist approach

Recuerdo de una visita
desaparecer para volver.

mucho el futuro en fondo.

Because we are not within of reality
no influence in the concept
affirmation as its confirmation
is, and the tendency in moving the limit

no influence in the concept
affirmation as its confirmation
is, and the tendency in moving the limit

affirmation as its confirmation
is, and the tendency in moving the limit

is, and the tendency in moving the limit

is, and the tendency in moving the limit

is, and the tendency in moving the limit

is, and the tendency in moving the limit

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is, and the tendency in moving the limit

Orvidio Anton

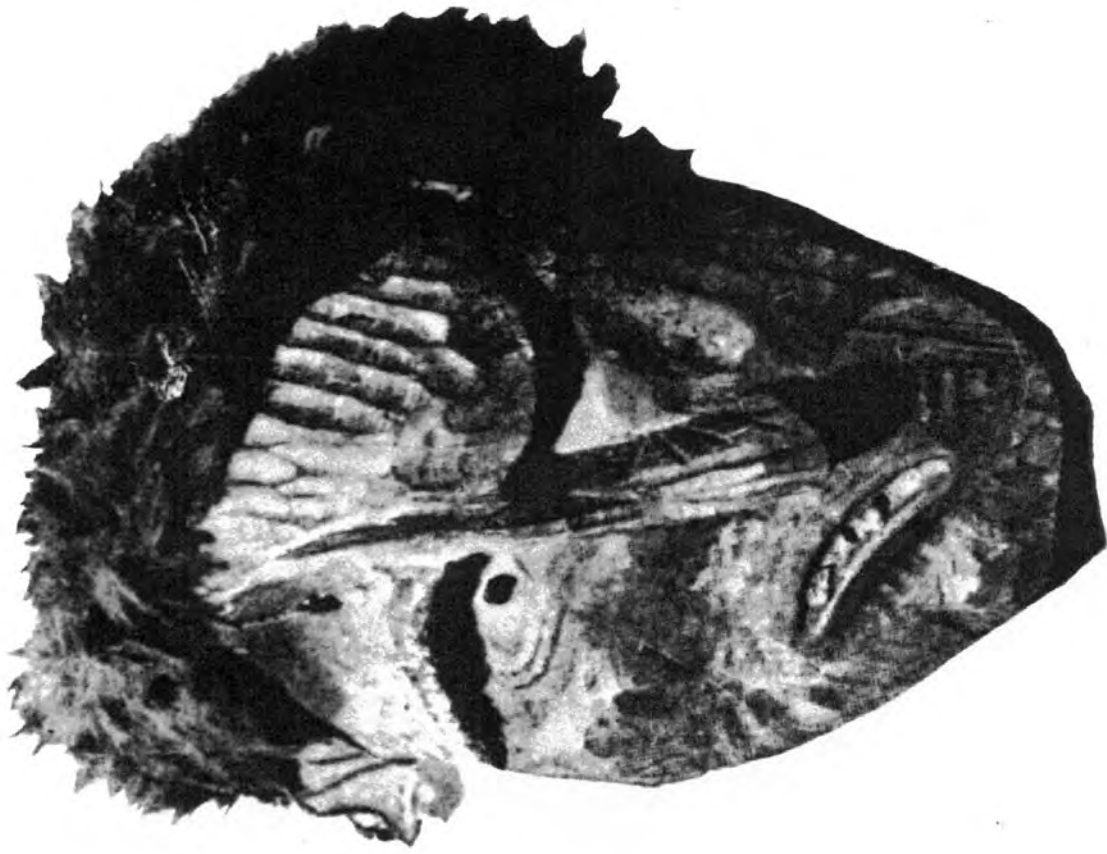
~~the~~ Success is failure

Unhappier with result
as opening of space, possible
choices to make for next
work

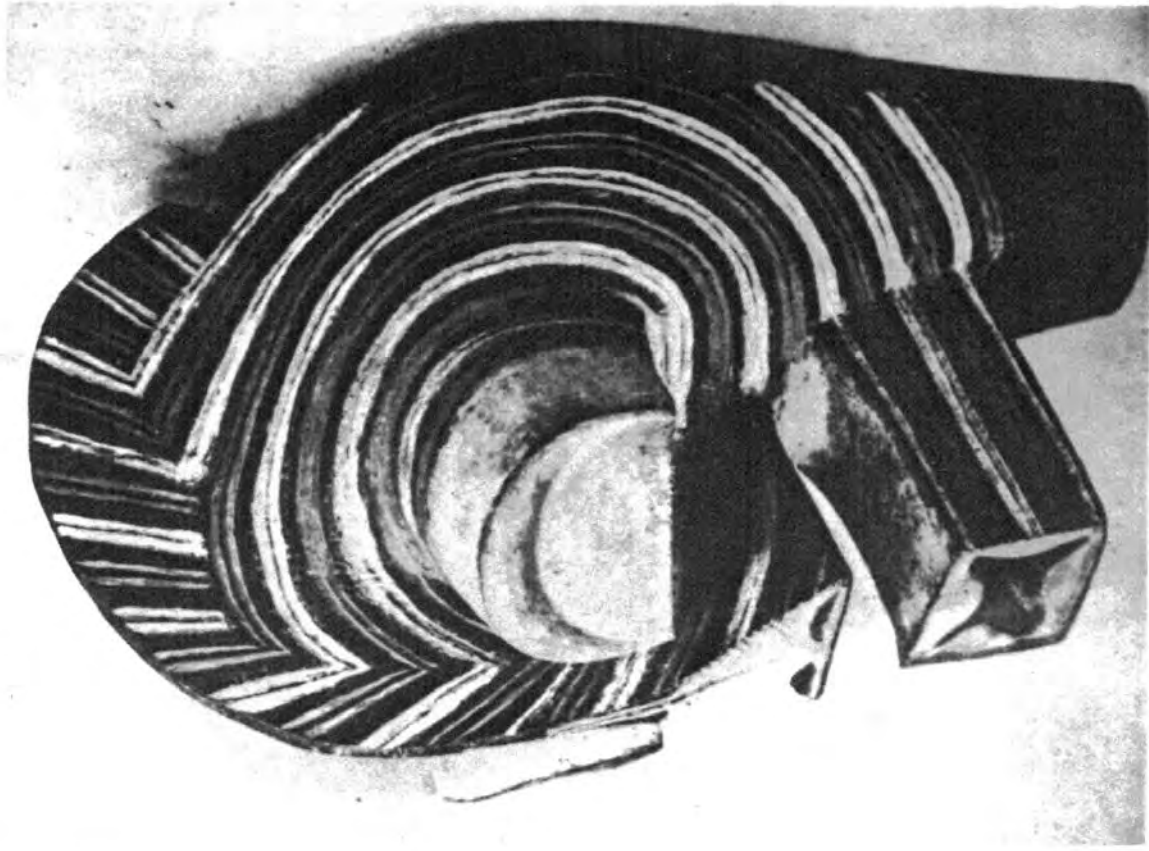
A giant leap compared
to other concepts

Are you afraid of giving
it out to the public
and stepping back as author
leaving option in an alive
space public space

P. Q.



37. Grimacing Swiss Mask.



38. Congolese Cubist Mask. Compare with preceding figure. (A.P.A.M. photo.)



acumulación - lo que
desperdicio, codicia,

Sommerakademie

12-08-16

• TH: agree with
classical form / fun = thinking / choose my friends!
questions that have to do not only with art.
stand / want
position / ambition → opening → work with institutions
non exclusive public
"Robert W. = "I love his life."

→ MAP FORM
COURAGE MY WORK / MY POSITION WORK
INFLUENCE

CONDITIONS OF ART ^{Neg} WHERE TOOL

HELP

→ "Always ready to pay the price" (Ms.)
→ Map 1: "The things maybe don't have the right
place in the map, but they're all there".

• What really changed you? / struck you? / direct
dialogue.

• My form / force fields
→ IMPORTANT TO KNOW WHEN TO SAY NO.
Spinoza love Gramsci TOUCH THEM ALL! always different
Deleuze aesthetic Bataille

(Deleuze - Mild Plato)

• How can I affirm these concepts through my form?
• Love as the excess of it / stubborn - no limits -
unspeakable.

→ Map of friendship between art and philosophy.
• Direction of art: not to the spectrum of evaluation but to "the other".

→ Old model based on subtraction, reduction, decrease = camembert! → Who is the author? =
Shared: less than 100%.

• Unshared = 100%. responsible exponent accumulation = addition, multiplication. From 100 to 200, 300% = infinitely! NEW MODEL!

→ Valerie Knoll: The police likes to know where you are

• What does it mean to explain yourself today?
Naturally to communicate expressions, feelings etc.

• One reveals oneself to the control machine.
Professing our position → expose our surveillance.

• Important: exhibition = + than reality allows to.

• Curator as dramaturg. What explains it self loses allure. Seduction = signs not readable, hiding.

• "Not getting lost demands permanent attachment".

• The grounds without reasons (art) defies the question of why. → First the how!

• Clear decisions = routine useful, to survive. Deciding without clear motives = potential.

• Am I even thinking or does the thinking think through me? / What thinks me? → Assumption we are the subject of the subjects.

• Painting as helping let go of visions.

• Insisting on difference between politic and art aims.

• Reinvent model of author curator → editor curator.
Select, not create.

→ Museo ante Ul: 006, 275, 433 Narratorship
Posters Coop Conflict * Extraterritorial
Kitchen Reciprocity

13-08

→ LEX BROWN

Imagine / Perceive the space
through her voice

- slavery - civilization (names without capital letters)
- commerce
- exploding POPcorn

"I'm speaking my mother tongue
but my mother got raped -"

"What do we do with all the labour?"

China
India
Malaysia
Export it!
Out of sight / Out of mind!

"He said to her: be a good nigger."
(I don't know if you don't know
my that word here in Switzerland)

FAMILY es una palabra de odio

↓
FAMILY OF THE
WHOLE (I looked around and
nobody else was crying)

"I don't know what your pains are, here
in this country."

CHECK YOUR PRIVILEGES / FEARS
(preguntarse por el lugar de las lágrimas)

"I USE THE INTELLIGENCE OF YOUR BODY
OTHERS
USE OF TIME / all the senses.
I cannot escape and that I like."

• TB: Wide range of emotions

- rethink the relation between information,
data and process of thinking.

- more conscious of who are you performing,
yourself? a rapper?

- honesty used to engage us but how to push
that engagement further? how to activate
the audience? / I wish I couldn't breathe.

• YR: all the time double checking you.

- "mediated image of that" (holocaust book)

"please stop" → extremely trapped → a moment
of breathing → control of time (A. Piper...)

- "I wanted to question what you're doing"

- I didn't know where I was (mental insti-
tution? jail? class room?)

→ find myself in a position where I can't
disagree with you.

• Kevin: Confused when you switched to entertain-
ment. "Now I like it like I like tv."

• WK: reminder of Billy Holiday's strange fruit.

• MS: about vulnerability / trap = politics of the
weakness? → affirmation.

- crying as a conceptual moment.

• TM: How can I ^{enter} ~~start~~ in this history?

• LB: How do you feel about entertaining?

LB: It's a body chemistry thing

• JD: History of violence → subjecting yourself and us
to violence.

→ MARCUS: WHAT IS PHILOSOPHY?

WHERE DO I

WHAT DO I WANT?

STAND? → everyday questions

it's up to us to define philosophy!

while doing it!

PHILOSOPHY = To reflect on your self as a thinking being.
ARTISTIC > THINKING

♥ = DEALING WITH OUR WORLD
WITH OUR SELF

with emptiness

while dealing
with the concept
of freedom, love,
justice

FIGHT FOR THE
IMPOSSIBLE!
POLITICAL
ACTIVITY

Universe of facts ≠ to the question of who am I
How do I relate to the conditions

I'm victim of?

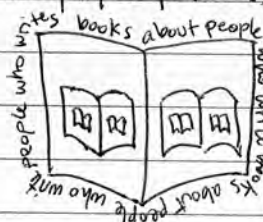
corner of the dreamer

YES, YOU ARE
RIGHT

Building up a kind of resistance
(Philosophy as politics)

HAS UNPLEASANT
CONSEQUENCES.

What is the glue that
unites all the elements
that constitute what we
call reality?



Reading = You are not alone.

"NOT ACCEPTING THE AUTHORITY OF FACTS."

promise of consistency that is not kept.



Philosophy = pointing out the very
ontological inconsistencies of the
world. Against politics of fear!

Dreamers are the people who feel
they're stable.

IT'S NEVER ABOUT
OPINIONS!

ART

PHILOSOPHY

POSITION

★ ★ ★ ★
Contingency: the very truth of reality. like it
★ ★ ★ ★ is, with a cold view.

ACTIVE
NON Go beyond!
THINKING
is reactionary

Take responsibility
for the how, the why.

The other = place
for the inconsis-
tencies of the
world.

Build left criticism of the left. Are you a
good guy? What does left means? Does it exists?

The problem isn't the lack of sense, meaning
but it's excess. (thanks to Kafka)

Dealing with our selves = with the entire world.

→ IT IS FUN / MAKES YOU HAPPY

(there's no
unconditional
love!)

Why do I desire what I desire? = Start the
activity of thinking. (Siguiendo al amigo lacan)

Inconsistence of the economy of desire.

Crisis → decision → cut the
reality as it is (existent
authority) → thinking →
act of violence.

AVOID MORALISTIC QUESTION
IS IT GOOD OR BAD?

[WE ARE
METAPHYSICAL
ANIMALS]



Q&A: Is thinking a form of doing?

→ Already an ethical act! Is action.

Step out of the concept of thinking → philosopher
invents his/her own concept of philosophy.

Ethics = resist moralism and the position of
the one who already know what is good.

→ TIONA McCORDEN

- first artist in the family (fabric workers)
- Black women with aids / Negro women war worker

(tiona.com/KiLo)

ARTI
SOCIO
MENTI

FACTS

3 interrelated aspects of culture.

①

Re-memory & Be alarmed: the → Biomythography
(Toni Morrison) black americana with history, biography
epic (the image is the text)



- I created a gun that shoot fireworks

- They don't function as a trailer but at the same time they do.

• Fireworks: calling people to pray.

• History of guns + a bit of sewing / Philly post crack + culture.



sacred & secular
Apron / axe - ceremony / overall



recontextualize it in the every day life.

② Scared of the internet!

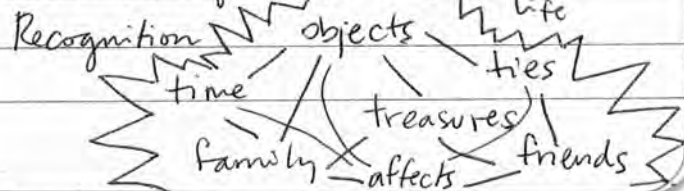
↳ checked myself to reach audiences out of the museum (4 movements for Essex (Hemphill))

"I'm carrying trauma into cyberspace"
Deconstruct his quote: answer his questions with his work. / This 1st words were from someone else.

* Earth Life (1985) Ceremonies (buscar!)

* Performer & poet

③ Joee Satisfaction



• 016 Se te subió el santo? ← Ana Mendieta
Forced myself to confront how do I see myself.

[On subjugation (Brad Johnson)]

"You need fear no effusive bourgeoisings of unimpeded and diarrhetic ramblings from love."

→ Alexander Constant

• the courage of the truth (Foucault)

Emanicipation - revolution - ^{pleb} power

"There is always something" - that escapes

• Proliferation of discourse: ^{evades us}
displacements that disrupts the partitions (bodies/space). Disorder!

• Plebs: center movement ↔ power.

FOR
THE
WORLD
DANGEROUS
FOR
ME

↳ Subjectivity of the anonymous.

"This voices don't sing better than the others, or say the ultimate truth, but THEY EXIST!"

• There is no necessity in establiity → the plebeian part.

• Edward Manet:

• Art establishes the report of reality.

• For the 1st time the painter offers himself as he is = the fundamental materiality of the tableaux.

• Calling the background by the foreground.

• We do not place ourselves rightly in front of the tableaux, don't know what to see → less confort.

• Occupy as a politic of discomfort → Invent what is our position (strange topology)

• the blackness: link between black and surface, endangers western tradition: principle that organizes and destroy at the same time.

• What is the ground of a thought? Find a spot where this dismantle happens → Undo the common ground till it is something else.


- What keeps order in order = negotiation with the possible disorder. (We find it in history as a silence) → Question of the other! Heterogeneity
- ParBian
- speech - courage - ~~truth~~ with the risk of collapsing the situation, as Socrates.
- Cynic: vagabond, "when he's free from all attachments, he can speak the truth". Life as immediate presence of truth: what does it mean?
- Cynic mode of life confront question of truth with life itself → find its point of resistance → Destruction/minimal conditions (as in Beckett) Withdraw.
- WHAT IS A TRUE LIFE? → Experience corporally the senses of truth. ~~not just in the mind~~
- Live truth in one's body. Absorb the distance between words and actions.

- I interests the space empty and full at the same time.
- Unrest, too much: object. / ALL ^{OTHERS} ~~order~~
- theory of dismantling point: objects that create and destroy at the same time. ^{STRANGE}
- MS: the experience of the experience: be ready to go out of the house! (late Wittgenstein)
- "Hidden in the order there is always disorder."

14/08

PAUL Klee - I am a painter

↑ "I cannot be grasp with the here and now..." poetic & calculating at the same time

- Who I am? thinking artist, (1918) 
- pondering artist (1919), Creating artist, ^{from us}

Absorption (meditation)

- One of the first "degenerated artists" → Answered by drawing. ("Drinking companion" = Hitler)

"Maukunt" (33), "Accusation in the St." (33).

- Painted over 40 angels connected to human problems.

Angelus Novus was bought by

W. Benjamin: "...shows an angel looking as if he's moving to something he's leaving... awaking the death... storm caught in his wings... progress."

(9 tesis)

- Music or painting? / "I am my style." just heart or brain? / as a musician I like to be a painter...

- "I search beauty by drawing my enemies." (non heroic representations, possibilities of men to be aware of relation with militarism and power.)

- Catalogo su trabajo. Children's drawing as the nr. 1 in the catalogue of 900 works. Made a stamp to point out his sellings and introduced a kind of works that he didn't want to sell.

- His friend Franz Marc found war as purification.

- Participó en el Comité Revolucionario de Arte, ~~Bauhaus~~ Bauhaus, El jinete azul...

- Materialist concern about how to relate with art.

• TH: He passed transversally as a shadow...

- JB: En juicio el futuro está detrás (hebreo)

- Ambition to transform music into ^{visual} sound ("Sound of red")

Johann Huizinga Homo Ludens
Cupin? Robert Filliou, Karl Gröben

PICASSO'S FAULT - Yasmin Raimond

• 001017 to 011010 110910 (FEPN) : to raise money for the spanish republic. Epiphany!

• COMMITMENT TO ART TO IT'S HISTORY TO IT'S INSTITUTIONS

{Till now 236 exhibitions at the MOMA!}

• "You're making exhibitions ~~for~~ for your colleagues"

• I was a part of an institution that "believed" in modernity.

• Clarity/explicit commitment of the director to the curator.

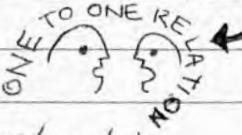
REJECTED ART SAFARI

• About retrospective:

"A picture of his whole thinking on art" / Organize your resources/reach the people who new him, do interviews. Do you have

Curating now; Paula Marincola

something that DOESN'T look like Carl's? FIELD WORK



WORKSHOP: Arte Util (Tania Bruguera)

• Certificate : to desmitify artists narratives of their own works.

In the art world we like beautiful stories (Wachen Klausur (252))

• Arte Util as the next step to socially engaged art (way of thinking, not only naming)

• RELOCATE Ideas of value and function in relation to the art work.

(civic or uncivic? / urgent vs. long term?)

"YO DO ART TO FUCK THE SYSTEM" (?)

chica pregunta:

¿Can art be harmful? / If it's art is it ok?

~~Wachen Klausur (252)~~
~~Wachen Klausur (252)~~

→ ★ ANARCHIC COOKBOOK

15/08

TABITA

Decolonial Trinity: technology, health & spirituality. #holly #hoelly #wholly

→ RESISTANCE, 3, DECENTRE → de link → un learn (work, life, practice) COLONIALITY IS NOT OVER!

Think & act in these terms = commitment

• Technology: it's position in the architecture of power. Can we use it as a way to emancipation?

• Healer: how to take care — of my self? also with precolonial & of my community? technologies

"She who learn should teach, she who teach should learn" african proverb

"The master's tools will not dismantle the master's house". Audre Lorde

"I rage out of love and I love in range".

Alex Wanjiku Kibet

→ HOW DO WE INVENT NEW TOOLS?

→ Beautiful anger which comes from a beautiful place.

white supremacy, capitalism, patriarchy, imperialism...

DISCONNECT!



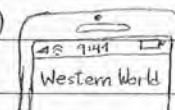
"Building a community of warrior healers."

what can we do to sustain AGENCY! a disens existence?

INTERNET = violence, surveillance, "civilizing", electronic steal labor for free, mechanism of colonialism the westernization of the world.

(Ziauddin Sardan)

→ "Sorry for real"



POLITICS OF APOLOGY

"I'm sorry for achieving to make you feel like a minority". "For exporting our democracy"

YOU KNOW APOLOGY IS A...

PRACTICE!

WE WERE BEYOND THE NEED OF AN APOLOGY!

→ How to be a peaceful warrior? "Practice kinetic yoga"
"Decolonize diet" / "Radical self love."

"COMMUNICATION AS A FORM OF TECHNOLOGY"
"with plants" "It's easy to control a society that is sick."

HOW HEAL REMEMBER }
DO CONNECT } Open those channels.
WE BALANCE }

→ Sugar wall tears down: the role of black american genitalia in the history of gynecology
(in search for the real mothers of)

OUR BODIES ALWAYS USED AND ABUSED
for the benefit of the white middle class.

Anarcha, Lucy and Betsy
SURVIVORS! / but what about
THANK U! / IRONY?

→ "A white institution's guide to receive people of color" → respect.



SENEB/HEAL

www.seneb.house

(ENERGY WORKERS)

SOUND → vibration! Order Nile water

(History of bass as surviving technology: bass gam → womb + Cyberserenity + Energy bath)

• twerking as a diaspora technology (Fannie Sosa)

Knowledge is lost, only movement remains → work of remembering, connects with past.

→ Nervous conditioner: prototype for the deepweb to organize independently: Can safe spaces exist on the internet?

→ Thus said the lord: free energy? defies laws of physics. Interest in the place of spirituality in the history of technology.

→ NIOSAVE: Bank of traditional indigenous seeds
Only used to access healing { (WEAPON →) CRYPTO CURRENCY }

• TB: Limits of the credibility, in terms of aesthetic.

Internet as a form or as an artistic tool?

• TR: Decolonize my references, used to be all white men. link to the tradition of black diaspora.

History as fragments, collage. INTERNET → OCCUPY

• LB: Cool internet / previous style. how do we find new fonts / symbols? and go before Egypt? DISMANTLE

NOT TO SAVE THE WORLD
BUT TO SERVE THE WORLD

• TH: Emma Kunz (?) swiss artist-healer. Take serious yourself! I want to be healed against myself.

Confront respectability politics

• LG: theatre → Believe in physicality!

• MS: Underline concept of integrity

essentialism? ♀ = nature? Complex

situation → deconstruction!

NATURE: one of the most ideological concepts today.

RESPONSABILITY

→ Able towards the world!

→ Ambassador for Art YASMIL #2

• It's not just when you need something that you visit an artist → long term relation / learning!

• Gramsci Monument: moved to the Bronx for 3 months = work had to change at DIA.

• EVERYBODY MATTERS at an institution. You don't need to reduce your curator. COMMUNICATING... to flower things.

YOU NEED A BUNCH OF THINGS → BE CLEAR!

• Embassado: welcome people / deal w/ questions of art. Hanging out at the library, editing.

the Newspaper area: FRESH!

the rose nego tia GRAMSCI 4

Ambassador's notes!

DUCK TAPE!!

CADA HUMAN ES UN INTELLECTUAL

TABITA REZAI RE

Where do I stand? What do I want?

TRIOLOGY

Maria Cane

De colonial Trinity:

TECHNOLOGY, HEALTH and SPIRITUALITY

HEALER

is TECHNOLOGY a

Tool for Oppression?

Position: DECOLONIAL

Tool

for? liberation

Think and Act of Decoloniality

1

Frivolity

Emma Kunz

Questioning

INTERNET?

My Points:

Mission/purpose

community

guidance

SHE MADE A CONVINCING PRESENTATION: good to put the reference (When it is Art it is OK) Wambui

● Your Map(s) ---> SERIOUSNES

● Internet - ~~politi~~ on politics [Reflection]

● <<SORRY FOR REAL>> = PLASTICALLITY I apologize

● <<Peaceful Warriors>> PLAYFUL HUMOUR JOYFUL TITLES

● + Presentation of Aesthetical Vocabulary I am with you! Heal me - against me!

● ~~Network~~ ~~HEALING~~ ~~FOR SEVERAL HOUSE~~

2 ● CLAIR POSITION - AMBITION



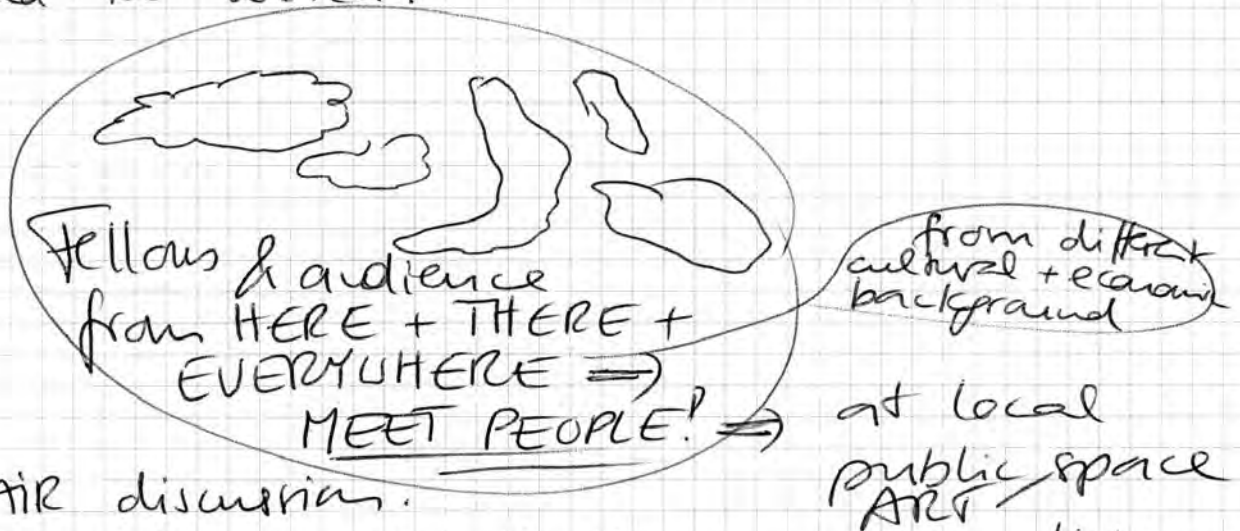
Tabita
Malaxa
Genets

First step of thinking is to avoid the
false alternative

artwork indicates itself as a
transgression of its conditions



It's a privilege for an ART work to be presented to an audience outside its own culture → to OPEN up to the world and be looked at from around the world.



OPEN + FAIR discussion.

first comment. Kunsthele = like it a living room!

An ART work is about transgression - references & perspectives are different in the corners of the world. Are there limits to the universality of ART? Use ART to overcome political or geographical gaps? Have coffee, eat + discuss together.

— Thomas Hinkelhorst's Academy has OPEN up the closed ^(academical) system. It is including everybody and it has created a new spirit. Thank you Thomas for treating everybody the same + for being so committed + HUMAN! Danke für diese lebendige Art.

The new formula "OPEN FOR EVERYBODY" has worked! →

Free entrance!
A house for all!
A space for existence!



Thanks Thomas.

Meet people in real life. Kunsthele = urban MEETING POINT Aug 2016

Justin wrote a
Manifesto

"Why I am ~~is~~ an artist and creator"

Tool

3

Manifesto

"Warum bin ich ein Konsulent"

1. Ich glaube, dass ich außerhalb der Systeme etwas bewegen kann
2. Ich bin überzeugt, dass ich damit Brücken zu neuem Wissen öffnen kann
3. Die Vielfalt in der Arbeit bereichert mich und ist eine eigene Qualität.

Manifest "Warum ich kein Dienstleister sein will"

Manifest "...

Peter Wertheim, geographisch

HARBORERS - MANTARO

The new draft

VERBACULAR?
INTERACT WITH
NORMAL POPULATION



- TO WORK WITH
SOMEONE?
- liberty
 - injustice
 - comfort loc
 - fear/excite
 - past
 - moment
 - future

Public Resources?
Responsibilities

PARTICIPATORY

HOMOPHOBIC - RPE -
A need to express - private



-THINGS-

PROTESTS - JUANACUA DOS CHICOS

www.BISAGRA.ORG
DISCUSSION...



LOOK BEAUTIFUL - IT'S ALL
MALE! - MY DOUBT - IT'S NOT
ABOUT TO VOTE - DISTURB ME -
I KNOW HOW IT LOOK LIKE -
RESULT JUSTIFY - NON RESIS
TANCE TO ~~THE~~ INTERNATIONAL
LANGUAGE - ? FORM IS NOT
ENOUGH ACTIVATING - WHERE
S THE HARDWARE?

2007 EARTHQUAKE

ETHICS

CORRUPTION - RINGS INBEN

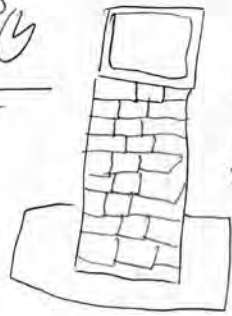
What would you do.

BE WAR SBSALIO

SOMETHING CAN REMAIN SPECIFIC
BANZINB - Circulation

Share in Public PC

LOCAL LANGUAGE - IN THIS CONTEXT
IT WORKED - STRUGGLE WITH
PREDACTIVITY -
TONES OF INFO GRAPHIC
DONT LIKE THAT - OFFICE
WORK - STATION -



FRIENDLY
AUDIENCE
NOT MANY
SPACES TO SHARE
PERSONAL -
PARTICIPATORY

THIS IS DIFFICULT TO READ, FIND AN ANSWER?

Refundacion

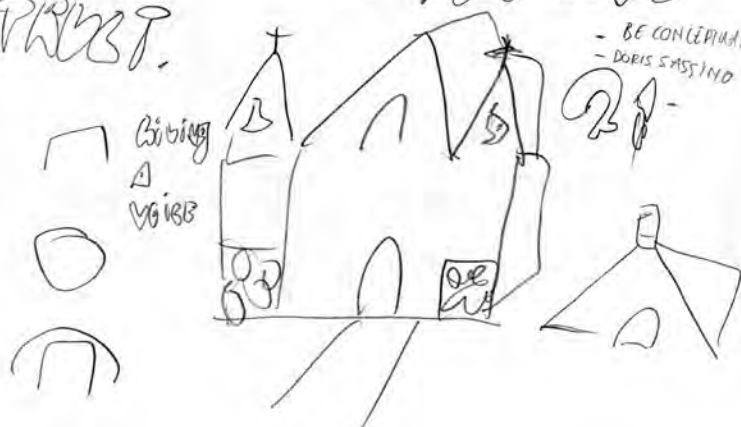


A GIRL
PRIMO

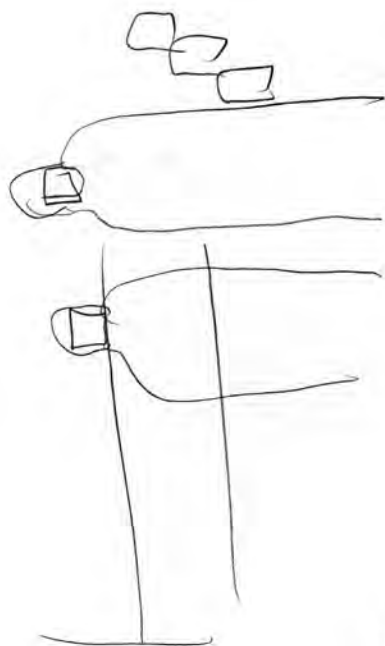


NEVER ASKED
MYSELF!

What would you COM-
PART?

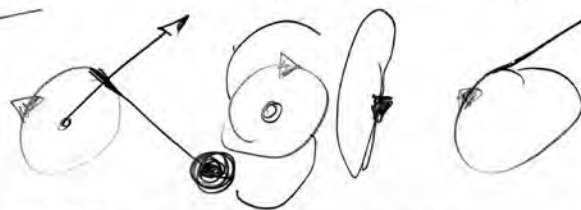


BE CONCERNED
- DONT SASSING



YASMIL - N. 4.

Co-Temporary



OUT OF CHRONOLOGY - MODERN ART? -

WHAT IS CONTEMPORARY - MEIER WAUTER?

TOGETHER IN TIME (ARTWORK)

LEADING DIRECTORS - BREAK THE LINEAR

CHRONOLOGY - 88 - WORK MADE AT THAT

TIME - CARTER BLISSON STUDY FOTO INTO ART
NOT ART IS NOW ART. • CROSSING DEPARTMENT

ELIANA 8 OHA

CHARACTER - SERENITY
CRITIC IS NOT NEGATIVE
READY TO BE
STUPID -

J.M.

Angus

DAS

DO NOT SAY
ANYTHING - AFFIRMATION OF
CONTRADICTION
RISK TO RETHINK

Critical
Thinking

SERIOUSNESS - DEDICATION - HEAT
SKILLS - ORGANISATION - SCHOLARSHIP
MADE - EXERCISE? WANT TO BE AN

Thin

Wing

ARTIST

MAKE THE DAY
LAST LONGER
FOCUS MORE?

PARTICIPATORY

ART? TRY TO DO

NOT A BEAUTY DO STRONG -

WHY ART?

SUMMERS

WE DEAL WITH THE FUNCTION
OF THE SIGNIFIER, THERE NO
INNOCENCE

W BISSA

CONCEPT IS NOT INNOCENT
OFFICIAL NARRATIVE - BREAK UP

How to Circulate
INTERMEDIATE, THINKING IS
VOLUNTARY, DIFFICULT TO
ASSERT ANYTHING

TAKI ONOY

OCCUPY A BIT AND

8600 Polish - Maps
Oil & ↑
to Oskinder



CHAOS - THE
WORK HAS STABILITY - MORE TO THE
ORGANISATIONAL
NOT ENOUGH TOUCH
KIDS ARE PART
EASY PUBLIC.
LACK, YOU CAN TOO
MUCH - CRAY - LOOKS

PASCUABILLO

GREAT
NOT REALLY
OPERATING

MAKE AN ART PIECE & THEN A PHOTO

UNIVERSALISM IS
CONNECTED TO
CULTURAL...
OR CONCRETE
OR ABSTRACT

NO!

A WALK THROUGH THE EVOLU-
TION - SPOKE - GENTLE -
DIPLOMATIC - LET PEOPLE IN -
USE OF POP CULTURE -



THE GAP?
ARISTOTLE
IS CONTEM-
PORARY -
CONTEXT
GAP -

THE REAL
DOES NOT DENY
THE CONTEXT
BUT

IT BETRAYS
ITS ORIGINAL

POWER
POWER

I'M ON THE GOOD - SAFE

POUNTING OUT THE
NEGATIVE

Power
to the People



YONG'S BAND



With Pop...

Example
Ripple
Union?

NATIONAL
BLECTION

TRAVEE BLANKET



WE'RE IN, PO - THE TOXIC - WE'RE
USE OF AFFIR - PART OF IT, WE'RE
NATION
NOT VICTIMS -

UNTIMELY -
NOT OLD FASHION
BUILD UP FROM
NOW - RESISTANCE
IMPLICIT ? RESISTANCE

Früher nach Gauss 17:

- Woher kommen wir?
- Wer sind wir?
- Wohin gehen wir?

könnte als Fragen ergänzt werden,
da sie ja auch mit Schwingen.

Erzspannung Gruppe von Künstlern u. Kuratoren u.a. sitzt da zusammen.

Inter cissantz Chwa ktere

Manche, wie woanders auch, nicht für von ihnen kumstbedingten Tätigkeiten, sich zu präsentieren, andere lassen in ihrem Anspruch an

Gerichten eine Tiefe erfahren die es nicht wagt, an die Oberfläche zu kommen. Die Geraden innen haben viel Geduld + Zeit mit sich aus, die Komplexität der Eitelheiten, über sich ergötzen zu lassen.

Impulsgebend die Präsentation
von Cui Bary, seine Partner z.

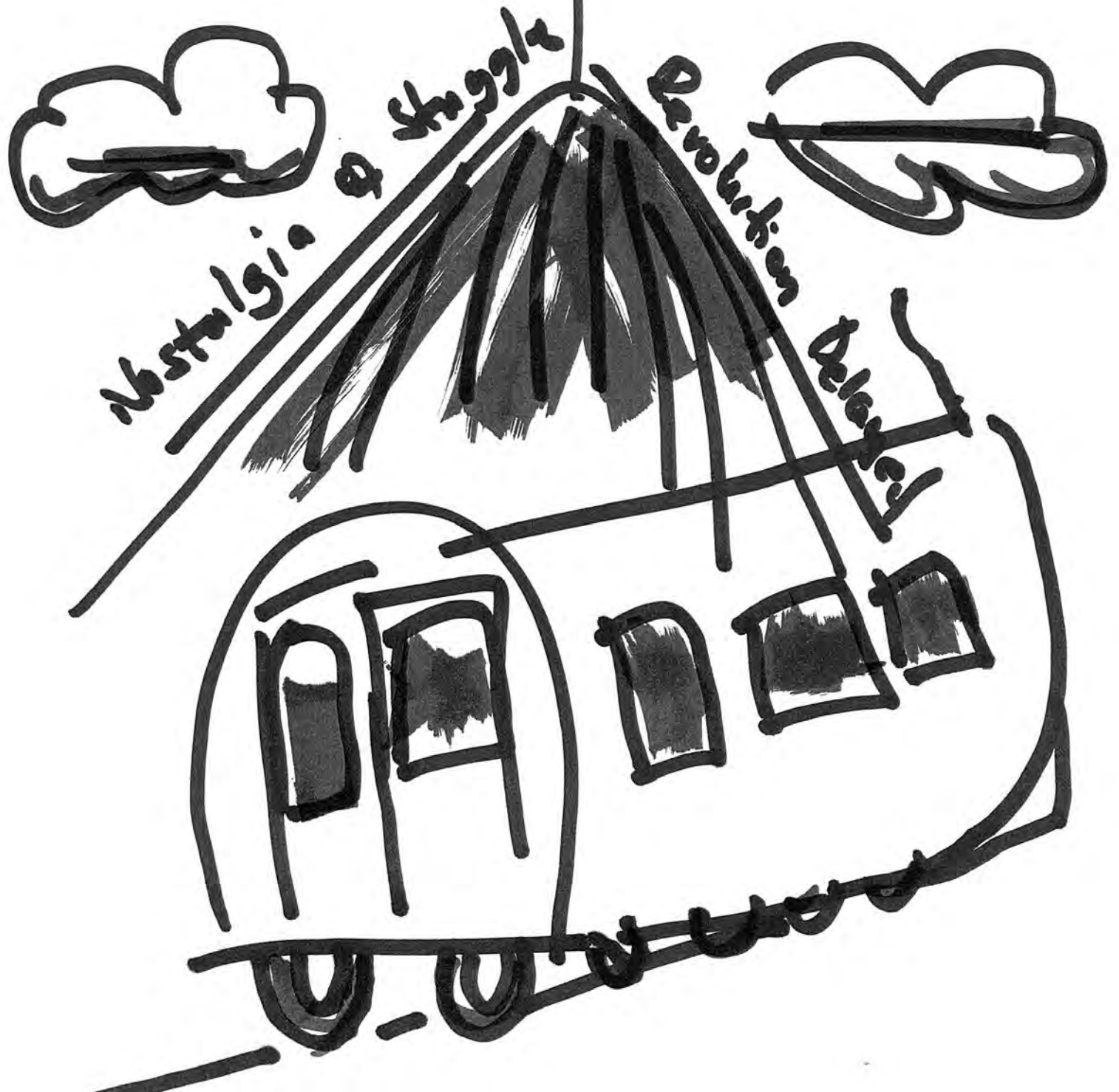
Der ^{aktive} ~~planungs~~ ^{frei} ~~prozess~~ ergibt ein in der Chungen
wohlgeordnetes ^{buntes} Bild; dem existenziellsten

Ansatz könnte Th. Hirschhorn
"united colors of Generation" als
collage dazufügen.

Andrea Domestle,
Bazil,
a.domestle@gmail.com

Justin Levy

Don't stop
obtaining





Sorry for leaving but we
have to go to school, your
work is very interesting.



Markus

Freedom is freedom from the
dictation of facts.

You have to check your vocabulary,
the words you use, the thoughts
you have — refresh the mental
screen regularly



- We are not intact, we are polluted
by reality — integrity
- Love without violence does not exist
- What does it mean? we are
not identical to ourselves.
- We are not identical to the other.

Innocence
is not an
option. You
are not alone
in a thought

How did I
get here?

why PAST

PRESENT

Where do I stand?
What do I want?

why

How do I
get it?

FUTURE

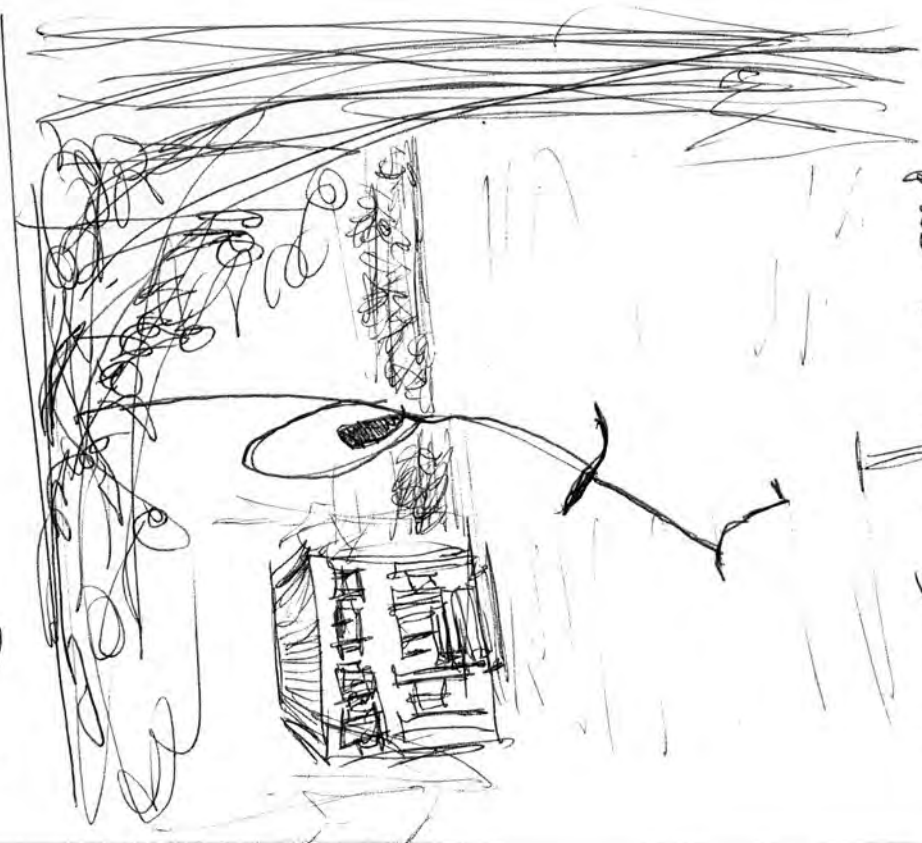
I am ready to give
my life to someone
I love
act is an
act of love
history

Culture is an alien
relationship idea of art
should be that redefined
art.

Lex



But it travels in the blood
Starting from the leaves.



Strange fruit
Orange seed
At the heel

Markus

that

Reality is a promise of consistency
is not kept.

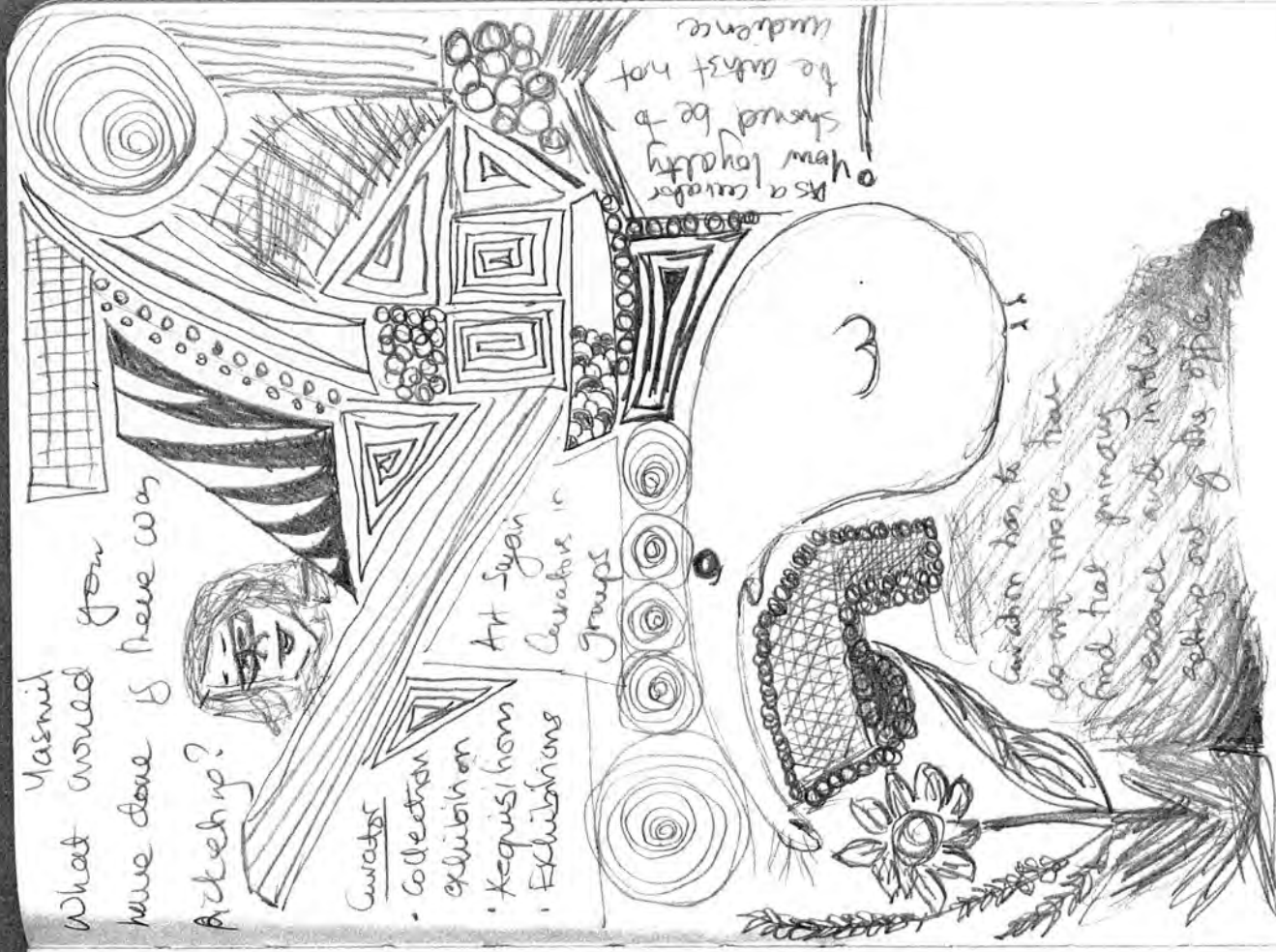
What is non-active thinking?

The reality of truth is contingent.

~~Active~~ Non-active thinking is
reactionary.

Thinking is the interrogation of
the authoritarian structure of facts,
facts that arise because sense
exists in excess.

Active non-thinking





My Remarks:

Luis Garay

→ Passion
→ Skills

(Where do I stand? What do I want?)

② Good introduction → ① → Good Not to make a Performance?  Yourself 

1.  10 years
2. Garbadge 

SAD? Corpus

→ When you say: I realised I made this and this...
looking to yourself / Narcissistic
Selfish Selfbeloved More cruelty against yourself

④ ~~Why the bodies are always so well trained / so nice?~~

⑤ Aspect of Time / Length? ← good

The Audience is not the Problem. The Problem is you

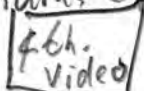
⑥ Presentation ← good because

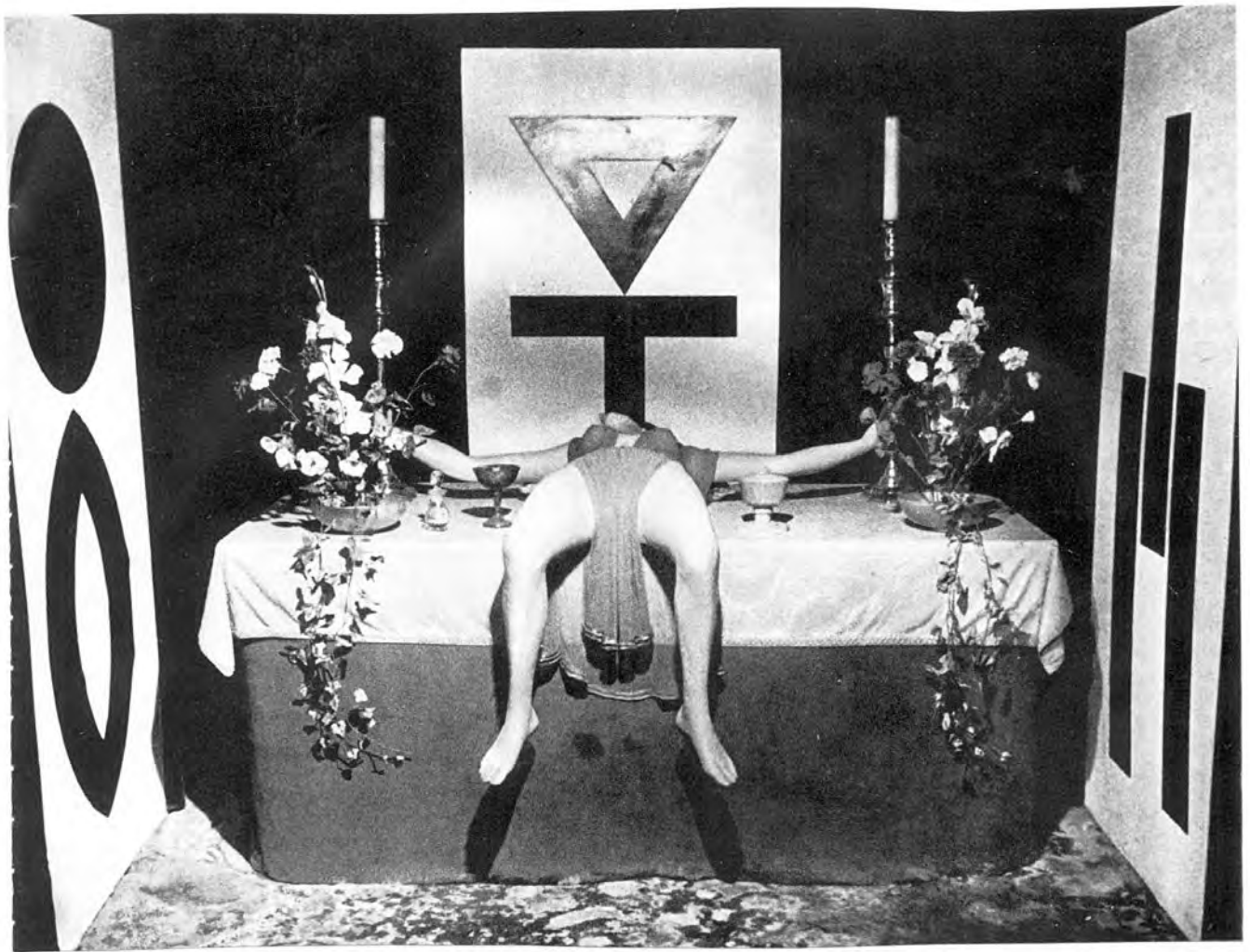
you Thought about how to do!

⑦ What he Wants to say? Too much sens (Cave)
reorganising  landscape ↑ primitive

⑧ 3rd Video  Too much Movement 1st Picture ← Status of What we so

- Video - Work?
- Documentation of Performance?

⑨ Music - Status of in the Video
 4th Video Aesthetic / Chic / Disco / the 90s / Ambiance



BODY IN SYMETRIC LANDCAPE

www.museumarteutil.net → archive
→ lexicon

Choose one case study for tomorrow's
Tania's workshop + one word from the lexicon

What is art for?

My Notes << "If it is art, it is OK."
of the Presentation of: Wambui K Wamae amiru

OTHER words:
UNIVERSAL =
COLLECTIVE
HUMANISTIC?

Remember

Where do I stand?
What do I want?

Presentation: Kontext

Work Elements
Repetition

PEOPLE

Wellington Boat

with Experience People

occupy space with

Hav ambee 63
2013

space
story telling objects

Stencils

1,30h

BAR → Video

ACTIVATING

Who I am.
Who We are.

Thomas Sankara?

La lutte continue

What is a
Stereotype?

Your Name Behind You.
2015

Sound
Video

Scale

precise chess

~~Installation~~

Artwork

Interaction
Social Media

I was told, that...
Do avoid that...
Commentary and
even more: self-Commentary

I am Moving out Tomorrow. * IMOT. 2015

Position in 4 Questions:

1. Why I think What I think?

ST.P (27.6.2019)

Art is Universal (Other Words)

Justice Equality → The One World

Art can create the condition-Impr.
Art has the Power of Transformation
Art can provoke a Dialogue or
Confrontation - One to One.

Exclusion/Inclusion:
Discrimination
Racism
Not

Art is Resistance

as such

Resists to Cultural, Aesthetical,
Political, Economical,
Religious, Social
Habits

Belief
Faith in Art
Energy

The Other

The Non-exclusive
Audience



Scheming

The Truth

- 1. Position?
- 2. Form?
- 3. Truth?
- 4. Univ. Truth?

Not Information

Not Journalism

Journalism
Opinion
Comment
Like/Don't like
Meaning

2nd Question:

2. Why I do what I do?

Art = EMANZIPATION

my All Passion put

All my Tenacity put
(Soldier) Mission

My Logic
OWN
Exaggeration

Intensity

Confrontation Reality

Problematic
Dilemma
No Issue
Cal de See

Intellectual
Capacities
Physical
Capacities

Ready to
pay the price

Boycott

price?
sense of efficiency

3rd Question:

3. Why I use the Tool (Art) the weapon/the instrument?

Some Art is a Tool:

Tool

Contact

Enconnter the World

Leningrad 1983 (37 years ago)

St. Petersburg
Young (Future)
Committed
Hard Working
Curious
Inventiv

Time I am living in

Chaos
Conflict
Complexity
Contradiction

Precise Chaos

To do a Work

Resists historical facts
how in all cases
can I do it?
Work which reaches
beyond History?
(I am living in)
An A-Historical
Work?

An impressive facade designed
to hide an undesirable fact or
condition

4. Question:

4. Why I use the Form I use?

Hommage to:

Essential
Form - and Force/field

Working Politically:

- Creating something
- Platform • Critical Corpus
- Own Guidelines: Eyes Q. No
- Giving Form: ABSCHING

Not: Good Conscience/Beautiful Soul
Right Side/Wrong Side
White Shirt



Abschaug

Wrong/Fake
History
Prosky: 1% Room
Potemkin Village

Makrall, Disaster, Ruine (wants to say)

Malevitch
Popova
Gorkharova
Slipanova
Tatlin
Lissitzky
Radchenko
Exter
Filanov
Kazanova

Mikhail
Matyushin
Elena
Guro

dance

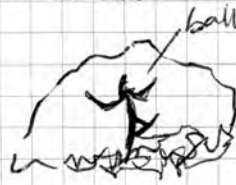


B E K B | B C B E

• Louis → experiences, ambients

Blackbox Theaters

DARKNESS



ballet dancer, past self

Mental space → Mind

Obscurity → cosmicness → Universe, ∞

Cave → darkness / atmosphere **ETERNITY**

Structures of power, no words **SILENCE** [mutism of dance]

Aurobaro



tension, twitching, a spectator, lighting, a feeling of dead comes over me

spectator becomes clearer, only the dancer's legs and hands are moving
↳ expression? Imobility

Suddenly more movement; controlled, all expression lies in the "dancer's"

hands, barely visible, spectator is watching, white shimmering lines on

trousers **EXPRESSION IN MUTISM AND DARKNESS**

body extremely tense, empty space? Suddenly more light.

- Nephew Zalka

I don't get the
relation between title
and film.

Guest Curator Explaire

if it is avl is OK

Wambury/Wamae Kamire

Schedule Sommerakademie from 11 – 21 August, 2016

Nominator's Day

Tyabta

	Th 11	Fr 12	Sat 13	Su 14	Mo 15	Tu 16
Morning	Arrival Fellows and Speakers M-T-Y	10.00h – 12.00h Presentation programme, get to know each other Thomas Hirschhorn, Speakers Kunsthalle 12.00-13.30h The Police likes to know where You are Valérie Knoll Kunsthalle	10.00-12.00h Presentation Fellow 1 Kunsthalle 12.00-13.00 Speakers M-T-Y Kunsthalle	10.00-12.00h Presentation Fellow 3 Kunsthalle 12.00-13.00 Speakers M-T-Y Kunsthalle	10.00-12.00h Presentation Fellow 4 Kunsthalle 12.00-13.00 Speakers M-T-Y Kunsthalle	10.00-12.00h Presentation Fellow 5 Kunsthalle
Noon		13.30h – 14.30h Catering Kunsthalle	13.00h – 14.00h Catering Kunsthalle	13.00h – 14.00h Catering Kunsthalle	13.00h – 14.00h Catering Kunsthalle	13.00h – 14.00h Catering Kunsthalle
Afternoon		14.30h Individual transit to Hotel Marthahaus 15.30h Transit by taxi from Hotel Marthahaus to ZPK 16.00h – 17.00h Soundcheck TH, Fellows Auditorium ZPK 17.00h – 19.00h Opening Ceremony Director ZPK, JB, TH, Fellows Presentation publication 2015 Auditorium ZPK 16.30h – 17.00h Meeting Fellows with Management Hotel Marthahaus 17.00-19.00h Guided Tour through Berne Hotel Marthahaus – Restaurant Rosengarten 19.30h Shuttlebus to Restaurant NDA	14.00 – 16.00h Presentation Fellow 2 Kunsthalle 16.00 – 17.30h Speakers M-T-Y Kunsthalle 17.30h Group photo TH, Speakers, Fellows Kunsthalle	14.00h Transit to ZPK 14.30 – 16.30h Paul Klee. I am a Painter. Michael Baumgartner Forum and exhibition room ZPK ZPK open until 17h 18.00 – 20.00h Speakers M-T-Y Kunsthalle	14.00 – 16.00h Presentation Fellow 5 Kunsthalle 16.00 – 17.00h Speakers M-T-Y Kunsthalle 17.30h Transit to Walser Archive	14.00 – 16.00h Presentation Fellow 6 Kunsthalle 16.00 – 17.00h Speakers M-T-Y Kunsthalle 17.30h Transit to Walser Archive
Evening Programme	19.00h Welcome Dinner Jacqueline Burckhardt, Fachausschuss, Fellows, Speakers M-T-Y, Managementteam Restaurant Rosengarten	20.00h Dinner BEKE Restaurant NDA	18.00 – 20.00h Speakers M-T-Y Kunsthalle	18.00 – 20.00h Speakers M-T-Y Kunsthalle	18.00 – 20.00h On This Earth I Stand: This is my Point of View. Robert Walser's Theory of Relativity Reto Sorg Walser Archive	18.00 – 20.00h On This Earth I Stand: This is my Point of View. Robert Walser's Theory of Relativity Reto Sorg Walser Archive

Handwritten notes:
Morning Speech
Am...
Fair Art
2
T
Justi
MAR...
16.45
17.45
The Object of Michel Foucault
P... Fault
Yamil
1
15.8.
20.30 Uhr
12/3
Eat with Kathleen Reto

ay ☐ Technic Instructions ☐ Excursion ☐ Various Local Venues

[Archive/Kunsthalle]

Mon 17	Tue 18	Wed 19	Thu 20	Fri 21
<p>10.00-12.00h Presentation Fellow 6 Kunsthalle</p> <p>12.00-13.00 Speakers M-Y Kunsthalle</p> <p>13.00h - 14.00h Catering Kunsthalle</p> <p>14.00 - 16.00h Presentation Fellow 7 Kunsthalle</p> <p>16.00 - 17.00h Speakers M-Y Kunsthalle</p> <p>17.00h Transit to HKB</p> <p>18.00 - 20.00h Speakers M-Y Kunsthalle</p>	<p>10.00-12.00h The Meret Oppenheim Fountain in Bern Kathleen Bühler Fountain Meret Oppenheim</p> <p>12.00h Transit to Kunsthalle</p> <p>12.30-13.00 Speakers M-Y Kunsthalle</p> <p>13.00h - 14.00h Catering Kunsthalle</p> <p>14.00 - 16.00h Presentation Fellow 8 Kunsthalle</p> <p>16.00 - 17.30h Speakers M-Y Kunsthalle</p> <p>18.00 - 20.00h Speakers M-Y Kunsthalle</p>	<p>All Day EXCURSION Manifesta 11 ZH</p> <p>10.00-12.00h Presentation Fellow 9 Kunsthalle</p> <p>12.00-12.30 Speakers M-Y Kunsthalle</p> <p>12.30h - 13.30h Catering Kunsthalle</p> <p>13.30h Transit to Wölfl- Stiftung Kunstmuseum Bern</p> <p>14.00 - 16.00h Adolf Wölfl (1864- 1930)- Writer, Poet, Draftsman, Composer</p> <p>16.30h Transit to Kunsthalle</p> <p>17.00-19.00 Presentation Fellow 10 Kunsthalle</p> <p>19.00 - 20.00h Speakers M-Y Kunsthalle</p>	<p>10.00-12.00h Presentation Fellow 11 Kunsthalle</p> <p>12.00-13.00 Speakers M-Y Kunsthalle</p> <p>13.00h - 14.00h Catering Kunsthalle</p> <p>14.00 - 16.00h Presentation Fellow 12 Kunsthalle</p> <p>16.00 - 17.30h Speakers M-Y Kunsthalle</p> <p>21.00h-open end Final Evening with Party Kunsthalle</p>	<p>Departure TH, Fellows and Speakers M-Y</p>

WOW

Contemporary

LUIS

KEVIN

MARCUS

No free lunch

Yashmit

MARCUS

OVIDIO

ELIANE

ANGELO

MARCUS

MARCUS

TAKE NOTES

Yashmit

Food For Thought

MARCUS

18h-19h

Francois

19.00

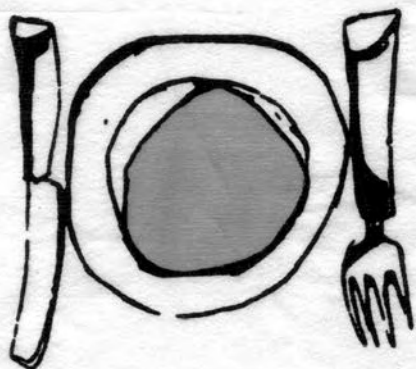
Yashmit

MARCUS

Yashmit

*Kunsthalle
Archive*

Wholeness



Menüplan vom 15. bis 19. August 2016

Seftigenstrasse 1, Postfach, 3000 Bern 14
Telefon: 031 376 13 70, Fax: 031 376 13 71
info@lacultina.ch, www.lacultina.ch

Kulturen bitten zu Tisch.
Trägerverein Schulrestaurant LaCultina

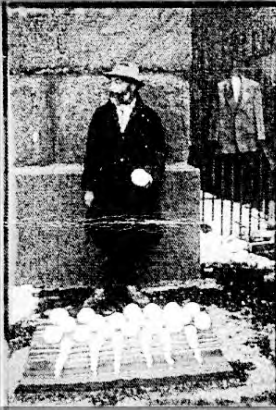
Wetter → heiss
kein Regen
kein Regen
kein Regen

Montag 15.08.16	Dienstag 16.08.16	Mittwoch 17.08.16	Donnerstag 18.08.16	Freitag 19.08.16
Asiatische Randensuppe mit Kokos Vorspeise Fr. 4.30 Portion Fr. 6.90	Blumenkohl-Zitronen-Suppe Vorspeise Fr. 4.30 Portion Fr. 6.90	Maiscremesuppe mit Poulet (CH) Vorspeise Fr. 4.30 Portion Fr. 6.90	Kartoffel-Linsen-Suppe mit Joghurt Vorspeise Fr. 4.30 Portion Fr. 6.90	„Gazpacho“ Gekühlte Gemüsesuppe Vorspeise Fr. 4.30 Portion Fr. 6.90
Sommerliche Gemüse-Quiche mit Frischkäse und Minze Fr. 13.20	Frittierte Champignons mit Remoulade-Sauce, auf gemischtem Blattsalat, dazu Butterreis Fr. 13.20	Gebackene Tomaten mit Oliventapenade, dazu Safrannudeln Fr. 13.20	Fettuccini mit Haselnuss-Rucola-Pesto Fr. 13.20	Marinierte Mozzarellini In Sauerrahm, mit Chili und Majoran, auf Rucola und Bruschetta Fr. 13.20
„Chili sin carne“ mit Kidneybohnen, Kartoffeln, Peperoni, Mais und Tomaten, dazu Erbsenreis Fr. 14.60	„Pasta all'arrabiata“ mit Tomatensauce, Oliven und Peperoncini, dazu Menüsalat Fr. 14.60	„Crespelle all'fiorentina“ Spinat-Crêpe-Roulade mit Tomaten und Mozzarella, dazu Menüsalat Fr. 14.60	„Pancharati dal fry“ Indisches Hülsenfrüchtecurry mit Tomaten dazu Basmatireis Fr. 14.60	„Riz colonial“ Currysauce mit Quorn, Früchten, Pilzen und Cashews, dazu brauner Reis Fr. 14.60
Pouletgeschnetzeltes (CH) Zürcher Art, mit Champignons und Kartoffelgratin, dazu Gemüse Fr. 16.80	Gebratenes Schweinsfiletsteak (CH) auf ungarischem Letschogemüse, mit Speck, dazu Spätzli Fr. 16.80	„Dhaba chicken curry“ (CH) mit Tomaten und Garam masala, dazu Basmatireis Fr. 16.80	„Iberico-Burger“ (CH) mit Speck und Kirschtomaten, dazu Aioli-Sauce und Ofenkartoffeln Fr. 16.80	Schweinsbraten (CH) mit Bratenjus, dazu Butternudeln und Gemüse Fr. 16.80
Geschmorter Kalbshals (CH) mit Lavendel, Honig und grobem Pfeffer, dazu Polenta Fr. 17.80	„Keema methi“ (CH) Indisches Lammragout mit Bockshorn und Tomaten, dazu Chili-Kartoffeln Fr. 17.80	Kalbsragout (CH) mit Steinpilzen und Gin, dazu Risotto und Gemüse Fr. 17.80	Nordafrikanischer Schmortopf (CH) mit Rind und Poulet, dazu Kartoffel-Joghurt-Püree und Karotten Fr. 17.80	Mogli Byriani“ (CH) Rindscurry mit Tomaten, Mandeln und Kokosmilch, dazu Safran-Basmatireis Fr. 17.80
Apfel-Brombeer-Kompott Fr. 5.50	Blätterteig-Crumble mit Heidelbeeren Fr. 5.50	Schoko-Törtchen mit Mangosauce Fr. 5.50	Dattel-Mascarpone-Kuchen Fr. 5.50	Mangocreme mit Safran Fr. 5.50

Reserviert separat



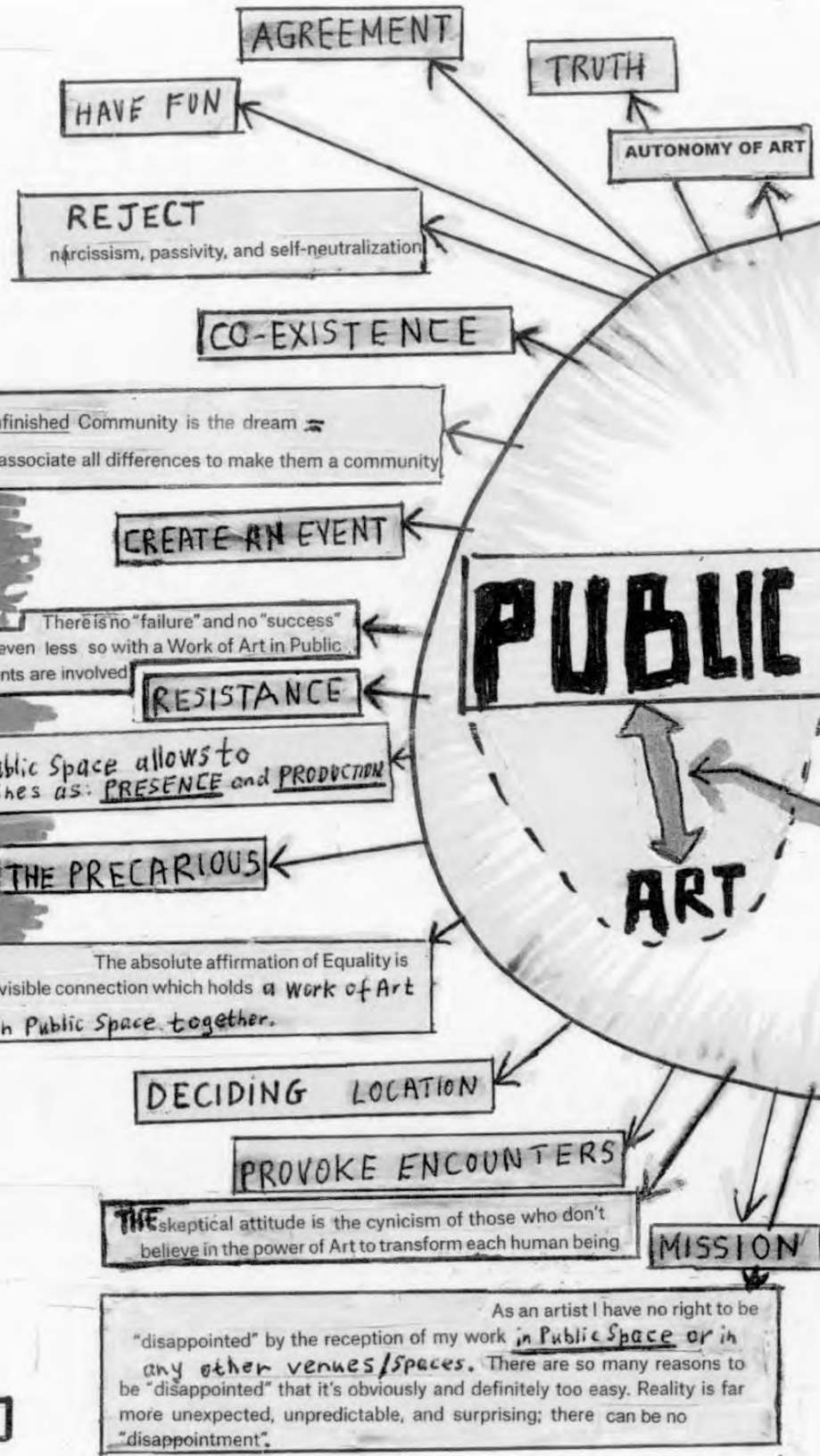
«Musée Précaire Albinet» Group picture, Aubervilliers, 2004

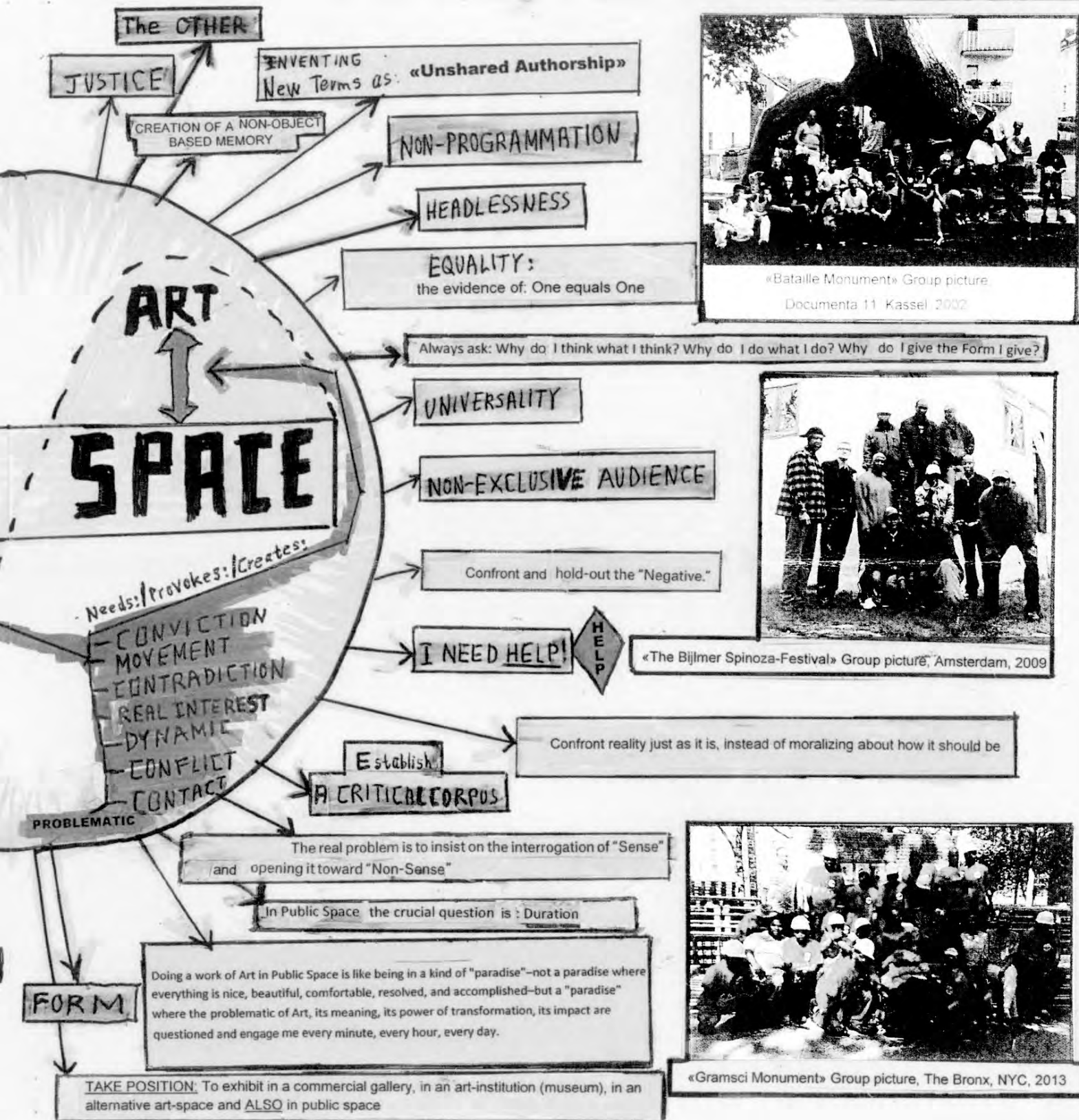


David Hammons, «Bliz-aard Ball Sale», NYC, 1983



«Deleuze Monument» Group picture, 'La Beauté', Avignon, 2000







WAS WIRKLICH IN DER WELT-
IN UNSERER WELT-ZU SEHEN IST

Wo stehe ich? Was will ich

MUT
(ERMUTIGUNG)

Jeder Mensch ist ein Künstler (Joseph Beuys)

KAPITAL-Begriff von Joseph Beuys

Don't cry - Work! (Andy Warhol)

Benutze Photographie (Kunst) als Waffe!

John Heartfield

DADA siegt!

SCHWITTERS

Malevitch
Duchamp
Beuys
Warhol



Material



TEXT

GRAMSCI

EINFLUSS
(was wirklich zählt)

Spinoza
Deleuze
Bataille
Foucault

Freundschaft
zwischen Kunst und Philosophie

NOTWENDIGKEIT UND
DRINGLICHKEIT

UNIVERSALITÄT
KOPFSTÄRKHEIT
BEHAUPTUNG
RESISTENZ
AUTONOMIE
NOT
LIEBE
FÜR
MICH
SICH

DICHT-
OHNE HIERARCHIE

Meine A
Meine



Bedingungen der Kunst: 1. Reale intellektuelle und körperliche Fähigkeiten 2. Leidenschaft 3. Beharrlichkeit 4. Konfrontation mit der Wirklichkeit (Toni Negt)

5. Bereit-
schaft zu
bezahlen
(M. Steinweg)

ENERGIE = JA! QUALITÄT = NEIN!

IN GEFahr UND NOT BRINGT DER
MITTELWEG DEN SICHeren
TOD! (Alexander Kluge)

MEHR IST MEHR! WENIGER IST WENIGER!

Besser ist immer weniger gut!

HILFE
(HILFSMITTEL)

What it
means to pay?

ÖFFENTLICH

Display



Skulptur



Problem-als Künstler-ist:

Wie kann ich eine Position in dieser Position eine leben? und: Wie kann Form über politische, ästhetische kulturelle Gewohnheiten hinaus eine Wahrheit schaffen? und Eine universelle Wahrheit schaffen?



ich will/ich muss - als Künstler:

«Dumm aussehen» aushalten

FORM

KUNST MACHEN HEISST: FORM GEBEN.

Kunst machen heisst: Form behaupten.

Kunst machen heisst: Form verteidigen.

Ich will

Kopflös handeln und absolut zur Form halten.

SICH SELBST
ERLAUBEN

FORM ZU GEBEN.

SELBSTERLAUBEN HEISST
SICH AUFRICHTEN

GEFAHR!

FÜR DEN
MARKT ARBEITEN
GEGEN DEN
MARKT ARBEITEN

Ich will VERSUCHEN
Mit der/inder
Realität des
Kunstmarktes zu
arbeiten

Ich muss
ein Krieger
sein.

Arbeit
Position



NIEMANDEN AUSSCHLIESSEN - EINSCHLIESSEN!

AMBITION + UNIVERSALITÄT

ARBEITEN +

ARBEIT

AUSSTELLEN

Tun was nur ich so sehe.
Tun was nur ich kann.
Tun was nur ich weiss.
Geben was nur ich geben kann.

Gehorsam
Korrektheit

Gegenüber
der/inder
Kunstwelt

GEFAHR!

Kunst als ein Werkzeug benutzen =
ein Werkzeug um die Welt kennenzulernen,
ein Werkzeug um mich mit der Realität zu konfrontieren,
ein Werkzeug um in der Zeit zu arbeiten in der ich lebe.

Ich will
IM MUSEUM ARBEITEN,
IN DER
GALERIE UND

IM ÖFFENTLICHEN
RAUM ARBEITEN

Mein Problem-als Künstler-ist:

Wie kann ich eine Arbeit machen die sich in keinem Fall den historischen Tatsachen beugt? Wie kann ich eine Arbeit machen die das Jenseits der Geschichte (in der ich lebe) berührt? Wie kann ich im heutigen, meinem historischen Feld eine überhistorische Arbeit machen?

Ich will ~~gegen~~ das Chaos arbeiten - INMITTEN DES Chaos der Welt will ich arbeiten.



WERKZEUG
(oder Waffe)

DURCH
PRÄSENZ
UND
PRODUKTION
MOMENTE
UND ORTE DER
ÖFFENTLICHKEIT
SCHAFFEN (AUCH IN
DER INSTITUTION)

MY NOTES ON THE Presentation of: Tiona McClodden

My Jury-Comments → Strong
→ Clarity
→ Beautiful Videos

Simplicity

- Artifacts

LAY-OUT

- Sociofacts

Tool

Color

- Mentifacts

Project:
Film fan
Destruct Film

Vulnerability - Captivating

Trailer

Movement

Structure - Logic
References

Be Alarmed
Movement I - IV

Fantastic -
Vocabulary

Name

Artistic

→ Police lights

Competence

Graphic use
Graphic play

Make
Sense

Recognition

Visual
SKILLS

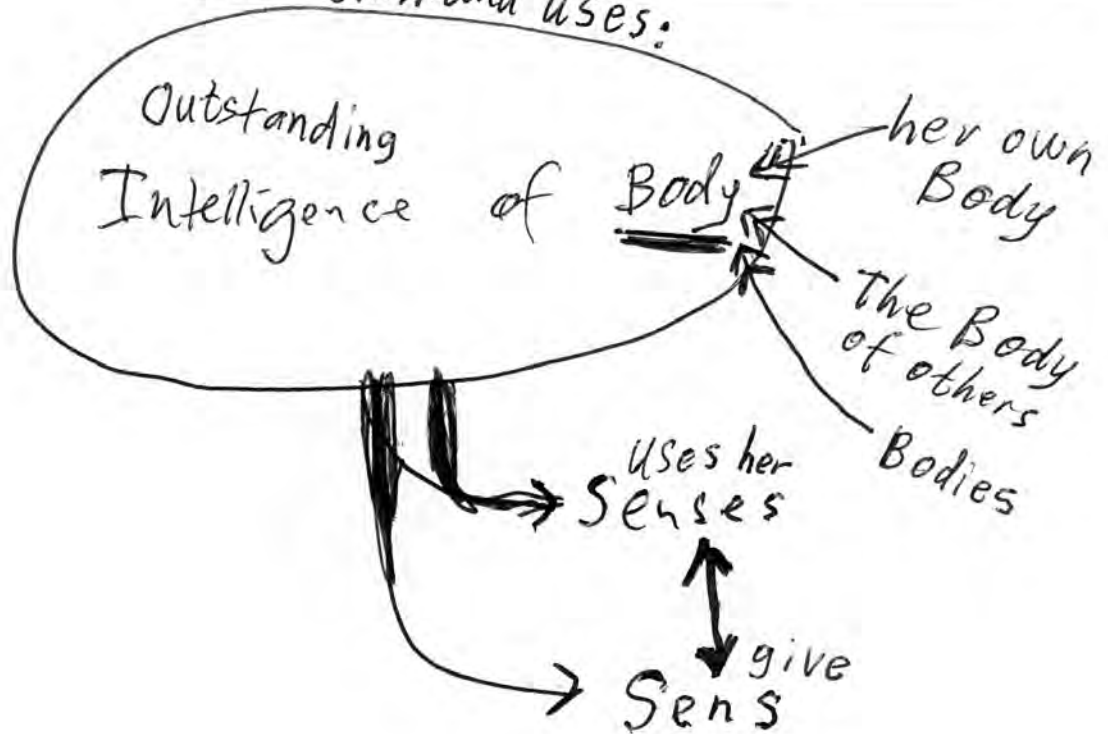
My Notes of the of: LEX BROWN

presentation

(1) My Notes from the Jurysitzung:

- Fun,
- Engaged
- Interested in creating new forms

She ~~owns~~ and uses:



Form: How to Enter with your own body
into the history of other bodies?

I agree with Marcus: The use of **Tears** in
the work of lex is **conceptual** - it is not emotional.



13 (8/1)

KEVIN



T.H.

take a risk. go out excessive.

Whitman's is a very long word

Reading is a very long word

Class is a very long word

→ no real similarity with the others!

all of it, the full package: Mount

the others, who own books/collections of art.

Most of the collections were founded by
wives of men people.

Mount: Bad of business: Vastly.
→ corporation
not for profit

Beauregard! where a stake!

the others are ignorant animals!

Looking is not an easy activity

She grew up in Kansas, which used to be
part of the British empire, where, at a colonial
and colonial

Canadian they lived in a British colonial

society. Or she doesn't even speak a word.

Later on my white family had to leave

the place, because it became too dangerous for

them to live there, being catholic. Now most of

them live in Toronto Canada and proudly

call themselves Canadians. My father's family

is older back to the middle ages, 1551,

when they the others became citizens of London.

As the family they know, they came by

right, you have a parish star and a half

was on black ground on the flag. The name itself

also indicates that right, we / was meaning

right is white language. So they might have not

to free at right because of their justice-

it's a white and escaped from nearness there.

Or, as I prefer to put, to not hold a position

my family, they might have been a group of

Knights, black knights is the right, maybe even

riding at right the the up and then to know
of that time.

Für die Totalkunst ist der Selbstentwurf
bedeutend der Träger der Kunst.

Der Totalkünstler ~~ist in betriebl. Art~~
der Leben selbst (wie Mann) als Träger
der Gesellschaftskunst auf, mit ja die Leben
an Machen die Kunst verknüpft werden
Kann

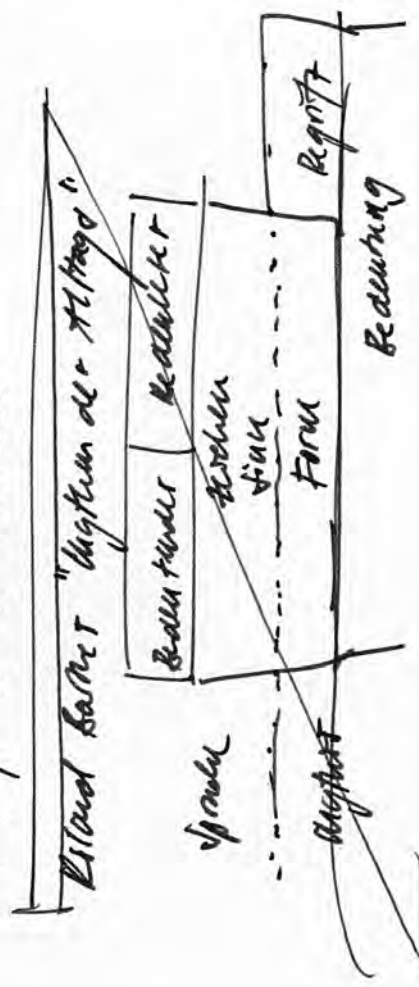
Nach der Einführung der Monotheismus
musste der Mensch die Folgen stellen:

My name is Aaron Christophers NB, I am
the director of Aaron Christophers, a
of Aaron. My Aaron can see I am a
typically Aaron. Recall my I might be Aaron
Aronson, Aaron, Aaron, Aaron, Aaron
Aaron. And Aaron they would say I am
Aaron. But Aaron we would say I really
am. I am a Aaron. A Aaron Aaron
Aaron. Or to be Aaron Aaron Aaron
Aaron. My mother is originally from Aaron
Aaron Aaron Aaron. As Aaron Aaron
well also Aaron Aaron, and Aaron Aaron
Aaron Aaron Aaron. Aaron Aaron Aaron
Aaron Aaron Aaron. Aaron Aaron Aaron
Aaron Aaron Aaron Aaron Aaron Aaron.

She grew up in Canada, what used to be
part of the British Empire, where, as a coloured
and有色
from they lived in a British colonial
society. So she doesn't even speak a word.
Later on my white family had to leave
Pakistan, because it became too dangerous for
them to live there, being Catholic. Now most of
them live in Toronto Canada and proudly
call themselves Canadians. My father family
At dates back to the middle ages, 1551,
when they the officers became citizens of London.
As the family they were, they came by
wedding, you have a pen with other and a wolf
worn on black ground on the flag. The name itself
also indicates that wedding, we 1702 meaning
wedding is white language. So they might have
to flee at wedding because of their Jewish-
it's a mix and escaped from medieval times.
Or, as I prefer to put, to not have a mix of
my family, they might have been a group of
Knights, black knights is the might, maybe even
riding at wedding the the might and then transfer
of that time.

hundreds of turk pavilion noble origin, my father
 is a clearly a working class worker, working in a
 in factories with machines during his whole
 life. It was also thanks to machines, to factories,
 that we got to know my mother. While working in
 a textile in Jember, he met for his days in
 Karadeniz, where his best friend was Perry and
 working for Niklas, a small colonial trade
 company exploiting local farmers, or the
 best CEO of the company told me, for their
 cotton. When the industrial came, these companies
 means of they are dangerous. In Karadeniz my
 father got to know the owner of his best
 friend got friend my mother. Later my mother
 brainwashed by British colonial culture, went to
 England to study at the Royal Training of
 Nursing to be a teacher. My father also again
 had to create a tribute close to his school, where
 they then fell in love. ~~So~~ I do, if you take the
 biggest trip in of my parents, that is for my grand
 beach and wintering, Brakmanishi Qasim. I am
 an Iraqi, from the south of Iraq. But I have
 lived most of my life in Switzerland, the

new border of Europe and the spa of the
 world. Our living standard here is so high like
 the one of the west and nothing in Karadeniz.
 Recently I was told by a South African artist,
 that I am colored. She was black, as she said,
 and my grandfather, who is originally from
 the east Anatolia, but grew up in a government
 family in Istanbul, who are all African and
 partially also Kurdish, and in Turkey are
 not. Because they are all teachers, are considered
 as academics and therefore to fall into the main
 target field of the present Islamic dictatorship,
 is white. So, because I have this
 working class, colored, colored, maybe, maybe
 background with a strong longing for a better
 I ~~have~~ use that as an inspiration and
 tool for the in-between.



Ben, 16.10.2016

Thomas Merton: "But where is the form?"

"I see where you stand, but I don't see your authority."

"Form? I don't get it!"

If I am not an atom, do I need a form?

'Definition of Freedom'

Marcus Wareing

Lyotard: "How not to philosophize?"

Freedom from the dictatorship of facts
Not submissive to facts.

The contra-factual.

Don't accept the reality → active non-thinking!

Immanence vs. metaphysics.

→ 1st & 2nd world!

But there is a door → Brechtian

philosophy, art and love track that.

Concept of thinking! a contrived concept
pulsed by language
using words?

Pascal →

Bunkin → He digger

you! → philosophy
in the present

Why is he talking
about violence
now?

General

Don't know
with butler
is between
the gap of
freedom

Things aren't identical with themselves
difference (separate)

Nicholson: God is dead

Adorno: but we're identical
There is only
something to be
done.

The gap in which freedom happens?

The gap in which freedom is not?

In the rest of freedom?

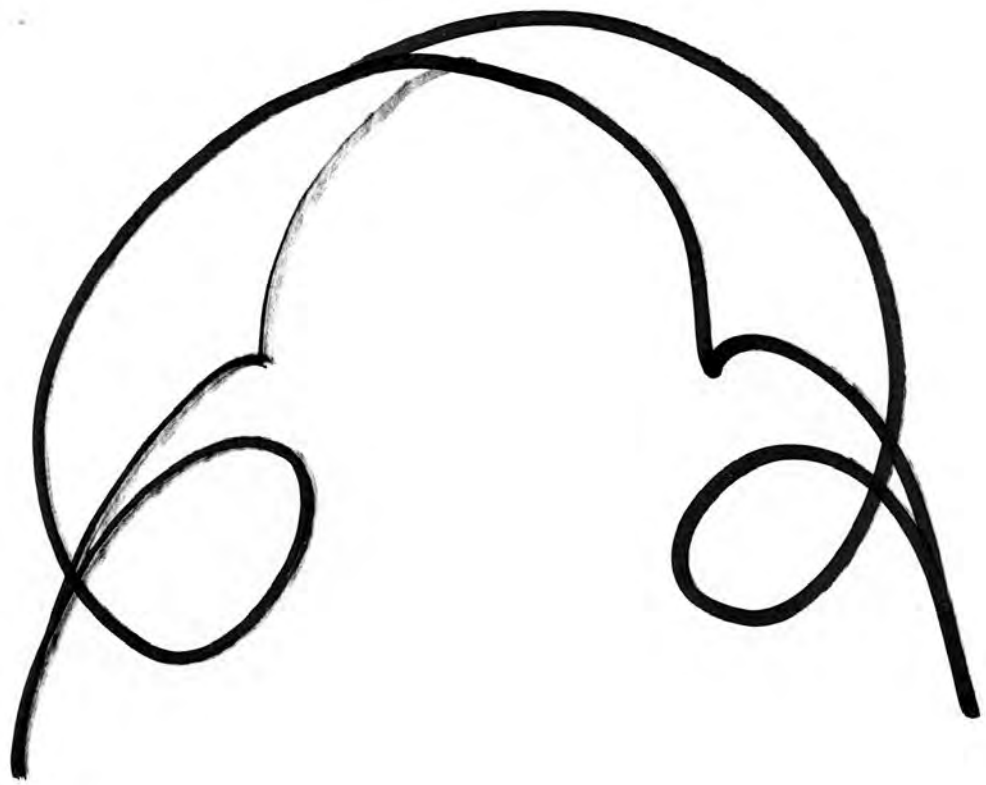
Roland Barthes! "hi, hi."

Herbert Marcuse: "I believe in conflict."

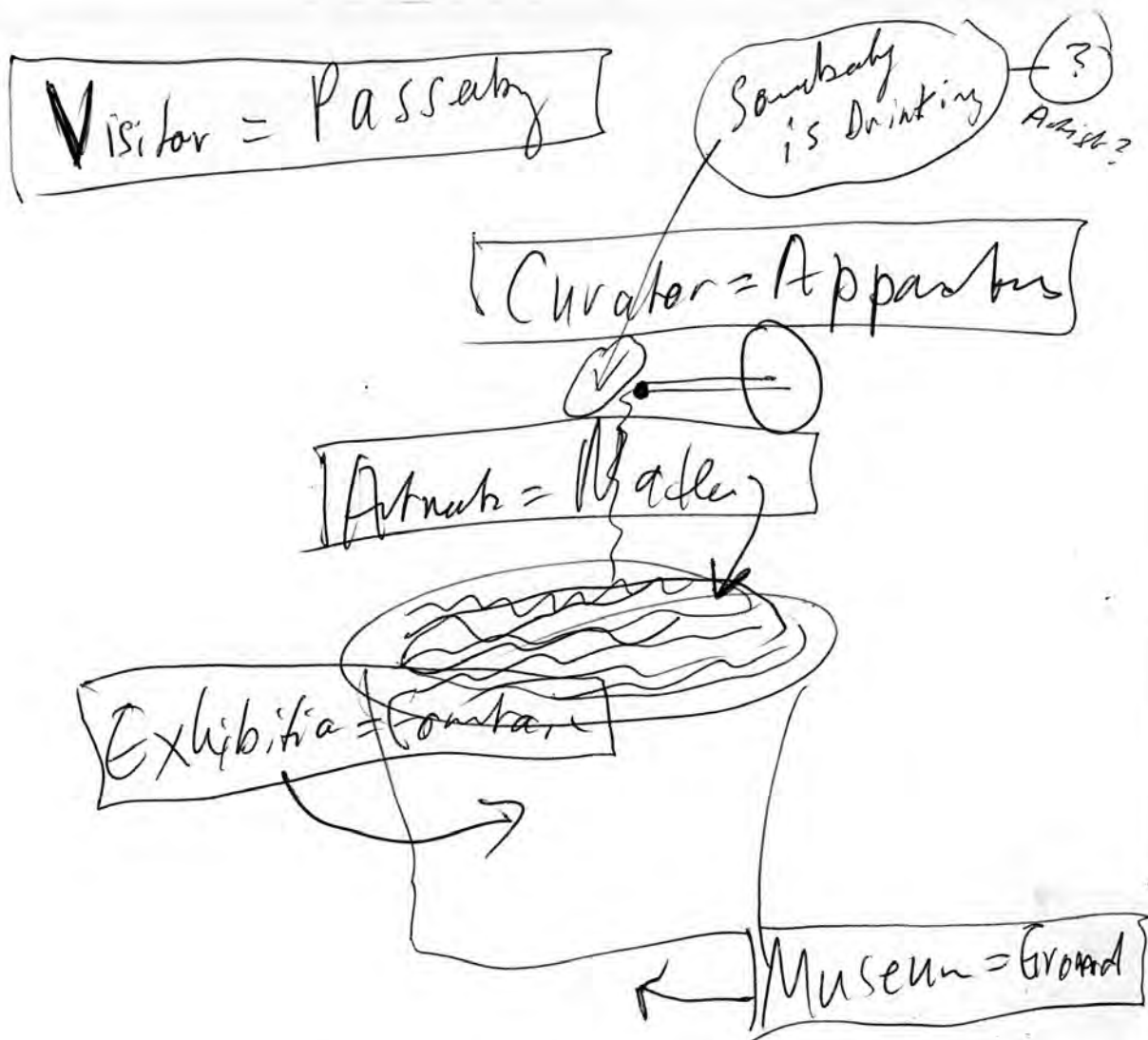
The other, the difference from me to the other.
Not to accept concepts.

[illegible][illegible]

[illegible][illegible]



Yasmik
Diagramm



MARCH 20, 1926

5c. THE COPY

[illegible]

Düte, 3, 3 60. yff, abt: 68, 718, 446, 636, Fyläg. yff. ord. II.
 908. Siad: yff. ord. 89. Ei. = yff. 809. Jifa. 1. No = mout =
 for So mi. Bützge! ? Am Füllor nider, wiß! Am Güclor
 strained to a smooth puree!

Ripened completely red—through and through! Sweetened by the sun right on the vines until they have the richest and most delicious flavor! Studied and nursed and cultivated on our own great farms until the finest tomatoes in the world have been developed for making tomato soup!

And there are fifty thousand acres of these super-tomatoes grown each season, under normal crop conditions, for making Campbell's Tomato Soup!

Such amazing popularity as has never before been won by any single food product from the Atlantic to the Pacific that it is the only food product which can be bought in every food store in the United States, and in almost every seaport in the world.

Ease! Convenience! Enjoyment! Health!



12 cents a can



nitor, Tziff^m. am fülle nitor,
Hait^m. Gafn: (So d' Enino=
Linder, Lügge: 800 Zünger, nit=
tor. 16. Gafn: 1. Münger. 16.
Gafn: 1. Zünger. 16. Gafn: 1. Mü=
ger. 16. Gafn: 1. D' Zünger. 16.
Gafn: 1. Zünger. 16. Gafn: 1.
Zünger. 16. Gafn: 1. Zünger.
16. Gafn: 1. Zithat mit. 16.
Gafn: 1. Münger. 16. Gafn: 1. Lün=
ger. 16. Gafn: 1. Lünger. 16. Gafn: 1.

Adolf Wölfli

Delicious Tomato Soup, 1929

Collage

Technik: Bleistift/Farbstift/Zeitungspapier



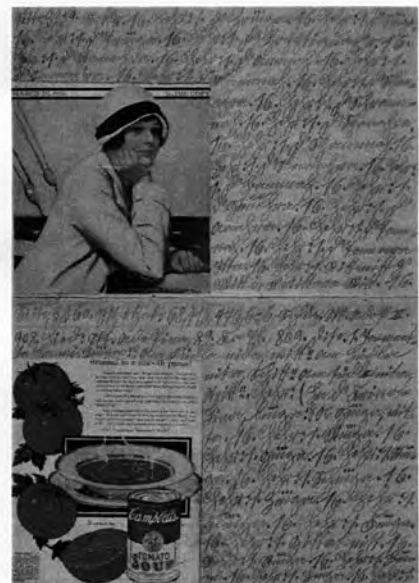
Adolf Wölfli

Campell's Tomato Soup, 1929

American Folk Art Museum, New York

Collage

Technik: Bleistift/Farbstift/Zeitungspapier



Andy Warhol
Campbell's Soup Cans, 1962

Each canvas: 50.8 x 40.6 cm

When Warhol first exhibited these thirty-two canvases in 1962, each one simultaneously hung from the wall like a painting and rested on a shelf like groceries in a store. The number of canvases corresponds to the varieties of soup then sold by the Campbell Soup Company. Warhol assigned a different flavor to each painting, referring to a product list supplied by Campbell's. There is no evidence that Warhol envisioned the canvases in a particular sequence. Here, they are arranged in rows that reflect the chronological order in which they were introduced, beginning with "Tomato" in the upper left, which debuted in 1897.



44



45



46



47



48



49



50



51



52



53



LETTER FROM A POET TO A GENTLEMAN

TO YOUR letter, honored Sir, which I found on my table this evening and in which you request that I suggest a place and time where and when we might meet, I feel constrained to reply that I don't really know what to say to you. Certain misgivings arise in me since I am, you should know, someone not worth being met. I am extremely rude, with practically no manners whatsoever. To give you an opportunity to see me would mean introducing you to a person who cuts off half the rim of his felt hat with scissors to give it a wilder, more bohemian appearance. Is that the kind of strange being you really want to have before you? I was very glad to get your amiable letter. But you must have addressed it wrong. I am not the man who deserves to receive such courtesies. I ask you: Please abandon at once your desire to make my acquaintance. Civility is not welcome, as far as I am concerned, because then I would have to show the corresponding civility to you and that is just what I would prefer to avoid, since I know that well-bred behavior is not my style. Also, I don't much like to be civil; it bores me. I presume that you have a wife, that your wife is elegant, and that you host something along the lines of a salon. Anyone who makes use of expressions as fine and lovely as yours has a salon. But I am merely a man on the street, in the forests and fields, in the pub and in my own room; I would stand around like a yokel in someone's salon. I have never been to a salon in my life. I'm afraid of them, and as a man of sound mind I obviously avoid what frightens me. You are most likely a rich man who lets fall rich words. I, on the other hand, am poor, and everything I say sounds

like poverty. Either you would put me in a bad mood with what you uttered or I you with what I. You can have no idea of how honestly and sincerely I prefer and love the condition in which I live. As poor as I am, it has never once to this day occurred to me to complain—on the contrary, I value my surroundings so highly that I am constantly eagerly active in preserving them. I live in a dreary old house, a kind of ruin actually. But it makes me happy. The sight of poor people and derelict houses makes me happy, while of course I am also fully aware of how little reason you would have to understand this predilection. I need a certain quantity and amount of dilapidation, deterioration, and squalor around me, otherwise it is painful to breathe. Life would be torture to me if I were fine, elegant, and splendid. Elegance is my enemy, and I would rather try to go three days without eating than entangle myself in daring to undertake performing a bow. Honored Sir, this is said not with pride but rather with a decided sense of harmony and comfort. Why should I be what I am not, and not be what I am? That would be stupid. When I am what I am, I am content, and then everything resonates and is good all around me too. You see, it's like this: Even a new suit makes me utterly discontent and unhappy, from which I conclude that anything beautiful, fine, and new is something I hate, and anything old, used, and shabby is something I love. It's not like I love bugs; I certainly wouldn't want to eat bugs; but bugs don't bother me. In the house where I live, it is positively crawling with bugs, and still I am happy to live there. It looks like a hovel, something to clasp to one's heart. If everything in the world were new and neat and clean I would not want to live, I would kill myself. So I am afraid in a way of something when I contemplate being introduced to a distinguished, educated gentleman like yourself. I may well fear that I will only annoy you and bring you no advantage or uplift, but so too do I feel the other, equally vivid fear, namely that, to be perfectly open and frank about it, you too will annoy me and be incapable of being uplifting or agreeable to me. There is a soul in every single human condition, and you must definitely hear, and I must definitely tell you, that I value greatly what I am, however meager and lowly it may

be. I consider all envy stupid. Envy is a kind of insanity. Everyone should respect the situation in which he finds himself: It's better for everybody that way. I also fear the influence you might have over me, that is: I am afraid of the unnecessary inner work that would be required of me to ward off your influence. For that reason, I do not go running around after new friends and acquaintances—cannot, in fact, so run. To meet someone new is, at the very least, always work, and I have already permitted myself the liberty to tell you that I love comfort. What will you think of me? Whatever it is, I can't let that bother me. I insist on remaining unbothered by that. Nor do I intend to beg your forgiveness for speaking to you in this way. That would be an empty phrase. Anyone who speaks the truth is always rude. I love the stars, and the moon is my secret friend. The sky is over my head. For as long as I live, I will never unlearn looking up at it. I stand upon the earth: that is my standpoint. The hours joke around with me, and I joke around with them, and I could wish for no more delightful entertainment. Day and night are my company. I am on familiar terms with twilight and daybreak. And with that, friendly greetings from

—A POOR YOUNG POET

1914

Robert Walser: *A Schoolboy's Diary*,
Trans. by Damien Scalet.
New York: New York Review
Books 2013.

JOIN THE PARTY

FOR ALL
EVERYONE

20.08.2017

AT KUNSTHALLE BERN

HELVETIAPLATZ 1, BERN

21:00h - OPEN END

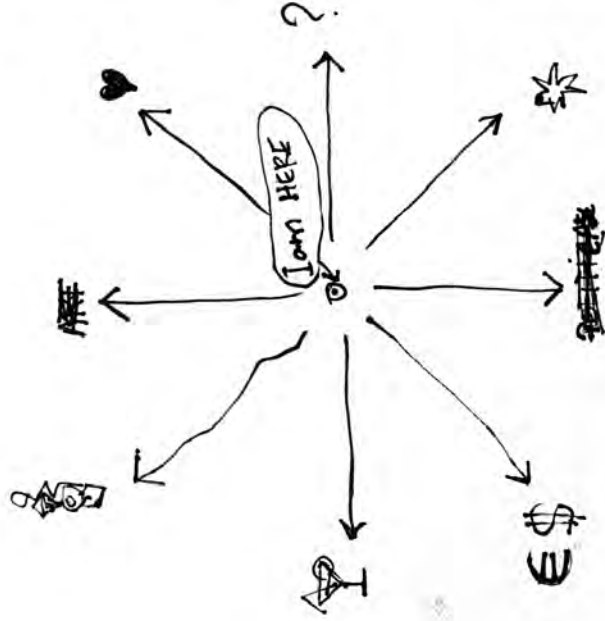
GEHN IN
KOMMIT-
ZUGLEICH

SOMMER-
AKADEMIE
im Zentrum
Paul Klee

PARTY SOMMER
AKADEMIE 2017
MIT DJ SASHA

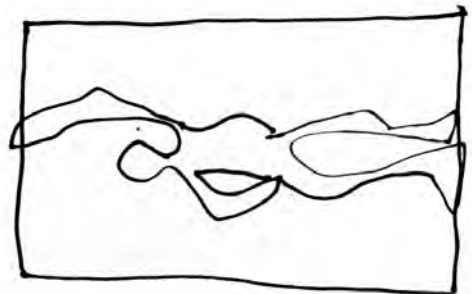
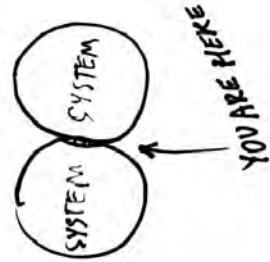
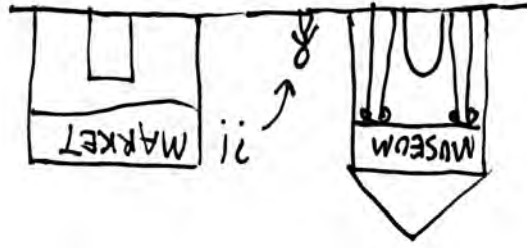
WHERE WHAT

DO YOU STAND? DO YOU WANT?



WHERE DO I STAND???

WHAT DO I WANT???





MY NOTES about the presentation of the Work of: Ovidiu Anton

(Where do I stand? What do I want?)

Duration of video

simplicity

Clarity

Linearity

Rigorous

Non-spectacularity

humbled

Little

Remarkable is:

In the Videos I know exactly what happens.

The question of Action

Video: Strassenabsperpfosten

No Reaction is captured

Not interesting

Monument for nobody

Moldavie

Graffiti/city exchanges

Video: Computer 100gm Cumin

Video: exchanging lemons in
leftkosi and
leftkosi

Danger: Self-Enclosure
Self-Sufficiency

Loosing himself in the Well done

Jealousy-thoughts:

Needs confrontation with others!

Video: Street Cat Deluxe

WHY NOT?

JUSTIN DAVY

(Wo stehe ich? Was will ich?)

Open day of performance

ATTENTION CAREFULLY

"The Library of the struggle is written on the streets" J. Wessels

Black/White - Walls

SOLO-WORK

PERFORMANCE
OFFICE - BUILDING
Voovoordeel

There is a Position
SPACE / Performance
SADNESS

CAPE-TOWN DOCUMENTARY

ILLEGAL GALLERY

Beautiful Video

MEDIATION
Collective

STRUGGLE

THE OPENING
simplicity

Beautiful picture

Burning Museum

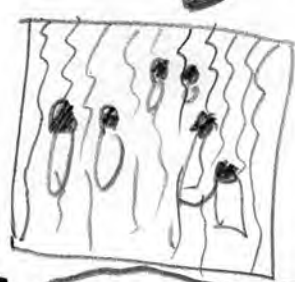
Dislocated Archive. [Portraits]

Making myself human again

Manifestation

- home
- Journey
- return

You are involved always with people

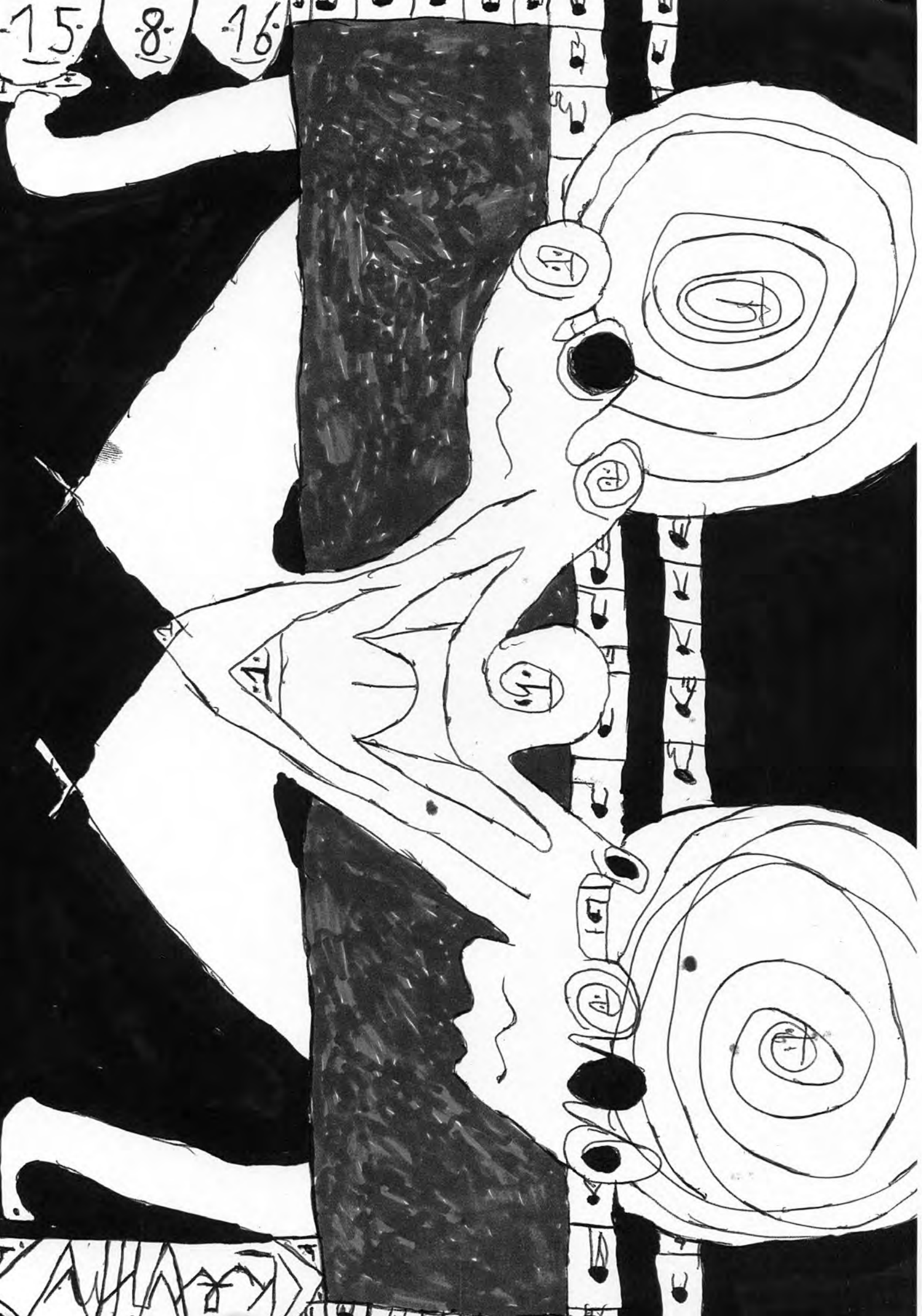


Fallen Comrade

Collages

Nostalgia of Struggle
Melancholia

ARTIST + CURATOR?



MY WORK SHOULD BE
ABLE TO MAKE:



JUNKY HIGH



FEEL MY
BODY



OF MY
STRENGTH

AND 100000 OTHER
CONNECTIONS

16/8/16



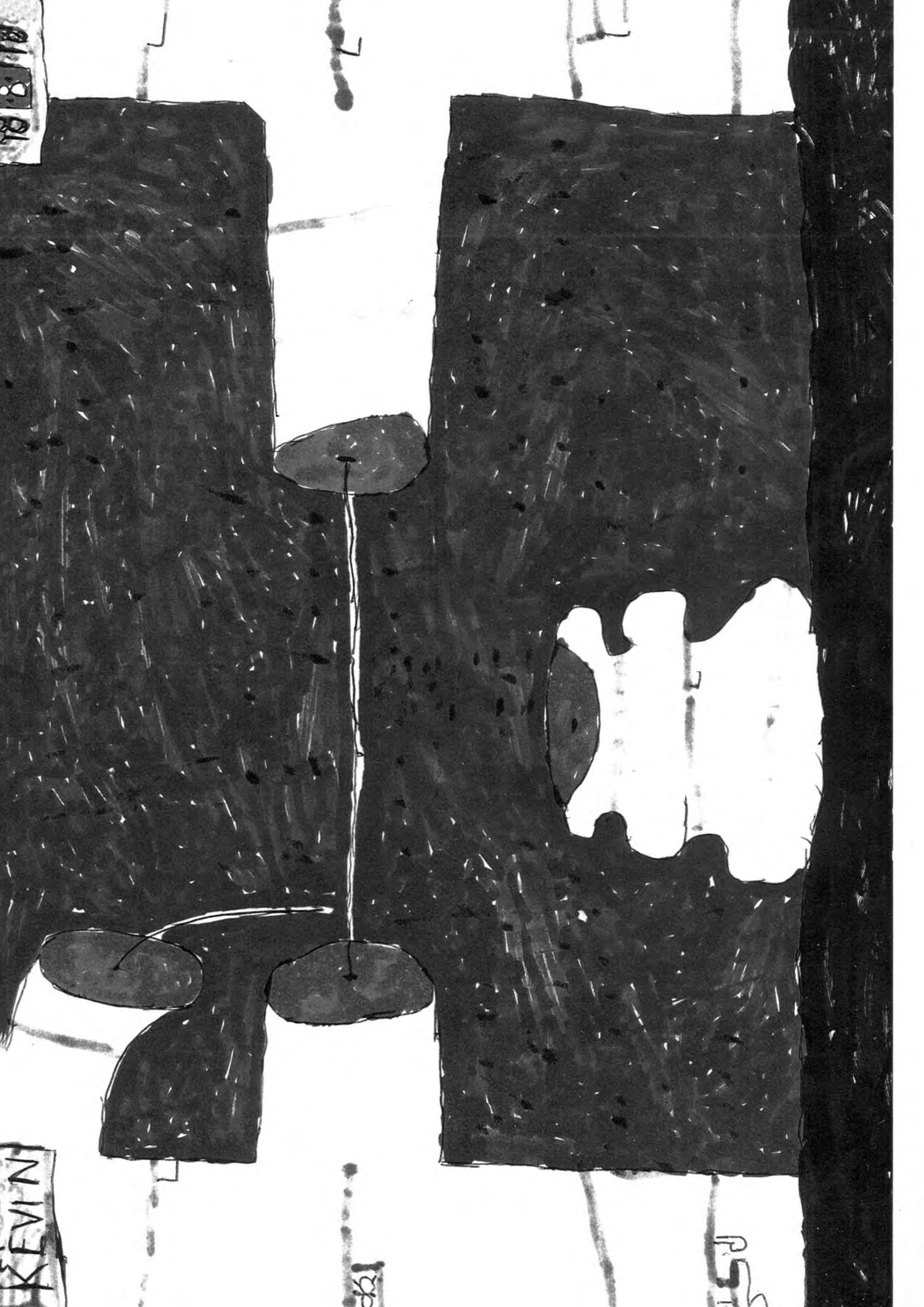
Kevin

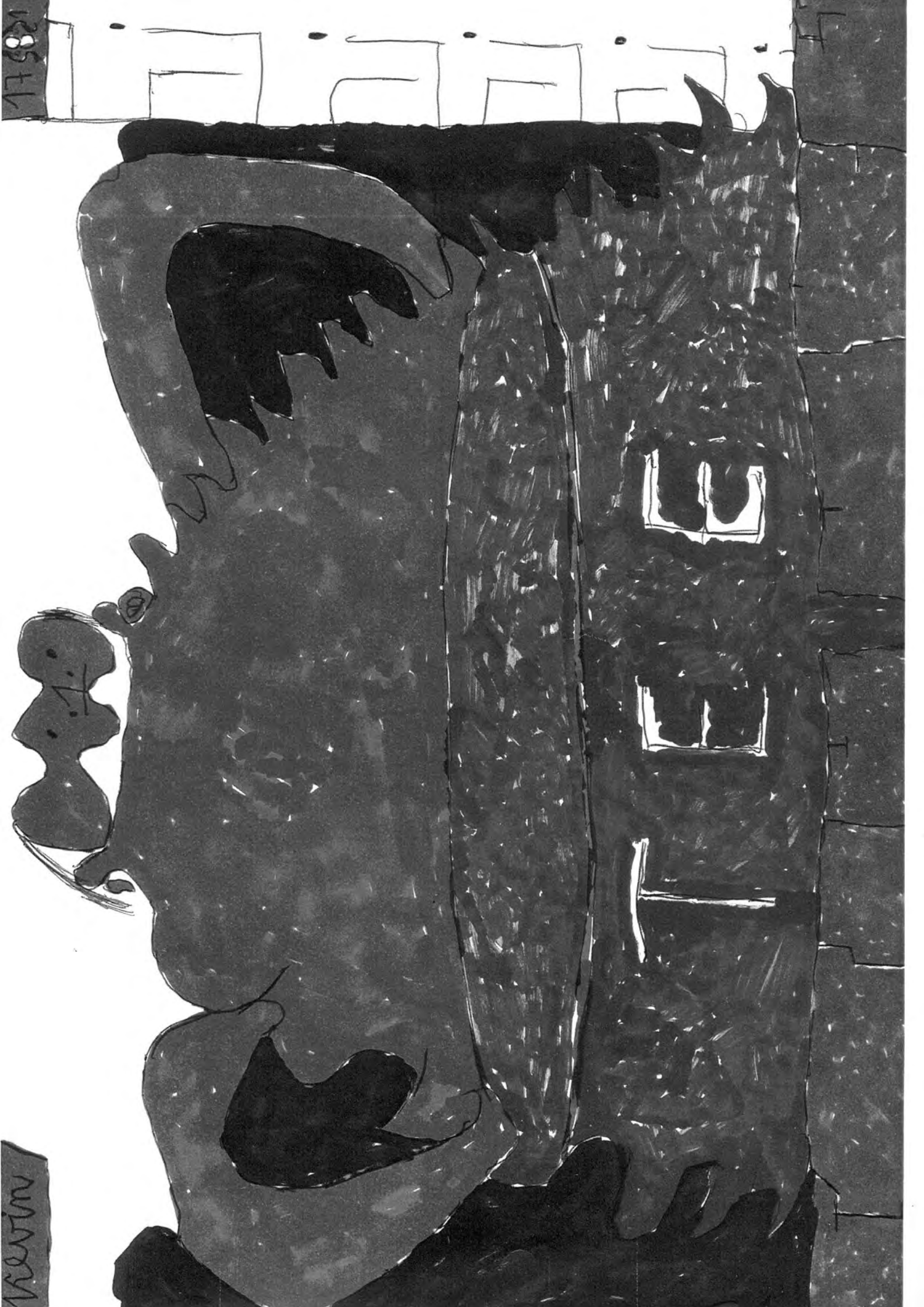
10000

10000

10 8 10

KÉVIN





Kevin

175821



1
Lex Brown
Commemoration of the
victims

1969. Re - (?)
of a legendary figure
1969 the political red line
and my not only
with all others
are

White Supremacy
Black Power

Brown
Get
For
World
Peace

now body all
are crying



2
For leave
to a black leader
Darius
(and your
privileges)

fe as

No revolution
in how
an equality
any youth for
pages
of 69

...
use of body is
use of the bag as a
surface

I am invited

~ I can not escape
you use all your hands
and feet when the
hand bag and when the

Tampa
Up for treat and another

under and together
- that goes into the
information and posture

- with energy changes very often
we perform

- comes by just after - means
the as the mind today him
practical and change the
in changes posture change

- I don't know when you have
that he so

New for me
he started a movement
ready he timing
saying. was not looking for me

BEKB BCBE
I found me in
a posture in
/ cognitive / degree
later for
Tampa
I can not breathe
~
Venkua
I was confused, so by
TV - 7 - 7
Kenya
He is "on data stage".
What is your thinking
about that stage
~
photography
to make the
- compare with the
- examine
with the advice
Olis Ciger
after Agencio
Dance

thinking =
debating with yourself
in the world

does love exist?
of the young
of the young?

you can avoid to be political
to be late

thinking

you claim:
philosophy exists
in the
universe

fact

How many?

How to relate to the
conditions of
being a victim

refusing!

→ idealist?
yes philosophy is not
higher standard
you are trying
to reach
out.

philosophy = answer

can destroy
with history
of philosophy
but also with
history
of economy

W F F A F F

D F F A Z

V F F F C O A O Y Y

Redefining
the real
existing
order

to make art last / last
(no verse, w. war
you simply accept
the existing order)

NOT ACCEPTING
the terror
of facts

reality:

to a promise
of stability

that has broken

to question reality
means i.e.
she has to
acknowledge
~~PPA IN~~
philosophy:
the ontological
in-concreteness
of world
HERALD RBE7129
look out
thinking = thinking
against
the power of fear
the dictatorship
of A opinion
being
(to PPA + misanthropes)

Romantic love -
result of our
captivation
the elements of
and the cynical
experience of a
love
of winning

Der Gott wird an dem
Gottesspruch 67

love to a

mode of thinking!

artist
Pinkies

Love and Kissing
Daddy and I
for free.

(12)

What function
has
my object of desire?
Why do I want, & what
Want!?

we are metaphysical
animals, but
not, really, for
we are
amoral, not
amoral, but
amoral, but

have to

make a de G 107



13

Thinking is
~~the~~ of violence
 against
 the ~~old~~ young
~~the~~ old

11/11/10
 11/11/10
 11/11/10
 11/11/10



14

Step of
 first thing:
 the risk of
 analyzing the
 reality

Affirm ~~the~~ (mean and)
 accepting like it is

active
 we have to be on
 the left

but critical leftists

~~to be a~~
 good left
 opportunity

has been told plus to copy
 so neutralized
 in the academy
 how to

By Cassa B. J. J.
of 11/11/11
Lecture

Thinking is thinking is a thing
→ technical thinking (mean) to
resist to morality
I do not like it & I do not like it
but I do know what I feel & I feel

Racism is not an opinion
London
No-thinking
(everybody in London)

Sanger's Plea

(B)

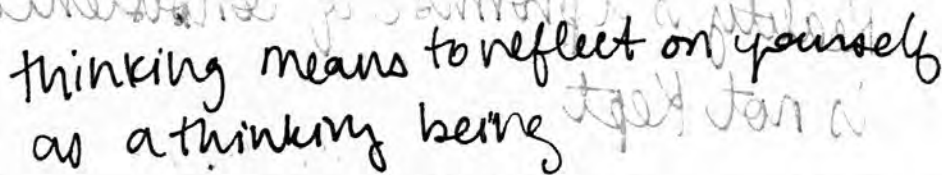
to build
up
a resistance
a pair of
the 11/11/11
of fact
Philosophical
Thinking

Let us avoid the trap of:
- innovation
- off active no-thinking



WHO WE ARE?
WHERE DO WE
STAND

8/13



emptiness - concept of freedom
justice
love



creativity and overqualified

Lala la la la
la la la
la

How do I relate to the conditions: am I nothing?

but the product
comparing reality as it doesn't
exist

philosophy photo of me & a

history as such =
history of economy



not accepting the authority
of facts I think

Reality is a promise of consistency
is not kept

we have to acknowledge pain



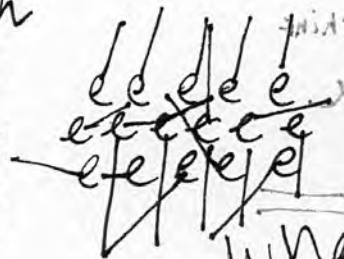
acknowledge
pointing out the ontological inconsistency

~~reality is~~

structural commodity
between experience of
art philosophically



the other is a place holder
of the inconsistency of
the world



what's the key function of
the object in desiring

giving myself space to
think?



Tania

8/14

What is art for?

Eduardo Costa - beautify a ^{prop.} ~~prop.~~



The first approach of artists
trying to leave the uselessness
of art is art as a beautification



broke apart from Joseph Beuys
how can we make art useful &
part of society

100 Tactics Creativas



Think about a methodology.
What would I teach



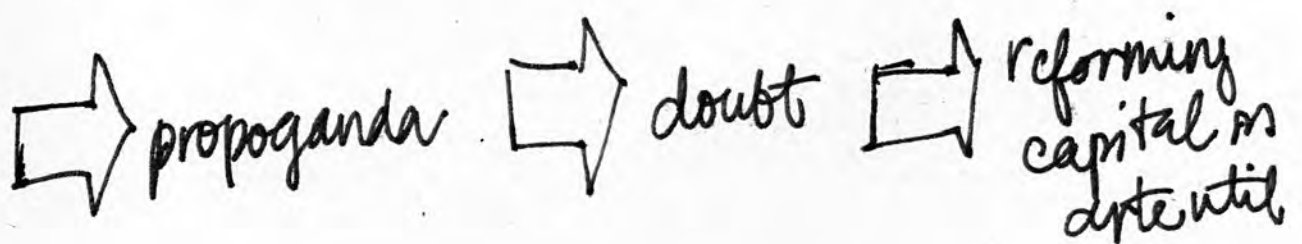
we are not just at the end
because we have been excluded
from the community

"creative economy"

- propose new use for art within society
- challenge the field within which it operates
- timing specific;
responding to current
urgencies — not because
you want it but because
it's needed to exist

a way to get
out of the problem
that shows you
another way is
possible
not "solution"

- be implemented and function
in real situations
- replace authors with initiators and spectators
with users
- practical, beneficial outcomes
for users
- re-establish aesthetics as a "system of transformation"
aesthetics = system of transformation



Yasmil 8/14 Ricasso: Fault



Center for Curatorial Studies

Mari Carmen Ramirez

Why do I make art? And why did I choose it?
What do I love about it? What do I desire? Is
the desire stronger than the love? Now I am here
and I ask "what am I doing here?" and then
feeling renewed again, and then losing it again
and finding it. I think I have to return to
some video in some way. As well as the outside
strategies. I realize that the decision is mine to
make, whether to go in or stay out and the
reason of "no where else" isn't good enough.
Not this — isn't good enough. Not taking upon
myself to really look for what I want is a
disference to my life. I think know my
skills my tools are here. Now it is a hat!
want. I have things to say. Up until now, my
action is passive/reactive which is fine.
just a matter of time. I look around and
somehow I'm here. And I can see now how

much my mental constitution has been an obstacle in connecting the dots and making the decisions. It's been an obstacle to me forming my thoughts and following through on goals. I don't know if the way out is medicative. But somehow I have to see where I am and keep pace. Whatever is my "illness" that disorganizes me. I don't know. But somehow I have to work around it. I will always have to work around it probably. And this is my first job to find the way to know for myself what I've chosen and not fall into despair.

Even if I'm on for the ride up until now, even if life has been a series of recognitions and amnesias that I've documented obsessively in notebooks, post-its, stickies notes, emails, phone notes. Somehow I have to do more than hang on to the thread. I have to make the rope. I have to decide to be in what I am already in. I have to not back down, like Walker, and claim my not in a relationship when I, in fact am.

I have to put aside the mental instability and know it's in me always, and make my map because I get lost.

It's like, these desires yearnings some feeling of excitement and magic they come and they go. It's a fog. And when it's not there, I have to do more than hold on. I have to work for something. With something. From something. To something. To work for a belief, to work with my tools and skills. To work from something, which is ~~desperation~~ hope, but also desperation, power, anger, braveness, to work to something, to an actual change in something.

won't work 200 now I know

Bye



NO

TABUTA



decolonial \neq postcolonial



unlearn
unlearn
unlearn

coloniality - direct legacy
implemented in others

unlearning
... how did
you come to
the process of
unlearning

tool for emancipation

tool for emancipation

AWESOME ★ ★ ★ ★

'the masters tools will not dismantle
the master's house' Andre Wode

I rage out of love and I love in rage.

Tabita Reyane

LEX

what are the lights

need the surface to go deep

Yasmil Raymond 8/15 Ambassador of
Art

21/9 ritual

BE CLEAR

ritual

WITH WHAT
YOU NEED

ritual

gramsci

imaginary is a symptom of the knowledge
that tries to deny itself

to do away with the already contaminated
is to do away with the whole thing

be precise about your desire
the object of your desire has a precise
function

The market of love

Luxury position of the one who knows a
enemy

Marguerite Duras

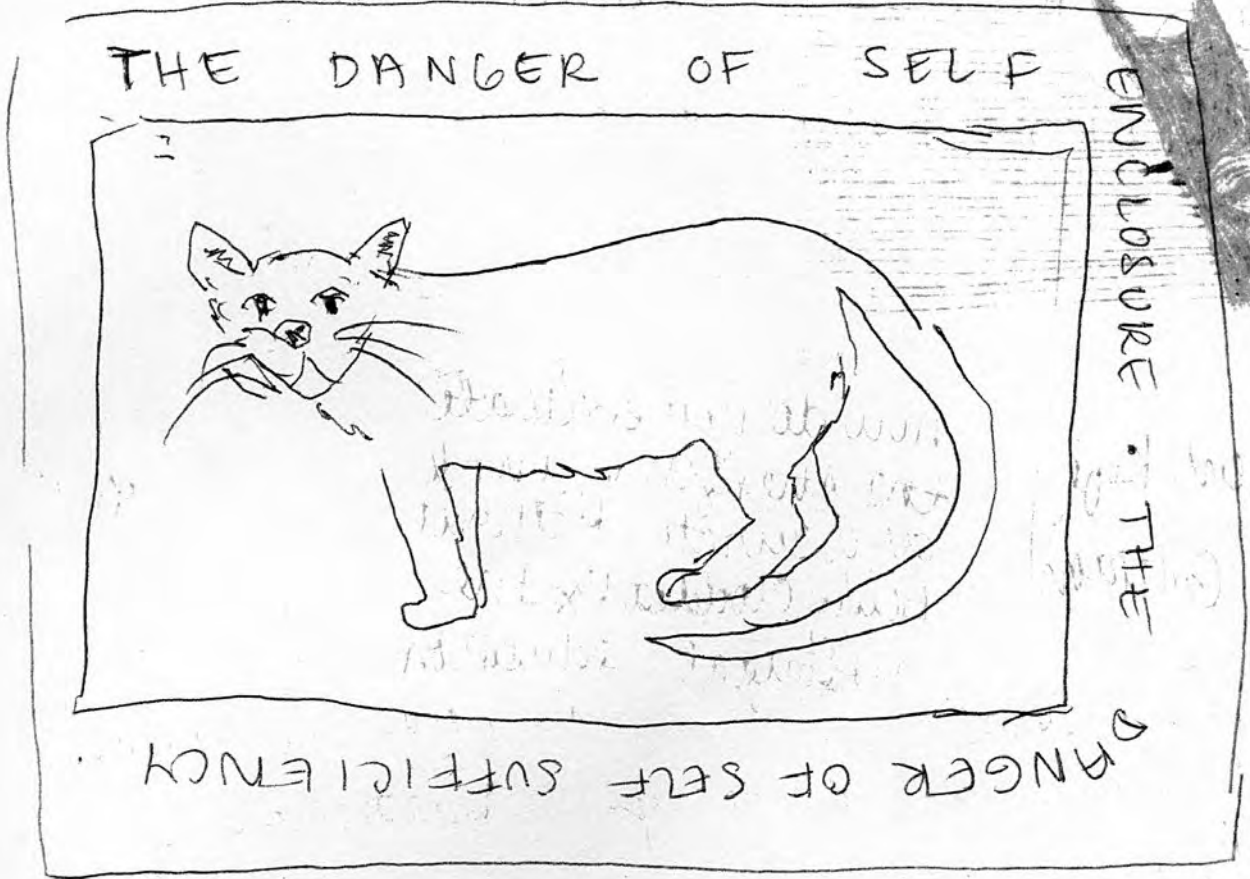
narcissistic depression

I have what I need to survive but I'm
lacking the reason to

decision: not to choose between poss
but to advocate for poss
as such

TO AFFIRM SOMETHING

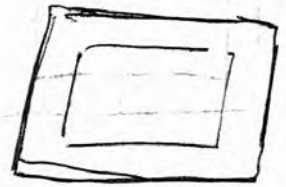
performance - dramatizing / performing for the camera



stability

short action in public space
interventions that ask questions
removal
pointing out what's there

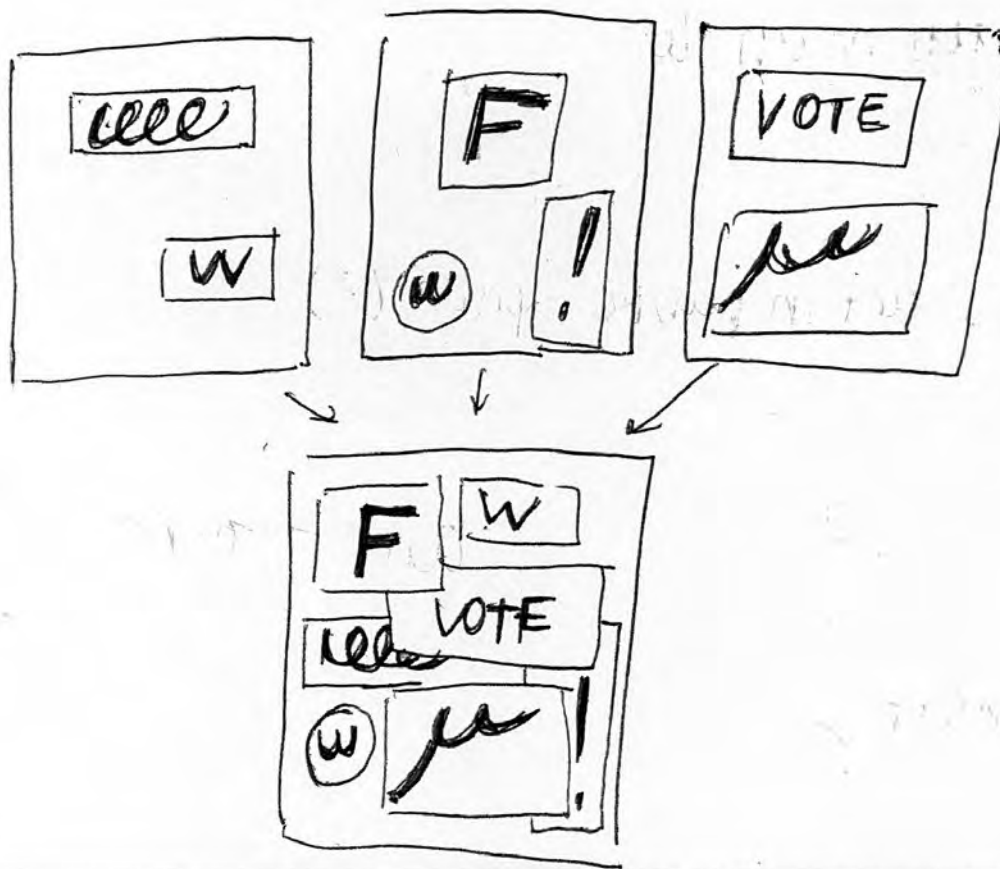
1. inform the public about the situation



trancey music

giving photos to sell

collection
redistribution



Yasmil

8/14

WITTOLENEIS



"don't cover the
sun with a finger"

Vincent Kofi
Sam Gilliam

how do you evaluate
the strength of a work
as a curator without
being clouded by the
historical seduction

I do not want to be thinking about
the museum

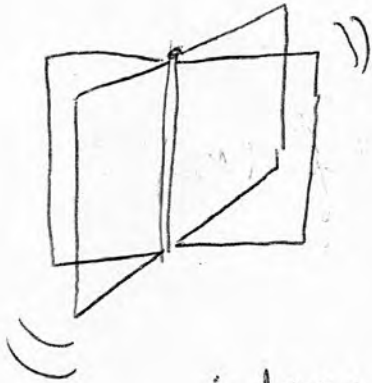
SATURDAY | FRIDAY | THURSDAY | WEDNESDAY | TUESDAY | MONDAY

MARCO'S 8/14

- philosophy is not about nothing
- we cannot give up the concept of freedom because we are philosophical animals
- freedom is freedom from the dictatorship of facts

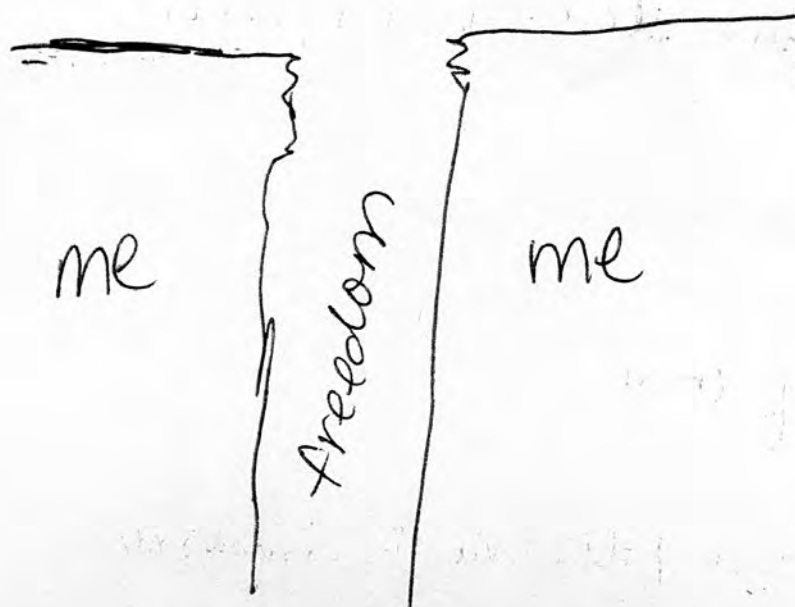
ACTIVE NON-THINKING

NOT TO THINK IS NOT AN INNOCENT POSITION



ideas are at work

straightaway thinking is not yet thinking
(ion)
what is the concept of my thinking



if we can't avoid freedom
experience of emptiness
experience of non-identity

"I believe in conflict"

response - ability

YASMIL

8/17

CO-TEMPORARY

with the moment
together in time despite the historical
lineage



Why don't we vote for curators?

Eliana Otta 8/17

working against official narratives of
Culture

animation

SE NECESITA UNA CHICA

- INTERACTION between artist + construction workers
- AUDIO makes relationship formally between construction + drawing
- AUDIO gives voice to people

bisagra.org



Marcus

11/8 AHO AM

Not to be critical is like being ready
to be stupid

we have to deal with the signifier
"critical" in the field we are dealing

AHO AHU

art: to interrogate, analyse
and break up with official
narratives



the risk to rethink
the world: affirm

AESTHETIC OF EMERGENCY

11/3

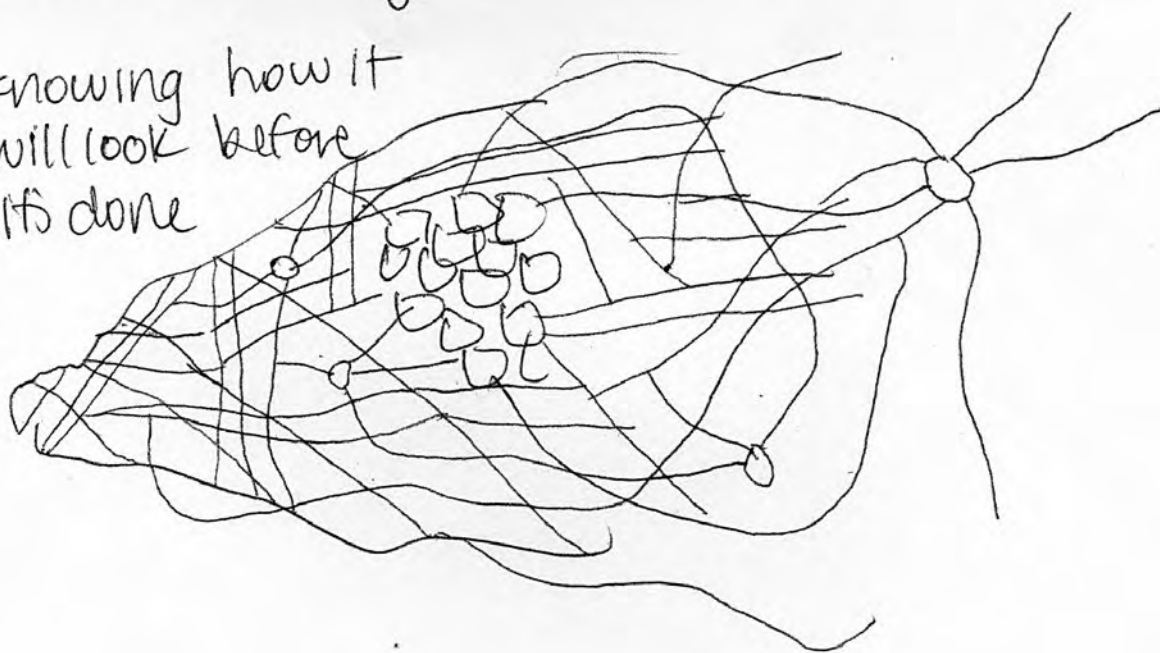
The untimely

Deleuze

Build up a resistance
in the here and now
in the here and now

The aesthetic result justifies the
whole thing

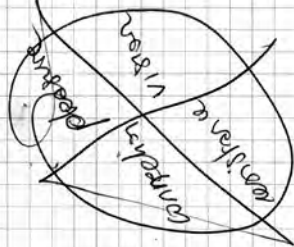
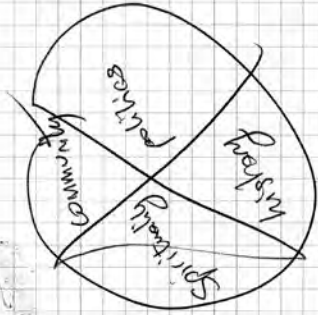
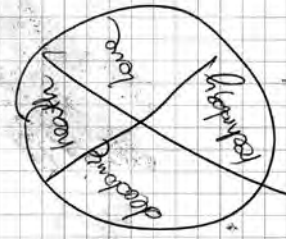
Knowing how it
will look before
it's done



hope as a principle of action

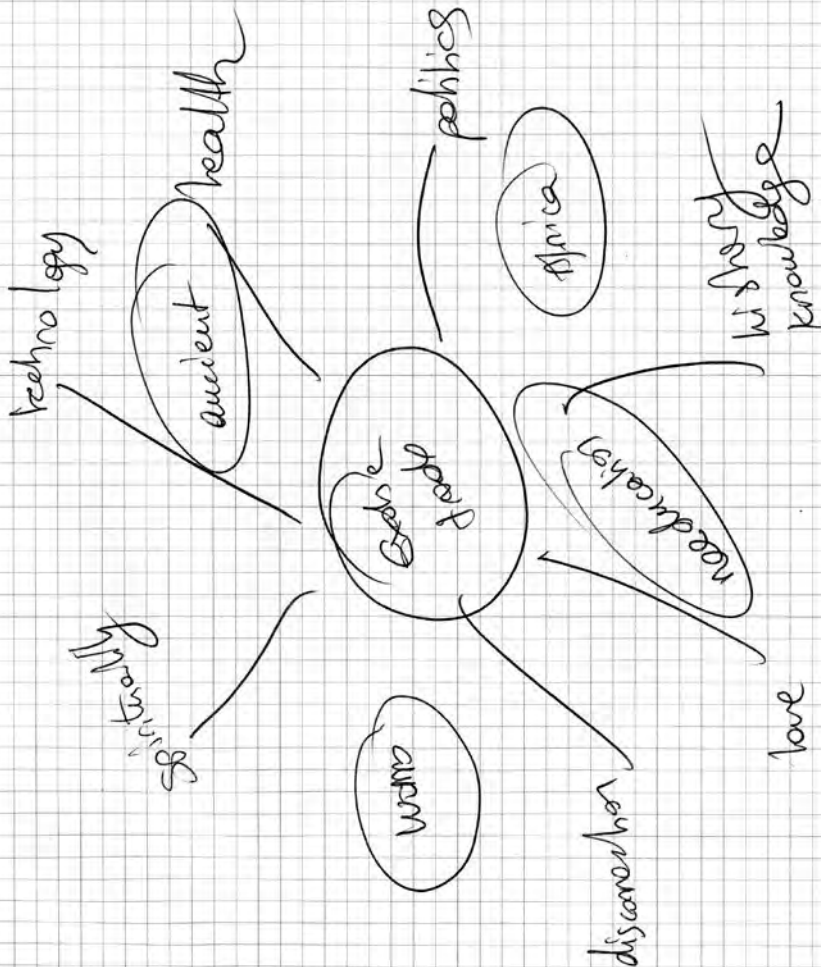
The Police likes to know where you are
by where you are

- * Why do I think what I think?
- Why do I do what I do?
- Why do I use the instrument I do?
- Why do I give the form I give?



Food back

Exotic trade



connectivity → sex
want
internet
health

- * super wall
- * premium concept.
- * make it rain
- * Serab
- * X change

audience
numbers
p quality

have your own
language to
address politics

What does it mean to think?
No \neq behavior pol & artistic thinking

Interrogate the condition of thinking \Rightarrow reflection
Thinking \neq observation

Empiricism of justice, love, freedom
 \hookrightarrow illusion, fanaticism

Am I nothing but the product of the social & political
facts that made me, an object of circumstances.

Reality = promise of consistency
that is not kept

What is py?

Point out Ontological inconsistency of our world -

Reality is a fiction with truth value -
Py stood up against the politics of fear of doxa.

~~opinion~~
opinion

I love you = love me please

love is thinking -
love is not for peer
thinking "

It is to avoid the trap of active non-thinking
go beyond

Economy of desire
What is the punchon of the object of desire -
Breaking up with reality = thinking = act of violence
reality = ^{authorities of facts} authority construction / sensory world
stay real = shut up
How to avoid false political?

Right wing = reactionary is active non-thinking -
Left wing = need to be critical of leftic politics
good guy?
leftist can't exist.

Tiona

Ritual → you can't go back only forward -
icaphila . org / day - without - art - 2015
how can you sit in silence .

poet Essex Hemphill (1957 - 1995)

✶ Marlon Riggs, Tapes rolled .

Fire works .

Foucault

Tiona, I like your weapons .

miserable figure in the history of madness .
obscure life

The courage of the truth -
involved energy , something that breaks free
incredible forms / counter force

emancipation and determination
There is always something

I hope it is dangerous for you .

dispositif
Displacement

Act establish a rapport of reality

DIS-GRA CE

politics of discomfort

To occupy .

experience of dismantling .

Paris is a - courage to speak under the
risk of collapsing the situation or the
ground of which we stand

When she is free from all attachment she can say the truth

Political - highly specific
fresh money
of the moment

What is art for? Tania

She learnt how to speak at a pinpoint

challenging idea of authorship

how to confront power

art as a protection field

Symbolic representation

active

def. of a practice appropriate resource of power

aesthetics
best - ethics
art consequences

Using art to rehearse the future

Art as a tool as an instrument

Short term project vs long term projects

using spectacle work with propaganda and the political imaginary not an artist but an initiator

(can art change something?)
- Institutional critique

is the work necessary?

Charity # empowerment

Use the art world in it or live for it

I solved this pb / only talk about things I haven't solved

School of art whl → SAN Francisco

CONDUCT

What does it mean to make ones life the theater of truth?

TO FAULTY

Permanent scandal
Grimace of true life

children = revolutionaries = idiots

break apart history

discontinuity beneath the history of knowledge

order is always a temporary negotiation with disorder

If privacy exist my private topology where do I stand?

the order can always be removed how my ways of seeing, doing, seeing is organized how our pathologic world is based on us = the order

experience of deconstruction what destabilize the self contingency

passion for heterogeneity

DISORDER

there can only be truth in the form of another life

strange / histories topologies

he or she

Why do we live like this if we are not obliged to live like this? how combis

We don't have pyramid -
 The reason you don't, because you
 don't have a history of enslaving
 people -

incas/mayans burn all their belongings
 every 52 years and start again -

- ① - 1 sentence that describe the work
 - what is the goal of this project
 and the benefice (transformation)
- ② - propose an idea of ~~idea~~ article like
 lexicon

DO NOT USE THE WORD 'INSTANTANEOUS'
 about people that speak about 'microphones'
 revolution thru

collective americana
 derive for revolution

History marks patterns

the st space, Gallery

capturing a language
 that is 1000 years

WE MUST
 REMEMBER

ignorance
 illiteracy
 exploitation
 superstition
 violence

Against what
 A luta continua --- contra pte

Argy book-woman

bar or church → where africans could meet
 without being arrested -
 my material is people

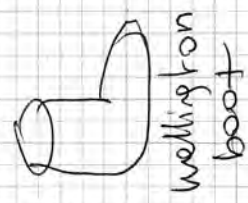
History repeats itself

Repetition, replication
 scale

if it is art, it is ok.
 Wambui Wamsee Kamiru

There is no addition!
 there is no pb.

INJUSTICE ANYWHERE
 EVERYWHERE



too good
 wallington

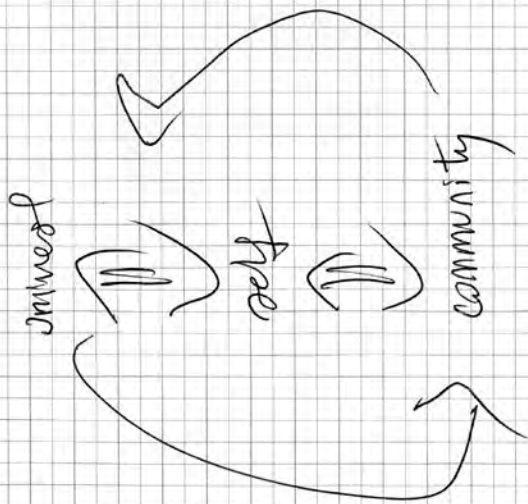
What I know
 I believe

We just occupy the place
 under our feet!

the role of the street per
 order and chaos
 constructed much of the

Have for history that remains whole

Ambition — I work for my people



from the universalism

I want to enter the universe ✨
as an artist, I'm trying to humanize
because we've been excluded
from humanity -

Arche Vin



Genes is an energy center heading people ~~about~~^{ways} to sustain their health naturally and energetically outside of ~~the~~^{the} capitalist - white supremacist medico - legal - pharmaceutical complex -

Art as use \rightarrow beautifuler

h3h Comparing

deberic

~~Exp~~ Interested in mass media politics, Radical Software was a news paper distributed in the 70's, proposing a new information order as an opportunity to mainstream TV.

1. Does it exist?
2. Do we need it?
3. How can it sustain?

- a new use for art
- challenge the field in which it operates
- time of specific
- function in real situations
- replace authors with imitators and speakers with users
- pursue extraordinary
- re-establish aesthetics as a system

Solution \neq a way to get out of the problem

Response to an agency -

A - legal

Include doubt in the artwork exhibition

1. 11.45 to 12.00
 2. 12.00 to 12.15
 3. 12.15 to 12.30
 4. 12.30 to 12.45
 5. 12.45 to 1.00
 6. 1.00 to 1.15
 7. 1.15 to 1.30
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 205. 2.45 to 3.0

Yasmin 'Picasso's Fault'

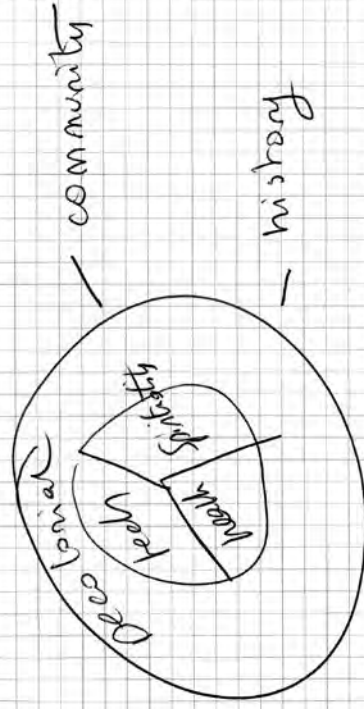
commitment to art = commitment to the history of art
 history of art = commitment to the institution of art.

Robert Storr
 Ned Rifting
 Paul Schimmel
 Anne d'Harnoncourt
 Frans UO
 Kathy Halbreich
 Mari Carmen Ramirez

ART SAFARI

People tend to mystify their practice -
 heroic / (inspirational) narrative that artist
 create around their work.

Tabira Presentation



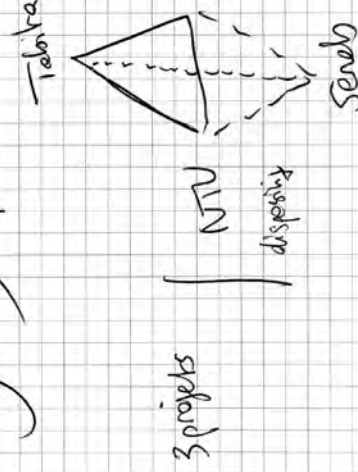
methodology
 declaral ≠ post colonial

interest

technology
 health
 spirituality

} (his) stories of those interests
 politics

many 4 real
 womb
 premium connect



Title
Warrior Healer

Methodology
Decolonial

Interest / field of research

health
technology
spirituality
architecture of power
histories
politics

Mission / purpose

healing
re/write (his)story
contribute to (his)stories with (her)stories
Decolonize our minds
Remember
Re-connect
change the world ≠ serve the world

Diagnostic

white supremacist - capitalist - imperialist - cis - hetero - normative patriarchy.

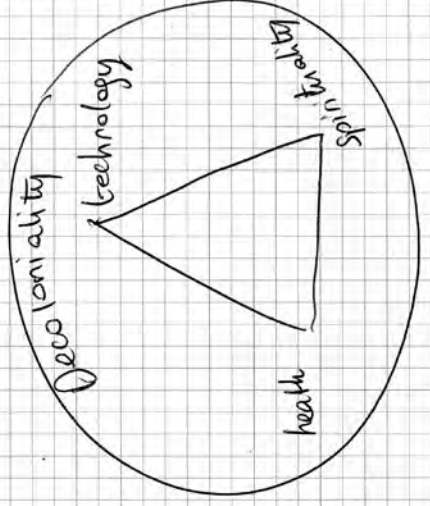
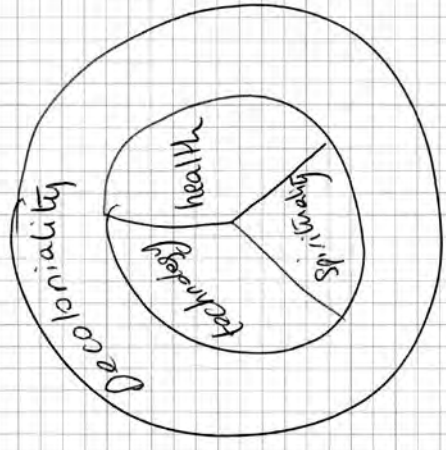
Disconnection

Technology
↓
electronic
Colonialism
Health
↓
institutionalized
biological warfare
Spirituality
↓
rationality
western scientific logic.

For who
My community
online community
center my
people necessarily doesn't mean
excluded other.

talking back to power as a revenge
talking to empower those who need to share too

'self care is an act of political warfare' looks exhausted just warrior
↳ community ≠ identity ↳ share same purpose -



Dismantling WSCICRUP
Neutralizing effects of coloniality.

Technology

Another layer of oppression or tool of emancipation?

The politics of internet.

?

Admin //

Antonio Gramsci

What do you need?

- budget
- honorarium
- stipend

Gramsci Monument

field tapes

open mic

The gallerist and the institution are the
Natural Enemies of the Artist.

Do never write about a work you haven't seen.

Art can make the connection

Joshua

DIY GHOEMATHARE

Please move with me

Thank you

Goodbye follow
you are the speed of the nation
Together we will kill the Boers

Nostalgia of Struggle -

How to become human after trauma

"The library of the struggle is written on the streets"
Victor Wersels

Fed up with the deal we got -

Manufactured

Nature of nowhere

To move out to Nowhere

use of simplicity → urgency / necessity

Intergenerational discussion

Bohemia
of Johannesburg

Gods not because

Just because

Why universality matters?

≠ particularism

universality is an abused concept -

Where do I stand? here, with you. Spatial topology

Language is speaking itself using human being

We are spoken -

ly is a concrete abstraction -

confront the world like it is -

good and bad doesn't work anymore

western culture globalized but as a result disappeared

concepts are books and books are weapons

there is no innocent / ~~innocent~~ / concept

there is no innocence

DISLOCHMENT
THREAT

the other in its otherness is basic
 Nancy Zizek
 Narcissism \neq vanity
 didn't deconstruct himself

↓
 denial
 of reality
 of the world
 and the self
 weapon of the narcissist
 is hyper sensitivity

universalism
 =
 inclusion

act \neq achieving the
 consistency of the
 experience of the
 situation

comprehensibility and clarity

THERE IS ALWAYS VIOLENCE

Holzer
 Moller

comparisons are total
 violence = "je ne peux pas
 imaginer la
 non-violence"

universality is about
 including the excluded parts

Marguerite duras

Robert Walser

On the threshold of real success

TO REFUSE

300.-
 100.-
 90.-
 50.-
 10.-
 16.-
 6.17
 -1.00
 521.-
 364.-
 167

Ad Minoliti
 (Adriana)

My Comments
on the
presentation of:

François Dey

do I want? (oo)

(Where do I stand? What do I want?)
(oo) I have no doubts you are an Artist

I do not know

(1) Song = no interest

(2) Schema = Not serious

(3) anesthetizing yourself (Fondue)

Installationshot
on the left

but which work of
Art you
want to do

(4) Presentation Low Energy because
you believe that energy must come
from the other. Last Video

(5) Speculative / Non-active Do not
tell it was
me - aggressive
persons
- hated us

(6) Art is not a
Boy-Scout-activity Escaping Reality
Beijng

(7) Gallery with sound on floor
Gallery with curtain Making
Joker

(8) let Mami and Papi out of the jar

Jury:
Great
Sensitivity
existant
But needs
kick in Ass in
order to take
himself
Serious.

REACH THE OBJECT -
with objects.



WITH VIDEO → you control? THE
EYE, STUNNED THAT ALSO BE ANOTHER
WORK? CLOSING -



Louis

IS IT FILM - OR IS IT PERFORMANCE?
MUSIC - TRAILER - CRAZY - PROMOTIONAL -
SUBMISSION / DOMINANCE - NARCISSITS - LENGTH -
REORGANIZATION LANDSCAPE - MORE OR LESS
SENS? - WHAT DO THEY DO WITH THE OBJECT
SENS OR NOT SENS, WHY DO YOU NEED TO
MOVE? - MUSIC WHY W/MOM? MORE
SENS OR LESS - AUDIENCE WATCHING AUDI-
ENCE - AWARENESS - ATTRACTIVE BODY TO LOOK
AT - PRIMITIVE EXHAUSTED WORD -
DROTTER IN AFFAIR - WORLD UPSIDE DOWN -
DON QUIXOTE - I FEEL OK WHERE I'M SITUATED
IT SHOULD GO FURTHER - IT CONTRADICTION - FUNKUS
Situationalist International - 60' - 70' - NO MORE
instincts - what is the language - WEATHER PRO
OR NOT? -

PRIMITIVES -

FIRST TIME I SEE PRESENCE

PRBL BYES

PRBL THE AUDIENCE

PRBL THE SPACE OF THE

Heater, People to ART
in the Peoples

Louis

OFFER ITS OWN FRAGILITY —

INTERVENE — YOU DO WHAT YOU WANT

Nobody cares — DAILY PRACTICE —

ATTENTIVE — TO PUBLIC SPACE —

BEING IN THE SPACE WITH OPEN EYES

POROSITY — VULNERABILITY — GO IN
ANOTHER REALITY — SURFACE AND WHAT
IS BEHIND — HOW TO ACT — HOW NOT TO
GET LOST — NO STRIKING LINE? YOU'RE
LOST — LOT OF IDEAS — COMPLETELY DIFFE-
RENT — PRODUCING ONLY IDEAS — WHERE
IS THE FORM? — HISTORY OF ART —
IS THAT TO RELATE — NOT HAVING FORM —
VISUAL LANGUAGE, WHY FOCUS ON A LAN-
GUAGE.

STOP LYING —

3330 — STATEMENT

8APG — TRYING

MUSEUM AS OBSERVATION —

CAN'T ACT SMART, RATHER SORT YOUR
SEXUAL RELATIONSHIP.



I WANT COMMUNISM?

Responsibility? Situation →

1 WOR

SASHA

Collaboration

BROSSING

APPROPRIATION —

HOW TO FIGHT — EVERY

INNER CONFLICT



SURVEY 150

POBAND

2% RUSSIA

81% AGAINST

15% if NOT POLA

12% DO NOT

Interaction —

Audience

ADDRESS

PRO

OTHER



I DO NOT DO


NOTHING

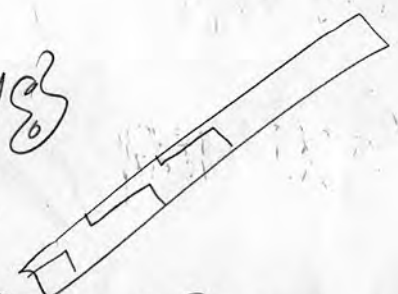
SASHA

PRING PACH -
 THE ARTIST AS
 A FIGURE / REMAINS
 alles für alle
 Recent actualisation
 of
 it says a lot & NOTHING
 ↵

DECOMPOSE & REALISE
 COLOURING AROUND
 YES BUT IMAGE
 1 min / 4.5 h
 ANDY WALLER
 COULD DISAPPEAR

ovi

CHOW AT HOME
 TRAVEL PROBLEMS
 HOW TO
 MANUALLY

 BUREN? NOT NEGOTIABLE

ovi _____
 PRIVATE / PUBLIC / INSIDE
 VERÄNDERUNG

 PROBLEMS FROM
 HOME &
 OUTSIDE → IN
 HOME WORK

ovi



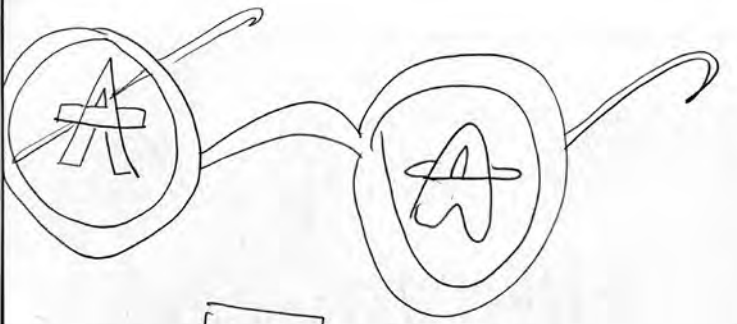
SMALLER PALLET
MAKE IT



ovi
STRONG MEANING
MOMENTS

Should change
MORE EFFICIENT
STATIC? INFLATION

ovi



50x50



There's

WORK in it!

Exhibition left over
RECONSTRUCTION

Recycle, borrow benches
of other institution

Do it your SELF
SAW DUST

COMPTON 100
- A SPECIFIC -
in MARSHB

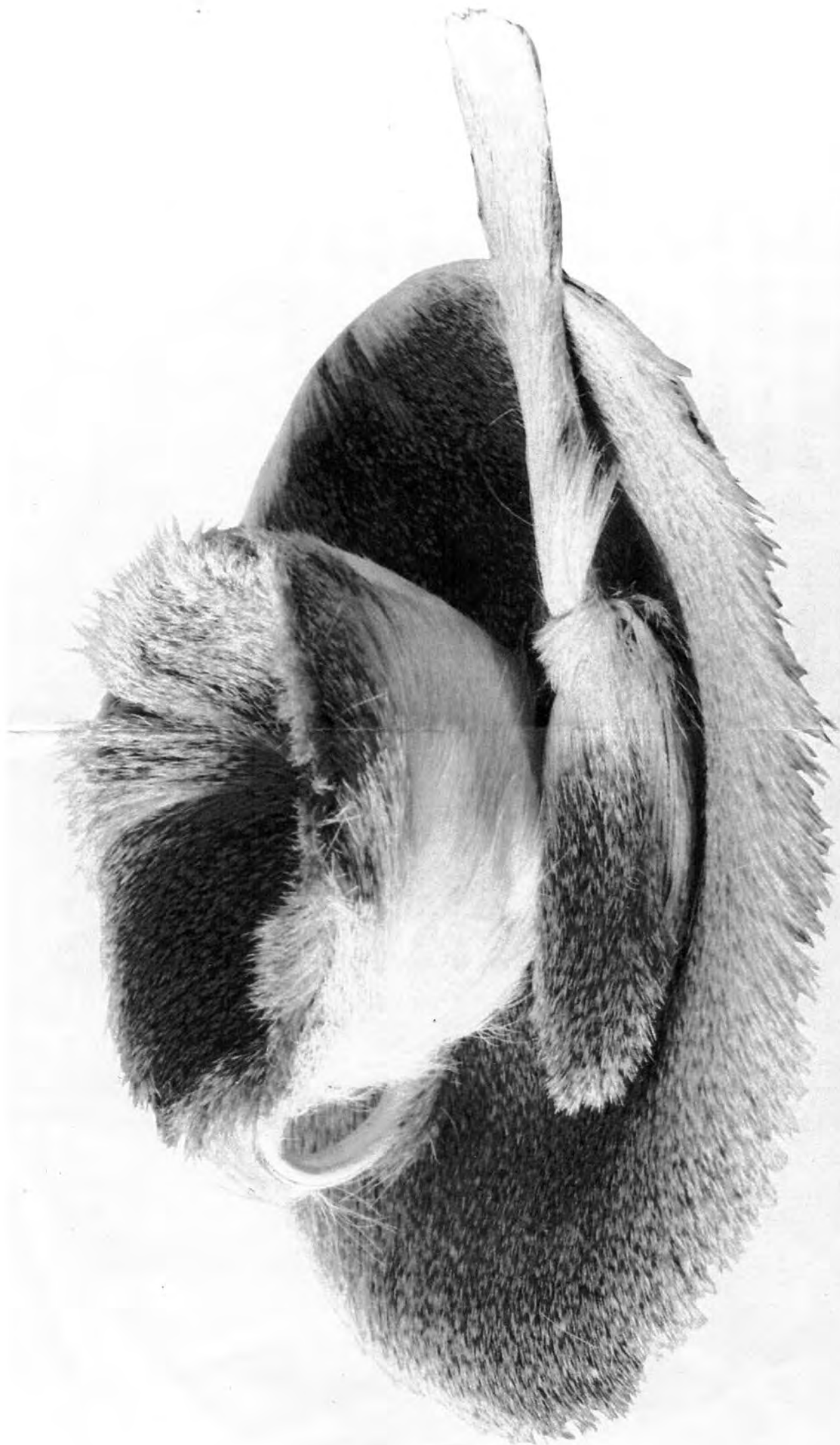
24303
SEEDS

DRAMATURGY?

- OPINEL - SERIOUS
EDITED



ovi



Marcus Steinweg Philosopher



Emptiness in Philosophy.

Universe of facts - our living world
implied in existential question

History of philosophy can't be separated
from history of the world.
histories. instead of history.

Reality is a promise of consistency
which is not kept.

Love is not for free, thinking is not for
ACTIVE NON-THINKING.

Why do I want what I want.

Need better
Journalists
rather than
Artist journalists

But what if there is a lack
of journalistic competency

Artist Presentation

Kunstnolle Bern.

Lex Brown.

13 August

"A BLACK MAN WAS
LYNCHED TODAY"

Humming

GOD SAVE THE
QUEEN.

Music video
performance/RAP

"suburban to urban"

GMO?

BLACK WHITE GIRLS ONLY WANT THE
AESTHETIC.

We're most likely in a black

role - Neil de Grasse-Tyson.

check yo povelige | GROWT SWFER.

TANA - Range of emotions

Information / Data / process.

Honesty as a bagath trip to
engage ??

Yasmil

cannot wait 42min to get the bag of chips

Weakness vs Vulnerability.

THIS SPACE IS
FUCKING VIOLENT.

-Video Wore Tigers. [Retardation]

beautif. use of animation.
- masculine to feminine energy.
How did you achieve this.

→ Exploitation of workers
in pictures & book.



Other way
people
→ what to do?

TUNAT - DOES STEREO

REFERENCE DIVERSE

SOURCES

Embrace the
economic conditions

PISO CURTY - ASAMANO.

→ to transform the city
during everyday. Integrate
future work in community.
→ breaking up with two
→ formal critical discourse.

Half blood??

ELIANA OTTA

CRITIQUE OF THE

CRITIQUE.

CRITIQUE not about being negative

Mestiza.

- constructing workers draw
dream buildings.

Sharp analytical
skills

ART WORK

TRAVEL TO SOUTH AMERICAN
- COUNTRIES.

- CITIES about violence from
about Amazon.

- Drawings about this
protests about this

- Silkscreen. posters about this
masacre.

- "No ones land"

↳ Now we're at the e. Imbuhun

↳ Now we're critical eyes.

↳ Now we're not necessarily
to relate to people not necessarily
from art world.

↳ strong yet gentle voice.

DIVERSE
SOURCE

South - South
relationships.

POUTS & PLANTS
FROM RIVER



BISA GRA

MAKE

AT space. MAKE
propo sal.

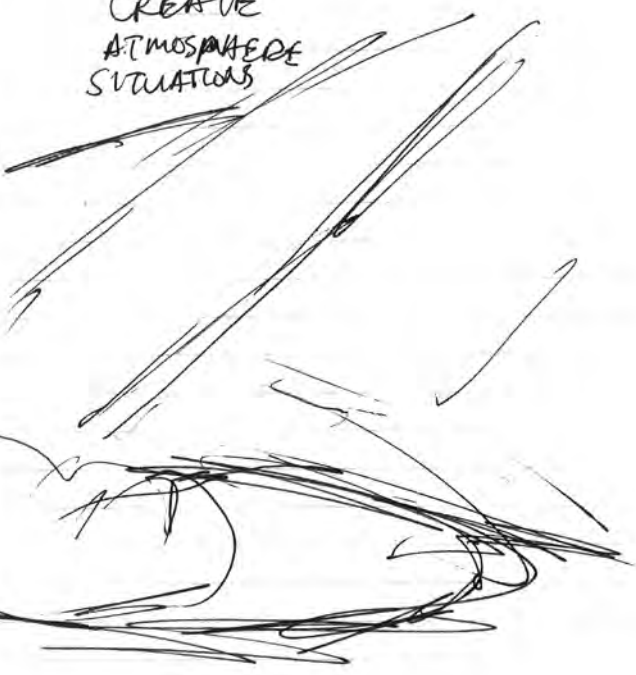
MRS GARY

DANCE



blackness
cave, hide, shelter.

CREATE
ATMOSPHERE
SITUATIONS



TALK about being
in the cave.

USING BLACK BOX SPACE

Yasmil Raymond

lecture no. 4.
12/08/2016

Co-temporary



MODERN = CONTEMPORARY

MEYER - "WHAT WAS CONTEMPORARY ART"

↳ presents the word Co-temporary

Contemporary - "with time"

↳ popular meaning = "New."

Co-Temporary = Together in Time.

"Ghetto's in Mom's collection"
↳ study collection.

How do you negotiate the power of authorship with artist.

Wholeness lecture No. 5

Yasmil Raymond.

*Radical Museology - Claire Bishop.
↳ read it!

unafraid to care.

Visitors not angels.

↳ care more about art than people.

MOMA

→ Reina Sobry works belong to the Queen of SPAIN.

→ Board of trustees select the Director and approve a budget.

→ What's the logic behind it being free.

- Working with Donald Judd.

- Looking is not an easy activity.

Senegal

Modern Painting & "Modernism"
happening in different places and different times.

How complicit are Western Curators in a new scramble for Africa.
Is there a danger in "discovering" African Art.

DAVID ANTON

Sculpture / performance Sculpture
reconstructing a wooden construction pole
Political Graffiti / City exchanges
decontextualise street slogans.

~~So what??~~

Compter 100g de Cumin.

↳ endurance.

3m² of Anarchy

↳ what difference does the line make.

WASTE - Efficiency - Re-use - Recycling

Sheet Cat delin~~te~~

↳ how is ms different to
Youtube.

SO WHAT?

who the fuck cares!

Presentation.

Burning Museum

- ↳ #colonial problems
- MANUFACTURED
- Land Act 2013

Curatorial

- 3 Abdulkahs.
- PLAKERS
- #theopening.

Solo

- ~~Vooroordel~~ ✓
- Train 350s.
- Cairo mediation.

WHERE DO I STAND.

- In South Africa.
- Racial history
- Colonial history

↳ Coming to terms with the visual history of struggle.

Performance a vehicle to deal with the bodily / embodied struggle

Curatorial a way to acknowledge the plurality of history making / struggle making.

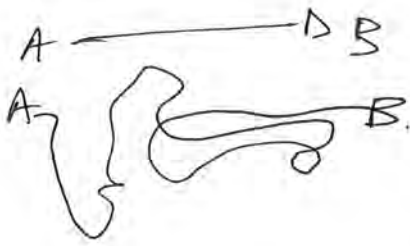
VIDEO - I think in trailers. Tionna.

ARCHIVES

DJY GHOEMA HARE After ego
which represents struggle nostalgia.
and comedy.

FRANCOIS

19/8/2016



untitled (African/Oceanic Art)

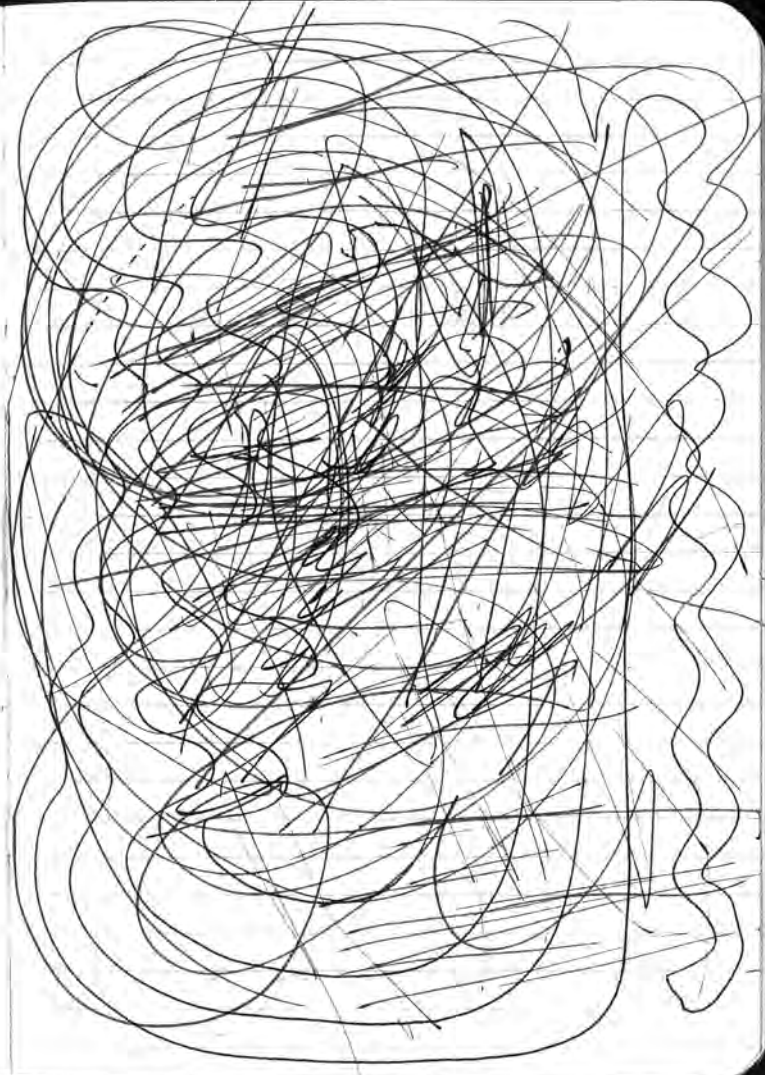
lots copying images from book
is problematic

Francois

Boyscout
behaviour



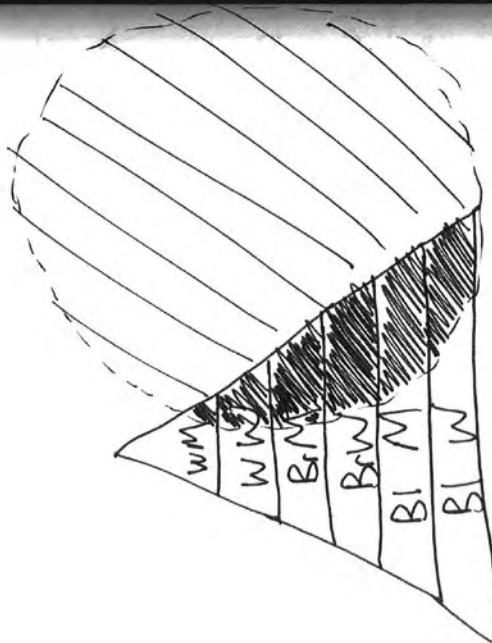
Tourist in your own
work.



answers to those ~~supposed~~ answers
Shengen visa interview questions.

African.

An art school which ~~seems~~ to
moves away from a colonial mentality
which mimics an outdated Western
European art syllabus.



KRITIK IST

INNER

SUBJEKTIV

AUCH IN DER

KUNST

Samsstag

Lex Brown, minute 1-3

The voice — Why does it stop?
Voicelessness! Voice is more
than a national hymn
or a song. It is the
pathway to freedom.
Voice is influenced, conditioned
by the political. Politics
can make people speechless.
Cry-Scream. Texts are
Voice which follows its own
being.

Kerrie Walther, Bern

For the love of philosophy

• Marcus Steinweg

"It is not sufficient, just to do philosophy" "I am a philosopher because I love to do philosophy."

"Philosophy has to do with the very experience of the inconsistency of reality / the world!"

"Art and philosophy share that they ~~deal~~ ^{deal} with reality"

I love



to write texts; to investigate for a synthesis; to defend a position; to sing; nature, to be important; to have influence...

The concept of narcissism is crucial to understand relations between people; to understand our relationship to reality."

"Active Non-thinking - We all have the capacity to think. So it is a decision to not - think!"

"Being a philosopher implies already to be political!"

Adorno

"There is no ^{right} ~~best~~ life in the false one"

"Everything we do is dealing in this incomplete world, 'polluted' by capitalism, power, hate, etc."

Choice

Wahl zwischen
given alternatives

decision

~~Entscheidung~~ ~~Entscheidung~~
~~Entscheidung~~ ~~Entscheidung~~
Entscheidung

Consumer society = a world of
 choices ~~which~~ between options
 which are already defined.
 Renee Caud in Reliant

Lacan = 1. "Reality"
 2. "Real" (le reel)
 "Art = promise of happiness that
 is not kept"
 (Adorno)

"Reality = promise of consistency
 that is not kept"
 We have to open up for
 this inconsistency

Art + Philosophy = deal with reality and
 its inconsistencies.
 (Dreamers are at Wall Street)

29
 ∞ ! Find out: What is your
 position to reality; to its
 inconsistencies.

Symptom for bad art = lack of
 clarity!

4 4
 = II =
 Symptom for bad philosophy = lack
 of clarity!

Thinking is concrete abstraction!
 concrete/abstract = false
 etc. Gegen-satz

Philosophy = you deal with concepts,
 Art = form =

I love you = violent
 I love in the direction of you = ...
 ♥

(25)

"There is no reality without violence"

"I can not imagine a world without violence." (Marjorie Pryas)

↓
we need to deal with the conditions and the reality of violence.

Philosophy → Passion to reach these oversized, highly polluted concepts such as love, freedom, universality, responsibility etc.

Not to go where you go... precipitation of thinking... Semantic openness...
"Universality = we all belong to human kind"

First I wanted to copy the notes I was committedly taking throughout the time spend with Paul Klee Summer School, but then I realized it was to empty and boring to just copy something already said, recorded discussed and passed, when in my head I have soo many questions, emotions and feelings collected through the time spend here.

It has been an eye opening inspirational, fascination to discover Paul Klee Summer Academy. To discover 12 amazing fellows, Thomas, Marcus, Yasmi, Tanya, Barbara and everyone who was behind the program. To embrace the thoughts as they flow in the hurts and minds of the Artists. To get an intro into philosophical thinking and Marcus' understanding of reality. Every day I was inspired to embrace (yes, this is the right word) the artistic thinking and practice into my own work.

I am a student and there is something universal uniting all students or rather people who perceive themselves being young and always in search of something. The Questions "Where do I stand?" "What do I want?" Are something one can be concerned with all his wife. We need to define and redefine ourselves and our position in this world. If we are concerned with some questions, it is important to know why, to know what is our position and what do we want to reach as our end goal aspiration for the outcome of all energy spend on our work. If we are passionate and committed any work that we do requires energy, but the work of Art requires even more energy, passion and reason.

Many years ago when I was faced to take the decision which path to follow in life I was not brave enough, enough stubborn and persistent and finally I did not take the risk to follow life path ^{at an Art school}.

the Kurgelashvili p.3
But if one is passionate about Art there is no way you can escape from it.

And more importantly there is no need to escape from it.

Throughout this week I have been thinking intensively about my position in this work. What do I want? Why? and where do I stand.

I stand between the world of social science, humanities and Art and it has to be reflected in my practice.

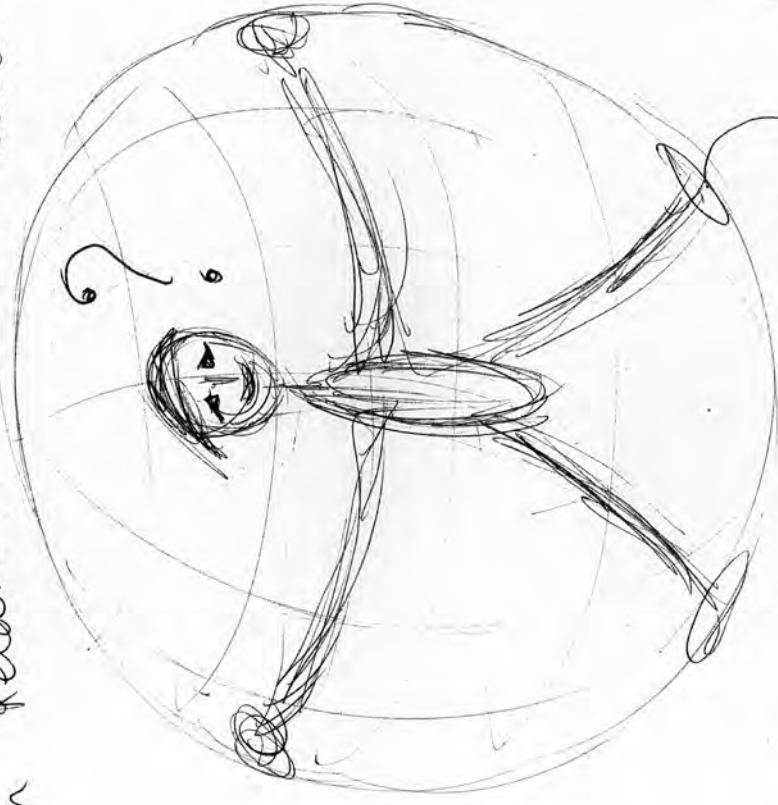
I ~~fell~~ inspired and courageous to take in Art, even in its most primitive forms into the research methodology I am bined to use as social anthropologist.

I was fascinated to discover that in social Anthropology and in modern Art we are often concerned with similar notions. The notion of experience, reality, perceptions and the way we choose to express is different. There is so much potential in wider application of Art practices in social Anthropological research. I strongly believe in it and will try to discover it in my future work.

The Questions of Concern as a shadow of the whole week.

- Who am I?

- How do I define myself in relation to the world order?



- Where do I stand?

- Why?

AK

Mer angestrichen

2R

2R

2R

2R

2R

2R

Mer angestrichen

Mer angestrichen

Mer angestrichen

Mer angestrichen

- live in the least stupid way possible
- que defendes ? ? ? ?
- The problem is that I'm not alone.

~~TRYING TO GET AS MUCH AS POSSIBLE
BY GIVING THE LESS POSSIBLE~~

BE GENEROUS MEANS BE GENEROUS

~~WORK~~

The other is there

GIVE WITHOUT
KNOWING IF U

GET BACK!

the gap between me & myself
is my freedom

the world
is not
a
thing
to
be
lost

Eguality

Historia de la guerra / historia de un hombre

infimo

principio
de igualdad
y destino

MONET. Llegar al fondo
de la superficie.

- Crisis de la percepción
- no saber dónde estamos
o que vemos.

Link between the black & surface.

COURAGE
OF TRUTH
AWAY OF
LIFE.

[WAR OF TRUTHS]
order > temporary negotiation
with disorder
negotiation w/
disorder

Cómo mi vida
y mi forma
de vida está
organizada

Reduce life to itself
Beneath the
history of blindness
Passion for heterogeneity.
Africa empty &
Lies (populated)
at the same
time.

What is art for?

TANIA

to the world
to the world

- where
- for whom
- how

experience
to experience

- ▷ Challenging ideal of authorship
- ▷ Political implications
- ▷ Artists role in society
- ▷ "If it is art it is ok"
- ▷ "I want to talk to the power"
- ▷ Collectivity
- ▷ Circulation/ is it art?
- ▷ Performance - gesture
- ▷ Limits of the body
- ▷ Working on Sustainable change
↳ the law

Guidelines: - no actors

- time - start from projects
temporality of society. ↳ long time

broken promise of stability.

▷ Not an effort but an invitation
→ set of conditions for others

▷ Using art to reverse the future

LONG TERM PIECES

Can I change 5th?

↳ "Arte de Conducta"

→ Construir Instituciones

↳ "Immigrant Nosed International"

\triangleright It is epimeral

Concepts about my work: (center the concepts)

→ Arte do Conduto

Specht & el Lopez, from
where a feed boat, which
~~about~~ relation ship with
myseems time acetime
edren

Δ Institutional Critique

▷ Constructive Institutional Critique

▷ Aesthetics (in the ethics)

est-ethics \rightarrow Act with consequences

▷ Political Timing Specific

- ▷ Political timing specific
 - ▷ Ate Uti: ~~not about barracks~~ → yes = confronting institutions, as the moment has arrived for take Deng uninvited to the toilet!!

→ Museen Affe Jü

▷ Self Sabotage. = willing to lose
anything at
moment.

"I don't care about it."

Courage

Structure

Structure
algorithm

AS SOURCE

COPIES OF THE
HIT TOOLS

Encuentra elementos en otra parte
v identify with

"My work is about
the people - human
experience."

ETHIC IS THE
AESTHETIC OF
THE FUTURE

if the work necessary

Give Power \rightarrow distortion \rightarrow claim \rightarrow give.

A form given $M \rightarrow \text{unform}$

WITH CURATOR:

- Communication
- don't flourish, don't beautify space
- don't sell.
- be clear
- briefing & briefing

OVERSITED CONCEPTS

TRUTH → ontological +

↳ not to confine
believing in the promise of
consistence of reality.

FAITH →
CONFRONT
THEIR NON
SIGNIFICANCE
OF FAITH

WOULD YOU?

HELP ME?

WHO TOLD
ME TO WANT
WHAT I
WANT?

Reality is a promise of consistency that
doesn't exist. Reality is sth
we do not know, we do not understand.

HUMAN SUBJECT: not really an
object.

thinking the conditions of thinking
the objects outside of myself
- be a subject while being an object.
↳ think

THE COMPETITION
STILL THE COMPETITOR
ARTIST THE COMPETITOR
THE ARTIST

THE BELIEF IN ART

David
HARRIS

→ Not instillation
find other words.

→ Against what?
against our own oscurantism.

- what I did clearly
- what is there
(no comments)

ANGRY & KIND. (Just occupy the space that
is under your feet).

ART IS NOT

THE BEAUTIFUL

My material is the experience with people from personal to collective

humanism

time
attention
care
precision
Battle

create proximity & distance

Tribus Creativas

para la segundada

Ciudadana

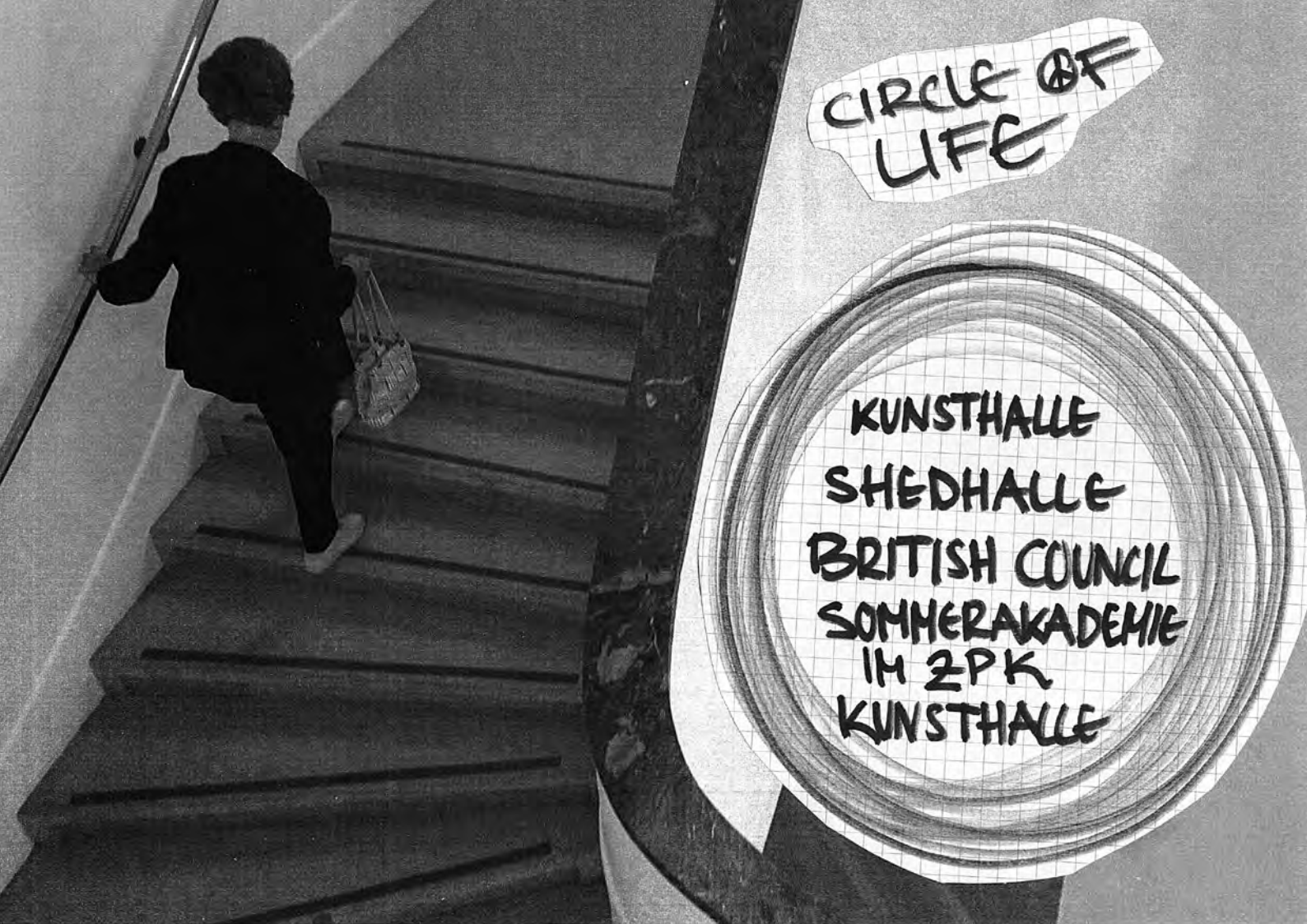
- Do it exist?

- Do we need it?

- How can it survive sustain?

TAMM
PROPOSE NEW USE OF ART
CHALLENGE THE FIELD IN WHICH
OPERATES REALITY AND IMAGERY
SPECIFIC / THE NEED
TIMING IS NEEDED? EMERGEN
THE WORK UTOPIAS
READER SPECTATOR ~ USERS
AESTHETICS AS SYSTEM OF TRANSFORM

Wanders of
presence



CIRCLE OF
LIFE

KUNSTHALLE
SHEDHALLE
BRITISH COUNCIL
SOMMERAKADEMIE
IM ZPK
KUNSTHALLE



Not just
Wrong!
A CLEAR POSITION!

SET Academy
ever!
POST
THINKER

the world is
pathological

ALEXANDRE COSTANZO

IS ART A KIND OF THERAPY
FOR (ALL OF US WHO ARE PART
OF) THE WORLD?

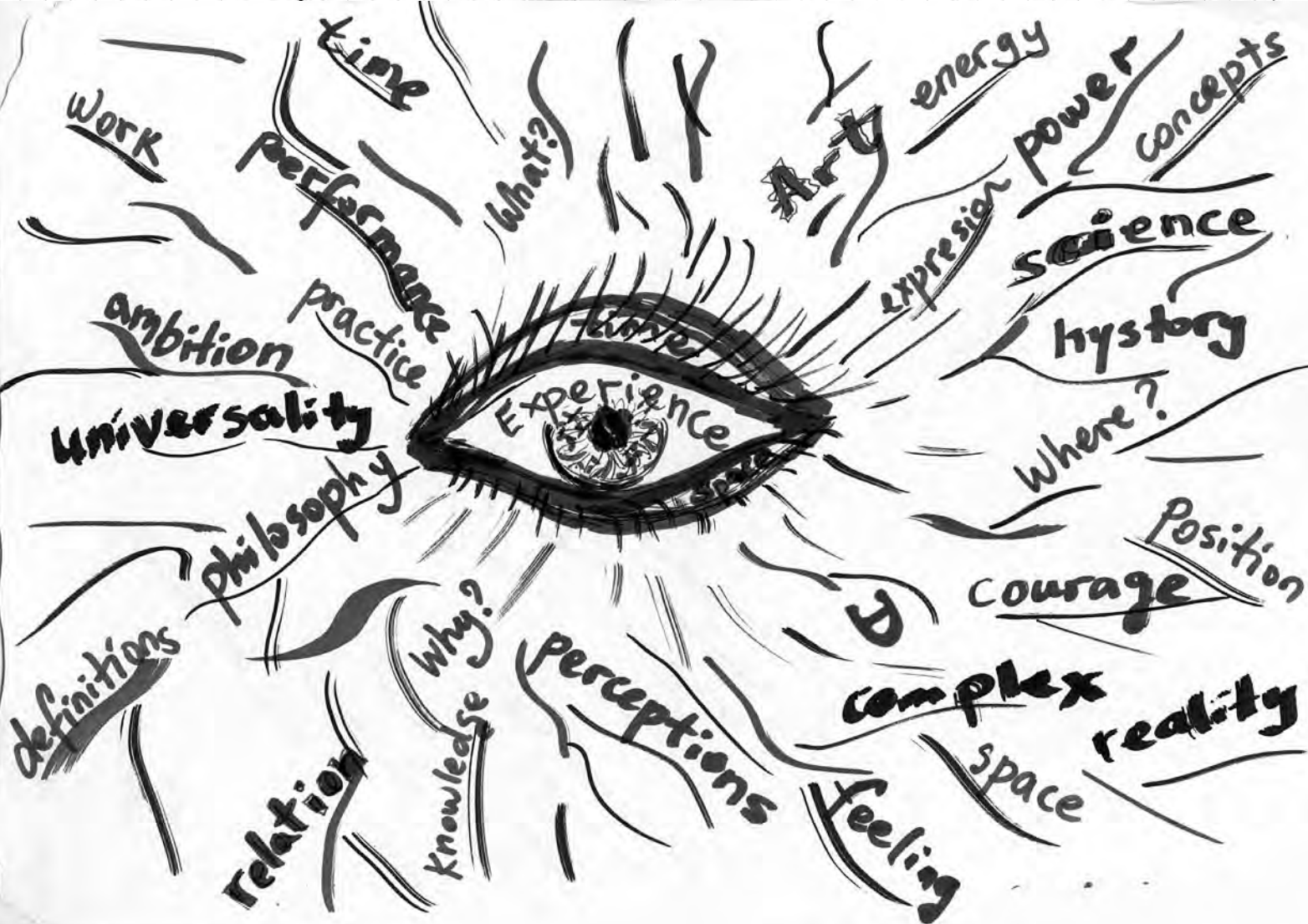
- ☐ YES
- ☐ MOST OF TIME
- ☐ SOMETIMES
- ☐ NO



es war wunderschön die Präsentationen zu erleben. Leider war ich nur an dem letzten Tag dabei aber während dieser Zeit habe ich schon bemerkt daß die Teilnehmer sehr dynamisch sein. es ist wichtig dass Programme wie diese öffentlich sein. Ich danke Ihnen dafür, Es freut mich du zu sein.

Klondike

aus den Vereinigten Staaten



LIANA OGA

VAERIE KNU ANI

ENERGY

COMMUNICATION

WIS GARY

MARCHS
STENWES

IT IS A JOKE

RETO

TANDA BRIGERA

THOMAS HIRSCHORN

HISTORY

TRUST

HILAR STADLER

TANDA

" ALL ORDER IS
REMOVABLE "

QUIDIN ANTON

NIGIACE GARGARNE

CRISIS

TANIA BRIGERA

FRIENDSHIP

SASHA KURTAZ

STRUGGLE

WANBHI KATIRH

PROVOKE

TASITA REZAIKE

EXCESS

VEX BROWN

FRANÇOIS DEY

RETO SRG

ANDA

RISK

EXPERIENCE

TIONA NCUDDEN

CERIC

JULIA

KNOWLEDGE

SABINE

HANSELVEDIKENST

KEVIN KENTER

ANGELICA TENTA

KATHLEEN BRILER

HARUNA

12-20.8.2015

I F*CK YOU

I LOVE YOU

I KILL YOU

TOXIC VOCABULARY

FACTS

CONCEPTS

REALITY

SPORTS - 12 bar - meditation exercise

close door of metaphysics

there's a door

PRESENCE - HYPER
HERE NOW
Where is here? &
when is now

interested on the
substances the
evidence produces
in the body -

abstraction

experience / manifestation
have a body

situation
of freedom
and oppression

GAP
EMPTINESS

Collective

FROM A to B &
BACK AGAIN

of our situation

THE AGE OF
COURTH
TRUTH

- I can be here
without being
contaminated

- Is not about
particularity or universality

abused concepts
integrity
understanding
identifying

- in spoken
used
activated
by a language
nature

Existential Self - It's about us/me
here / now

CONCRETE
ABSTRACTION

→ Is my responsibility to give concepts
→ universality > everyone is included
→ There's no innocence

THE
BEAUTIFUL
NARCISIM

NO
PUEDO
IMAGINAR
LA NO
VIOLENCIA

GAP

incommensurable
inconstant world

Don't disturb me
by being nice with me

NARCISSISM
is a weapon to survive in
a world that is imperfect
and that don't like myself.

DIALOGUES OF
INCLUSION

Dialogue

Singularity

AS
SUCH

MATURE!
INCLUDED!

thinking on the level
of the inexistence
of our world.

CLARITY TO INDICATE
THAT THERE'S STH TO



OPTICICA

B AN OUTSIDER B A HERO

Rodriguez "the snail"

I'm standing here this is my point
of view

I stand upon the earth

→ PRESENCE

WALK INSTEAD

WALK INSTEAD



CRISIS w/ NOVEL

SOMETHING
CAME ON

↑ Vulnerability / Weakness ↓

- ¿Qué es filosofía?

- ¿De signification personal.

figuras como a
personajes
o obra surge de
1 text.

- reflexion = going back / POINT THIS!

- oversized concepts almost empty.

- love
- justice (fantasmas)
- libelated.

- fight for
impossibility

WORLD

Economy
Language
Politics
Aesthetics

AFFECTOS

¿Cuál es mi labor?
A knowledge from

Saf 1-11: Pre-conditions for a new reality.
- Con la idea de la mujer en la realidad.
- Doble trabajo > /ugar
- Can que trabajo > materiales
- mentalmente / for that
- purgatorial filosofías
- PHILLOSOPHY
- IS
- RESISTANCE
- Activity of force.
- Impregnation of force
- Too much

- Who am I
- What's the world!

PROMISE OF CONSISTENCY
CONSEQUENCES

GO BEYOND
ACTIVE
NONE THINKING.

Why do you
want what you
want?

OPINIONS
POSITIONS
What do I mean?
Take responsibility

CRISIS > Situation that demands Decision > THINKING

SIN REPRESENTIMIENTO



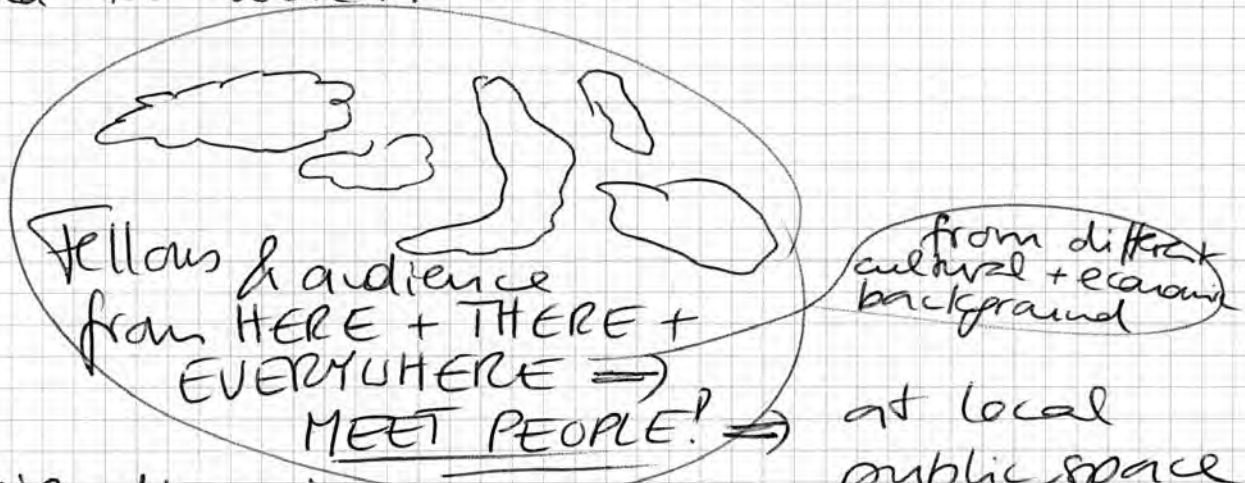
SAYING WHAT
YOU WANT
MAKES YOU
VULNERABLE

TO BE ABLE TO PAY MEANS
TO BE READY TO GO BEYOND
YOUR OWN WEAKNESS



THE 1ST VICTIM
OF THE NARCISIM
IS ME!
NARCISIM IS
VIOLENT TO
MYSELF!

It's a privilege for an ART work to be presented to an audience outside its own culture → to OPEN up to the world and be looked at from around the world.



OPEN + FAIR discussion.

first comment. Kunsthele = like it a living room!

An ART work is about transgression - references & perspectives are different in other corners of the world. Are there limits to the universality of ART? Use ART to overcome political or geographical gaps? Have coffee, eat + discuss together.

— Thomas Hinderlein's Academy has OPEN up the closed ^(academic) system. It is including everybody and it has created a new spirit. Thank you Thomas for treating everybody the same + for being so committed + HUMAN! Danke für diese lebenswürdige Art.

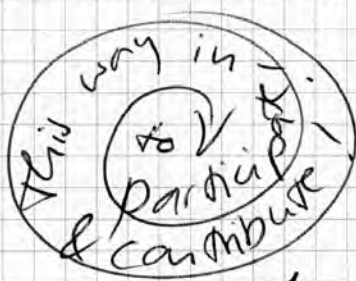
The new formula "OPEN FOR EVERYBODY" has worked? →

Thanks Thomas.

Free entrance!

A house for all!

A space for existence!



Meet people in real life, Kunsthele = MEETING POINT. Aug 2016

I came to Paul Klee Summer Academy 2016 by accident or rather coincidence. A friend of mine who was visiting Switzerland from US met Florian Domois, who recommended to visit the Forestry museum of Art Knd in Cully and check his exhibition. We went to Cully, accidentally met Stefan Banz, who after we missed the train we planned to take and got stuck for an extra hour in Cully invited us for a wine and as we talked he strongly recommended that I check Paul Klee Summer Academy. So I did. Few days later I came to the program and one of the first people I saw was Florian Domois. How circular is the motion of life, time and experience of reality.

Circular

Motion

We all - Fellows, organizers, curators, assistants, and general public - we all are here for a reason.

I think it is powerful that concluding session of the Paul Klee Summer Academy 2016 placed everyone in circle towards the End. Where it is not an End. It is just part of the circular motion of life we are in. For many fellows and even people like me who are only 'Public' this closing is a beginning. Like in circular motion sometimes when we follow some direction it is purely instinctive, coincidental, we may not know why and how did we end up where we are, but when we look back we know why we are where we are, what do we want and how everything in life is somehow connected. Thank You so much!

What is the future of
Paul Klee Summer Academy?

I honestly think that
this is one of the most
inspiring, fascinating
and incredibly well
designed programs. I hope
it continues.

In 2016 I came as 'Public'
and after some years I am
inspired to come back as one
of the fellows who will share work
to be criticized, to inspire others and
to continue being and creating.
Please continue with the program.

Ana Kuodjelashvili

Idea of justice → Economy → On the principle of reciprocity

Be ready to pay more than you have to pay.

Wimpy/Cooper → Narcissism

Have the risk **courage** → Propose
INFANTILISM

Can only be blind.

REALITY IS NOT
THERE TO
CONFORM YOUR
IMAGE

BE READY TO PAY NOT A VICTIM

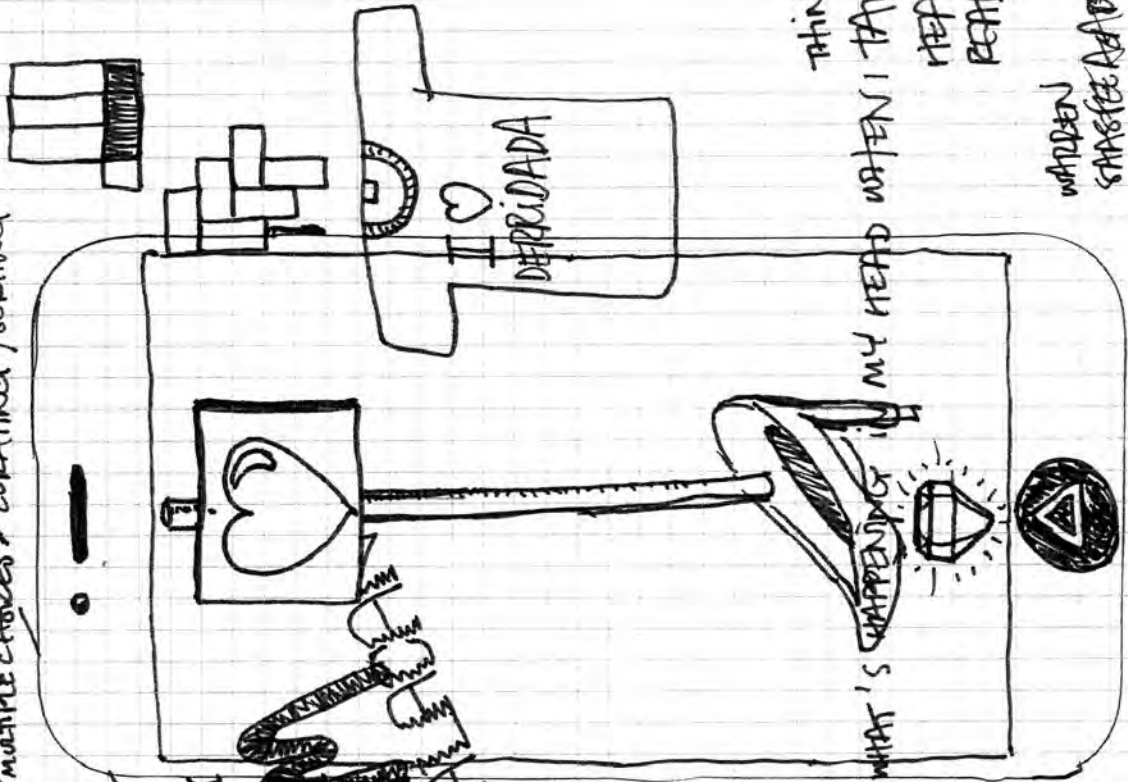
LOVE SEX VIOLENCE FREEDOM



VIOLATE
OF LOVE

THE DEBEN
WITH THE
MULTI CHOICES

CONSTANT
MULTI CHOICES > CURATING / SORTING



THINK
HEAR
READ

WARMEN
SHARPER ADREN

CONCRETE ABSTRACTION OF THINKING

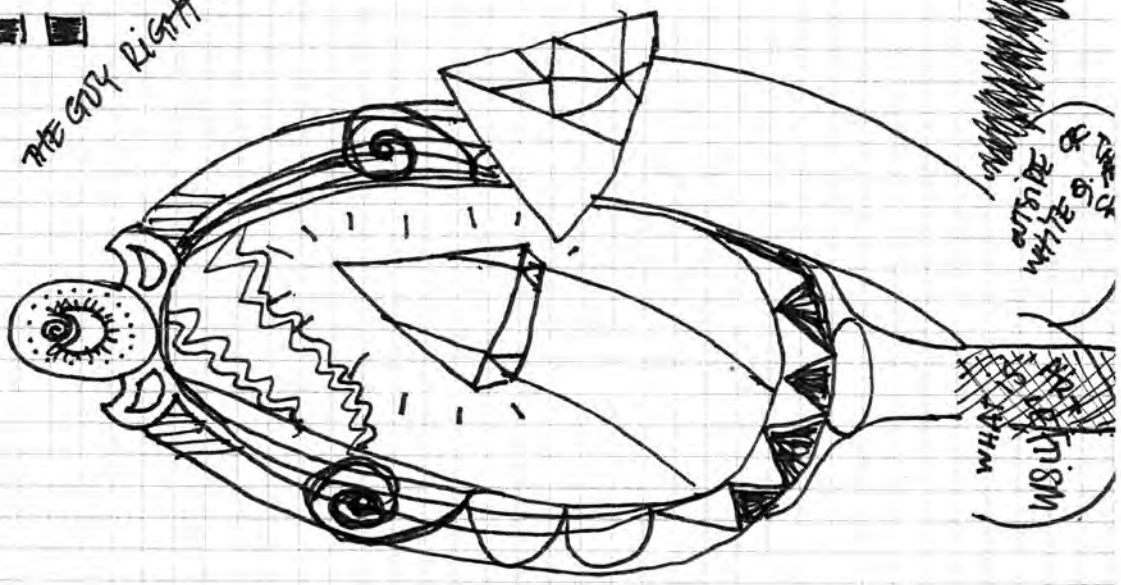
SEE A SITUATION
SEE COMMUNITY
BUT: you can't see food!



WE ALL NEED ATTENTION

AND THE WINNER IS...

THE GUY RIGHT ON TIME!



WHAT IS
USUAL
ARTIST
WHITE
OF

THE NARCISSISTIC SITUATION OF THE THINKER PRESENTATION
AND SPREADING THE FRUITS ONTO OTHERS 4 45
[MASTERCLASS]

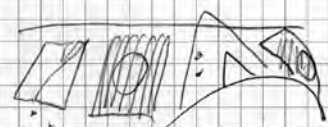
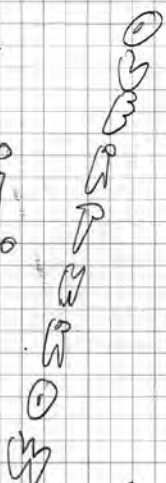


REVOLUTION X VIOLENCE

POP —

BECKER J.

A COMPREHENSIBLE



TOO TO SHUT UP

ANGRY
TO SHUT
MESSAGE →
FROM

→ GET AWAY OF WORLD

UP TO ME
GO IN THE
BOOTS?

WARAMBBE

NO INSTALLATION!
SCULPTURE?
A BAR? WORK?

PUL IT TOGETHER

NO REDUCTION

DIFFICULT
TO CIRCULATE

IS STILL GOING
ON

AMBER TOGETHER GOO

1:30:08

ARMBUR DOO



WE STAND BY

NUMBER 2: WATER
FIRST

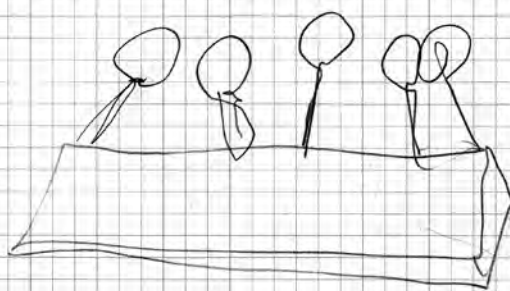
RELATION

W. SOCIALLY

CONTRAST REVOLUTIONARY
PIECE, DANIE?

(PROPA)

ALUTA CONTINUA



WHAT THAT
REMEMBERING
DOES.

WE MUST FIGHT
AGAINST OUR
OWN? WHAT

YOU'RE FROM AFRICA

BE HAPPY

30 JUNE 1960 CONGO

- LUMUMBA -

ANYTHING BUT PLEASED
SOVIET - POI!

REVOLUTION IN
CAPICES.

WAMBUI

WAMBUI →

IF IT IS, IT IS
TRAUMATIC MOMENTS

ON EARTH THE PLACE UNDER OUR FEET, LITTLE SCALE

3 SENSORS



I PAY THE PRICE
TO CHANGE.
MY MATERIAL IS
EXPERIENCE OF
PEOPLE.

OH THIS IS ABOUT
HERMAN NITSCH? WORK
TO ENHANCE OTHER PEOPLE
HUMANISM, EXPERIENCE
IS ALSO INDIVIDUAL

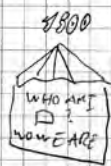


DIFFERENT
EXPERIENCE
IN UNIVERSAL
SM, CONFRONT IT

DO WE NEED
UNIVERSAL
LANGUAGE?

WAMBUI

INSTAGRAM CONVERSATIONS



FOR SARE

METODOLOGY?

A DIRT INSTITUTION

IT'S A NICHÉ, HISTORY?

I CAN TELL THE STORY BETTER

AIRMAIL AND
GALLERY WEMBA

OOOOLING?



HOW DO YOU CONTINUE
THE FIGHT?

RADIO / SPREAD

REDISCUSSING HISTORY / WORKCELEMENTS

LOVE LOSS TABBY

SPEAK TO ME

WHAT YOU WANT TO DO

DON'T SAY, I WAS THERE

NO COMMENTARY

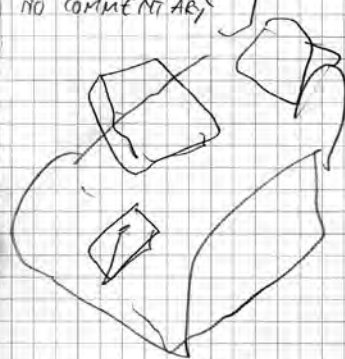
CLEARLY

NO COMMENT

WE FOUND
YOU!

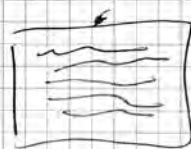
}}}}

THIS WO-
MEN



WHAT WOULD YOU TELL
HER / CRYING
CAPARTNIC

WAMBUI



NO MAN
SEPARATE!

BEK B CBCE



BREAK THE SCALE

SHADOW, I LIKE TO LOOK
DECISION, DETAILS

AESTHETIC
THIS IS
A FORM



NO PIECE
INSTALLATION



I SEE SOME
THINK ELSE
ITS OPEN?

STEPBACK

WVMT

KAFKA
NO SALVATION

AFFECTS YOU

PINIC GROUP = MAMB
TALL, NO HAIR - THEY DON'T

DUCHAMP, ?
NO PROBLEMS
CLEAR, ART
WATE.

LIKE EDUCATION



PATHE



VICTORIA

TEAM ROUGH?

US WATCHING THROVEN ON



PHIQUOBY
WATCHING

US

WAMBUI

WHAT IS A ST.
VERY FUNCTION
WHAT I KNOW
I BELIEVE
COMFORT TRUTH / BELIEVE (would be good) ->
(if

WILE PLATEAU ->

THERE'S NO IDEOLOGY -> it's opinion
EVIDENCY IS THE PROBLEM, CERTAINITIES

ST. STABILIZES THE "POLITICAL"
THE EXISTING REALITY ORDER
AGREEMENT.

YOU CHOOSE THE
WAY TO MAKE,

MAYBE IT,

PROBLEMS?
BUT SOLUTION IS NOT
THERE? SCHÖN?
WE SIMPLY FOR
MUCH? WE NEED A PLAN
MAN!



HOW ABOUT FEMINIST HISTORY GO

ADRIAN PIPER - AWARENESS ?

LIMITS OF CREDIBILITY - NOT RELIABLE
INTERNET WORLD - ONLINE AUDIENCE

JACK SMITH - CAROL SCHNEEMAN

POSITION TOWARD ART HISTORY ?

PSEUDO VODOO KIND OF SHIT

3 WOMB → REAL → ALMOST

WHERE IT COMES FROM • DOCUMENTARIES

UPLOAD IN THE OCEAN ? POSSIBLE ?

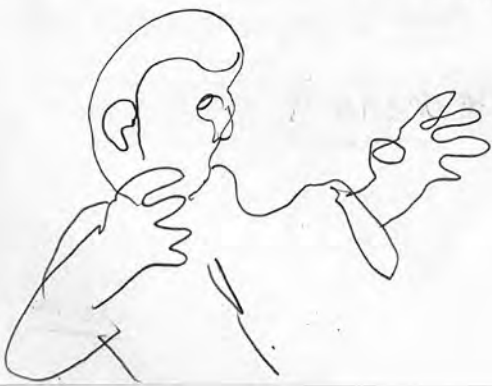
TABITA

FREE ENERGY

\$ or YEN

BMW ? TESLA

Do you Believe



TABITA

3:40 PM

INVOBT

WHAT I CAN DO
TO ADD



SCULPTURE WAY

TOUR DE
FORCE!

TENSION / DETAILS

POSTURE TO THE SCENE
MAKING A STATEMENT

COLLECTIVE
WORK.



PATOS?

GEOMETRIC (TIME)

NO WORDS -
CONVERT
↳ INTO SCREEN

OLROBORO

RELUZ

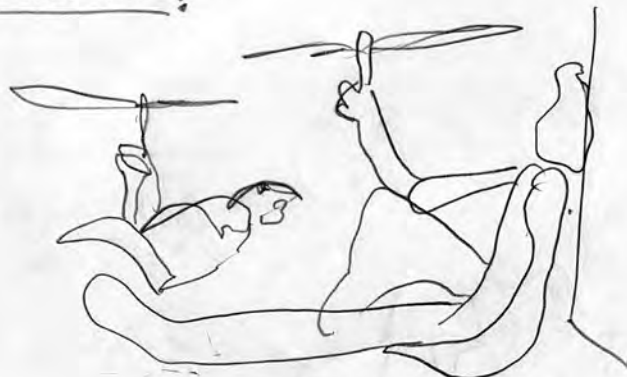


POEB

ENERGY BALL

RUBEN'S PAINTING

PHYSIC HD!



YOU'RE SEATING!

LOOKING AT →

DANCE

DIDN'T KNOW
WHAT I WAS
DOING!

HUES IN TIME

LOUIS

LOUIS

MIDNIGHT SPACE



DANCE NOT
ONCE MYST

NIGHT



10 PM

ABSORPTION

LOUIS

BACK & FORTH → TRANSPORT THE ENERGY -
REPATRIATION, DI A OWN AN EDITION
CALUS... EMPTY CASE -

YASMIL

Pro-Bono Lawyer ———
ART/LAW - TEASING - 1980 - APPROPRIATION
SHERMAN - CONTO - PRINCE - ANDY - LEVINE
Helen Sturdeben - Copies - SIMULACRUM -
LAW SUITS - COPYRIGHT - ALLORA CARTRIDGE
ERASE SLAVORY EXAMPLES — SAINT LAND
LOOKING FOR ACUTE - PORTUGUESE READYMADE
DAN FLAVIN - 1965 - DAN FL. OPERATION BOOTS
TRAP - PROGRESS WITHOUT COMMUNISM - WHY
NOT TO BECOME COMMUNIST - DAN FLAVIN
NEVER WENT TO PORTO... — 1 DAY A ^{WEEK} 1965 -
LATE IN THE PARADE - YOU'RE PARADE - 1995
WORK - ~~MARRA~~ BORROWED - ROCK FELLER - DEAD
FOR LATIN AMERICA - ART CLEAR THE AIR -
BATTERIES ARE CHARGED BY PORTUGUESE LIGHT

YASMIL ———→

CLARE BISHOP RADICAL MUSEOLOGY →
CRITIC OF MUSEUM ———→ CARING FOR ART
PART OF THE JOB / SENTIMENTALITY / NON
SENTIMENTAL / could BE 50% 50% THEY
GET DAMAGE / THEY'RE NO ANGEL THE VISITORS
- WHOLENESS - ALL OF IT →
LOT OF BIZARRE THINGS UNIVERSALISM
MONARCHIES → ? MECHANISM IN PLACE...
IF THINGS FALL APART →

YASMIL

WHAT DO I NEED? BE PRECISE,

VISIT THE SITE ALONE

PROVIDE WITH PRE-INFO ABOUT HIS
RESEARCH → BRIEFING - DE-BRIEFING
Communication as base to success.

SECT INVASION/



John Ahearn

FIELD TRIPS-

DIA ART

ENORMOUS PROJECT

MADE POSSIBLE

GRAMSCI MUSEUM - Methodology -

VISIT THE PEOPLE - DO YOU NEED?

CHANGE OF DAILY PRACTICES → LEARNING EXPERIENCE

HAD NO SEEN THE REAL STUFF. GRAMSCI STREET

PASSOLINI - A GOOD TEAM - SEARCHING FOR
THE RIGHT SPOT, GIVING US REASSURANCE -

ASSURANCE, THE ALL TEAM NEED TO TRUST -

OUTLINE WHAT YOU NEED - NO NEED SEDUCING
BAD COMMUNICATION IS THE PROBLEM

YASMIL

WEAPON OF NARCISSIC IS HYPERSENSITIVITY

I like it Deep → DANGEROUS

→ DENY OF INCONSTANCY OF THE WORLD

→ SELF ENCLOSURE, EXPERIENCE

WORLD OUTSIDE DOES NOT CARE!

UP TO US TO PRECISE, CLOSE TO TRAP OF
ACTION / ACTIONISM / avoid to act → fleeing
into actionism, DO A LOT IN ORDER NOT TO FACE

INTENSITY → I WANT TO BE LOVED

CAN'T ACCEPT TO BE LOVED?

TYRANNY OF REASON / CONCEPT

HANNA ARENDT → PRINCIPLE DE LA RAISON, A WEAPON

REDUCE, DIVERSITY.

MARCUS

THERE'S NO NON-VIOLENCE

IT'S ALL WORK, LOVE IS WORK

OPEN UP TO UNDERSTAND

IF CAN BE THE OTHER IS RIGHT,

COURAGE OF TRUTH, NEED COURAGE TO OPEN
UP, TAKE THE RISK, THE OTHER IS THE
PROBLEM TO YOUR DEFINITION.

THE OTHER IS TOXIC, / SLAVOJ ŽIŽEK

THE OTHER IS NOT ME, THEY USE OTHER
DRAMATURGY, YOU'RE HERE, DON'T BE NICE
TO ME. it's a WEAPON, ...

NOBODY IS INNOCENT, LET'S LOOK FOR INTEGRITY

ONE IS INCLUSION, ACTION

- VISION OF YOUR WORLD - WORLD LIKE IT IS.
CAN'T EXCLUDE VIOLENCE.
DOES NOT FIT, GOODBYE OF THE NOW.
- USED IN THE ROUTINE. QUASI THEOLOGICAL
NOT POSSIBLE ---
- LOOK AS CLOSE AS POSSIBLE
HOW DOES IT work.
- CONCEPT ARE POLLUTED → HOW DO WE DEAL.
HAVE CONCEPT → ARE POLLUTED
- THAT'S NO INNOVATION!
- MARCISISM - VANITY - TODAY IS GREAT WHAT I SEE
TWO MIRROR, INNER MIRROR is perfect
- FOCUSING ON AN IDEA HOW I DEEP IN MARCUS
MYSELF I'M GOOD

MARCUS - #2,3?

Universality - NOT OR, OR
INTAKTWBIT

I CAN BE WHERE NOT GOING NOT
CONTAMINATED:

WE'RE CORRUPTED BY THE LANGUAGE I USE
I'M SPOKEN BY A LANGUAGE.

DIE SPRACHE SPRICHT

EXISTENTIAL THINKING
NO PATOS.

A CONCEPT
ABSTRACTION

UNDERSTAND THAT
I DON'T WANT TO UNDER

PREPARED BY DEFINITE BEARING

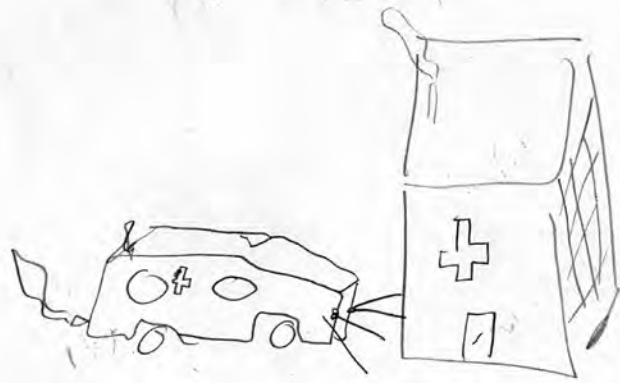
HIERTE MAUER
Inconsistency

MISCOMMUNICATION

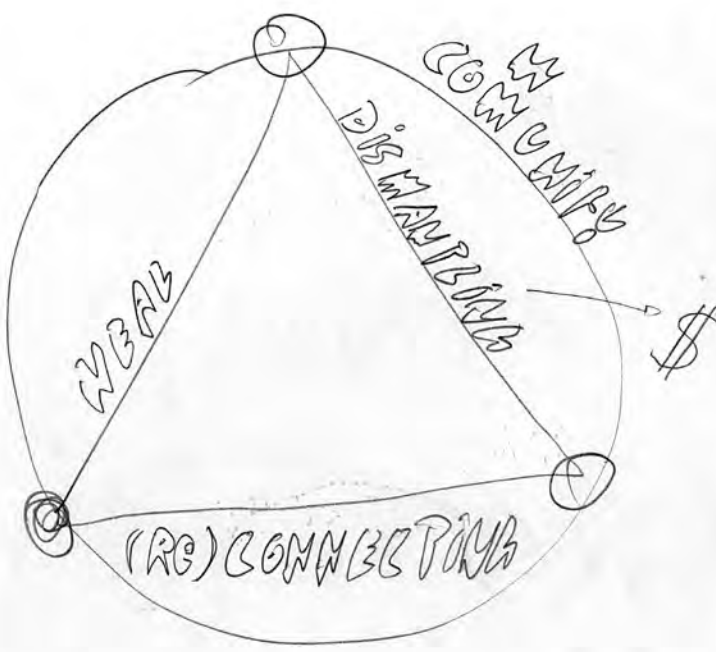
Universality is include everything.

Personal
→ Collaboration

→
HEARING CENTER



TABITA



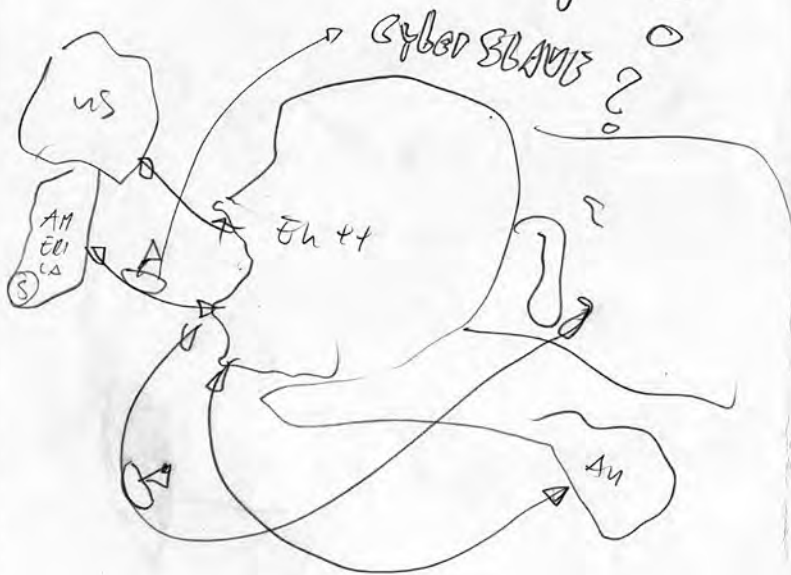
Fill the GAP

Tool to RECONNECT

Building / PLANNING SCED



Internet CONSPIRACY?



Behavior
Internet / AFRICAN
CONTINENT
NEW SPACE TO COME
GROW

TABITA

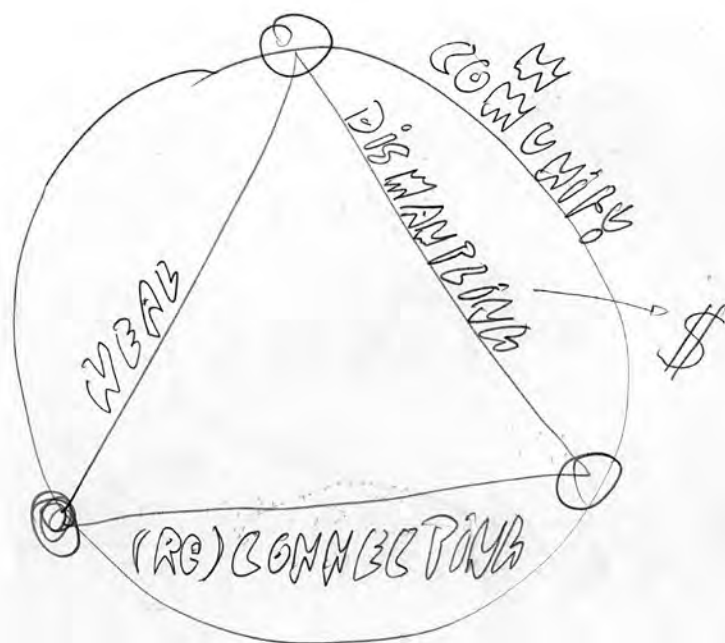
Personal
→ Collaboration



HEALING center



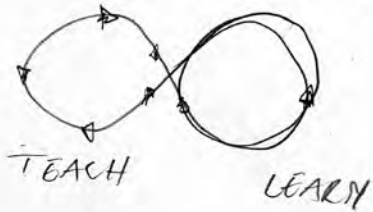
TABITA



Fill the GAP
Tool to RECONNECT
Building / PLANNING SCED



Circulation of Knowledge



MASTER TOOL

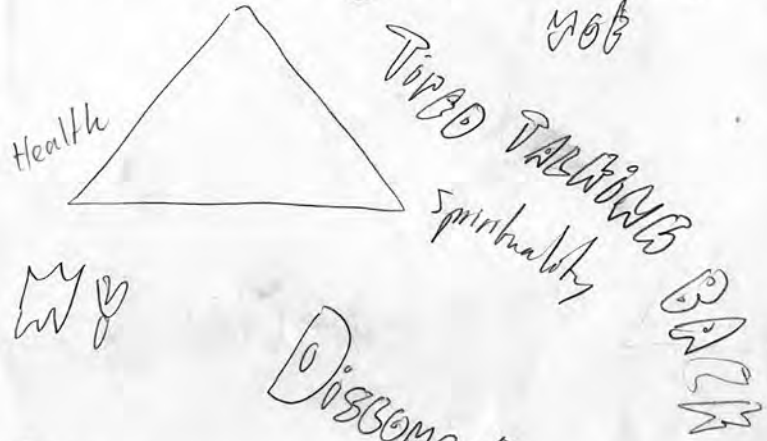


MASTER HOUSE



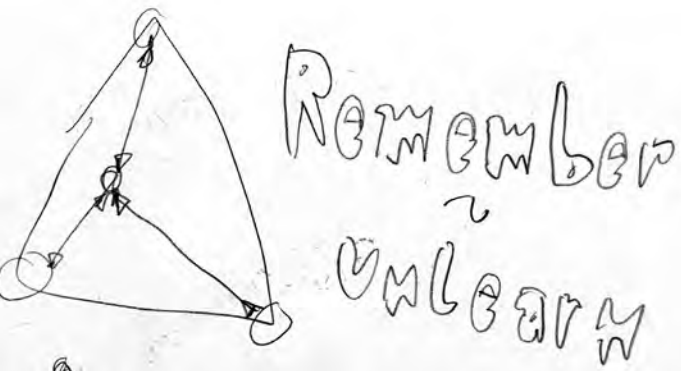
DRABBOU / ACTION
HOBB / REACTION

Technologie Tool or not



SELF CARE - WELFARE
HEAL PRACTITIONER
How to BRIDGE?

TABITA



Hierarchie - Mechanism

FALLING in the trap of

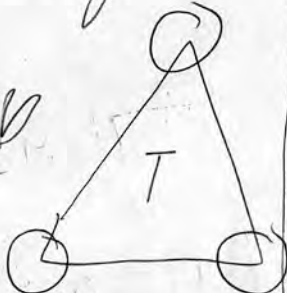
LIFE PRACTICE

WETOOLOGY?

TABITA

5-7 - Friday

Worry to WORRY
Worry



IF S NOT AB OP



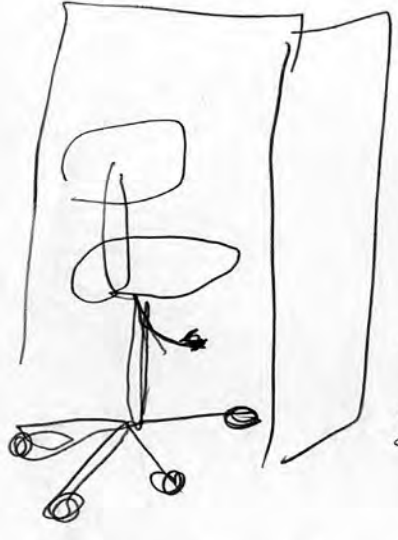
TABITA

BEGINNING WOODS BY

Knowledge is LOST



WFO? SUNRA?



MY SERVER
A PIECE
DID NOT
SUSTAIN

WE had to delete it
CAN WE CREATE SPACE
shit DIFFICULT U

TABITA

TABITA

SENSE - PERFO

- ORGASM
- what ever
- Meditation ...



FOR COMMUNITY?

like water

Sound

TRIBE

W3. Serub. house

ARIT until?

A GUIDE ABOUT
RESPECT



GET BACK TO MY
ROOTS?



BLACK GENIUS KNOWLEDGE
Restitution OR?
OF AUTHORSHIP

WOMB POWER

ANARCHA LUCY BETSY

TABITA

IN MYSELF?

OTPOC LOVE



INFORMATION

LOST SENSES OF
OTHER COMMUNICATION

BE CAREFUL

it's low ~~AAAA~~

PEACEFUL W.

PHOBIA



SERPENT / SERVANT



© MEDITATE

TABITA
8

STRASSEN BARRIER, MY PROBLEM IS YOU'RE
ALONE, ALWAYS, TOO ALONE, YOU NEED
TO GO TO THE OTHER, WHAT DO YOU GIVE
THEM, GO EXTREM, GIVE SOMETHING OF
YOU, SECURITY, WELL DONE, YOU NEED
CONFRONTATION, WITH YOUR CLARITY, SIMPLICITY
NOT AN EXPERIENCE, EXECUTIVE GESTURE,
YOU AS AN ACTOR? 70'S CINEMA,
PUT THEM IN THE, RESIDENCE MAKING TO BE
SEEN, BEING AN Actor of Something.
GENERAL FEELING HOW MUCH IN CONTROL, HAND OF
CARDS SHOWING US ALL YOUR CARD, SHOW ME
TOO MUCH

LOT OF HOLES IN YOUR PROBLEMS. YOU DON'T
THINK WHAT YOU'RE DOING - I'VE BEEN TO
ROMANIA - I'VE BEEN TO ROMANIA, BE EXPERT
OF YOUR HISTORY - DON'T RESPOND -
DID MEANT TO GENERAL CRITIC THE POLITICS
OF ~~THE~~ INSTITUTION THERE'S NO RECYCLE
NOTES OF JURY - WE THOUGHT INTERESTING
NEEDS CONFRONTATION WITH OTHER, THEY NEED
HELP, SIMPLICITY, NON SPECTACULARITY,
HUMBLESNESS, TAILED, HONESTY, SELF SUFFICIENT
WHO LIKES TO MAKE FURNITURES, LEMON, I KNOW WHAT
WILL HAPPEN, THE SURPRISE, TO SHOW ME IT'S
POSSIBLE? GO IN TRAJECT

CAIS, HISTORIA, I WORK WITH TOO MUCH
SIGNS OF STREET, SOME BODY ELSE TO DOCUMENT
ME. HISTORICAL FORM-CONTENT, FOLLOW
TRUST YOUR AUDIENCE, CHARLIE CHAP.
TIME BASED - WHY IS THIS LONG, FORCE TO COMPRESS
CUT OF NON NECESSARY, TIME, NECESSITY TO BE
CLEAR. MARCELLOS L, SOUND PIECE, BORING
LONG, IT HAS TO BE LONG SOMETIMES, DO NOT
WASTE TIME, THINGS TAKE TIME, TIME IT IS
Romanic FORM, WHAT SHOULD BE ACCOMPLISHED
I LIKE THE CONTROL, WHAT IS HE TRYING TO SAY
NOT CULTURAL, DECONSTRUCT YOUR OBJECTS

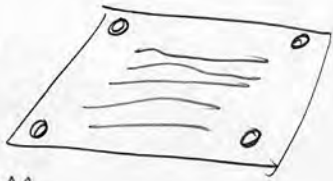
oui

HOW TO ENTER -? TRAP DETERMINATION ON
QUALITY - GOT TO BE BEAUTIFUL - WASHING
energy - 2 SECOND YOU GOT ME - DON'T KNOW
HISTORY OF ART - ARROGANCE - SESSION
THERE WORK IS A WASTE? COMPLEX SITUATION
Kunsthalle, WHY YOU CRITICIZE THEM, NO
FRIEND... GET READY YOU'RE IN PRIVILEGE
WHY YOU DON'T GET DEEP, I LAUGH AND THEN
I WAS UPSET YOU DON'T SAY ANYTHING
I WAS IN TURKEY - NOT YOUR JOB - WE KNOW
WE READ PAPER - DON'T INSULT MY INTELLIGENCE
WE KNOW HISTORY - RECALIBRATE
USE US FOR A GOOD

oui

DRIVE THROUGH
THE PARK. *Dynamic Movement*

CONTRIBUTE
A Piece



INTEGRATION
Then I left / DESTROYED
by people
fall in the trap

REWARD by how much
They do. They pretend
LAZY ANARCHIST

MOBILITY - MOVEMENT
FOR MOBILITY



ai

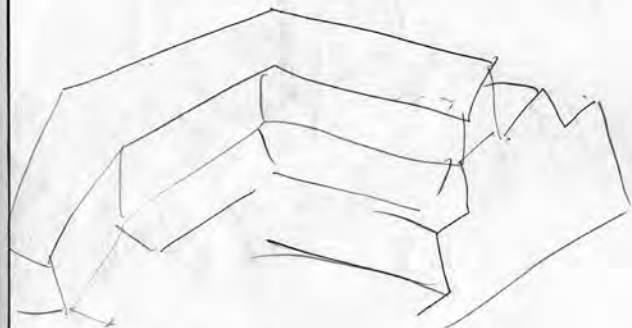
STREET CAT OBSERVATION



They get Attention
Contextualisation
in this FROM the view
Point of a CAT

ai

Do something with
that MATERIAL



Abstract / Her

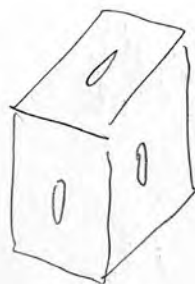
QUESTIONMENT
OF WHY VALUES
VIBRATION
OF IDEAS

why
Left / Right / Left / Right



ABSTRACT / ENVIRONMENT
UNDER EXCHANGE
ROMAN SIGNER

Why is the PROCESS interesting
ovi



COLOR
RULE

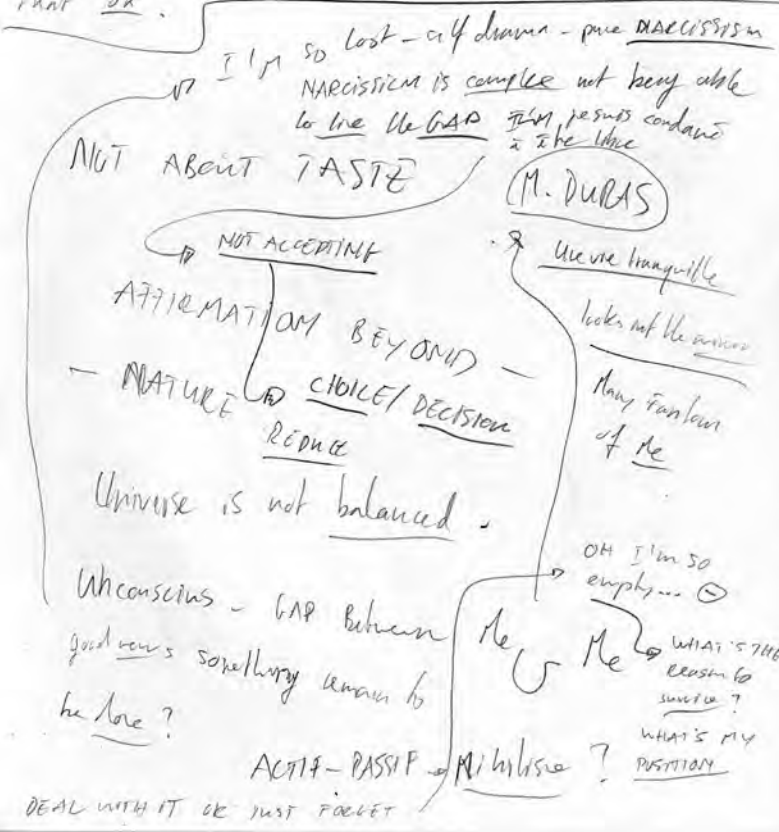


PRAY MOVER
NITY

Follow
whyshy WRAD

ovi

MORE COMPLICATE - THINK - IT'S TOO MUCH
 DON'T GIVE UP - FREEDOM IN THINKING OBJECTIVELY -
 AMERICAL DREAMS ARE - IT'S POSSIBLE OK - at the same
 time it's not true as well these definitions keep
 that OK.




- MARCUS -
 SOLUTION FOR ROMANTIC - HOW NOT TO
 CALCULATE - STRUCTURE OMOCORE -
 OPEN LOVE - ART IS ABOUT - GIVE FORM
 TO FORMLESSNESS WITH BETRAY IT -
 FUCK UP IN FREEDOM - LIMITS (AGE) ...
 ONE CULTURE LIMITS us. IS CULTURE'S
 (+), WE INTERROGATE THE ORDER - INTEREST ARE
 THERE IN LOVE, NEED TO ANALYZE AND
 PROBLEMATIZE - NO INNOCENCE - I'M
 IN INTEGRITY - I'M THE ONLY ONE NO MORE
 WE'RE JUST NORMAL ... DETERMINED BY, CARRYING
 THE MINIMAL FREEDOM - SAME WHAT DOES IT
 MEAN TO BE CONSERVATIVE - OR NOT - ONE STEP
 FURTHER - HUMAN BEING - ADULTS - HETERO -
 NO NATURAL - NOW WE KNOW - AVOID LUXURY
 OF KNOWING THE ENEMY.

MARCUS

CHOICE/DECISION CUT THIS ONE
ONE LINER
 BREAK UP WITH OPTIMAL
 @ GOD
 ROMANTIC LOVE → NOW ECONOMY

MARCUS

CLAIM OF DECONSTRUCTION - THINK
THE GAP - A DIFFERENCE BETWEEN
ME & NO?  NITCHEAN LEGACY - THERE'S
A GAP - EMPTINESS - GAP OF - NOT IDENTICAL
WITH MYSELF - DESERT OF FREEDOM -
Nitsche → WHAT'S HIS POINT - TOTALLY CLEAR
BEING LOST IS OK - FREEDOM IS SOMETHING
TO DEAL WITH - EXPERIENCE OF EMPTINESS -
LUDWIG HÖLLE - BARTHES - HOW TO BE TOGETHER
HOW TO DO WITH THE OTHER, HE HIS DIFFERENCE
I BELIEVE IN CONFLICT - LOVE IS CATA-
STROPHY - GAP OF FREEDOM MEANS - UNDERSTAND
I'M NO ALONE - UNIVERSAL - REDEFINING
THESE CONCEPTS - REDEFINING BUSH CONCEPT OF
FREEDOM - NOT ACCEPT

MARCUS → FREEDOM
BE AWARE! BOOK ABOUT PEOPLE ABOUT PEOPLE -
IT'S ABOUT YOU - THE ONE THAT PHILOSOPHY -
HOW NOT TO PHILOSOPHIES - HUMAN ANIMAL -
RAILROAD - REASON - FREEDOM - BEYOND GOOD
AND BACK (SASHA!) - DEALING WITH
EMPTY CONCEPT, TOXIC CONSCIENCE, NOT IN
REALITY PHILLO - WE DO NOT ASSIMILATE WITH
DISTANCE - FREEDOM OF FACTS - DEFINITION
OF REALITY - REALITY SOMEONE WHO
ACCEPT THE POWER IN PARADISE - NOT
TO THINK IS NOT INNOCENT - SPINOZA -
FULL COMPROMISATION - NOT A DREAMER
NOT NOT DEALING WITH REALITY - EXIT - DEATH
NOT GO IN TRAP - IMMANENTISM - DO NOT
OPEN UP TO META ... THAT DOOR IS CLOSED

SARTRE - LEFT? - NEVER - IT'S NEVER
DONE - READING - AGAIN AND AGAIN -
BE PRECISE - HEADLESSNESS - BLANKNESS
PRECISE YOUR DESIRE - BE AWARE
THE OBJECT OF DESIRE HAS A FUNCTION
WHAT IS THE LOGIC OF THIS ART OBJECT
WAGNER (IT'S SUBJECTIVE?) WHERE IS
THE LOGIC, ^{RAD} LOGIC, WAS NO UNCONSCIOUS WAS (SH)
EXPERIENCE OF CONFLICT - THE OTHER IS NOT ME
REASON TO LOVE - OTHERNESS - BEING IS
SAME, ROMANTIC PROBLEM IS DESIRE ENDLESS
OTHER IS STUPID - TO LOVE NEVER THE LESS
MONOD - M. DURAS - FOCUS ON PROSTITUTION -
NO\$, - ECONOMY IS DISBALANCED - LOVE EM.
LOVE
MARCUS

THERE IS A DOOR - DOOR NOT OPEN -
~~AND~~ THERE ARE HOLES IN REALITY -
DO WHAT EVER I WANT - FREEDOM - NOT
FREEDOM IN FACTUAL - OBJECTIVE - SENSIBLE
AWARENESS TO REFLECT TO CONTROL
IDEOLOGUES - IDEA ARE CRITICAL - THINK
HELP TO UNDERSTAND - NOT NEED FOR STRUCTURE
THINKER ABOUT A SPECIFIC CULTURE... NEED
TO CHECK MY VOCABULARY - REFLECTION -
THINKING THE CONDITION OF MY THINKING -
BLAISE PASCAL - PENSER - INVENT YOUR OWN
PRACTICE - FOR SAME WORD - VERY DIFFERENT
MEANING - ACKNOWLEDGE VIOLENCE IS THERE -
WE'RE POLLUTED - I'M NO FREE - I'M LIMITED
BY MY ENGLISH KNOWLEDGE - WE'RE / ~~DO~~ VIOLENCE
IS A FACT -
MARCUS

USE - SUB

A NEW WAY

• Challenge the Field

BUYING DEPT FOR EDUCATION → LIBERATE THE DEBT
A WAY TO GO OUT, AMER WAY
IS POSSIBLE ...

→ INCLUDE THE OTHER PROS.

• AMER → ? EMERGENCY

NO Utopia. You.Topia
Live Now.

PROBLEM?

AUTORIAL

MY WORK IS MY WORK

How do you play within ~~your~~ BIG
structure?

JOKE OF DESIGN - I GOT MAD
LOOKS ETHICAL DO IT YOURSELF
BAYBE!

SORRY TOO BUSY. AM I TOO OPEN
FORGOT THE FORM, BAYBE!

Social Disfranchisement

TANIA #2 ~~Q&A~~
UTILITY = BAD USELESSNESS = ART?

GESTURE / ESTABLISHMENT

• INFRASTRUCTURE

BOONARDO
COSTA

• PROVE if EXIST 180 - NOW

• ART TRYOUT → PROPOSAL "POGO" ^{VOVISHNO}
• IMPLEMENTATION ^{USE AS BEAUTY}

• DO WE NEED ARTS CTIB

YOUNG CORNEJO 100 TACTIC

• HOW CAN THE WORK STAY ALIVE?
SERVING

TANIA

PRACTICAL to MORE

People. ADAPT → PROBLEM IS GONE

• ACCESSION IS TRANSFORMATION

GEORGINA (→ Angela Boul
→ CHANGE REAL LOW

VAVILOV / VAN AGGE

• INSTITUTION RIGHT PLACE?
MORE IS MORE? LOOPHOLES OF LAWS

TANIA

NR8

NR8

→ LAW HAS NOT CATCH UP

ARTS UNTIL THAT IS
NOT ... BUT IS IT?

When it's about
USE GOT TO BE REAL
IF NOT NOTHING IS REAL?

IMPROVING CONDITION -
BACK & FORTH / TRANSPARENCY
NEXT STEP
FROM REAL

TANIA #3

Paper PAPER GREAT!
↳ BUT REALITY CHECK
MYSTIFICATION
THEY WERE HAPPY!



The Swiss Knife Shoe - MYSTERY
MUST BE REAL?

 Disbanded
Need to be true

TANIA

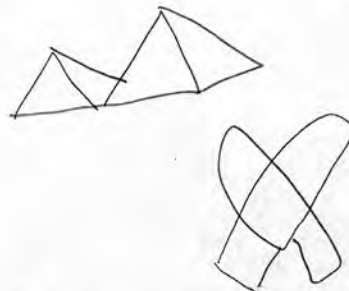
Migala

is that a joke



Tech
SORRY!

GO BACK TO



WHO ARE YOU

WWW ORLO

APOLOGY POB

Y COB PAB PAY



TABITA

WARNING / EXPLICIT

I WOULD APOLOGISE



IS THE BEST



YOU'RE NO BLACK PEARL
AS WE CONTINUE TO DO
SO.

USING A CAUSE?

SORRY - OMB



APOLOGY OPPRESSOR ☹️

VICTIM → WHAT'S



TABITA

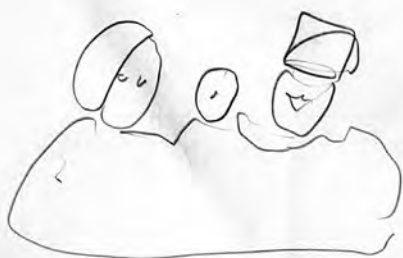
LOSS OF LAND

CENTRIFICATION

1950 POETRY ARCHIVE
UNNAMED

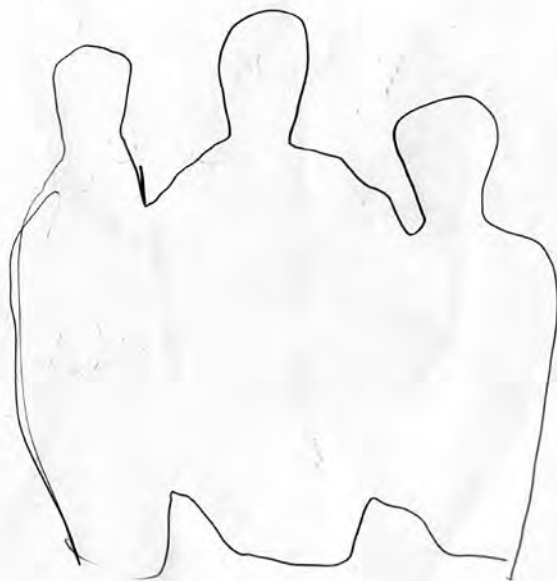
— TO LET —

Collectif



LION
LAGER

LET GOD HEAL
OUR WORLD —



JUSTIN

WILL TO DEFORM - LOGIC IS ROOTED SOMEWHERE
ELSE - SIMPLICITY - CAREFULNESS -
DISLOCATED ARCHIVE - URGENCY - NECESSITY -

JUSTIN

WOMAN-REMAINS

MOBILE-MUSEUM

TRAIN - LINE
PERSPECTIVE

GOO GOO

-CLEANING HERBS-

I Close to be a wanderer

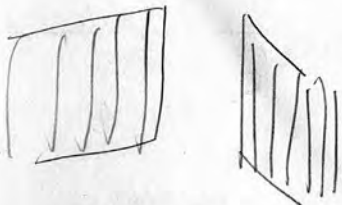
PICTURE INTERPRETATION



OUTSIDE OF ART in Life

1994 U NOSTALGIA FOR

SPRUBLE - FED UP WITH DEAL

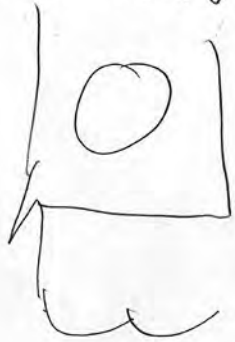


THE OPENING



JUSTIN

PRAYER-START



NOSTALGIA
STRUGGLE

HUMAN AFTER
A TRAUMA —

DJYGHOMAHARE & CHE

You Cape Town
Samba Haije?

FAMILY → COUNTRY → STRUGGLE

MAKING MYSELF WOMAN

JUSTIN

JUSTIN



good buy + comrade
TINA UGU SARA UGU
SISNA together ne KTH HE ABULLA
SAMBAM AMBA PUNTU bull
WEM COMTO AMBA
WE SISUE CUOMTU
WOSISUE

NOT TRUSTED WITH
OUR HISTORY (WTF)

OTHER PUT THE PUZZLE
TOGETHER —
Voortrekkers

APPARTMENT 26 DEC

VORTREKKER ROAD



Christian Missionaries
Why is this here

SEND OUT / REPORT
GABN
RESEARCH GAZE
Return the ↗

JUSTIN

Public SPACE Advertisement

React on /

WOMY AGE PO?

DISTRIBUTION

SPRING FOR PUBLICITY

ADVERTISEMENT TRAILER

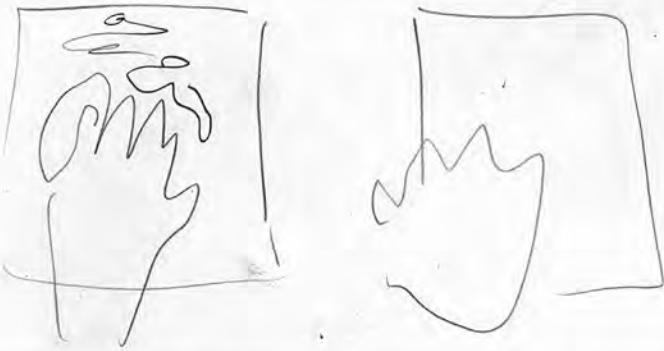


FOTO
AS DOLUM

JIRI KOWANDA

CHANGE FACE

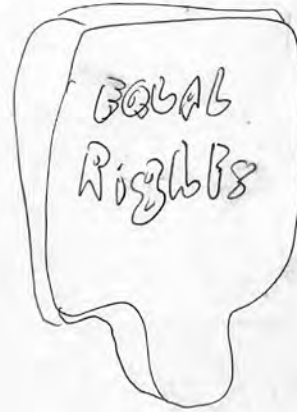
SMASH CAPITALISM!

OK HOW

stop helping, start being

ATTACK SYSTEM

PROPOS WY OWN VISION



SASHA

SASHA

GRAPITI

→ UNIVERSITY

GO AWAY

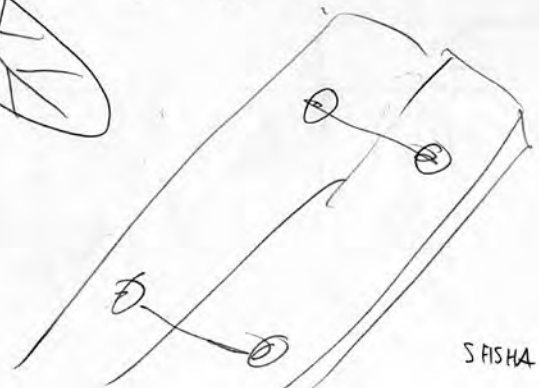


NOBODY

CARE WHAT
DO



DADA USE IT



SASHA

How is THIS ANY DIFFERENT? THE
SPECIFICITY - WHAT IS WHAT?
YOU NEED TO DEEPEN YOUR SPECIFICITY
LACK OF FORM - NOT SAME -

REVERT → THE IT'S NOT ABOUT RIGHT
WRONG

IT'S NOT AN ART PIECE -
NEEDS MORE DEVELOPEMENT - ? HOMELESS
YOU'RE A PEDESTAL, WOMAN LEGS? YOU CAN'T
SAY IT'S NOTHING - CAN'T JUST DONY? MORE
MORE WORK - - WORK WORK - -
COULD IT BE BROUGHT FURTHER? WHY IS
THIS WEAK, WE'RE SEDUCED, CAN IT
BECOME MORE. OH THAT'S AN IDEA.
BANSKI TECHNIQS - SHARING IMAGES -
POETIC OF IMAGES - THEY'RE ALL HAPPY
YOU'RE ZUTIGEST ARTIST SURFACE - IT'S
NOT ENOUGH - GO BEYOND AT ONE POINT
I NEED TO DO IT RIGHT NOW -

SASHA

YOU HAVE TO KNOW - WRITING
ANALOG - GOT TO BE NEW BAYBEE

ROMAN ONDA - ? MONEY IS
A FORM - MONEY HELPS YOU KNOW
NAIVE - HONNEST - USE
BACK TO COMMUNISM - !

IT NOT GOOD OR BAD - WE NEED
MORE CASH - DID I SOLD OUT -

I'M SELF THOUGHT - AWAKE FORM -

GRAB → NO FORM → YOU HAVE COURAGE - TRY THEM -

WAGE WITH HIM FOR COLLABORATION - IT'S NOT

CLEAR. I DO NOT GETTING IT - WHAT DOES THIS

MEAN? YOUR AMBITION - WHERE IS THIS GOING

GIVE MONEY - CHANGE HIS POSITION - DOES IT EMPOWER

HIM - USE HIM AS DISPLAY -

DON'T WANT TO BE LIKE EVERYONE
RULES →
STATIC

A BEHAVIOR - FORM - A META FORM
HISTORY - SITUATION - RADICALISM -

THE REAL - ~~was~~ - I'M OUT I'M

INDEPENDANT - SHOULD MAKE ART
OR MAKE REAL POLITICAL ACTION -

GO TO ART BOY - POSSIBILITY OF ELAS-
TICITY - OTHER WAY TO ENGAGE WITH NO

FORM - INTERNATIONAL IS GOOD - CAMERA

1956 CAMERA - SO NOT IN TIME, YOU SHOULD

DO NOW? FIND SEBAL - YOU - SHOULD

KNOW AND TALK TO ART NOW

SASHA

- Francois: autonomy + adapt to the situation → conflict? vs. be free of "u".
- Give time & space for people to need your work → **step** further!
- Matter of language → Issue of creating ≠ time and spaces: new technologies!

- Gramsci speakers — poet / passerby / improvised discussion
- Open mic / Simon Critchley! (13 reasons Gramsci is important today)
- Art school + field trips = details!
 - related to Gramsci / to a possible job

TH: Ambassador also helped all the neighbours with paper, tax... (lack of social workers)

who needs to } learn + collateral damage/gift
learn about it?

NEVER TO WRITE ABOUT THINGS YOU HAVE NEVER SEEN.

TH: Will you help me to do my work? MY MONUMENT?

LOVE POLITICS

Art can make the connection!

YR: I want everybody to want more of it / to do more, to be convinced.

As an artist you don't care about your audience!

Justino Davy

(that wasn't a performance, it was a pray)



STRUGGLE & NOSTALGIA AFTER TRAUMA

Djig ho emahare — ancestors / Che Guevara / you / music

— Making myself human again

telling untold stories

archive — video/perfor. / curatorial / Burning Museum

"The library of the story is written in the streets"

→ Links between art and activism

Burning Museum: ~~re-gift~~ re-gifts to them to the

Vooroordeel = prejudice. Inspired by monument. Use of space, architecture.

OVERLAP — create / curate / produce

MATTER OF CONTEXT

TH: Art can welcome sadness.

WHY UNIVERSALITY MATTERS?

toxic concept BUT There're not toxic concepts! (Marcus S. #2)

PARTICULARITY vs. ? UNIVERSALITY NO!

WOULD BE INCLUDED IN IS!

- Integrity: like (particular) identity = untouched/purity
- HERE, I BELONG TO THIS SITUATION: TOPOLOGY
 - We are corrupted! I'm not only using language → I'm been used by it, I'm being spoken by it! WE ARE SPOKEN BY THE
- EXISTENTIAL CULTURAL FIELD WE BELONG
- SELF IMPLICATION → IT'S ABOUT US
- False opposition between particular & universal = false opposition between abstract & concrete. (Philosophy = abstract + concrete)
- Good vs. evil IS OVER.
- No more moralist schema! / Hannah Arendt Tyranny of reason

≠ humanity

• Real universalism ≠ european concept = NO ONE IS EXCLUDED!

"Narcissism: You look at the mirror (society) and doesn't fit your inner mirror (perfection) → GAP!

Danger! Denial of the incommensurability of the world/reality →

enclose yourself in your image of you + the world → "beautiful soul" ≠ c. Sexy Adult.

→ Precise our image of the world in order to change it vs. trap of leftist naivity or actionism (Zizek).

• UNIVERSALISM: about inclusion, you make part of. Like the concept of equality

THERE IS NO NON VIOLENCE (M. Duras)

"It can be that the other is right" → Gadamer

ROBERT WALSER

- TH: I ♥! "Be an outsider, be a hero." (H. Dittica)
- Up to you to keep some of this
- ON THIS EARTH I STAND, THIS IS MY POINT OF VIEW.
- Only independent, in control of his acts can then be with others. (Truth = rude). Poor young poet as alter ego after experience: freedom = stubborn utopian aspiration. ← Rousseau, Baudelaire...
 - Time & space based on individual imagination. Didn't want to be modern!
 - Style: defamiliarizes what he describes + brings it close.
 - Intense of artistic expression = theatre = bedroom.
 - Interest in beauty in a moment directed to ugliness.
 - "I stole the work of great masters."
 - "To see something weak hanging from another weak thing."
- He is at home when taking a walk observe think health
- dream

- "The more terrible the work is, the more abstract."
 - Writer ~~stand alone~~ stand alone. p. Klee
 - Quit writing novels but his hundreds of pieces are like a novel. Always moving in ≠ directions, like walking.
 - Not writing about things, but about how he looked at things. (Subjectivity!)
 - TH: Politically: always from his point of view. Weakness! dialectically, in relation to power. When in hospital he refused to write, without freedom.
 - ♥ of smallness ≠ big gestures/shock of certain modernities. Not strident, not macho, not clear!
 - Agamben said he was a saint! ☺
- Robert Frie
- "LOOKING AT PICTURES!" → Die Rauber: microscripts (1926)
- Susan Sontag on modern literature (the sign of Saturn) Open to the abyss. / Benjamin!

SASHA KURMAZ

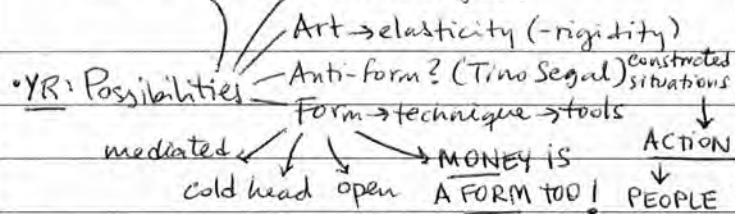
16/08

- Daily practice: How I relate with the public space? Duchamp/Dada function?
- Singing wall / SMASH CAPITALISM!
- PROMO ACTION OK HOW?
- Sound + intervention (absurd demonstration)
- BANNER BOOK! (shitty guys) change message!
- WHAT YOU SEE → light bulbs! interaction
- performance/situation? (interrupt daily life / unproductive behaviour) / Polska → mural → Krimea.
- question ← voice ← war ← survey
- What do you feel about militar aggression?
- SHOPPING MALL
- TOP LYING SEEDS SAFE WAY
- (Moscow)
- CB: "Reality hacking" - Peter Reagli

- OB
S
MUSEUM
R
VISE THE INSTITUTION
A
PLATFORM
O
R
Y
- P
U
B
C
P
A
C
E
- Nobody ask or tell how much do they earn!
- Conditions for possible EQUAL solidarity → AMOUNT!
- TH: Outstanding! Courage! Offer fragility as human & artist to the public space. Vulnerability & porosity. Powerless! Try to go to other reality. But how not to get lost? Where is "the CARES" line? Producer of ideas but not yet Go to history of art! FORM!
- "YOU DO WHAT YOU WANT NOBODY CARES"
- It's important for me not to have a visual form, "personal language". How to be part and how to be out? / Radical position to do situations → Don't want to sell the work!
- Share work with society! Without commercial exchange.
- ART ↑ ↓ POLITES

1966-Osaka

So much to give!



"Money is not bad or not good."

New world without money?

Exchange!

TH: WHY DO YOU THINK ABOUT MONEY

WHEN I ASK ABOUT FORM?

I wasn't hired here to act as a career advisor. Where's your ambition? that's what leads to a form! We want to help.

Ivana: cultural thing 'cause of relation with the public space, reacting to it in response to an immediate need.

KK: YOU'RE NOT AWARE OF YOUR POWER!

PHOTOGRAFFITI
 Occupy space not matter which one.

LG: Listen! RIGOROSITY

TH: EVERYTHING MUST BE DECIDED!

DEFINITION OF freedom

MARCUS #3

PHILOSOPHY → IT'S ABOUT YOU

HOW NOT TO PHILOSOPHY?

1) Freedom from the dictatorship of facts. (Reality as a fiction with truth value) Not to think is not an innocent position! God is ~~dead~~ = We have to do it, here & now = Immanence (Closing door of the 2nd world). But there is a door! To find yourself and come back to where you are: we are not totally determined.

2) Objectively, non freedom. We: necessity to reflect world as it is (totally ideological). Thinking: found in an specific historical situation, but divided. There's a gap between me and me (differance) and that's freedom! The non identical in me. LACK OF SENSE-ONTOLOGICAL. the experience of being lost in the everyday (can't avoid it! emptiness)

LIKE!

Andy Warhol: "I believe in cosmetic surgery".

Roland Barthes: ♥ - how to live together? to be a community? (G. Müller: "I believe in conflict")
 GAP = THE SIMPLE FACT THAT I'M NOT ALONE!

Reading, thinking = The work needs to be done. Headlessness: precise your desire as an artist. Not only concerning the object of your desire but it's function. Thinking ≠ observation.

To BE AWARE OF YOUR POSITION: THE WHY.

Structure homology between ♥ and art = OPEN TO THE OTHER IN HIS/HER DIFFERENCE. How to give form without losing myself in chaos / freedom / contingency? INFINITESIMAL FREEDOM IS AN SPACE SMALL ENOUGH TO BE MONSTROUS.

Avoid the position of the one who knows the enemy. GO ONE STEP BEYOND! (At least)

"apories of love" (prostitution, economy, M. Duras) (the other is a deadlock) (to love nevertheless)

≠ ÷ ACTIVE NIILISM

PASSIVE NIILISM
 Narcissism: not to be able to live the fact that I'm fucked up by freedom

Choice ≠ decision

capitalism → break up with the choice system!
 consume between options. Not to accept reality as an alternative concerning my life.

VOTE

FOR

IMPOSSIBILITY

AS SUCH

OVERVIEW

Work, practice, whatever?

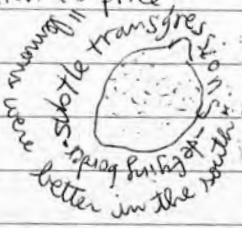
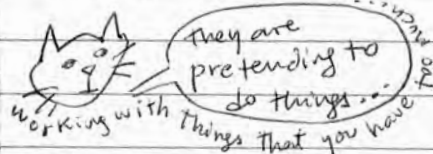
DECONTEXTUAL

"Framework conditions" / Always showing the origin of the products ← Counting seeds why those? (Introducing something unfamiliar in the daily life.) Collect material. TIME?

Interchange with institutions (Sharing) → GARBAGE



→ Power of artwork in relation to price design, "migration of ideas".



Monument for nobody (with everybody's materials)

help as work or as to imagine / design?

YR: Trap: determination on quality. "As if the last century didn't happen". Operating from a place of great privilege (trap of international art world ← resources ≠). Presentation as dance w/ audience. History as tool.

TH: Needs confrontation w/ others. Simplicity + non spectacularity = ✓. Danger of self enclosure, it's not about "loving" what you're doing.

You're always alone! You didn't go to the people to risk something (only asked). You

DIDN'T AFFIRM SOMETHING. GIVE SOMETHING OF YOU!

LG: Energy changed when you talked about your failure.

LB: Acknowledge your presence in the camera and cinematography. The acting! To think about making the things to be seen in the institution.

JD: Too much in control of your art. "You showed me all your cards".

YR: Moralistic undertone? Art as an investment of time? Against art that is made in 2 minutes by example.

TH: People asks to do things → how to answer?

WHOLENESS

YASMI#3

Curate ≠ sentimentality. 50/50 relationship.

Decision as full package (19 ct. structure)

Who do works of art belong to in monarchies?

Private. Board chooses director + budgets.



Looking is NOT AN EASY THING!

Study groups / Be ready - Say yes.

Ask! Don't ever think that curator has power.

Visitor = PASSERBY / CURATOR = APPARATUS

ARTWORK = WATER / EXHIBITION = FOUNTAIN

MUSEUM = GROUND ← Interrogate!

Anachronistic reading of history (C. Bishop)

TRUTH IS ALWAYS

SPECIFIC (B. Brecht)

Schützenwarte

Grosse Halle

Reitschule

Obergarten 32

Stein am Rhein

yellow big bus

RLB

significat un moment /

Verz, de ses humaine.

avergonnable / outrage

ten legs / pe te hysa

perce nance mance

not alle de ty ravies

detras te las vacas

Si es te muy despiado

quite in pace, incluso,

plazas

Co-Temporary yamil #4

We live in a non-chronological time
Dialectical movement

A route out of chronology?

MODERN
Contemporary
Interchangeable for Alfred Barr (was 27 when started at MOMA)
(What was contemporary art? R. Meyers)

CO-TEMPORARY = with time ≠ New
What does it mean?

Glimpse: rethinking our world! → PASSIONATE INTEREST & CONCERN!
(C. Bishop)

Radical museology = freedom in relation to chronology and linear progression in history.
→ 1968 (produced in) But nothing is that simple! 13000 objects!

How for negotiate power while creating narratives / ways of reading a piece?
- by example working with another department, borrowing something to allow a better understanding.



How to cope with trying to give sense to historical art & what's going on at your time?

• Carter Bresson's photos
• Hirshhorn's collages
• Mana Magdalena reacting (Terracotta) (Not secure in the past! Ruben's ~~existence~~ of the innocence)
Transvers time

MARCUS #4

→ Lack of understanding → condition for communication
↳ Let's communicate!

Adorno: ART = BROKEN PROMISE OF HAPPINESS
• Promise of consistency = reality ①
• Comparability of killing and giving birth (M. Duras)

② HUMAN drama of psychoanalysis starts
SUBJECT = subjected (Not merely an object)

thinking myself as the one who thinks the subjects of thinking (world outside my self / the consciousness of thinking)
"Maybe god is alive in other form (maybe we're not ready...)"

• So used to address ourselves (object of everything)

③ IS THERE A POSSIBILITY OF BEING AN OBJECT WHILE BEING A SUBJECT?
Back out with the texture of reality → SELF AFFIRMATION
EXCESS OF SELF

③ TRUTH
Dealing with reality = concerning with it's toxic part.
Understand the meaning of concept → understand it's function
→ NOT TO CONTINUE BELIEVING IN THE PROMISE OF

RESISTANCE! Consistence will tell you stop dreaming!
The dreamers will tell us to break the promise.

- An abstract notion that allows us to break the promise.
- Can not about objectified! Philosophy is not about objects or information. Satisfaction is not satisfying.
- Sex/organism! "put you in relation with nothing but yourself."

Collections as mirror of people (trustee)
When do you stop collecting?
What do you do with the collection
SABi

Develop a program of travelling exhibitions
lity

→ Rethinking model of what a collection is! → RBB

(Massimiliano Gioni's biennale journey! → it's about specificity: how to put an artwork next to the other?)

DOUBT! THE WORK! Study
Think almost like military person!

WE CAN CHANGE OUR MIND
(although museums might not see that)
+ Patience
+ compassionate
+ Solidarity
+ cool head

Friendship of art & philosophy

HARMONY CONFLICT = ♥

Don't avoid disappointments.
Why do I want what I want?
I am a human subject, I belong to the texture of the world.

DESCARTES
→ PHILOSOPHY = I'm ALWAYS INVOLVED! (It's about me!) WHO AM I?
Monstrous relationship in THE GHOST OF MYSELF
→ I NEED TO REDEFINE MY LIFE = MOMENTS WHEN YOU'RE ALIVE = Reality as much = Touch the truth.

NOT REALISM 1 STEP BEYOND: NOT IDEALISM



Good leftists: active non thinking.
Resist the temptation to be on the good side! Don't be good!
Economy survives cause of the existence of god → relies on the economical system.

Metaphysical & religion survive... we are religious cause there's no
OCCUPY THE REAL DREAMERS
Dialectics between promises & trust
Bataille: self destabilization!
Derrida: Deconstruction is already god at work, it's not me who does it...

NO FREE LUNCH!
Jasmine #5
Have to engage with market. MOMA = purchasing machine.
Gallerists can't pay lunch!
COMMON SENSE IS NOT ENOUGH!
MUST HAVE GOOD SENSE! (Gramsci)
Study time before visiting studio: RESPECT! should be in her terms

Everything appears to be free in art (Boltan: other methodology of MY TIME! = politics.)
Friendship = art & activism/politics.
We need art that brings closer to it.
How do we enter through ≠ positions into the change that we want to bring?
As a curator I also pay the price!
cause ultimately they're people that are assholes.
If you give something away, you are not giving it away.

still... HAPPY

Keep doing art, not politics!

TH: NOT AGAINST THE MARKET FOR WITH

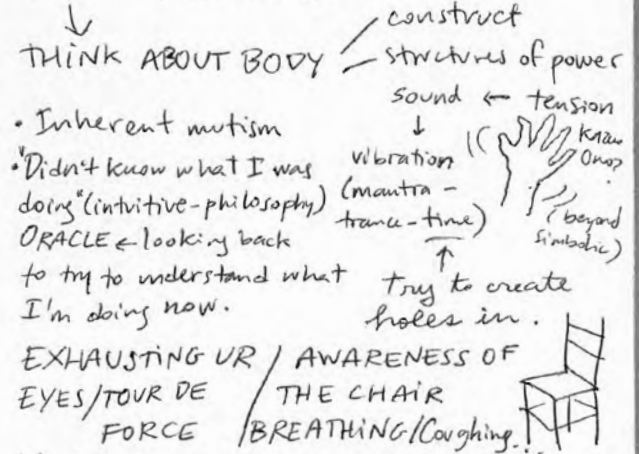
Don't want to loose energy

→ LUIS GARAY

19/08



• DANCE ≠ MOVEMENT



Working in a sculptural way → BODIES ABOUT TO EXPLODE!
 There's no way not to work as a collective in the theatre.
 READ THIS BOOK

• Notion of choreography was destroyed for me.

→ Reach the outside → work with objects.

• Reorganize space:
 Re see something as if for the 1st time (primitive - early ages of humankind)
 • Museum didn't work (human sculpture?)
 Be outside!

Utility?
 function? productivity?
 debris - / sharing space as individuals.
 Post CHOREOGRAPHY?
 ready to do: play/work...

Exploring with restrictions! place of the male body?
 (FISICOLOGÍA) - subject = subjected

Looking at the present as something that is also primitive. ← Construction of our image.

• Non professional performers (celebration of material possibilities)
 No + stage → ambients!
 • FREE THE SPACE INSIDE THE THEATER.

• Tione: relation between formance & submission. Tension → aware of my body!

→ WE GIVE EXISTENCE FOR GRANTED!
 (I can't believe that I exist!) Shofarj's OWN BODY AS AN AUTOEROTIC/ERRATIC? THING! → You have a body!

• TH: He couldn't resist (to do a performance) theatre as cave = remarkable!
 Not I realize → I want Resist self love!
 Problematic of duration / In between sense & non sense. Decide!
 Why not make sculptures with the body?

→ How AUDIENCES WATCH AUDIENCES? CONFUSION (sexual relation with the device) About what to do!

• YR: Rethink term primitive (because of its use during modernity - anthropology) Upside down (Calderón de la Barca - Don Quijote) → Carnival. Last piece too Bosco! too GO's, Fluxus? Abandon idea of instruction, nor language → want to know about process and relation to dancers. Or is all improvisation? → Braxton! Macha Show "A theatre without theatre" (with Alain Badiou's text)

• ♀: meaning of movement and faces? sadness?

WORK
→ I ~~was~~ WITH FEAR!

Bodies as totems (between systems, maps, instructions.) Temporary communities!

• MS: Use of body: what is the I in our questions? (body as limited) → self?
As if the body experience could replace the question of the I?

• J. L. Nancy: Chorus!

Mind misdirected with good reasons → now tendency to substitute mind by body.

It's not only the mind that indicates our limits → it can also free our body.

• Francois: amphitheatre → longitude

• Wambui: potential of bodies stuck in the space

→ PRO-BONO LAWYER Yasmil #5

Popular culture / what is original? Copy?
60-70s... Simulacro?

• Laws ~~on~~ on copyright.

→ Jennifer Allora & Guillermo Calzadilla
(DIA + Para la Naturaleza)

batteries charged with Puerto Rican light!! 1995 (Puerto Rican Light) +

→ The body in the mind (Movement as thought)

Emma Kunte

• Invitation: → repatriate the Puerto Rican light. (there were 10!)

• Made a shelter, found a guide expert in the area.

• (because of error was never exhibited!) Sculpture being hidden → "magical thinking"

[YOU DON'T NEED TO RELEASE INFORMATION ABOUT YOUR PROJECTS IF YOU DON'T WANT]

Thank god for friends!



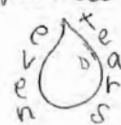
The only wealth you'll ever have!

→ KNOW YOUR CURATOR vs. INSTITUTIONS THAT WANT TO TELL YOU HOW TO DO YOUR ART.

• My only moral ground is what the artist wants or needs! Who are we to tell them what is pragmatic / realistic / of correct to do?

• Status of the object → dangers of bringing the object to the forest, bringing a scientist... Epiphany!

• TH: IT'S ABOUT EXPERIENCE! When it touches you, you are wrt (as an artist) We are not powerless, (DOCUMENT WE HAVE SOME RIGHTS! WHAT YOU'RE DOING)



• By presenting it like that, they were citing it.

→ FRANCOIS DEY

collaboration
balance / individual escapism exchange
distance
reflection on self
audience - essence?

"creating a scenario for chance to show her face".

• ~~Performance~~ African / Oceanian art: recreate the book.

• Hotleria — performance — cooking with father

• The friend's finger — work together? — learning experience

need of hierarchy "the book is the space"...

• Untitled performance (Street! (ruidismo ludico, Israel-Palestina))

Didn't agree with the conditions for the manifestation.

Institute for provocation (Beijing)

- RELATION BETWEEN sound & language

Fragmentation / disconnected /



- Kevin: I couldn't get anything! What do you want?

- Tiona: utility? on purpose?

- Wambui: what are you passionate about?

- Lex: images as part of an estrocture of violence (ethnographic) that dehumanises people. Do you believe in communication? Is it something that you want?

- YR: Sad! speechless. Presence of mother, part of a power structure you're refusing to analyze. I won't give you my thoughts 'cause you didn't give us anything.

- TH: Aesthetical sensitivity → Need a kick in the ass! What to do in work of arts? Don't take yourself seriously. Swiss people always try to anesthetize yourself & others in order to neutralize. No energy! No will! THE ENERGY CAN NOT COME FROM THE OTHER. Art is no boy scouts! Be precise!

- Tabita: Maybe you're a tourist in your own work!

- Adriana: Do it for real!
- Tione: examine false generous language of interest in the other! look at yourself!
- Lex: term USE → confusion as a shield from the others. Take a risk to be open!
- Wambui: strange freedom. A yearning for something that is not in your work.
- TH: When I feel ridiculous I have to stand out & accept it! You learn to look smart, here in Switzerland. When I accept this ridiculousness I know I made a step forward.

→ KEVIN KEMTER

20/08

Kevinismus

- Bigger problem → start with the past.

WE ARE
ALL A BUNCH
OF NARCISIST!

Narcissism, ←
So what?

ART AS A
TOOL TO
CONFRONT
REALITY/
WORLD

Need to feel my body
present → something
shaking / heart beating →
excitement!

- Always searched for places where adults can't find me. Then always going to abandoned places → sharing them with friends (TRACES OF ALL OF US)

↳ CONQUER/MAKE THOSE PLACE OURS!

↳ Didn't want to leave that behind when it stopped being cool.

Bringing to FIRST CONFLICT WITH
prove ← MY SURROUNDINGS.
something!

↳ Find a technique "accepted".

This was
accepted
cause
was kind
of gangster

This is
MY school
J (MY) EMPTY WORD!

SPAIR

But a masculine school. Excessive
fear - paranoia - life! MY
body → "soldier" MICRO
SPEAK TO A NON COSMOS
EXCLUSIVE AUDIENCE! BOOM, it's
there!

Graffiti = jungle / wilderness

"I felt like a gardener there"

Now it's
FASHIONABLE! ← DO IT YOUR WAY
(old school hip hop)

→ Vandalism - Dangerous places!

WASN'T GOING HOME (police - trauma → room not
ANYMORE ← cosy anymore)

made: Taking pictures
BOOM - writing EXPLORING PLACES

• Art supplies → Shoplifting (pictures)

TRY TO LEGITIMIZE
THE ACTIONS WITH THE
PICS (COMPETITION WITH MYSELF) = hunters
also masculine!
(need drug)

I'm an anti-social artist.

(embarrassing - to see if people would like
to see me jerking off) WORK = MAKE

Kevin Kemter, De ME HIGH

- Showing of but insecure as possible (text) but NAME REALLY BIG!
searching for a smell of a free situation. → then realize it's not free at all.

• AUSSTELLUNGEN (friend is just a
(looking like a regular worker
museum) → but couldn't do it like that!

"ART IS LIKE THIS" → FUN

2011: Hirschhorn, No frustration at all
MORE DIRECT
This is what I like! How would it

ONE OF THE
BEST ARTISTS
I KNOW
I stole 3
TH's ideas
Put everything
that I find in one
place → a room that I'd
like to discover.
(My son → lila → safe
& secret place)

feel to be inside
of this?
BLACK
DISTURB!
The same
exhibition
doesn't work in
≠ places / show like
children do,
but with
ADULT TOPICS
HOMELESS
ART
The devil is me!

• ROOM = rules of power that 're telling me

↓ stop what you're doing!
WHERE THE male
WORK IS THE self represent. ←
HERO/IT WINS! (Rap-terrorists) DANGER!
POWERFUL

BERLIN
BLEIBT
UNTERGRUND
DAS MIXTAPE

→ TH: Beautiful, real, precise! IMAGE!
Rigorous. Don't go back to intimate
space → OPEN!! WITH OTHERS!

• Luis: be able to say/see something with distance.
• YR: Hans --- lexicon of his possessions. White kid
privileges. Labor! Class, equality → Important!
• Tiona: hamsters nests! NY (Dash)

• Florian: ENERGY! (when attitude becomes form)
places that are not observed! Not in Switzerland!
WE HAVE TO BE ABLE TO COPE WITH PLACES THAT
NOBODY KNOW!

→ LANDSCAPE: green grass + blue sky to create
spaces where things can exist!

TH: Don't be afraid to steal!
level: need to reassure it's good even if it's
not!
Berlin = swam (don't confront the world)
That's a danger!

Marcus #5

• ART
• ROMANTIC LOVE
SUBSTITUTE FOR GOD

• Psychoanalysis: emptiness → around
we build our certainties. ← excessive
fantasmas with a true
value

• Consistency - inconsistency
DEAL WITH THIS EMPTY
SPACE = PHILOSOPHY = lost of guarantee

~~No reason to be depressed!~~
• Active nihilism: if god doesn't exist → I'm
not determined. There's SPACE & FREEDOM!

• Aporias of LOVE = THE OTHER IS ≠ THAN
ME. Doesn't exist to
complement me.

it's DIGNITY:
there's nothing written in the stars. ★ ★ ★
I'm always functionalizing the other. The
VERY INCONSISTENCY OF LOVE/WORLD.

(Camus - El extranjero: the REALITY!
totally indifference of the world)

• The 1st problem of facts is that
avoid us to think about them. Contingency
NON NECESSITY

→ TRUTH = THE HOLE ON THE REALITY
TEXTURE. (Sartre)

• WE ARE DETERMINED, BUT
That's not everything!

Who am I? → I am nothing!
(avoid identity, don't betray
the dead god)

ME ≠ The desert of freedom

SUBS opens up!

TAN The problem is that
CIAL the door is open =
many solutions!



→ How are we relating to the world I
belong to? → step out of narcissism!

• Possible solutions: destabilizes my
whole identity.

1. Stabilize in narcissism depression
2. Good news - bad news - good... MODELS

There's no narcissism that is not infantilism.

• Deleuze: against resentment (defend
yourself with a victim status) Everyone has
good reasons to be a victim → get out of
that position! BE/DO MORE!

• THINKING as obscuring, not enlight-
ning.

• Narcissistic depression as a comfor-
table way of life.



→ HOW TO BE A SUBJECT

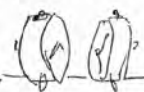
WHILE BEING AN OBJECT?

That's not the question! ← Am I a subject or
an object?

Precisely 'cause there's no
freedom we fight for it = Thinking as
resistance!

→ Not accepting to substitute transcende with
immanence. Don't substitute god with men!
Escape the capitalist logic of substitution.

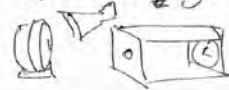
→ ANGELICA TEUTA



Metaphor: What would happen
if we use another system for the time?
(Mathematics!) "Perfect lovers" F.G. Torres

• Answers to other artists → "Forgetting lovers."

• Pre-photography devises / fantasmas
"the time that is
your ghost"...



- Electrical Installations &
- S. XIX: 2 dimensional images { photography made with 3 " object
- Chambers (abandoned houses) with diagrams
- Atmosphere like a horror movie.
- "Decoration for claustrophobic spaces (interiors)"
- I started to make my own landscape. I opened the space with light. (Elements moving 'cause of the heat of the projector)
- FOREST — magical (Espacio interior) shelter (SITE) — unconscious better! → people feel better!
- SPECIFIC — Analyze / feel the space!
- Durer's rinocerose + DREAMS (analog)
- I wanted to show my obsession. DIY IDEAS — 70's

Wholeness & the implicate order" (David Bohm, 1980) Understanding the nature of reality. (fish tank metaphor)

- WATER! SUN! NORWAY
- Seasons!
- How do people who doesn't know the ocean think it sounds?
- wind WINDOWS DECORATION
- Emotional art — interior architecture! architectural design
- THERE'S NO SPACE WITHOUT FEELINGS
- THERE'S NO FEELINGS WITHOUT SPACE!

- LOW BUDGET & SELF CONSTRUCTION (physical interaction with the piece)
- faceless cats! beautiful + creepy
- Methods of preservation: How to survive as emergent artist in the gallery?
- Tree houses: how did this shelter changed since it is beginning?
- There's nothing inside! (Gardes de te) expectations!
- TH: Potential - insistence → but we already know. There's a trajectory: a way out of the box / outside self inclosure.

The reason for the parasite is not artistic, neither universal. Where're you standing? You opened it up formally, but conceptually? The problem, reason behind it?

- Tiona: it'd be nice to see how everything collapse within each other? Emotions!
- Wambui: creates alternative universes. Why to create them? Cats - surreal - fear!
- Kevin: ✓ from small to big!
- Lex: uncanny, strange, enigmatic. Translation of alternate realities to architecture. → illustration?
- I wish you could create a really strange reality!
- YR: Don't stay long enough in each subject or discoveries → Discipline / rigor! "Butterfly effect." (K. Walker, E. Leonard...) What is it that matters to you about each thing? Seducing really quickly → suspicious! Stay longer!
- LG: Feeling of safety. Too decorative! Pretentious. What is your CRISIS do you want to provoke with me?

→ contaminated term! (YR)

- TH: Not accept beautiful! → speak precisely.
- What do you want to give to people? Humans → sit but no to engage that much with the spaces. Also stay long with people!
- Angelica: Sometimes in art everybody needs confrontation & crisis → pause & lay down, go to other state (far from politics, culture etc...). They want me to look "latina", "porno miseria". In Bogota don't have spaces to slow down or forget about politics & narcotraffic. Maybe I decided to dream!
- Rebel side + nice shoes (pinterest)
- YR: You're hiding what is interesting! Why do you want to be moralistic about porno miseria? Colombia is not Switzerland. Why are you having this abjectness? Myth about slowness → cool head!
- Tiona: writing practice?
- Lex: "pinterest is not an innocuous space! → aesthetic / Do you want to point the consumption? → Confront!
- Wambui: you don't want to look like from a particular place (conflict)

What do I think about the presentation of the work of: Angelica Tenta Echeverri

→ Clock's → Thematic?
→ Electrical Installations

Butterfly

Coming here as ~~un~~ "professional"

2009 → Open-up the box

Clock's
Camera's
Lantern magic
Dioram &
Projection

The questions:

? Where do I stand? → ? Not OK!
? What do I want? → ! OK

→ clean yes! beautiful ???

photos all right: → "I am interested in this kind of situations..."

• << Emotional Architecture >>

OPENING-UP

→ → → Trajectory

Yes, but Why?

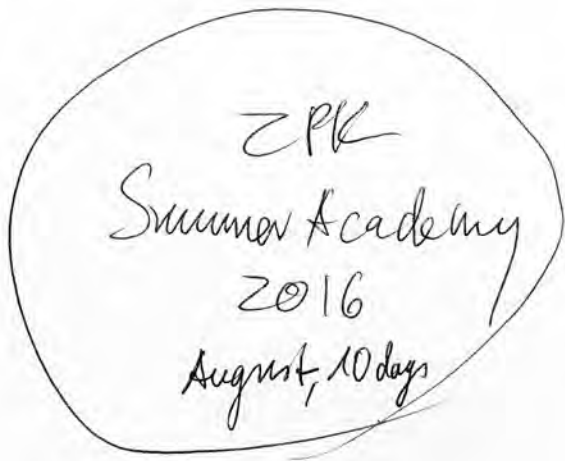
Method of Preservation

RESISTANCE
INSISTANCE
SELF-CONCENTRATION

pirat-architecture

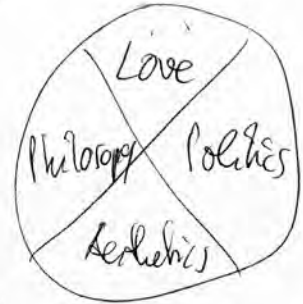
presentation: good, because not anecdotic, but too "arty", too "professional".

1



Pierre Waelter
Geographer

My form - and Force field. ①



Key Question

Where do I stand? What do I want? (Position + Ambition)

Thomas Hürdtkorn

△ Form for me = thinking, reflection.
Important to have a position, and to give it a form!

Dense Energy → powerful.

Valérie = Kunstkolle

2

Wichtige Fragen:

- Does this make sense to me? for me?
- What is my position?
- What is my ambition?

"Nicht nur da sein und geladen!"

Mit dieser Karte fasst Hürdtkorn all seine Entscheidungen zusammen
"I always wanted"

Conditions of art

1. confrontation with reality
2. Passion
3. Always ready to pay the price in advance
4. Real intellectual and physical abilities.

Map

Put everything what is important to you

② Schemata

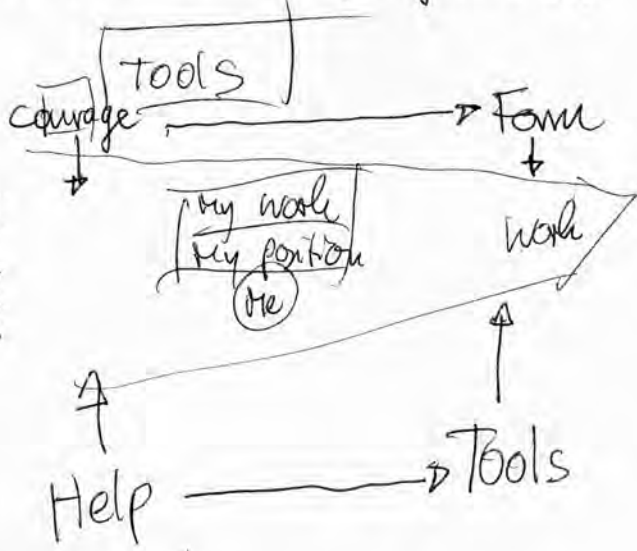
① Form- and Forcefield

"This is the field in which I work"



Other terms
- gender

① Maps
|||||



3

Job offer ...

"I ask myself: Is this in my force and form field?" → Decides whether I accept the work.

Important that all the dimensions are touched.

Kein Feld



Synthesis
Happiness

Wissenschaft

"The form-/forcefield is my competence" → "It helps me as a point of orientation."

Deleuze → Philosoph, der auch viel mit Schemen arbeitet.

Map of Friendship Art - Philosophy

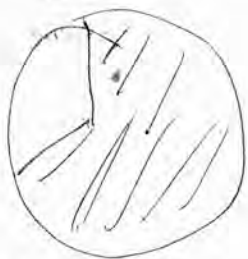


4

Arbeitsraum trifft diese Schemen und "Maps" in der Agenda mit sich.

Unshared Authorship

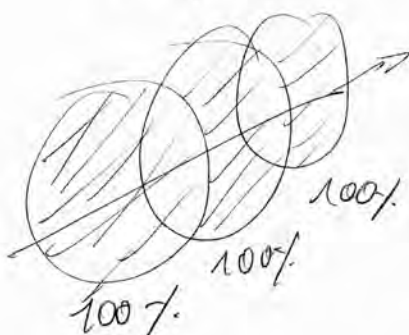
Old



My authorship is always less than 100 %

New

unshared, from 100% to 200%, 300% etc.



Fun for me at work (PWA)

- Form: Music - Singing - Voice Experience
- Content: Theory, Reflections, challenging reality
- Form: Presentations (counting)
- Form: Crafting of texts
- Form: Research, Synthesis
- Form: To bring it in a simple form and message.

Content: To provoke with new ideas

Feedback: To get applause for making ph of thinking or art (also s)

Form: The perfect form (simple)

Feedback: Satisfied customers.

Content: Satisfaction to make something meaningful

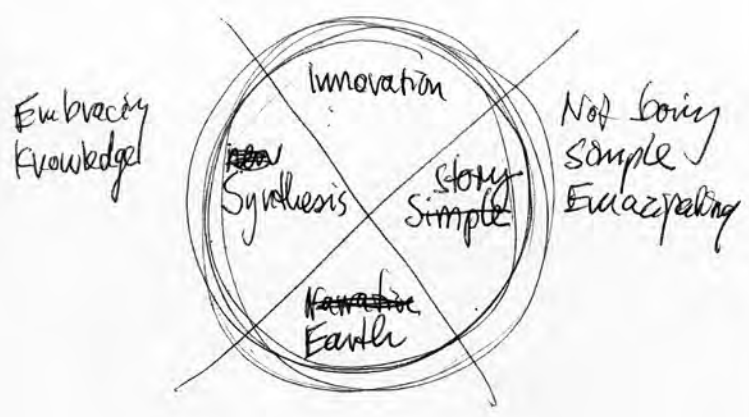
Source: The ^{uniqueness} of narrative and context

Source: Observations + Listening

Source: Feedback

⑤

My form-and force field
in which I want to work



Atelier-pol. CH
Gesellschaft → Maailma
Prospects

fast timer

⑤

Map of friendship



What is our form?

- Events
- Stories
- Strategies
- Plans
- Videos.

⑥

Saunstag

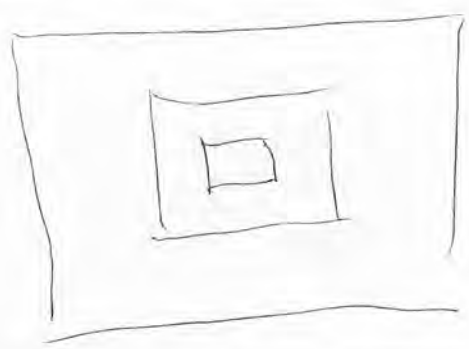
Lex Brown, USA

The voice — Why does it stop?
Voicelessness! Voice is more
than a national hymn
or a song. It is the
pathway to freedom.

Voice is influenced, conditioned
by the political. Politics
can make people speechless.

Cry-Screen. Tears are
Voice which follows its own
hymn

Video vendadelta Real Estate



Video on screen +
with music

Performance
with voice and text

↓

Video on
screen with
Accordion sound

+

Voice performance

What is philosophy

Philosophie & Kunst sind
Philosophie bei willel
etwas anders abstrakte.

① Thinking = dealing with the reality of the world.

Freedom, justice, aid, etc.

Beliefsystem (just an illusion, a concept.
Do they exist?

Do they ^{concep} exist?

Dealing with the existing world \rightarrow
 questions of power, questions of
 aesthetics, questions of economy, ...

Philosophy → deny that we are
just the product of
circumstances

Thinking, resistance is
the path.

⑧ Religion of our time = "Reality of facts." "facts are real"

Stop Thinking!
Accept!

Love = I put everything in it.
— Existentialism.

The other in its otherness
Experience of otherness is
very helpful.

Denies: I want a peaceful world!
I want a nice car.
lk.

Bud: Here Hinky starts!
Why do I want what I want?

crisis = situation in which you break with reality, which requires a decision!

philosophy has been reduced to the academic world of political mindsets (7)

But when I think, I am already implicated, involved in the world

Not only ⁴ critical position
but also involved, creating.

And philosophy makes no sense at all, if you do not build a resistance to the world.

Reality = a promise of consistency
which is not kept.

Philosophy = very much pointing out the ontological inconsistencies in these concepts.

Reality is a construction (8)

Philosophy is to understand how and why it is structured like this.

Thinking goes beyond the reactionism!
(Political position of the right)

Kafka: Problem that there is too much answers, meaning, sense

Invention of fact, of
meaning, of sense Today!

Globalization: Let's avoid the trap of moralism; of non-thinking

↓ ↓ Avoid to know
good bad what is good

Philosopher = a person who elaborates
his/her own system of
philosophy

Tiana McClodden

USA, Philadelphia

www.tianam.com

Artifacts: objects.

Sociofacts = custom; how people come together and organize

Mentifacts = concepts, ideas behind it

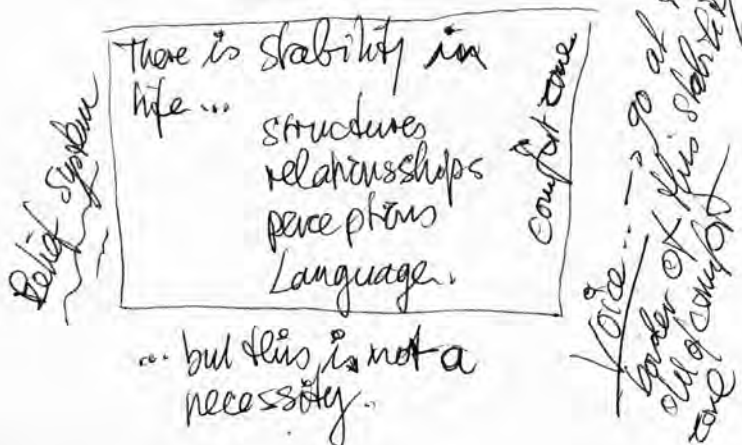
Rememory = act of remembering a memory. Memory is revisited, whether physically or mentally

Biomythography = The weaving together of myth, history, biography in epic narrative form

Alexander Constanto

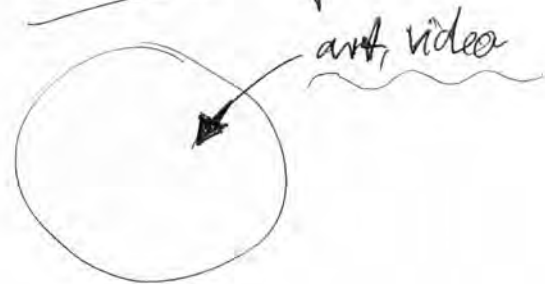
Rosa Luxemburg : Importance of In-Between-Spaces.
Rosa Luxemburg/Comics

Michel Foucault : Life of unsuccessful men; history of madness.
The courage of truth



- Beautiful + simple
- Making an agenda to action
- Influence on agenda setting
- Touching the heart
- Rethinking
- Giving voice
- Strengthen consensus and an agenda for action
- Ambition.
- Project, not just service!

Our Resources
What is missing



Discomfort → "At any time (to) we have to invent our position. We cannot be satisfied with the comfort zone."

Justin Davy South Africa

Performance starts with singing.
Voice = position! Here I am! with my potential, with my mental blocks, with my body! Please, go beyond the comfort zone! For favor. It is the mourning for the death of your uncle! Your speech voice is so lively, liberated, engaging.

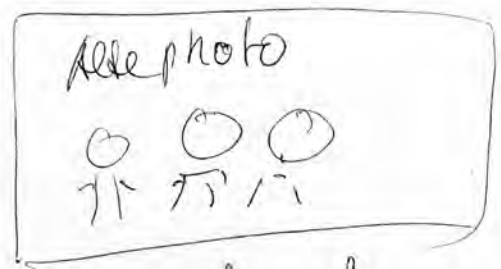
Telling untold stories
 Making myself human again.
 The library of the struggle is written
 on the sheets

Where is the library of the pain
 of Syrians written in Beirut?

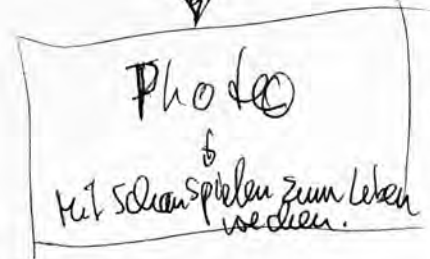
Was mich beeindruckt: der Text der
 Künstler/-innen; und dass es meist
 ein Plamwerk ist. (collective work)

Telling the untold stories

- (1) Gedächtnis in Elemente aufbrechen.
 Menschen, Kontexte
- (2) Elemente neu zusammensetzen.



Gedächtnis ersetzen
 mit aktuellen Gedächtnis.
 -> Kontext: alt
 -> Faces: new



"Archives" - I always think
 of something inside
 but you put it
 outside in the
 sheet.

Hirschhorn
 "Your Performance is rooted in somewhere
 else" "In necessity; in urgency."
 Frage an mich: Where is my work
 rooted? (Gleich' nächstes
 Mainstream.)

Jurkyn wrote a
 Manifesto
 "Why I am ~~is~~ an artist and curator"

Tool
 3

Manifesto
 "Warum bin ich ein Konsulent"

1. Ich glaube, dass ich außerhalb der
 Systeme etwas bewegen kann
2. Ich bin überzeugt, dass ich damit
 Brücken zu neuem Wissen öffnen
 kann
3. Die Vielfalt in der Arbeit bereichert
 mich und ist eine eigene Qualität.

Manifest "Warum ich kein
 Dienstleister sein will"

Manifest "in"

Methoden

- (1) The map "Put everything that is important
 to you"
- (2) Form-and-Forcefield "My competence, as
 a point of orientation"
- (3) Manifesto "Why I am what I am" "Where
 is your work (what you do) rooted?"

Hirschhorn "Sadness as such; not sadness
 because" (Give it space, as you
 give space to happiness).

"Working as collective is demanding!"

"In art every step is a choice" Finkelstein

Why Universality Matters

Marcus Steinweg

universality = taboo; toxic concept.
 universality $\xleftrightarrow{\text{counterconcept}}$ particularity

Then Steinweg: Not a counterconcept.

Universality = abused concepts, empty, over-stated...
 identity, integrity, particularity
 "linked to metaphysical phantasm" = not touched by reality.

"Where do I stand?" \rightarrow "I belong to this situation (here) \rightarrow to Europe \rightarrow to the universe."

Heidegger \rightarrow Der Mensch selbst spricht, pers.
 \rightarrow Die Sprache spricht

It is about us! it is about this situation! (concept of urgency). (13)

philosophy = a concrete abstraction

Our image of the world = necessary starting point

-- but this image is contradictory

philosophical thinking needed.

Simple judgements do not work!

z.B. Minorities are good.

Everything is universal!

Freedom is good; liberty is good.

Humanism is good.

\rightarrow concepts are "poisoned", contaminated built on belief-systems.

z.B. Freedom + Responsibility \rightarrow Key concepts of Sartre
 Verantwortung. (The Responsibility)

Concepts = tools = weapons

"There is no innocent concept."

Narcissism \rightarrow The image I have of the world (myself) is not consistent of what is reality (people think about myself).

But: Narcissism can not be avoided!

"There are no good or bad concepts"

z.B. love

z.B. hate.

"Tyranny of Reason" (Hannah Arendt)

"Human right is a problematic concept"

Human/Animal (Gegensatz)

structures our thinking!

= bereits problematisch

Weapon of Narcissism = hypersensitivity.
 "Don't tell me the fucking truth!"
 Narcissist person will always instrumentalize the other for his/her own theater. (14)

"The real concept of universality is about inclusion. It does not care whether you are white, black, young, old etc."

A concept to fight for a point of reference.

Universality is something to fight for!

(and not just the contradiction of particularity...)

Inclusion = Yes, you have a place in our community,

Heiner Müller (+1995), Schriftsteller. Described the inconsistency of life.

What is Freedom?

Marcus Steinweg

"How not to philosophize?" - Logos,
Philosophy is a defining part of human
being - "the very capacity to reflect
on yourself."

Freedom = free of the terror of facts

Philosophy = dealing with the present
reality

Nietzsche = "god is dead" → we
have to deal with this world

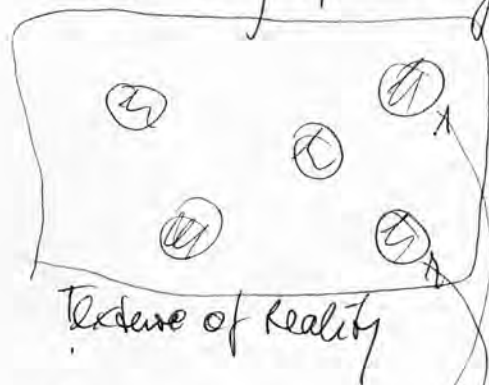
There is
an emptiness

Door to metaphysics is
closed.

Freedom = a hole in the texture of
the immanent reality.

"checking of vocabulary" = important
part of thinking.

Philosophers invent their
own way of thinking!



Voice = Freedom

↓
together

my own
journey

body, soul

Desire of freedom

↓ "I am not identical
with myself."

Freedom = we experience this
emptiness. This is not a
dream!

Roland Barthes → French
Philosopher. Conditions of
friendship.

Precise your desire!

not just: what you want
but also: the object of
your desire.

In each artistic position there is
a logic, a position.

Why do I want what I
want?

To love → "to love nevertheless"
means always.

↓
Eugen Bering as Art.

"To be free" means

≠ do what I want (because
we are always limited)

= a small space within the
terror and reality of pre-defined
conditions; economics; etc.

Racism, hate, power etc. is everywhere
Do not isolate these concepts to some very
special!

www.liviocasanova.ch

Co-temporary ~

Jasmin

"Modern = contemporary"
Buck "What is contemporary"
= with time (Kayer, or Kayer)



"Co-temporary" = together in time

"The ideal that artists might help us glimpse the contours of a project for 'redefining our world' is surely one of the reasons why contemporary art continues to rouse such passionate interest and concern,"
Claire Bishop.

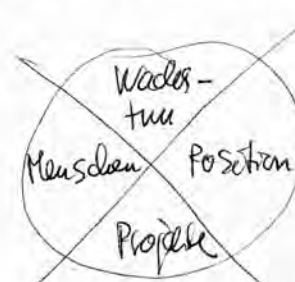
Idea: Atribut for art collection

Co-temporary with refugees.



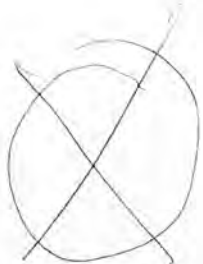
Sein hilft gut

Finanzielle
Gemeinsame Ziele
verbindliche Kraft

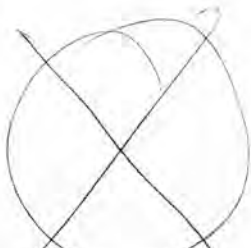


Idee: Part-time friends with

Where Do I stand?



me, for 4 meters
US



BHM = Projekt

Fränsies, CVG + PWA

- Voice work
- Storytelling
- Projekte
- Studien

Gute Frage

At what point are you more than just an accumulation of history and of what others want?



Eliana Ota (17)

Kind

①

Marcus Steinweg

Five definitions

Modest position: Philosophy is of asking the right questions ...

But: It is also the taking of risks to give answers, definitions.

Definition = Putting a limit!

"I just do this work for myself" = narcissistic position; as you are already in a society in a context.

Concept of reality

- "Don't dream! Stay here! Accept the facts!"
- The concept has precise function

If you are thinking about concepts and their meaning → think about their function and use!

The meaning of concepts is not hammered in stone!

Since the concepts are flux, we need communication.

Reality = promise of consistency which does not exist.
"There is something to believe in, to trust. Eg. a stable table."

- concept which helps us to survive in a world into which we are thrown.

"My ^{wishes} expectations are already not my expectations"

Why do I want what I want?
- Kemfrige!

Philosophy

"I am always deeply involved"

Facts

"I am not accepting the dictatorship of facts! I want to be able to think about

To be real!

"Means to be ready for some crisis; to break up with obscurism of facts; to face the inconsistencies of your life; of society."

concept of human subject

17

Descartes: Cogito, ergo sum.
including the conditions of thinking (self-reflection)

But we are subject to conditions, making us to objects.

concept of truth

"Truth indicates the breaking-up of the promise of consistency." Abstract notion which helps us to break up with the idea of consistency.

! Wieding, auf die Funktion des Konzeptes zu achten!

"Ideology of success"

"If you have success you are in deep trouble; because you have to

"Don't try to be good! and to stay on the side of the fashionable thinkers. Think!"

"God survived on the capital market. Trust me, trust me..."

"Trust = secular concept of 'belief'"

"As long as there are people who believe that the money is safe at the bank, as long the system survives."

The field in which I want to walk.



Probleme in diesem Bereich

The field in which I want to work; where my competences are.



Work work
Body, Freedom, Social, Touching.

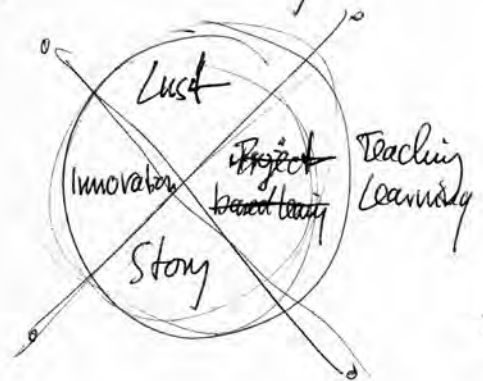


My position

What I do(not) want

Yes	No
Empowering Inspiring Taken serious as a partner Synthesis Open Setting direction	Service provider Topic specialist Closed.

Directive Coaching; Confrontative
Project-based learning.



My position

What does it mean to pay?

Marcus Weinberg

"You have to be ready to pay the price."

Buying cigarettes = Einfacher Tausch, ohne dass einer pariert.

"You have to be ready to pay more than I have to pay"

"Winner - Loser - Schema"

"By being in the world we are already in the world/accepted. There is no need for such judgements."

"Reality, society is not here to confirm us and to clap to our actions"



"If I ~~expect~~ that society cares" = narcissistic position.

"Encounter the other" Sex.

What does it mean to pay?

An experience you can only make blindly (losing your head; without thinking).

Not planning

Courage!

Carrierrism =

Not ready
to buy the
price

Also in art this carrierrism is a
reality!

Art schools

Concept of "Difference" (Derrida)

"There is chocolate, but
later"

↑↑
This gap in time
is the window to
freedom.

"May people do not have the courage
to say what they want" (for what
they are ready to pay the price).



To say what you want
makes you vulnerable.

What I am ready to pay
the price?

(22)

- Meaningful work
- Power for change, to convince
to provoke to influence
- Satisfaction of having accomplished
something
- Intellectual challenge

"You will always find people who
tell you that you should do
it differently; that you are
not allowed to do what
you do!"



↓
You must be ready
to pay!

Roland Barthes = Myth des Hellwegs.



I STAND RIGHT HERE

IN THE NOW.

JE SUIS ICI DANS LE
MAINTENANT.

ICH BIN HIER IN JETZT.

LYDIA

~~10/11~~
So lange
Ade — in
lebt —

sitz keine
nach

Adrian v. Ruben-
ber
aber nicht
in der Kunst.

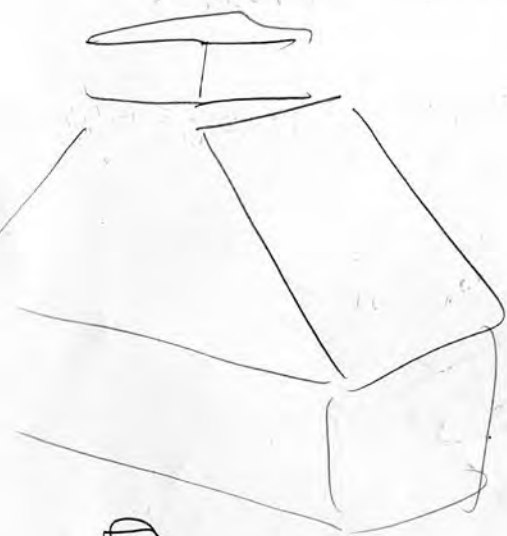
— // — Franz

ANTI-
HALLIST



Spit the heat out
of the air.

And reverse.



ANTI SOCIAL ARTIST.
 GOING TO BE JOINING OFF?
 YOU SHOULD STOP!
 MAKE ME HIGH! =
 I FEEL SOMETHING
 DISCUSSING / INSULTING
 TEST / GIVE NAME

KEVIN

— KEVIN KEMPER.D. —

11:11

WOB BRANCHES —
 NOSTALGIC OPERA SING

IF YOU IMAGINE THIS
 WHAT THEY SHOULD DO.

PEOPLE FEEL IT FOR REAL
 "I'M GOING AWAY'S ALSO"

1	2	3	4
W	W	W	W
W	W	W	W

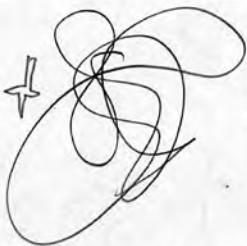

Collection of DISTURBING
 Things.



KEVIN

CWA TEAM -

DEPICT THE PLACE

SPAIR +  = 

PAROING THE BOOM BOOMIES
POOR NARRATIVES

KLUGEN (STEAL)

ADRENALINE

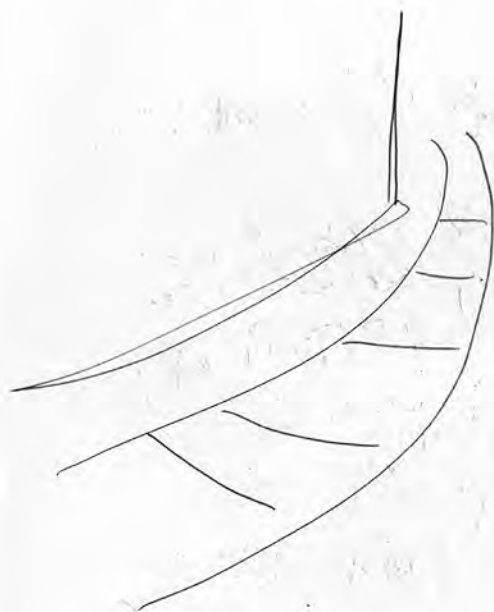
Tableau de Classe

LOGGING STEADY
it's no good, but I HAVE TO



KEVIN

I'VE BEEN NOT GOING
ANYMORE -



it's PUBLISHED 

JUNGLE

BE A GARD

AM I A ? OLD STUB

CAME

OUT

PARANOIA

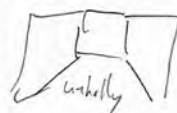
TEENAGE

PRISON

RAPED MY ROOM

POORER / VANDALI

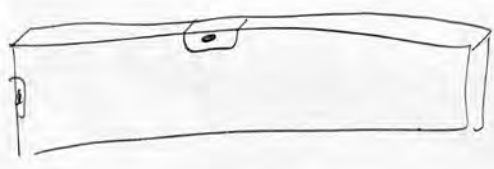
SW / DANGER



KEVIN

SEARCHING FOR FREEDOM
A NORMAL JOB

PEPPIS. ART SCHOOL FOR



NO FRUSTRATION AT ALL

NO UNWELL

PEPPER not obviously
still a child.

SEARCHING. ADVENTURE.
MASCULINE
BORDERS. PROVE SOME-
THING. SAVED

FOUND A TECHNIQUE
PAIR

GO - TRIP -

ORAW / CLONY violence

"STREET school" (MAY)

SPIRITUAL CONNECTION

MY COMMUNITY

FEAR / PARANOIA / ANXIA-
LONGB

WARRIOR
ISOLATED

KEVIN

KEVIN →

8 years old GRAPITO

POWER OF NARCISSUS



GRAPY (FROM D)

KTLE

PROSTITUTE
HOMELESS



KEVIN

RIGOROUS - DIRECT CONTACT - WITH
PUBLIC - LOGIC - DON'T GO BACK TO
THE CHILDREN TIMES - LINEARITY -
FULL FLEX -

YOUR WORK WITH
HIGHER CONCEPT AS FORM



KEVIN

BEAUTY, DIGNITY - NO PROGRAMMATION -
NOTHING IS DECIDED YET, TAKE THE RISK
YES I LOVE YOU? Remember, that is
not romantic love, the other makes incomplete
counter narcissism, we cannot imagine top music
without romance, we enjoy the kitchen top
I love to you, enjoy the fantasy, so much about
self enjoyment, the other is instrumentalized,
the other is functionalized, why prostitution,
M. DUBAS -> CAMUS, try to translate,
Camus la grande indifférence du monde, appear in
DUBAS, EXISTENCE OF GOD, CONTINGENCY, long
necessity, it is like it is, we're not fleeing the
reality - FACT ARE NOTHING BUT FACTS
THEY ARE SUPER POWERFUL -

Nihilism - 1943 Foucault - increase of
GOD - EMPTY PLACE - THE COST OF GOD -
VOID, EMPTINESS, HOW TO SURVIVE WITH THAT?
ACTIVE/PASSIVE, DIFFERENTIATE, Acknowledge
emp (press on) liness, Marc. is fleeing the gap
Not accepting, I know I'm empty, look at who
I am, there's nothing inside, we're the pleasurable
of nothingness, not totally fucked up, confront, SAD-SAD,
- invent something, ACTIVE Nihilism, THERE'S SPACE
APORIA, DEAD LOCK, POSSIBLY, YOU CAN GO
THROUGH, THE OTHER AS SOMEONE DIFFERENT AS
ME, The other has to full fill my self, PLATO
MALE/FEMALE, ONE then divided, enjoys the power,
attracta between the parts

I WONDER I EXIST - WIDENSTEIN -
DO NOT STOP READING - DO NOT MOVED
TO REREAD - YES I NEED TO RE-READ -
AWARE YOU'RE NOT ALONE - HISTORY OF MEDIAN
WHAT DOES IT HAS TO DO WITH INCONSTANCIES
BEYOND INTELLECTUAL, EXPERIENCE OF INCON-
STANCIES OF THE REAL, I'M NO BELIEVER
I'VE NO FAITH, NIETSCHE, INTERROGATE,
CONSISTENCY OF ALL TO BE CONSISTENT, DEATH OF GOD
WE'RE NOT READY TO LIVE ON THE LEVEL OF
OUR, WE NEED SUBSTITUTION, ART IS A
SUBSTITUTION FOR LOVE? NUMERISM, INCORPORATION
OF GOD, FAITH?
FANTASME, INEXISTENCE,
THE UNCONSCIOUS EXIST? EMPTINESS, THERE ARE
REALITY, THERE'S A LOT OF CONSISTENCY, THE
FINAL ONE LACK, THE SMALL CRACKS

WHERE SHOULD I GO? → I DON'T
Believe in innocence, I enjoy depression
If friend is in depression, you must
help to do, what you do, there is a deep
love the help, the dark is no closed place
is open, but hopeless, solution is then
final sense is lacking, no salvation,
how am I, relative to reality, the possibility of
step of the manic-depressive (ME?) DISORDER
SELF STABILIZATION, DEPRESSION IS MY
identity - you can't help easily, they work
like you, the aggressivity of the

MARCUS
WHO ASK THE QUESTION?
Me Me / ABIS Me, Me, URGENCY -
A QUESTION IS VIOLENCE -
GAP
PUT PRESSURE ON YOURSELF. NOT READY
TO DEAL, COMFORTABLE NOT TO THINK,
J.F. Lyotard, how NOT TO PHILOSOPHIZE? TO BE
THE LOVER OF... FRIEND OF WISDOM →
THE LOVE FOR TRUTH OF REALITY - OVERSIZED
CONCEPT - POST MODERNISM - THESE CONCEPT WERE
OVER USED. MOBILE OBJECT - NORMAL OBJECTS -
EVERYDAY LIFE - SOMETIMES - CRISIS - EVIDENCE ARE
STRANGE - NOW I MUST QUESTION, THINKING IS
CRISIS - NOT COMPREHENSIBLE, BEING
READY FOR LOSING GROUND

TERROR OF EVIDENCE, INCONSISTENCY,
SHOULD NOT SAY THERE IS NONE CONTAINING
SARTRE - HOLE IN REALITY TEXTURE,
1971 - DETERMINATED BY TRISTAN, it is not
interesting, we're determinedly → I HATE
WHERE DO I STAND? SARTRE CALL, WREST
ARTIST TODAY - NO GOOD, WHO AM I?
I'M NOTHING → IDENTITY IS NOTHING MEANS
IF YOU PUT ATTRIBUTE, OR NEED IS GOD
OR ME IS NOT SUBSTANTIAL, we're placeholder
of nothing then with attributes, collapsed... we're
who are you? The son of this mother, this father,
IS THIS DETERMINING - WHO AM I? → BEYOND
FACTUAL, Descent Freedom years
I'M NOTHING I'M LOST

Some people suffer here, try to question
the question, by problematizing, I'm
victim of BAD father, everyone has
reasons, possibly can be something else

I'm a victim

Rise up BABY

MARCUS

SOLUTION, IS A THREAD, My whole idea
is based on Nihilism, & Models,
how to deconstruct

- STABILITY is NACC Rep.
- Good news, demanding, don't go,
less childish one, it is infinite
it is easy to easy work, this is
a child, he refuse maturity,
PUT WORK — STOP BLAMING YOURSELF
FIGHT Resistance, Defining yourself
You must respond, we're all victims

hm.

WE ARE NOT FROG, Thus feeling
it, thinking is political act, resist
is thinking, action is action, doesn't
spend a challenge to weakness, need to
focus on them → STRONG things where
is the STRONG POINT?

NOT FOCUSING on weak point
because it is a weak point
to feel like anworm

MARX is not a MARXIST, substitution of
Step out of logic of substitution

MARCUS

NARCISSISM - IS COMFORT -

VICTIMIZATION OF SELF - NARCISSISM

I'm victim, NOT CAPABLE OF

CHANGE?

CO VICTIMIZATION

RISE UP FIFTY

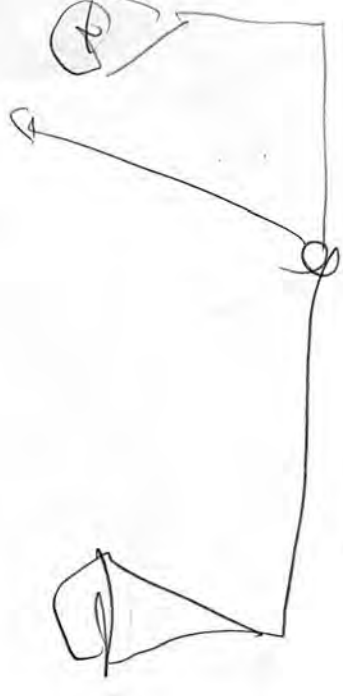
NO COMFORT ANY MORE

how to be a subject while being an object? - what remains?

Can I be more than product of my need for polysyllable

MARKUS

pretext



You don't choose, you can stop out, I should

or believe in

cheerish

SUICIDE?

NO

key concept

NARCISSIC


INFANTILISM - ? DETESTATION, Cleared in - balance, we all reborn, DETESTED IS NARCISSISM? what is OFFICIOUS you're AVAILABLE your SELF

KEVIN KEMTER

What do I think about the presentation of

- Where do I stand? Yes!
What do I want? Yes!
- Strong starting with Picture of 8

Precision
step by step

- Drawing PLAN - CLEAR
-  Places/Tracer/Great ^{notes} documents
- Make Place Ours
- SPAIR → graffiti ^{Spiritual Connection} 3500!

Good because avoiding to go to Anecdotes

Keeps Mystery ^{Gardener}

Good analyses

Generous

Good + = Equation ^{Making}

- « Tableau de Chasse » ← Pictures
- Anti-social-Artist Necessity
- Escape the system

Beautiful

Display

• SPRAY-PAINT



TANK

- 3 Categories
 - Stealing purpose
 - Stealing I do not no
 - Stealing I do not know

Not allow the Audience

SON?

Tamborhille

BEAUTIFUL

Meeting
Sharp!
Fun
Rigorous
Logik
Mystrie
OWN system / own World

AK

Thinking



[As process of awareness
to be engaged in the
process itself!] (Marxus)

AK

Thinking Starts when we ask

Why do I want the
object of desire.

- Who am I?
 - Why am I here?
 - How do I want
to spend my time
here (life)?
- (from the lecture: R.)
Marxus

AK

Freedom



↳ Something that most of us desire, aspire, but never really understand and fully appreciate if it's obtained.

- What does it mean to be free?
- What kind of freedom do you want?
- Does love mean protection from our desires and being free

AK

Paul Klee Summer Academy inspired me to read the Philosophie (at least the classics) to understand how our world is constructed.

To think about the complexities of the world order and to position myself, my desires and reasons for it (Why do I want what I want).

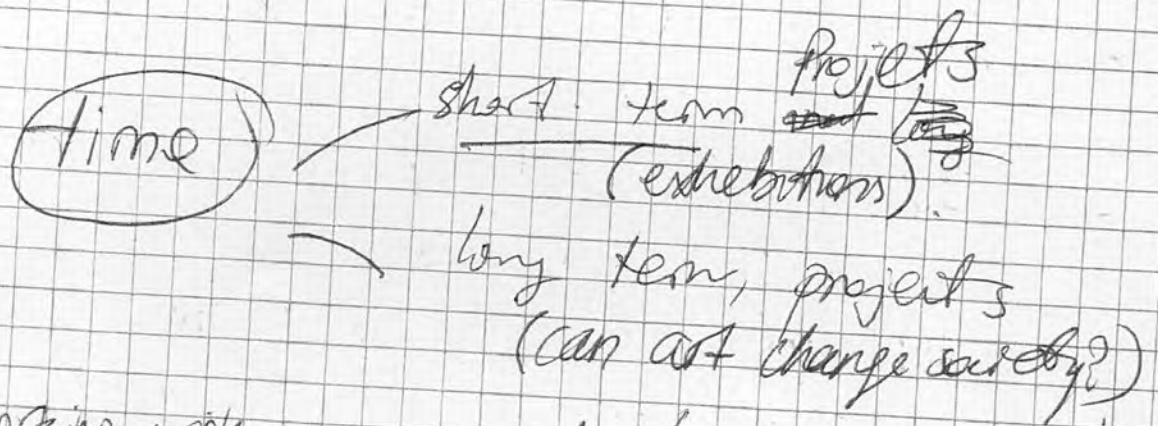
What is Art for(?)

- Challenging ideas of authorship? (of Art)
- Political implication (of Art?)
- Artist's Role in Society (?)
- If it is Art it is OK!
(Police statement)
- dual point Art used to challenge the power (wanting to take it down)
- Using Art as a shield.
- Appropriating the resources of power.
(news papers, institutions).

working on the limits of the body
(eg) worked at the end of on
the limits of society.

UN document on human rights.
(Protecting also the rights of Artists)

- working on sustainable change.



- working with propaganda (of states, institutions, activist groups) and political imaginary.

- Re-contextualizing the work.
What elements can have the same effect.

- Not an artist, but initiator

(There are other people involved
the authorship may be questionable
and thus Tania prefers to be
called initiator.)

- Using Art to rehearse the future

Art and Society

Can Art change something?

- Art response to high conversation

- [Immigrant Movement International]

(Political Party of immigrants)

- The difference between charity & Empowerment

Uganda as a conceptual country and
Dop approached to give citizenship to all
immigrants without papers.

Arte de Conductas

(she created her own concepts, because before she was always asked to provide the concepts)

(Most of her work is based on Performance)

"Ethic is the Aesthetic of Future!"

Artist who work with the people and for the people don't disappear.

- Political imaginary

(imagine people any what does it mean to be there?)

- Who has the right to talk about what and where (?)

- To do an institutional critique you also need to look inward.

- Constructive institutional critique

Aesthetics \Rightarrow Est-ethics

"To me Aesthetics is the ethics of the work"

AK notes

Political Artist.

esthetics est-ethics

Art with consequences

It's important to envision the consequences of your work before you do it.

Political Art is timing specific.

2 performative tradition having the Art live and respond to today.

Subst hybrid organ

(USE) Art + Util/
Museum of Art + Util

p. 5.

SA, 12.2.
2016

Marlene Stürmer

Wo bleibe ich? Was will ich?

Concepts of Philosophy

Philosophy practice can't avoid what P. is

everybody has the capacity to think - THINKING ANIMALS



reflecting to yourself
as thinking being

Political impact

UNIVERSE OF FACTS - power of facts

SOCIAL IDENTITY - question - who am I

RELATION TO FACTS

EXISTENTIAL IMPACT

What has to be thought to create a philosophical
concept

Bausteine der Realität -> Economy, Culture,

Accepting existing system. Authority of facts

Reality is the promise of consistency

Questioning reality

Orthologie

Politics of fear

taking responsibility for that what we are doing

Condition of love

Zynismus wenn man eintauscht wurde

active non-thinking

desires - function of object of desire

The Sommerakademie im Zentrum Paul Klee is an annual international platform for contemporary art, held each August in Bern. During the ten-day event, 12 Fellows meet in Bern with a Guest Curator and Speakers from around the world. This year they will convene at the Kunsthalle Bern.

Responsible for Kunst- und Kulturbau

Responsible for Kunst- und Kulturbau

14. August 2016 14.30h

Zentrum Paul Klee, Monument im Fruchtländ 3, Bern

Paul Klee. I am a Painter.

Dr. Michael Baumgartner
Director Collection and Art
Zentrum Paul Klee

15. August 2016 18.00 h

Robert Walser-Zentrum, Marktgasse 45, Bern

**On this Earth I Stand:
This is my Point of View.
Robert Walser's Theory
of Relativity**

Dr. Reto Sorg
Director Robert Walser-Zentrum

17. August 2016 10.00h

Meret Oppenheim Brunnen / Fountain Meret Oppenheim,
Waisenhausplatz, Bern

**The Meret Oppenheim
Fountain in Bern**

Dr. Kathleen Bühler
Curator Kunstmuseum Bern

19. August 2016 14.00h

Kunstmuseum Bern, Hodlerstrasse 8-12, Bern

**Adolf Wölfli (1864 - 1930)
- Writer, Poet, Draftsman,
Composer**

Hilar Stadler
Head of Adolf Wölfli-Stiftung

**WHERE
DO I STAND?**

**WAS
WILL ICH?**

• Convention •

BDP und FDP: Sitze halten

Auf der FDP-Liste sind sechs Kandidierende plus zweimal die Bisherige Jolanda Schäfer. «Wir sind ambitioniert», sagt Parteipräsident Ernst Stauder. «Wir wollen den FDP-Sitz halten und hoffen, dass uns das mit unserer Bisherigen gelingt.» Wie bei den Wahlen von 2012 ging die FDP mit der SVP eine Listenverbindung ein. «So ist gesichert, dass ein allfälliges Restmandat den Bürgerlichen zugutekommt», sagt der FDP-Präsident.

Auch bei der BDP setzt man auf die Bisherige. Anita Herren, Präsidentin der BDP Region Laupen, hat bereits eine Legislatur hinter sich. Sie ist zweimal auf der Liste und hofft, dass die Partei den Sitz behalten kann. «Wir setzen uns damit ein realistisches Ziel», sagt Anita Herren, die gerne noch angefangene Projekte weiterführen möchte. «Zudem kommt mir mein Wissen als Grossrätin zugute.» Es sei nützlich, sich im Bereich Kanton und Gemeinde auszukennen, sagt sie.

SP: Sitz zurückerobern

Bei den Gemeindewahlen 2012 verlor die SP einen Sitz an die BDP. «Diesen Sitz möchten wir diesmal zurückerobern», sagt SP-Vizepräsident Christian Wyss. Er glaubt, dieses Wahlziel sei realistisch. «Insbesondere wenn man die tiefen Wähleranteile von FDP und BDP anschaut.» Bei den letzten Wahlen verlor die FDP 7,8 Prozent Wähleranteile. Die BDP gewann auf einen Schlag 15,3 Prozent der Wähler für sich.

Laura Fehrmann

Die Kandidierenden: SVP: René Maire (Gemeinderatspräsident), Hansjürg Balmer, Stefan Schick, Gottfried Bossi (alle bisher), An Menzi, Sandra Krümmen

Präsidentin der Sommerakademie, schon abgesagt, weil er mit dem Kunstmachen beschäftigt war. Nun geht es ihm darum, seine Positionen und Werte zu teilen. «Wo stehe ich?» und «Was will ich?» seien Fragen, die jeder Mann auf seinen Alltag beziehen könne.

Es ist die Leidenschaft, die Hirschhorn packt, als er den aus Kiew, Los Angeles oder Berlin angereisten Gästen erklärt, dass Berns gemütlicher Eindruck täuschend. Kunst, Poesie und Philosophie hätten hier Tradition. Meret Oppenheims Brunnen sei eines der besten Werke der öffentlichen Kunst weltweit. Adolf Wölfli nennt er einen «Popstar der Art brut» und den Schriftsteller Robert Walser einen «radikalen Poeten». Alle drei «Outsider» werden in Hirschhorns Programm eine Rolle spielen.

Helen Lager

fentlichen Workshops statt. Eine Jury hat die zwölf teilnehmenden «Fellows» – Kunstschaffende aus aller Welt – ausgewählt. Präsentationen und Diskussionen finden täglich von 10 bis 20 Uhr statt. Das Tagesprogramm wird jeweils auf der Website www.sommerakademie.zpk.org publiziert. hl

Kunsthalle, in der jeden Tag Vorträge und Präsentationen stattfinden, gibt Hirschhorn als Auftakt Einblick ins eigene Schaffen. 1999 stellte er hier selbst aus. «Ein mythischer Ort», meint er. Der in Paris lebende Berner beginnt zu fuchteln, das Hemd hängt ihm lose aus der Hose, die langen Finger werfen Schatten, als er wild über die Projektionen seiner handgezeichneten Diagramme und Pläne gestikuliert. Was bedeutet das Wort «Krieg»? Im Plan des bekennenden Pazifisten? Der Krieg für die Kunst beinhaltet «Strategie», «Mission» und «Konflikt».

Oppenheim und Wölfli

Ist Hirschhorns Auftritt als Performance zu verstehen? Macht er hier Kunst oder einen Vortrag? «Ich bin kein Lehrer», erklärt er in der Pause. Zweimal habe er Jacqueline Burckhardt, seit 2008

DIE SOMMERAKADEMIE

Die Sommerakademie ist eine private Stiftung, die im Jahr 2005 von der Berner Kantonalbank gegründet wurde. Der Anlass des Zentrums Paul Klee ist dieses Jahr in der Kunsthalle zu Gast. Vom 12. 8. – 20. 8. findet die elfte Ausgabe unter Leitung des Künstlers Thomas Hirschhorn in Form eines experimentellen, öffentlichen Workshops statt.



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www.adbox.ch

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Internet: www.bernerzeitung.ch
E-Mail: online@bernerzeitung.ch

Gesamtauflage: 82 Berner Zeitung, Verbreitete Auflage 146 152, davon verkaufte Auflage 141 880 Exemplare (WEMF/SW-beglaubigt)

KUNST: Die Sommerakademie hat dieses Jahr ihren Star: Kunst-Thomas Hirschhorn (59) lanciert ein Allerweltsthema: «Wo stehe ich?» – «Was will ich?» fragt der in Paris lebende Berner.

Vorfeld zur Sommerakademie verweigerte Hirschhorn Interviews von Angesicht zu Angesicht. Nüchtern wollte er Fragen von Journalisten, die oft alles missverstehen würden, beantworten. Der Verdacht, Hirschhorn sei kapriziös, löst sich indes im Nichts auf, sobald man dem 59-Jährigen zuhört oder ihm persönlich begegnet. Er sprüht vor Energie, ist witzig und charmant. Von zehn Uhr morgens bis acht Uhr abends will er für die Sommerakademie (siehe Box) präsent sein.

Er wendet sich an die «Fellows», die zwölf Kunstschaffenden aus aller Welt, die an der Akademie teilnehmen. «Ihr seid frei. Es gibt hier schöne Berge. Wenn ihr diese besteigen wollt, bitte.» Er selbst aber werde ein dichtes und «schulisches» Programm präsentieren. Was er unter «Fun» – Hirschhorn spricht fließend Englisch mit markantem Akzent – versteht, liefert er gleich nach: denken und reflektieren.

Vorträge und Diagramme

So demokratisch wie unter Hirschhorns Leitung war der Anlass schon lange nicht mehr. Alle Veranstaltungen sind gratis und öffentlich zugänglich. In der

Thomas Hirschhorn steht sichtbar unter Strom. Er stellt zur Eröffnung der elften Sommerakademie in der Kunsthalle seine Pläne vor. Bis zum 20. August trifft sich in Bern unter Hirschhorns Leitung eine internationale Schar von Kunstschaffenden zwecks Gedankenaustauschs.

Dass der streitbare Künstler einen Plan hat, ist wörtlich zu verstehen. Denn bevor der Mann mit der zu gross wirkenden schwarzen Brille ein Projekt an geht, wird gekritzelt, was das Zeug hält. Liebe, Philosophie, Politik sind seine Themen, Styropor, Karton und Klebeband sein Material.

Blocher angepinkelt

Die Collagen, Installationen und Statements des Künstlers können ganz schön anecken. 2004 sorgte die Installation «Swiss Democracy» in Paris für einen handfesten Skandal. Während einer Performance wurde ein Foto von Christoph Blocher andeutungsweise angepinkelt. Auf Druck von verschiedenen Politikern wurde das Budget der Stiftung Pro Helvetia, die Hirschhorn unterstützt hatte, um eine Million Franken beschnitten. Autsch. Ein schwieriger Kerl? Im

IMPRESSUM

Berner Zeitung
Zeitung im Espace Mittelland
VERLEGER Pietro Supino
REDAKTION
Chefredaktor: Peter Jost/jo
stv. Chefredaktor: Adrian Zurbruggen/azu
Redaktionsleitung: Wolf Röckenwies (Nachrichtendienst), Stefan Schnyder/sny (stv. Nachrichtenred.)
Müller/pjm (Leiter Editorial)
Assistentin der Chefredaktion/Redaktionsleitung: Didem Simsir/dss,
Tamara Frömmel/taf
Leitung Espace Media: Ueli Eckstein
Verlagsleiter: Robin Tanner
Lesermarketing: Sandra Locher
Ombudsmann: Ignaz Staub,
Postfach 837, 6330 Cham 1,
ombudsmann.tamedia@bluewin.ch

...die getragene
ist für die nächsten
fällt. sl

IDIGEN teilen en Listen

...e Mitte von Oster-
ht für die Wahlen in
derat und das Parla-
stenverbindung ein.
die BDP, EVP, CVP
Parteien schreiben,
gen hätten gezeigt,
sch oder parteipoli-
rte Haltungen
hrheitsfähigen Lö-
en». Es brauche Per-
ich sach- und lö-
ert engagieren». pd

ummel auf sen Allmend

weil der Circus Knie
um 24. August
ste Zirkus der
auf der Grossen All-
wird zudem ein Tag
für veranstaltet: Von
t der Eintritt in den
dals besonderes
auch Globi zu Be-
Sonntag kann man
i kommentierten
ilnehmen. pd

unter www.knie.ch.

ANZEIGE

er/Karton?

...bei uns sind Ihre
Abfälle glücklicher
www.bbr.ch
Bühlmann Recycling AG
1797 Münchenwiler
Tel. 026 672 33 00

Why do I want what I want?
Not what do I want!

fundamental question that does not need to be a philosopher

crisis = greek \Rightarrow decision
thinking is an act of violence

HEGEL is here

ROUTING - religion...
AUTHORITY OF SENSE

SA 13.8.2015 TIONA MCCLODDEN

Colour - grading
personal - encoding
symbolism, trailer, poster \leftarrow focus
PUBLIC

SA 13.8.2015 ALEXANDER CONSTANZO

Text about Rosa Luxemburgs Briefe im Gefängnis
The object of Michel Foucault

Where is the risk in people's speaking. Where is the danger?

SA 13.8.
2015

TANIA BRUQUERA

What is art for? 1/3

Talking to the power. Using art as protection shield
Collectivity Appropriation

Question - is it art?
not performance \rightarrow gesture

Working guidelines

- not working with actors
becoming actor

Self - valuation
lecture performance
PARIS & VENICE & SWEDEN

large term projects } Distinction?
short term projects }

calls herself an 'initiator'

constructive institutional critique

est-ethics \rightarrow Arts with consequences

political-time specific

work ephemeral

School of art will \rightarrow next year may 2017

case study 3min presentation

goal - social good + benefit
+ proposing 1 art util. project
can

also 1 question
lexikon

So 14.8.2016

WAMBUI KAMIRU

Kenia 44 Mio Einwohner

Violent history 1900, 1948-63, 1992, 1997, 2000, 2002
injustice
film

Your Name Betrays You: Sound video

Thomas: Complexity

↳ Everything in the world super-complex - we all try to simplify - that's the problem ~ HIER ~
stereotype - trouble
Thomas H.

So 14.8.2016

TANIA B.

H

Arte Util - adhering many things. We're in the tradition of Marcel Duchamp

- Propose new uses for art within society
 - Challenge the field within which operates (civil, legislative, pedagogical, scientific, economic etc.)
 - Be timing specific, responding to current urgencies
- The way to get out of the problems that shows you that another world is possible.

- Be implemented and function in real situations
- Replace authors with initiators and spectators with users
- Have practical, beneficial outcomes for its users
- Pursue sustainability whilst adapting to changing conditions
- Re-establish aesthetics as a system of transformation

So 14.8.2016

MICHAEL BAUMGARTNER über

Paul Klee - Ich bin Maler

über 8500 Werke / Arbeiten während seines Künstlerlebens

Herrnwege, 1913 → best bekanntes Bild

in München geboren

während Schulzeit schon die Hefte vollgezeichnet

seine Frau hat d. Leben als Pianolehrerin verdient

Von 1920 teaching in Weimar

ab 1930 in Düsseldorf - was dismissed by Nazis

Klee musste 1935 nach CH emigrieren

hat sich viele replizierende Folgen gestellt

1935 Autopsie in Kunstschule Bern aufgestellt - war

sehr riskant, weil Biopsiedie in Bern sehr schwierig waren

Karolus Stumma: Direktor Kunstschule Bern 1761-69

↳ hat seine Diss über Paul Klee gesch. -

Seine Stifte und Pinsel hatten Namen



SO 14.8.2016 Yasmin Rayward
Picasso's Fault

lecture #1

SO 14.8.2016 TANIA B.

MO 15.8.2016 TABITA REZARE

Colonial tinity: technology, wealth and spirituality

talking from HER position

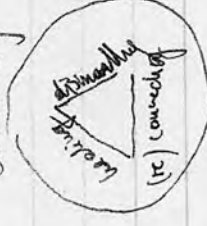
coloniality - colonialism

"she who learns should teach, she who teaches should

learn" African proverb

"the worker's tools will not dismantle the worker's house"
Andre Lorde

community



MISSION / PURPOSE

internet space - history of internet
freedom - dependence

internet → cables under sea - way of colonizers

politics of control

work: sugar walls Tearoom

www. senet. house

thinking - where does it come from? migration into
American white culture.

work:
nervous conditional
SATH PRODUCT
history of spirituality

currency → weapon

MO 15.8.2016 JUSTIN DAVY

Nostalgia / Struggle

TRAIN → Public / Private
Performances
Travellers, performers
train stations - graffiti
other walls

The library of the struggle is written on the streets
Justin's uncle

South Africa deal 194 - People fed up

Burning museum

MO 15.8.2016 MARKUS FEINWEG

Universality ↔ Particularity

↳ abstracted concept & the same

concept
Equality

Idealism

Why do I stand here?

Adorno - Culture

Complexity of our situation

Abstraction, Philosophy = concrete Abstraction

Deleuze - last writings

freedom & responsibility → this is to ask in politics

concept of narcissism

↳ you look into mirror and the picture
does not fit with the mirror inside you
the picture of the

Das Prinzip des Verschnitt

Gilles Deleuze denied concept of human rights

There is no no-violence

Je ne peut pas imaginer la non-violence!

Integrity is already lost.

LOVE - RATE - VIOLENCE

Inequality -> Narcissism

Inclusion - Exclusion

Heinrich Müller, Alexander Kluge

↓ Martin Luther King
comes into my mind

Di 16.8.2016 SASHA KURNAZ

- Graffiti is for him not art - why not?

- Changing heads of 2 guys in greets
Blackpink

schneidet Werbung aus und macht Demo
mit Slogans

Changing of urban codes

- Homeless guy as display for 5€

awareness of homelessness - what he was
instrumentalized for?

How showing public works in institutions?

showing text-work visualize on the roof
of the building. People had to go on the

last floor of the gallery to see the work
viz-a-viz - outside - statement

Question raised for him -> relation of
unequal positions - financial situations

how much do we earn?

put a sum of money ^{anytable} they earn per day

How to act in the public space?

Form: we doesn't have a form for T.H.
a problem?

Form - technique
form -> non-form

struggle about money

Di 16.8.2016 MARKUS STEINWEG

François Lyotard - how not to philosophize
Reason - Ratio

CONCEPT OF FREEDOM

Philosophy = total confrontation with the world
no daydreaming

checking the vocabulary
thinking / denken / ^{entdecken} discover
integrity

violence is with what happens - EVERYWHERE
Difference

Nietzsche - Gott ist tot! Emptiness

Object of your desire
↳ objective

Why do I want what I want?

Aptorien der Liebe -> Bach

Love - romantic love

Infirmities of freedom, hopelessness
↳ was greuzen?

We have the freedom to break up with
reality

Gott ist tot -> romantische Liebe -> Kapitalismus
Correlation

Th. 17.8

2016

Yesmil R.

WHOLENESS Lecture #3

Radical Museology ->

Yesmil R.

Co-temporary Lecture #4

Book recommendation -> What is contemporary?
together in time WHAT WAS CONTEMPORARY ART?
1968

Claire Finishop

Richard Meyer

ELIANNA OTTA

Th. 17.8

2016

stop motion -> Arbeiter werden gefragt, ihr Traum-
haus zu bauen (wenn sie es könnten)

disaster.org

Minister of culture of Peru! - Yesmil

FR. 17.8 LUIS

2016

Creating experiences

inside the black space cave

time -> Audience - exclude / include

middle -> Audience in the middle of the piece

Chr. Schlingensiefel (Theater)

Goer

'A theater without theater' exhibition in Barcelona

The question of I

Jean-Luc Nancy

Book: Corpus

FR 14.8.2016

Präsentation François Drey

Have Krishna Performance in CH

going on mountain in China and playing his music with self made instruments

"The contemporary Quotient" His video 13 min
www.youtube.com/watch?v=d4Ccl7x2mW8

FR 14.8.2016 Markus Steinweg

Kevin KEMPTER

Nihilismus - we're all a bunch of nazis

The ghosts are in the house

Childhood places of fear

looking for places to hide - where nobody sees you

where's no observation

profie Temple am 9. Sept. SPAR -> way out from
boy-behaviour

still continues making them. Since ~18 years and

5000 Pieces

Vandalismus

Kept in prison 2 times -> Polizei kann und darf nicht

sein Zimmer und es war wie eine Verhaftung

für ihn -> in d. Witz raues Mutter

Parteilich in d. Schule Klone Flo

SA 20.8. 2016

Markus Steinweg

Buch: Inkonsistenzen (2015)

Evidenzterror (2015)

Danke etwas zu mögen od. eine bestimmte Meinung
über etwas zu haben

"How not to philosophize" J.L. Götter

huge concept of philosophers have to deal with: love,
freedom, truth, ...

crisis - moment of thinking

experience of reading

to believe - Nietzsche

Nihilismus -> about existence of god

das UNBESUSSTE -> does it exist? Freud never claims it
exists

Nihilismus - talks about emptiness - existence of god

paradoxer Nihilismus

alterer -"

NARZISMS -> vanity no problem

Purer Nihilismus

latente Aggression

COMPLEMENTARITÄT of love

↳ when smbd. is in a depression - you cannot

help him/her out - he wants to stay where inside

What's his personality

Logik der
whole capitalism exist auf substitution

SA 20.8.2016 Presentation Angelica

HC-tac

"Clouds don't measure time. Clouds measure themselves"
quote from film

SA 20.8.2016 Marcus Shumway for the love of philosophy

Structural violence

Derivida

Lacan - Reality concept

Adorno → Art is a promise happiness that is not kept

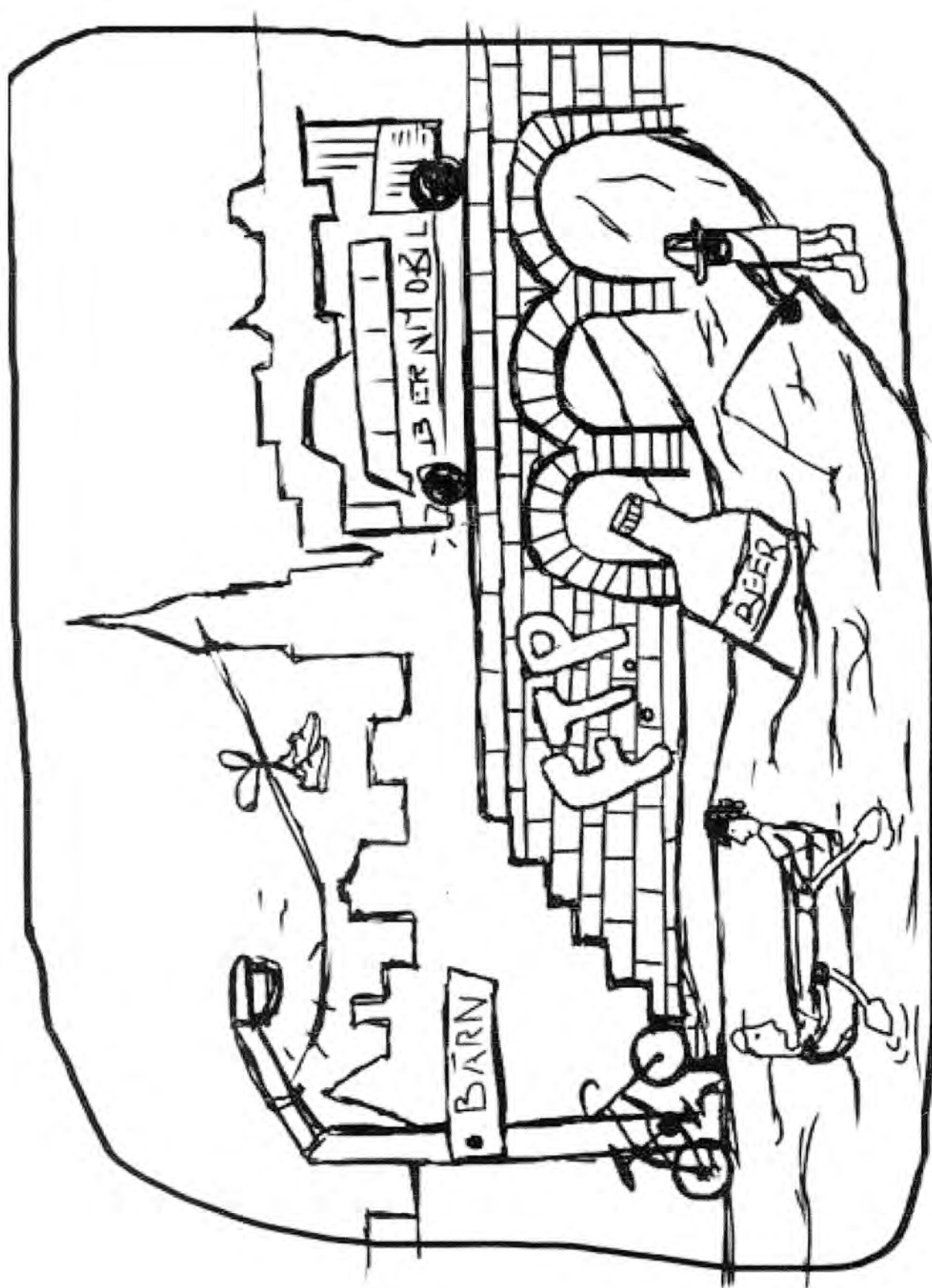
Jennifer Allora & Guillermo Calzadilla

PUERTO RICAN LIGHT

Cueva Vieja

Dan Flavin's light piece in a cave

Yasuni & Curator



Lex Brown: Artist Talk

Uptown, humor; the presentation, control of the laptop needs to evaluate the design/layout can be made more precise/precise. The intensity of the gaze; need to get more specific about the facts. Found footage who took these pictures? Work on the story, not necessary to read in person. The form needs to clarify; shaped; refined;

This is / This is documented not

making a presentation; this is not a family vacation; the script; you have our attention; analyze the sexualization of the media; the US medium of violence. control of timing. Charisma; easy smile; humor

Cady Nolan/Piper Andree Fraser
Bruce Newman Camille Henot
Sonya Conrath Potry
Language

Background videos; address of the media; popular culture; texture "universal" stand-up comedy; footage from TV mixer/DT technique; the cool beats; the stereotypes that have been assigned focus on what you are doing.

Talk to yourself - the culture of prison the concern with the instrumentalization of the black body.

The bog of chips is intelligent!

Find resources/captives/sources = go deeper get into the complexities show it relates the structure of capitalism.

Christopher Williams; valid land

The Crisis - The analysis of violence (psychology) The setting needs to be considered.

10:42 AM - Please stop!

- Are we are in the therapist office?
- Prison cell?
- Confusion room?
- Mental institution?
- Class room?

You are taking your audience to granted text find your perspective! This is footage! Use or Evolving sense of law & m. Dangerous like: to bring the captured audience to a cul-de-sac of ethical question, where we cannot dialogue with you but the material you are delivering is not complex enough; oppressor is oppressed dynamic

August 13, 2016.

you don't let us understand, slow down.
The evidence is false; the sequencing
is intolerable. The angst unnecessary.
Where are you getting these stories?
Sources? Separation of the personal
and the historical. How do you
find this statement? It's hard
to look at you in the eye. You
have a gift, use it to be
precise.

What does it mean to cry in art? Nobody
else was crying; everything is out
of control; but of course. The apology;
you cannot know the pain of others;

check your privilege / Clever your far-
flapping ending, infatigable / need to get
precision, stop the sentimentalizing.

I'm bored. Let's you don't let me think!
Think of David Hammons, please!

Marx: What do I want? Where do I stand?
• Permanent redefinition of the context of philosophy.
Thinking / Reflect on yourself
Observation / Perception

• To be aware that I am thinking; practice with
thinking; philosophy fight to make sense.
• Overripe concepts: not one on one

Love - justice - truth - freedom
• Dealing with the reality order means that
we have to deal with:

Language economy politics
• System of facts, universe of facts
determined by fact; social fact.
• Born 1971, grew up Germany, privileges
social-identity; who am I? Cannot
respond, cannot point to facts.
• How do I relate to the fact? Am I!

nothing but the effect of political circum-
stances? Saying ~~the~~ being are object.
• The image of philosopher that deals
with metaphysics; second life / world,
deny the world. Busting up resistance
and tolerance.

• Existential thinking / consequences / to pay the
price: the result must not be pleasant.
"philosophy has nothing to do ~~with~~ ^{ought to be} critique;
~~to be~~ critical; wanting to be critical, interrogate

- Not accepting the authority of facts
- Promise of co-rentency that doesn't stay.
- We have to acknowledge pain (lex Biberon)

Philosophy is not academic practice, to point the ontological concept of where I am.

Who am I - politics of fear.

Keep us think lex, a proposal to use the word my positive, the responsibility why do I desire what I desire?

"The one, single reason: alibi we don't have"

Romantic split vs. cynical argument

The other is a placeholder of Guilt/Understanding.

Love is not for free: toward the trap of active non-thinking.

To go beyond active non-thinking.

I am not against the economy of desires

What is the function of the object of desire?

Lacan: the difference, the function of the object of desire.

What is the very function?

What do I want, what I want?

Inconstancy of our dreams

Crisis: decision, a situation that demands a decision/decision you are cutting the reality order.

The implicit political decision.

How to avoid the politics?

I want actors who can be politicians, journalists, historians?

It needs time, need to pay the price.

Contingency: non-necessity, double gesture

to think the world with a cold fear, avoid the mass perspective "like it's"

affirmation doesn't mean that "I'm okay with it."

Reactionary is active non-thinking

integrate be more, more critical.

Leftist careerism, good concessions, it works for a small career, opportunism

I have a lot of questions: political thinking is neutral (world of interpretation).

Pointing the inconsistencies

Kafka: the problem is not that there is sense, too much meaning, the authority of facts, the overabundance of senses.

How the world works? How this apparatus works? The system exists, most are we implicated, dealing with ourselves.

avoid the trap of moralism

Reflection is fun, something that makes you happy.

Thinking is active, feeling

Toni Morrison

Artifacts Sociofacts Mentifacts
(tool/object) (custom/tradition)

Be A Slave: The Black American Epic (2009-)

Co-memoir Biography
Toni Morrison Audrey Nourse

very black, stay humble & lead

The making of a chronology with
the production of the technology.

Trailer as a form/process
The object - herloom

Why is biography so important? Why are
artists so invested in speaking about their
past, anecdotes?

Why is she talking about posters instead of
making / showing up posters? But the
poster doesn't have text?

The image is the language

Why are these thing called trailers?

TH: What I really appreciate, it is very open.
I saw how you deal with a very reduced
university, you like to name things,
a lot of references, I get the logic
immediately. I like in art where
there is a logic; the more or less
aspect of panel, the presence of
light, the fireworks / price lights,
they intervene. Visual effects, use
live visual skills. touch me and
interrogate me; the personal history
to decide for formal choices.

comment: John Thompson, resistance
to narrative structure, episodic ways
of thinking, availing through an epic
"very much!"

icaphike.org/day-artist-art-2015/ANDS/HATV

Disorienting / Deconstruct

Who is speaking?

more
Video

entertainment culture
Spectacle / American power / consumerism

Alexander Coorsing

inner-logic / Paranoia by inequality
The objects of Michel Foucault

1977 - madmen, hiding away from his family.

The Courage of Truth (died of AIDS)

"There is something in the social body" (collective)
(inverted energy). There is always something

A strange object, a philosophical
quadrilateral / partnership.

Evades / Escapes

Plebeian Part

1. Blindspot /
2. Manet
3. Criminal
Tradition

Thesema (This is dangerous)

The Order of Things

where is the danger of people
speaking? The ground of proposition
of discourse.

Statements / Positions

Displacements / more context

- delirient
- madman

There is no necessity, the plebeian life

Edward Manet - an embarrassment
Scandalous life, rapport to reality / disguise
support of life

What is under the paint? The painting offers
itself to our eyes; offering itself, canvas / present

Creating the foreground by the ~~background~~
creates axis of perspectives / crisis of position -

We do not know where to stand, what
to see, a political discomfort, what
is our position?

The Blackness in Manet taken; instinct
and junction, the central blackness
puts order, there is a link between the
black lines, identify what is in danger.

Strange movement that organizes and destroys
experience of disorienting, a blank space.

There is always something / discern in simple
gestures.

What is the ground? What is the spot? For
this disorienting

All order is reversible / temporary negotiable
(how my life is organized) with what will be a
disorder.

The cynic, parasite / truth / courageous speech
violent reaction, the courageous speech
Touchstone.

Cynic is who is free of attachment, to
reduce life for what truly is.

Minimal Conditions of Samuel Butler & Thackeray
Elementary

Under the common garment (Magritte)
Passage to the world

Violent dehumanization / not recognizing
form / survival / 'strangers' oneself

Why do we live like this?

* Marx's responds:

Topology = topic

Courage of truth

The experience of the outside

"El afuera"

The experience of the experience

To speak open-minded

To speak loneliness

The experience of fragility and nonhorwity
Something else = disorder
Something you don't know

Tania Bruguera
What is art for?

Working interests: authorship

political implications
artist's role in society

work is not socially engaged / emotional disorder
speak with the language of power
the newspaper (artists to contribute
to justice, collaborative)

Circulation — is it art?

Political and social gesture / limits of society
Faida Shaleed, 14 March 2013

Human Right Council

enter the areas of the law

Working guidelines:

• Not working with actors

* • Working underground

* • Planting provocateurs

* • Crowd control / given behavior

Short-term / long-term projects

work with spectacle / propaganda
the political propaganda

Collapsing the representation and the real

Cuba: Political
imaginary

Initiator (institution)
 using art to release the future
 of essays / The essay
 The link to institutional critique, takes
 the initiative to create a new generation
 of artists.

Immigrant Movement International

- Nigrant Manifesto
- Immigrant Respect An.
- Party (Partido de Pueblo Migrante)
- Potential boundary / imaginary

Concepts to talk about my work:

- Arte de conditio (dispositif)
 to talk about behaviour

Prof. for prison (School of Conduct)
 NYU (students couldn't participate)

Constructive

- ↳ Institutional critique
 the museum

- Aesthetics is in the ethics
 estetica

art with consequences

- Political - timing specificity
 in-politics
 testimony of the moment

(work: I also demand!)

- arte útil - museum

Muse ~~don~~

- self sabotage / willing to lose
 ourselves

el encabronamiento / la rabia
 form

- Caribbean / Puerto Rican experience
- Consequences
- confidence to return to the museum
- Institutional presence
- Bukett.

Wambui Wamari Kamiru August 14, 2016

Work elements: repetition, objects, interaction
3 senses, scale, storytelling objects

Installation about seedlings and ordinary
people, recreation of a bar, cradle weighing

Harambee 63

The base, foundation, "copying" that is
not; we built

The women that exist on the surface

- Angry black woman
- Black Girl, Sembar

June 11, 1963 / Buy / Examine their consciences

Remember / Remember

British are perverse.

Classification / stereotypes

1898

Tanya: nostalgia for new culture, annexing
history of the country, continent / social
negotiation with capitalism / program

TH: introduction about Kenya, work elements
least and the key

Installation is a place to slow riders.

We need to fight against obscurism?

- tribulation

- racism

Kaburu's - walls in environment

15: Stereotype / function / desire
to believe in twisting

"What I know, I believe." (Wittenberg)
Truth vs. belief (ideologies)
There is no ideology that has never
been.

How I understand this sentence?
If we could make a distinction

* Evidence are the problem
The things that seem no evidence's
certainties

They have a praise function

The new function is to stabilize
preceding - political issues

Political systems are built on
agreements / negotiation
functions as the truth and
has a praise function.

What is a problem? There is a problem of a problem?

The notion of complexity - super-complexity
There are problems without solutions.

- concepts
- diagram
- simplifying

AC: my work is about / the emotion is "about" the emotions that we feel.

People who speak with the microphone

"We occupy on earth the space below our feet." Kafka

Did you understand, what I'm trying to say?

The curse of the name?

All lives matter

Jean Karsch - The Black Masters

Yes: How the work can put me in a crisis? Personal / nation-specificity transcend ~~the~~ into the universal?

Fund. No. 2

"I needed an institution."

use: utility, infrastructure in art production, function

Part I: Audience

1800-present artworks related to art util concept / proof

Urban development	Ecological	Economy
Scientific	Politics	Environment
Social		

① Case studies of artworks

② (Testing)

③ Proposal

(unrealized: Alfred Barr, Faust Exhibition)

④ Prototype

⑤ Implemented

Eduardo Costa (living the uselessness of art)
beautification / gentrification

1965 Manifesto Art 111

Pigi (Italian artist, Oldenburg, Germany)
Joseph Beuys

The use of art.

artists + institutions

Paulina Coney: Tactics Abstracto.

1. Does it exist?
2. Do we need arte util? Canada / where?
3. How can it sustain?

Critera (review every 9 mo.)

1. Propose new use for art within society
2. Challenge the field within it operates
3. Be "living specific", responding to current exigencies (that shows you that other world is possible)
4. Be implemented and function in real situations
5. Replace authors with introductors and operators with users
6. Have practical, beneficial outcomes for its users (not spectators)
7. Prove sustainability whilst adapting to changing conditions
8. Re-establish aesthetics as a system of transformation

No utopia

~~Realizable~~
Realizable utopia

Change your terms

Paul Klee

1919 catalogue / "I cannot be grasped in the here and now"
/ made with dead
and the unborn."

Swiss knife
Caval bodies
tobacco
chase
chocolates

1879 - born

1898 - Munich, travelled to Italy, 4 years

1908 - no income for his art, Frau Marie

Kandinsky, holiday in Tunisia

1918 - end of WWI - Bauhaus / Dessau

Düsseldorf - Nat Socialist dismiss (1934)

1933 - returns to Switzerland

1940 - died (61 years old)

Thinking Artist, 1919 (oil transfer) - monotype

Producing Artist, 1919 ("")

Creating Artist, 1919

Absorption, 1919 (watercolor)

Mentally - side - calling contemporary spirit

1935 - Kunsthalle, Bern

visitor's opinions - "infantile brain"

1961-69 - Harald Szeemann, interest in Klee

Kunstmuseum

1939-40 Angles / 40 different variations

1920, Angles norces, watercolor, Benjamin

The Angle of history

To become a human!

Contemporary Contrasts

1911-1940 catalogue - Munich

1911 - Blue Rider in Munich
(1907 - moved) / Kandinsky Mare

"authentic expression"

50% words on paper

Hans 60 Hz - Munich

Special class (?) SKL (did not send to the market)

1914 - Summer in Bern (WWI)

Apollitical condition

Fraunyo Mare - Reality of War Time

Tapita

Decolonial Trinity: Technology, Health, & Spirituality
Hierarchy of colonial discourse
decolonial vs postcolonial

Technology a part of architecture of power
shifting from confinement, how to connecting
care, caring for "my" community.

Guidance:

"She who Leave Should teach, she who teach
should learn! African Proverb

You don't attract flies with vinegar.

Response all
we able to

give

history

dismantling

community

connecting

concept of nature

concept of health

mistrust

affirmation of authenticity

Caribbean Quorum: Formal Apology

What is an apology?
The politics of the

emergence (vibration)

* NS: (Integrity, health, dignity, essentialism
"old fascism" - Judith Butler

primordial nature / original contamination
moralism

August 14, 2016

Kevin:

The song: the struggles of liberation
good-bye fallen comrade
You are the spear of the nation

How to become human after trauma?

DTY = you

CHERO = South African } coarse hair
HARE = hair

Making myself human again
Feeling untold stories
Audience

"The library of the struggle is written
on the street." — Victor Marshall

Confronted outside of the art world
and struggle inside my work

Political Engaged
Activist

The Revolution was deferred

Images don't speak!

Audiences

Caring for audiences

- labels could be in multiple languages
- presentation
- space
- light
- climate
- label/info/didactics
- texts/essay/historical context
- security/safety plane
- bathroom
- bench/furniture

Marx: Why Universality Matters? Anagnostis 6
Toxic concept \neq particularism/identity
Abstract concept \neq integrity
Polluted/broken \downarrow

illusion/phantom

Idealism = metaphysics

"I can be here without being contaminated"

language city money
cultured context

Topology

"I belong to this situation, the city,
the nation (political, economic determination)"
To localize ourselves

We are corrupted by the language

Existential implications / The minimal
engagement

It is about "us" not only the other

The concept of urgency
Sartre, Heidegger, Wittgenstein

Abstract thing = concrete truth

philosophy = concrete abstract
 \downarrow to find the right
concepts

Corrupt the world as it is; we need
an image that is contradictory

universality \neq quasi-religious
(nobody is excluded) \neq quasi-mythical
humanity
(exists in a world
order)

Thinking is trying to understand

universality (singularity/particularities)

~~phantom~~
singularity

love

justice

responsibility

peace

freedom (to legitimize war/killing)

justice

There are no innocent concepts / there is no
innocence
Narcissism/vanity
(everyday vulgarity)

"There is no non-violence!" — help me
see the reality

"It is work to open up and love"

"It can be that the other is right"

the objects of thinking — you need courage
to open up a dialogue to have a
conversational. The "other" is a real problem

Revs:

August 15, 2016

"Waller & definitely must." - Waller

Museum as an Observatory (Museum/gallery)
"Platform"

August 16, 2016

Sasha Kurney:

Education is on the low-edge; from Soviet time, autodidactic; interest in public space.

Relationship with public space; alternative
Homage to Duchamp; potential; Dada spirit
you can use it; relationship ~~with~~ space

Public space: Franz Nabl
Hans Rischgesser

Singing well / Accumulation / Intervention

Promo Action
Banner Book
Before / After
Nighttime Murals

Care studies:

Andreas
Homages to man as a peccator

Occupying technique / conflict

"Something strange happening near me."
150 people / Sunday
Stop lying (check the spot)

Condition for possible solidarity - proper situation
equality - what does it mean?

What is your position, your qualification?
Position in the collective
The salaries are secret

TH: It is rare, it is courageous / How to act there?
Intervention
Invention

De Dary
in practice
"You do what you want and nobody
cares!"

Eyes open / To be attentive
Poverty - vulnerability

Power can be negotiated

1. outstanding (priority, vulnerability)
2. Big problems (how not to get lost)
3. History of art (looking at issues that we get lost)
(no references) (producer of ideas)

SK: Don't have a form; artistic practice?
Why should I have visual language?

- YR:
- Photography / video
 - Form / invention
 - Tino Sehgal
 - Titles / Labels / texts
 - Rigidity
 - out of the system

- Hans Haacke
- Roman Ondak
- Michael
- Douglas Huelder
- Michael Asher

"Gold out" -- "For the Struggle" -- "Sustain my practice"

Exchange economy; privilege

Smart; humor (no clown-shit)
people who have no access
to art.

TH:

I write his to a collaboration = homeless
Do a form? It is not clear? What is the
point? Where is your ambition?

Is this a conversation?

SK: If you are interested in doing images / how to
what to do with the form? / make new
New place ~~to~~ to put the form? write?

For what?

Occupy - Smuggling -
Powers relationship
David with Goliath

2016

1991 - video Belleville, Paris (collage)
(25) 50/50 in

2016 Decided completed

We get it!

Reality hacking / Peter (?) Swiss artist
ART

EDUCATION
of non-
artists

NOWHERE

ARTISM

08.16.2016 16.08.2016

August 16, 2016

The concept of Freedom

Dealing with contaminated concepts

Dictatorship of facts, language system

Lacan: symbolic order

Active Non-Thinking (is not an innocent position)

Spinoza / interrogate Rationality

Gilles Deleuze, two important books

Spinoza

Philosophy has nothing to do with metaphysics in the vulgarity

Love THINK JUSTICE

Revolving door

There are holes in the cloth of reality

Freedom is to understand we have limits.

The necessity to reflect on the world - the different to ideologies, ideas at ~~our~~ work

The systems of fact helps us to think?

What is active thinking?

Deal with the situation that I belong in?

Check your vocabulary / lexicon

Big, and important

The violence of thinking (auto-aggression)
Integrity (not as a moralistic concept)

Not free determined

by my capacity; the history of interpretation of freedom

• Frantz Fanon on the concept of freedom

• violence is a fact / love with out violence
• deconstruction / doesn't exist.

(things are not identical)
difference

1900 Nietzsche and consequence

There's emptiness, gap

This abyss is addressed / articulated

Adorno (the non-identical)

The desert of freedom

is the gap of freedom

What is his point?

The experience of being lost, of being in the desert of freedom; the experience of emptiness. Adorno's Roland Barthes

How to live together? How to be in ~~that~~ a collective?

I believe in conflict.

Comprehensibility, communication

Not to accept the definitions of others.

Responsibilities and Freedom (Sartre)

Headlessness / Blindness

Apollinaire: deadlock / an insoluble internal
(Rhetoric) contradiction or logical
disposition in a text
The expensive argument, or theory
of doubt

To love nevertheless

Andy: "I believe in cosmetic surgery."

Marguerite Duras: Quiet life

Ovidiu Anton:

Abstract constructionism; poetic gestures

Recycling / drawing

Le Corbusier's "human machine"

- not precise
- not interesting
- not self-interrogating
- not good

Please get out of the video

the cameraman

is doing a good job
but you are not

Francis Alÿs - sentimentality

need to assume that your audience
is reading the paper; Istanbul.

Ouch!

August 17, 2016

Meret O: "Her work / thinking created a problem." She kept us on our feet to think beyond order / disorder.

Heena Otta

Tore Maria Augestad
Teresa Benga
Arntel Bengana

Interest in popular culture is representing centralized country / highlands immigration

The use of 2 - the power of 2 which also means others - Representation

Artz Uthl - Neerudades (2007-2013)

Labor / work: construction work

In Memory of Montaro (2014): gardeners border of a hives, important labor, duty dry roots with the garbage

Merge: artificial / natural

Pessimistic garden / 8 questions

The horizontal situation, scale 1:1
Interviews 10-min

Books, photos albums about disappearances
intimate photos to tell their story

TH: (posting all emails and remarks)

→ Seriousness
Heart
Dedication
Skills (analytical)
organization

Here we are!

all this chaos is also the problem
Schulship-made; they all look the same.

Participatory set terms - local terms

missing / lack of contact with leadership

MS: Critical Thinking

What is critique? Nowadays

Specifically like: seriousness / security
need ^{to have a} critique to be persistent
need to be critical and polite

Critic Critical Critique - Criticality

The function of the signifier

There is no innocence / it is a weapon

To break up with the official narrative
What do you affirm?

be critical or/and be affirmative
affirmative
affirm

Confrontation of the world as it is.
Risk to achieve the world as it is.

co-temporality
intimately - Deleuze (first Nietzsche)
it is not anarchism

Shared timeframe 2016
(more or less alive)
to build a resistance with here
and now, implicit resistance

Reinforce the concept of reality

Orient yourself

Serenity of joy

TH: aesthetics / there is my doubt?

It is not a vote

The result anticipate the end.

There is a gap

Shakespeare / transgression of time within
history.

The real thing in an actual world it is embedded
in these factual conditions.

I get the point!
coming here has to do with this.

Mammi: Five Definition

1. What is reality? The promise of consistency

2. What is the human subject?

3. What is truth? It is the experience of the inconsistency
of the reality

4. What is act? ^{→ grounds}

5. What is philosophy? [→] The experience of conflict
is embedded in love.

I am thinking

I am thinking myself as the one
thinking.

The conditions of thinking

Satisfaction is satisfying.

I can get no satisfaction

Trust vs. Belief

Economy vs. Religions

Create values out of nothing

Markus Raetz - artist

"Together in time"

The past is not settled or secure.
you are implicated

appearance of freedom

to get something from nothing

smithsonian Friedman free-market

opportunity cost.

brilliant combinations

Breakfast in five

August 18, 2016

Two Gamy:

Ambiguities, control bodies and their senses. the
action is documented in video.

Location: archaeological space, black boxes,
challenges of the theater box = mind space

Regime/Discipline (Holding the perform)

Mute/silence (convert into a scream)

Dim lights / sound of the wind machine
the movements and the situation here
with Victor and the guest.

What are the instructions?

2006 - not reading philosophy / Oracle

100 or 2 is the same

Interest: The most, philosophy
Disorganization of the Body (Bellamy)

Dance/theater

collaboration / collective

extend our project

interested in these bodies

effort / fiction

as a space that was
created

Our above (?)

Episcopia (2013) (non-performative
dancers)

Under the SI (2014)

Cocooning (2015)

Autism and mental

Mar Girnot (?)

What is Fidel Castro always were Adidas
running / athletic clothing?

Middle Eastern artists } missing
Asian artists }

Garbage / left-overs / debris

minimal, reduced, continuous movements that appear to be irresistible, fast movements

Self-control de-acceleration

the end of capitalism

Primitive (early ages of human kind)

Hyper-presence

Christine Greiner
FEW

What do you mean by HD?

Explaining with restrictions

Restricted improvisation
Spontaneous improvisation

Stéphane Baston $\hat{=}$ Yvonne Rainer

Stand bodies / Hyper-sexual / Disruptive
Orgy \Rightarrow Bodelo aesthetic

audience is a problem
theater (exclusive) = related to art
pay or not many of them
are not related

TH: effusive or effrent -

remarkable, consistent, looking to yourself

I realized I like to do this

Resist ~~the~~ selfish

Prosemanic of the duration
Reorganizing the landscape

- more sense
- attention to the object
- non-sense

clueless

More sense or less sense

• Question about the audience

Instructions

• The world upside down / Carnival-like

• Fluxus

• Situation Int'l

• Theater without Theater

• Choreography

/ The invitation of the audience to the stage
guide / Virgil teacher

Words: fear / sensation / totems
(not sadness)

systems, instructions, maps
discuss, open-rehearsals, hear
together, temporality community

Power images, feeling this tension / time / duration

MS: concept of the "I" - the body experience, approach a new question, the most simple question, what do I mean by using this concept "body," "primitive," "self-experience / self-awareness," "body / mind dualism."

Jean-Luc Nancy, Stransbourg, Corpus

Substitute the mind with body.

generative systems (they were
The Body and the mind developing theories)

movement as thoughts

Small observation; the position of pieces

5	1	dynamic / dynamism	organizing the body
2	3	engagement with limits	organizing space
	1	body	
	2	silence	
	3	primitive / totems (?)	
	4	actor / dancer	
	5	audience (recurring)	
	6	props	
	7	space	

Franso's (1981)

Thinking of representation through photos.
Vanity? / don't understand the bag.

Sleepwalking

★ Manus: What does it mean to pay?

institutions
money / economy

Affirms not here to affirm neo-liberalism and capitalism.

more than it is expected to pay
winner vs. loser

The otherness of the other

The reality - doesn't agree with you.

Victims of severity

luxury of self-victimization

not to be a victim is what it means to pay.

for the Bourgeoisie, phallus, large topics:

love, sex, violence, freedom,

power, myths, universal dimension

⇒ EXISTENTIAL ISSUES

Vocabulary is one of her time

Courage (bravness, political correctness)
The trap of careerism; why do we want, what
we want? Is it my desire?

This is not interesting / pursue your desire

where do I stand? What do I want?
on the side of ~~the~~ / true my life the
politics least stupid as
art possible, permanent
love examination (not
philosophy possible)
precise your desires.



August 20, 2017

Kevin: bodily presence (presence) to feel my
heart beating, excited.

Art as a tool to find / confront the world.

mother's affirmation, since age 8, search
for places where adults cannot find
me.

Faint (enemy)

Conquer and domesticate space (boy scout)

Nurse - you are not
in reality

Drawings - adventures - discovering

The conflict with surroundings

ancestor - continue

18 years / circa 3,000 graffiti

Spar 2 part

Marulone School, for life / exercise life
(student)

The body - fear, paranoia
Body feeling / climbs back

The Gaudes in a jungle

Train 9:02 AM

8:30 AM

11 AM

12:55

10:55

11:55

- 2:30

- 2:30

boarding

10:25

(8:25)

1:00

9:25

9 AM (8 AM breakfast)

Introducing
Nancy White

Klausen (shoplifting - masculine)

legitimizing / competition / insertion of
the hand

Sophie Calle - Hans-Peter Feldman

anti-social artist / my own good
feelings
(desires)

It is not embarrassing

Writing a text as machine as possible of
stopped guy, searching for a smell of
a real situation. Freedom, towards
this situation

This is fun / a good time!
Romantic draw of criminality
Graffiti artist not an artist

© Tuerger / Room of Ruamwa

* when did you stop with the shoplifting
series? what did you do with the
objects? Robin Hood?

* Is Kevin your real name?

* website (Tuerger Kenter)

* aesthetic of white trash

* Children aesthetic

Berlin = Swamp

They took it for real
They accept it as real

Anti-social
Club

Room with carpet, atmosphere, frustration
kind of power

Stop what you are doing
Affected masculinity

© Stephen K

Borat Aesthetics

Comments: places that you cannot hide

"To be free on our own"

Are you willing to share it?

you have made attempts to share it with us?
Reassurance, reassurance

Manus.

Inconsistencies: Book collection of wisdom / Evidence of
The distinction between me and 1 / Terror
Eye for eye - How not to philosophize? We don't
have to philosophize to speak about philosophy.
Philia = love / be the friend of something
wisdom

The close for the truth of reality.
Overlaid concept (truth, freedom, justice, love)
Does it make sense to address them?

The moment of crisis is when you have to
think / deal with existential question

{ looking forward
experiencing your body
the simple fact of existence
tears

MS: 45 years
old

TH: 59 years

old What is reading? What is a book?

Philosophy is the experience of
inconsistencies of the world (the present)
The world ~~is~~ with exit, no second life
Naïve (to be an atheist)

Nietzsche interrogate the consistencies of our
beliefs: the death of god; substitute,
prophetic;

No Hierarchy / Wilhelms (Sartre, Heidegger, ^{Nietzsche} ~~Marx~~)

Narcissism: the gap in this conception
Placeholders of emptiness

- 1) Passive nihilism (my life, no
sense)
- 2) Active nihilism
(joyful interpretation)

Space and freedom (Apocalypse of love)
Apocalypses: pause, prosody, passage
way to go, the closed

Closed door: deadlock, the
other is different than
me; the violence; the
giving the other a function: compli-
mentary, complete, wholeness!

The dignity of love (there is no
determination; the decision)

facade: functionalizing the other.
"The tender indifference of the world"
- Camus

Contingent (non-necessity)
(Universe of facts)

The world order / Blindness

Angela:

clocks, Fibonacci, vortex systems, post-photographic technologies, camera obscura, latent magic

- lower plant
- Spaces / Rooms (19th century / 2D images) made through a 3D object

Reameras (Chambers) - black room

Disorderment

The nature of reality

Methods of Preservation (2015-2016)

Free houses / dragging systems

TH: There is a potential, I'm trying to do a work of art but we thought that we already know, we already said. But there is a trajectory; there is a potential. A way out of the box, self-enclosure!

- Timidity
 - Pirate architecture } interesting
 - Parasite architecture } art reason
- "the unknown in the middle of the knot"

Guio. Safe, decorative

Marius: For the soul of Philosophy

- Unconditional love
- use / abuse of concepts intersubjectivity with other relationships with ourselves
- hyper-visibility
- hyper-invisibility
- mistrust / of terms / concepts
- the concept of actual non-thinking



Evolution

• Answers •

- I stand for artist and next to artist / with others
- I want to change art history / I want to make exhibitions / think exhibitions / museum.

Learn to say: no, thank you

Learn to know: this irritates me

this doesn't feel right

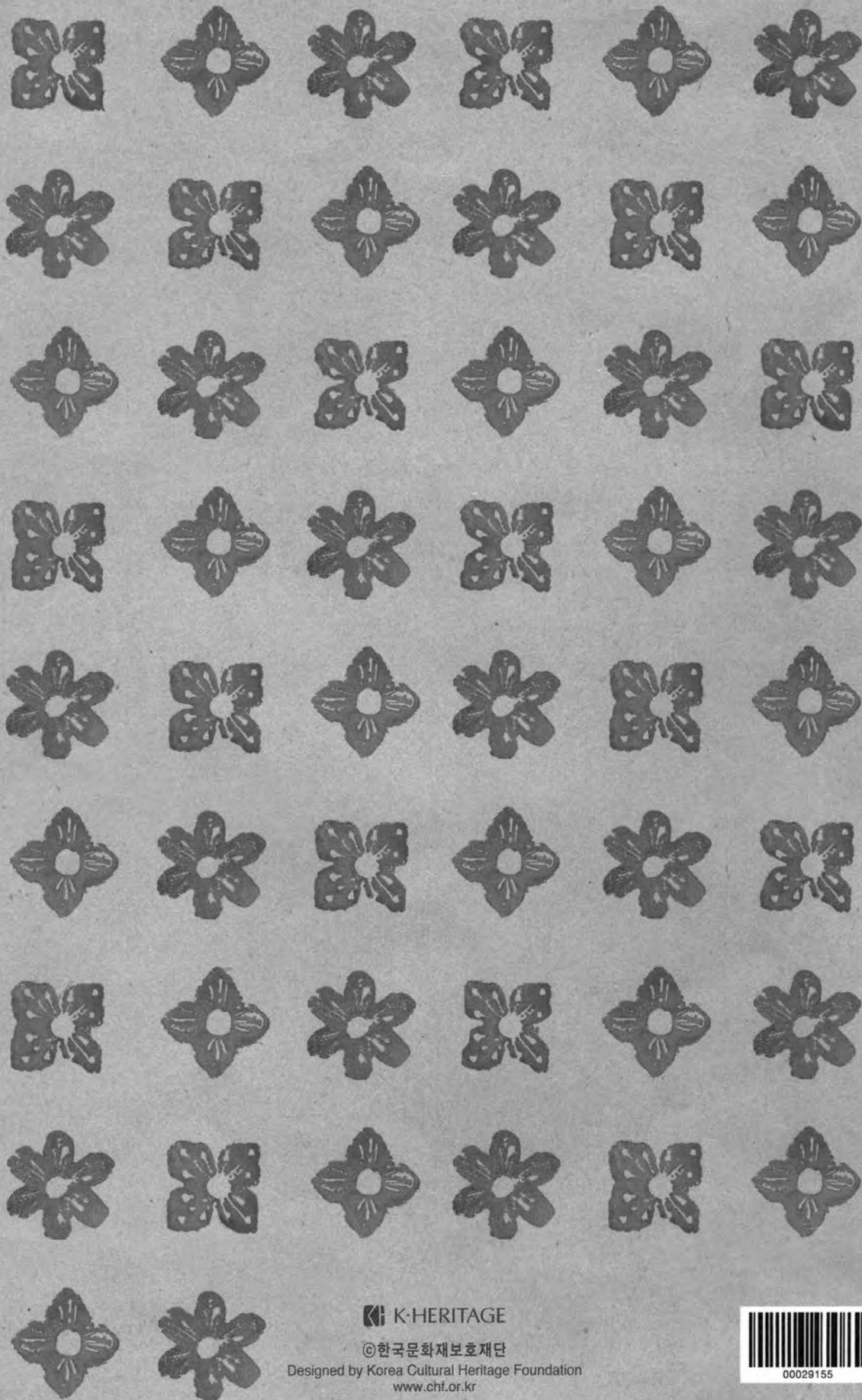
this I don't like / I don't want

What is an exhibition? What is it to be a viewer of an exhibition? What is a museum? What does it mean that in the 21st century we continue to go to museums to look at works of art?

I want to de-establish my entire identity

- not be aggressive
- less childish model (infantilize)
- womanhood
- pleasant-ness
- stop being resentful
- stop existing on the victim status

Be something else more than a victim!



K-HERITAGE

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Site specific -

For the spot.



CATCHING AN ANIMAL

Our favorite place

Symbol / ANKER

Site specific -

For the spot.



CATCHING AN ANIMAL

Our favorite place

Symbol / ANKER

Slow the TRICK

CLAUSTRIC SPACE →

Need to open - NO WINDOW → PUT A
RAINING →

What happen if I open

PROST NOTHING IS ISSUE
yourself

FORGET = UNCONSCIOUS →



ESPACE INTERIEUR

ANGELICA

Slow the TRICK

CLAUSTRIC SPACE →

Need to open - NO WINDOW → PUT A
RAINING →

What happen if I open

PROST NOTHING IS ISSUE
yourself

FORGET = UNCONSCIOUS →

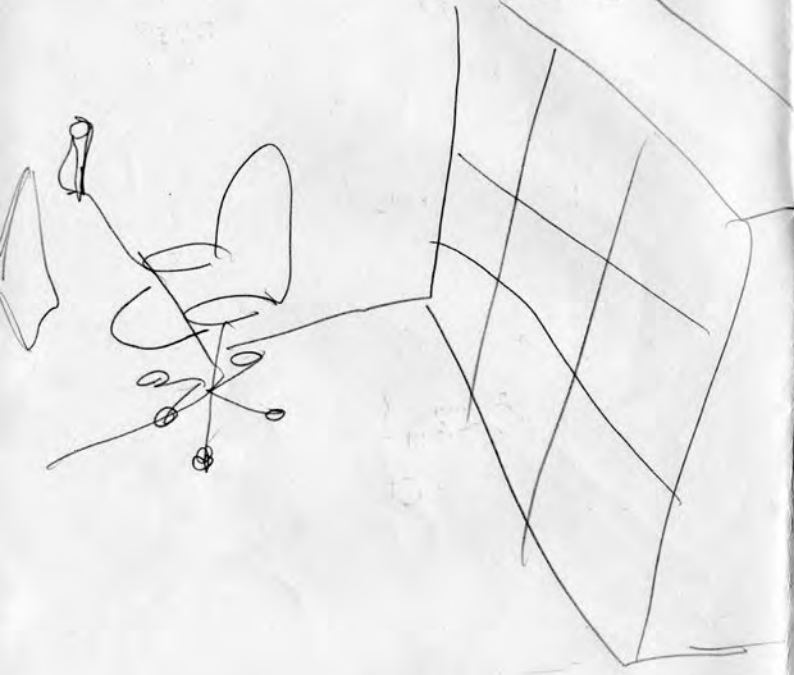


ESPACE INTERIEUR

ANGELICA

YASMIL

SOLIDARITY DAY — OTHER DAYS



YASMIL

MARCUS

2/2

EXISTENTIAL, ALWAYS INVOLVED

NOT Me in the narcissic me

Me Me must fight it



yo-yo
We are I, the monster
of myself

PURE FORM

MARCUS

Urgency to decide — the moment of decision

CALM DOWN TO THE FACT, TO feel better.

STUDY BEFORE STUDIO



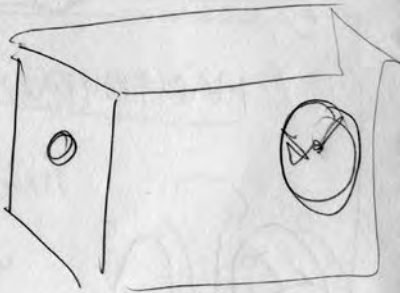
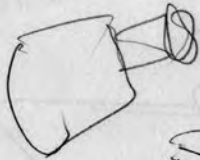
YASMIL

EVERYTHING APPEARS TO BE FREE
NOT TRUE — [t.] = [\\$]



12

FORGETTING
COVERS

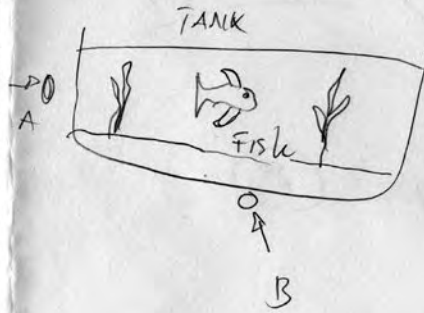


Electrical
insulation

RECAMARAS

REPROJECT THE IMAGE IN
THE SPACE

Different part of view

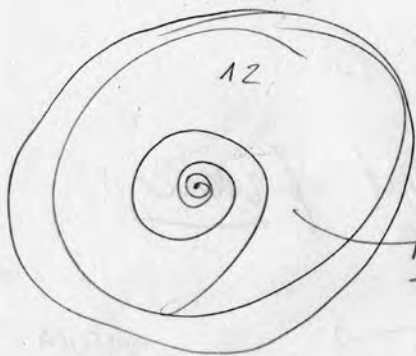


ANGELICA



THEY NEVER
Get this is
1+154?

YOU NEED TO ASSIST THE MECHANICAL
TO FOLLOW THE ELECTRONIC



FIBONACCI

Vortex



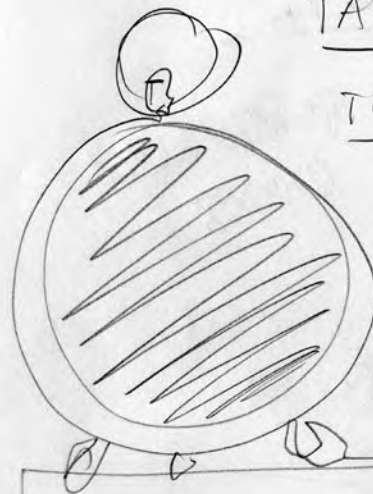
$$EN = 2^n \text{ para } \phi < n \leq 5$$

$$Con = \frac{360^\circ}{2}$$

ANGELICA

TAKTIC

TIC TAC



A clock does not
measure time, it only
measures itself -

MAN FROM EARTH



TIME MEANS
WHEN
TO CHANGE

ANGELICA

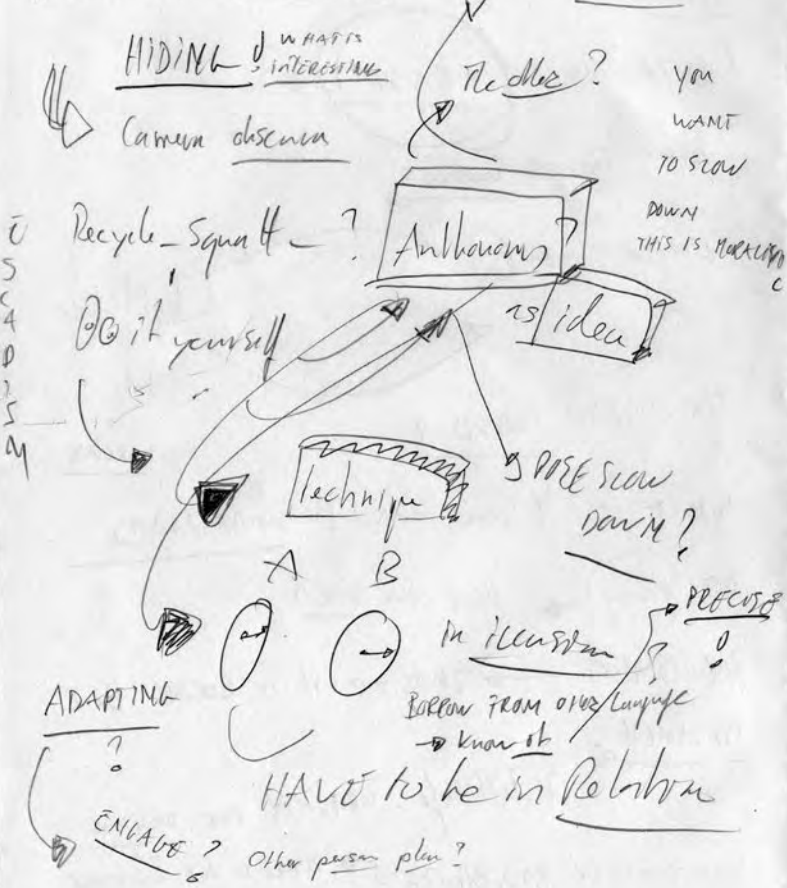
RELATION BETWEEN TECHNIQUES

AND I

INSISTENCE - TRY TO DO - A WORK
 OF ART - TRAJECTORY - YOU CONFIRM THAT
 WAY OUT - THERE'S A WAY OUT - PROBLEM
 THE PROBLEM IS NOT AN INTERESTING
 REASON - HOW TO EXISTING INTUITS
 Institution - DANCE - YES BUT WHY FOR?
 WHERE DO YOU START?
 THIS IS NO UNIVERSAL REASON - OPEN UP -
 FORMALLY - WHY YOU DO? REASON - DREAM PROBLEM
 WE SEE THE TOOLS BUT WHY?
 EMOTIONAL ARCHITECTURE?

DO NOT STAY SAFE -

EMOTIONAL PROJECT?

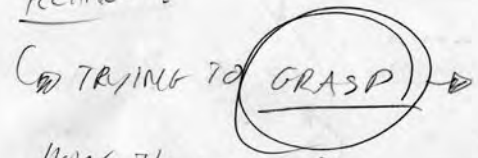


(Rigour) -> Commit

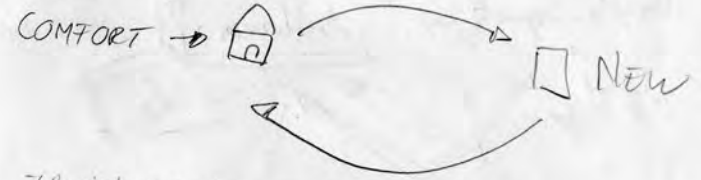
HOME?

UNCONSCIOUS? ->

TECHNIQUES?



How Things works



TRYING TO GRASP?

MARCUS

WHAT IS IT YOU WANT TO UNDERSTAND

NOT (knowing) -> HAVE YOU DIVED

RAPID COMFORT -> SKILLS -> IT IS BORING BUT DO MUCH

I felt safe - WHERE IS THE DANGER

YOU COUNTER STABILIZE -> DESIRE TO PUT SOMEONE IN CRISIS (NOT SAFE)

Don't use the journal

- critics of the stereotype - to react to - be precise

you have your own language

Authenticity -> (FREE) (ADAPTING)

MARCUS

OBJECT OF DECONSTRUCTION - DISTRACTION?

NEED TO RETAINING THE SUBJECT - ADORNO

ES GIBT KEIN richtig falschen LEBEN

(Capital... individual)

IF NOT IN THE FALSE ONE WHERE ELSE?

LOVE - HERE AND NOW - hypersensitivity - ?

Remember love - unconditional love = rom. love

I DO NEED ANY REASON - EVA ILLUS

THE IDEA OF rom. love IS a Fantasy, close to

NARCISSIC - impossibility of ?

Choice / Decision

X

MARCUS LAST a physical substance

TRY TO UNDERSTAND - IT IS ABOUT REALITY

DEAL WITH REALITY - THESE PEOPLE THINK -

ESCAPISM - CONCEPT OF FREEDOM? WHAT IS THAT

VOCABULARY IS POURED - REALISM - BEAUTY -

NO INNOCENCE IN WORDS - NARCISSISM - INTER

RELATION - TO YOURSELF - HYPERSENSITIVITY -

WHY? - hyperintensity - BUILDING UP -

ANALYTICAL MOSTRIST - ACTIVE NOT THINKING

ANALYZING WHAT YOU DO - DO YOU WANT TO BE

AN ARTIST? TO BECOME AN ARTIST - PHILOSOPHY

The position of THE HUMAN IN THIS CONTEXT -

YOU CAN'T THINK WITHOUT BEING POLITICAL -

I CONTINUE READING SINCE MY CHILDHOOD -

RESPONSIBILITY (Levinas, Derrida) - BEING AWARE

I BELONG TO THIS FIELD - I'M AN OBJECT OF THE

EDUCATION I GOT, -

MARCUS

CINEMA OR RESTAURANT, DESTRUCTION IS clearly impos-

ssibility destruction breakup - in love -

STRONG EMOTION - imprints violence of it, VIOLENCE

IS IN THERE - THEORY OF DECONSTRUCTION

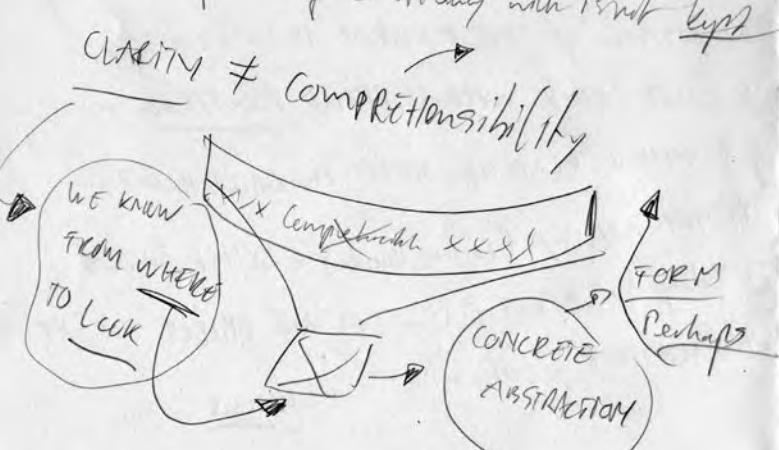
IS A THEORY OF STRUCTURE VIOLENCE - THERE'S MORE

THAN ONE - THERE IS VIOLENCE - DISTINCTION

ON REALITY - REAL - inconstancy of Reality

ART - IS A process of HAPPINESS which IS NOT kept

Reality is ignorance of ambiguity with isn't kept



I live in for deny

YES I'm that ->

Sensitivity / avoidance?

RUSHMORE

NOT TO KNOW WHERE

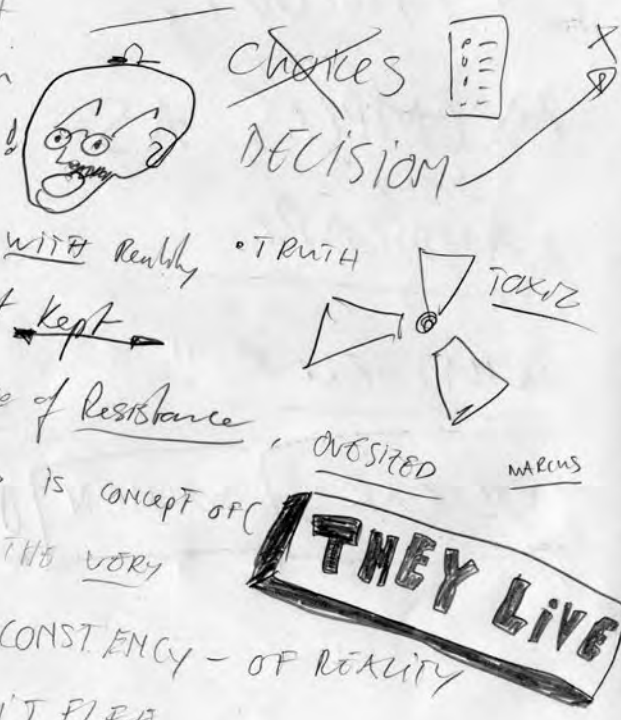
YOU GO BUT THE

DYNAMIC OF THINKING

UNPROFESSIONAL

MARCUS

- The very condition ~~is~~
- we're not to be the object? qualified
- (ESCAPES) SPIRITUAL? (god vs dead)
- GYM
- object of
- keep calm
- believe!
- BREAK WITH Reality
- it's not kept
- Ideology of Resistance
- TRUTH → is concept of
- WHAT'S THE VERY
- INCONSTANCY - OF REALITY
- DON'T FLEE



- # COMMUNICATION
- Because THERE'S A GAP OF SIMILAR MANNER
- Reality consistency not kept.
- ART is process of happiness that is broken!
 - Opens up - Reality space.
 - it must connect to reality? art
 - is something to believe in - system works because that believe.
 - Reality we do not understand
 - Future genesis (Birth).
 - Comparability of killing/birth
 - Mother care less, up to us...
 - Mobile self-adhiring → René Descartes → Thinking subject...
 - scene of a: Thinking the thing / (Thinking myself as the ac)
- MARCUS

- HOSPITAL IS ALSO PROBLEMATIC
- Dr. KNOWS (I do not believe as well)
- TRUTH is cannot be objectified, what do you like ... it's not about object, Flere
 - FORM - Relations - Dynamics.
 - Get what you wants you'll be sad, satisfaction is not satisfying
 - WHAT IS ART? WHAT IS philosophy?
 - LOVE IS NOT HARMONIE, I GOT THERE
 - No need to avoid, the other is always desapominy
 - CANDIDO LOVE? Life's not made to fulfill, expectation are not more. WHY DO I WANT
 - WHAT I WANT
- ∞ ∞
- MARCUS

GET AWAKE: KEEP^{1/2} AWAKE.

ETYMOLOGY,
EXAMPLES AS
LANDSCAPE

WHAT ELSE?

MARCUS

BIG CAR! WOMEN!

Feedback Form Fellows and Speakers Sommerakademie im Zentrum Paul Klee 2016

1 = Strongly disagree → 3 = Medium → 5 = Strongly agree

Information on Workshops and Public Programme	1	2	3	4	5
The theme and Academy programme run by Thomas Hirschhorn was of high interest					X
The presentations by Tania Bruguera were of high interest					X
The presentations by Yasmil Raymond were of high interest					X
The presentations by Marcus Steinweg were of high interest					X
The visit to the Zentrum Paul Klee was of high interest					X
The visit to the HKB (Bern University of the Arts) was of high interest					X
The visit to the Meret Oppenheim Fountain was of high interest					X
The visit to the Wölfli Archive was of high interest				X	
The visit to the Walser Archive was of high interest					X
The lecture at the Kunsthalle was of high interest				X	
The Opening Event with the presentations by Thomas Hirschhorn and 12 Fellows was a good introduction into the Academy					X
The book launch / publication 2015 was of high interest				X	
The Nominator's Day provided useful opportunities for networking				X	
The excursion to Manifesta 11 was of high interest					X
The city tour by Bern Tourismus was a good starting point					X
The final party was a good winding up					X
Information on the Sommerakademie Management					
The Sommerakademie was well prepared (application procedure, communication jury results, practical information, travel arrangements, arrival to Berne etc.)					X
The Sommerakademie was well organised during your stay					X
The welcome package (booklet, schedule, ticket for public transport etc.) was helpful					X
Publications of previous years are useful					X
The website offers the information which is needed					X
The accommodation at Hotel Marthahaus was adequate					X
The meals and caterings were enjoyable					X
The per diems provided were adequate					X
The location Kunsthalle Bern was appropriate					X
The schedule was suitable				X	
Did you get enough technical support?					X

We would appreciate your personal comments on:

Was the theme an appropriate starting point for deeper discussion? Did you come to certain conclusions or interesting results that you would like to share?

I believe the theme was a good starting point. It was right for the moment I find myself as an artist and I found it useful to start finding common points with people from totally different backgrounds. I could reflect myself in them and found interesting how we needed this mirroring experience in order to think about ourselves. In this sense, for me it was important that at the end, as was seen during the conclusions, we couldn't answer the question about the "I" without the "WE".

Did you have enough time to present and discuss your personal art work?

Yes.

Did Guest Curator Thomas Hirschhorn lead the group and discussions in an appropriate way?

Yes, although it would be ideal to always have some extra minutes if the conversation would need extra time to continue.

How did you experience the group of Fellows?

A very stimulating community of people, I'm sure we'll find the ways to continue exchanging and sharing experiences and projects.

How did you experience the Speakers?

I found them deeply engaged with their role, passionate and inspiring people. Maybe Marcus needed to differentiate a little bit more each topic of discussion, but most of the time that's the way philosophy is developed, I think. Tania's workshop should have lasted longer to be fully understood and useful. Yasmil was always great, although we could have needed a little more time to talk after each of those presentations. Maybe they could be least but lasting a little longer, specially leaving time to process ideas from the past days.

Was it beneficial that most Speakers were present during the full duration of the Academy?

Yes. I think this is a very important issue, 'cause we could start to learn about the process of thinking of each speaker and fellow while sharing time together, so it was great to have them all the time.

Did the fact that the Academy was open and free for everybody suite you personally?

Yes. For me it was one of the most politically coherent and exciting things at the same time. I think it's a misuse of resources to do it other way. Maybe if there's any specific activity that needs intimacy could be justified, but other wise, for me those experiences and debates need to reach the most amount and variety of people as possible, in order to avoid being for an elite and encourage a wider context to engage and continue these kind of discussions and activities.

Was the Kunsthalle sufficiently equipped and suitable to run the Academy?

Yes. It was nice to be in an exhibition space, especially one of such an historical importance. And everything was comfortable around it.

How useful was the participation at the Sommerakademie for you personally?

Very much. It made me reaffirm some concerns I already have before going, but feeding me with energy, ideas and motivation to go deeper into it, plus finding myself as a member of a growing community of artists with commitment to think and activate their contexts.

Thank you so much for participating at the Sommerakademie im Zentrum Paul Klee and for returning your highly appreciated feedback!

Barbara Mosca, Manager SAK
Berne, 24 August 2016

Sommerakademie | Aug 11th - 21st 2016 | 10th year



BEK B BCBE

8/12/2016

Thomas Hirschhorn - Curator

Tania Bruguera
Yasmin Raymond
Marcus Steinweg

Dominique & Marco
support tech

8/12 Friday

10am at Kunsthalle Bern

Fellow presentations > two hours | position & ambitions

Thinking / Dense

Thematic

Have a plan | Have will

Strong Position

Strong Ambition

NON-EXCLUSIVITY

* Choose 1 case study for tomorrow & one word
museumarteutil.net - archive / lexicon

Hannah Arendt

Thomas Hirschhorn's Map

How can I take a position? How can I give form to that position?

How can this form, beyond political, esthetical and cultural habits, create a truth?

And how to create a universal truth? | Museum - Gallery - Public Space

Conditions of Art (Toni Negri)

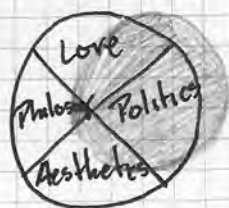
- Real intellectual and physical abilities
- Passion
- Tenacity
- Confrontation with reality

Ready to pay the price for your artwork - Marcus Steinweg,

love as an absolute | excessiveness

Art Mapping!!! Form & Forcefield

Have a map to refuse things and to affirm things equally.



touch all elements

Spinoza
Gramsci
Deleuze - the Rhizome
Bataille

The map of Friendship
Thomas & Marcus
the artist & Philosopher

Universality
Courage
Hope
Form
Assertion

Healerness
Love
War
Autonomy
Resistance

Take difficult words/statements - fill with positive descriptions*

Spectrum of Evaluation - Institution - Director

100% responsible for the work / no shared responsibility.

Art Critic
Curator
Gallerist
Art Historian
Collector
Art Professor

The other
(the non-exclusive audience)

Evaluation

Artist

The work

Judgment

Friday Aug 12 2016 | Kunsthalle Bern



BEKB BCBE

12pm

The Police likes to know where you are
Valerie Knoll, Director Kunsthalle Bern

anti-topicality - | Short term political ideas

Feedback | questioning of Form
Communication | form of control
Factual restraints | Experimental setup w/ an open end. Human center perspective in head / outside head
non-reactive | absorb & enact political motives but refrain from neoliberalism
monitor preservation of Democracy. th
freedom lacking in the real - good art. | small narration
The authored narrator - worn off out | post human? 2 wtf | subjective constructions of narrations
Do not impose topicality on the artists work! editor curator
Thematical shows w/ limited curator's vision | using art to illustrate the topic
Mitigating of art | political are that is journalist reproduction

Gender
Race
Sexuality
Submission / Domination
Religion
The inscrutable as a new language
Illegibility as power & protection
Subversive acts of knowledge - artifact
embedding knowledge w/in object creation
Sociofact - Artifact - Mentoifact (Formalism)

- * Kilo | Iba Se 99
- * The Suspension of Disbelief
black / womyn.
burning cigarettes
- * affixing ceremony
- * The Backlight, object & performance
- * Be Alarmed.
- * Se te Subio el Santo
North Philly Fetish
- New -> On Subjugation
#Dom Drop 2017
- The Chills
- Recognition | Thriller

8/13 Saturday

Museum of Arte Útil

exicon - Expertise
Artworlds
Competence

Case Study

Book - A4 > we will fill with material / notes

0am Lex Brown - Performance

chanting / Call to prayer (pitch perfect)

- ynching. Timeline 1969 - singing rapped

images of Black trauma - acts of violence & Death

American
Flag.

Trans women!!

Traquan Martin
Keynesha McBride
Mike Brown

Obama
Martise Johnson - assaulted
Eric Garner
Korryn Gaines
Sandra Bland

Rap performance! > White Supremacy!

last video > Blue & Red lips (Olympia, 2014)

Emotional language.

Blue screen

black shadow > mirror self

Q&A

Precision / Political

information - data & processed thinking > restructure

Gestures / Isolation of - who is who

mental / schizorec

Flipping the channel

- I make my work for
myself, because I have to!

- Lex Brown

Check your Fear! - Lex Brown

White Houses

Camera pulling
Bamboo Forest

Rap messenger

Girl darkness / seduction
A ton of info (in head)

Oral history - music

2

low-res
images.
Rendering

There is no release!!

- music
- olympia (very strong)
- timing
- low res images (precision)
- the use of the body!

the authority of facts / thinking is an act of violence
reality is the insistent authority
contingency

Where do I stand?

Black Queer Woman

Southerner Radical Feminist BDSM Priestess

Confront my audience / truth vs Fact

What do I want?

I want to present a full self at all times.

I want to collapse ~~my~~ the sacred & the secular into oneHow I learnFailing
Mentorship

Staying Curious

tribute / invocation
work as ritual① Be AlarmedDomestic / Military
Maternal / PaternalOya / Ogun - Vulnerability
- trailer
Cognitive DissonanceExhibition
based
cinema② Affixing Ceremonyinvocation
tribute

Mary E McClodden 1880-1967

SlidesIntro
Artist Statement
overview of work
BrimmingKilo
Objects - need to feel / hitting a wall

Culture > Artifact / Sociofact / Monolith

Be Alarmed — rememory
biomythography

Film = Videos - Scenes / Trailers / Sound / Objects / Film Stills / Posters (dimensional)

ArtistWilfredo Lam
Belkis Ayon
Alberto del Pozo
Rotimi Fani KayodeWritersToni Morrison
Andre Lorde
Essex Hemphill
Cheryl ClarkBDom PRO

Se te subio el Santo?

On Subjugation
Brad Johnson

Sacred & Secular

Fear out of respect
Fresh minds

How I learn

by Failing a lot

Mentorship - No degree

Staying Curious asking questions & observing others!

Be Alarmed 2009 -

1 - Philly

2 - DC Movement 1

3 - NY

4 - Philly

pay tribute / invoking

body of work

Se Te Subio El Santo?? Dom Drop 2016
On Subjugation

1.5

< subjective
iconoclasm

I want to present a full self at all times!

* I want to collapse the sacred & secular!

Domestic | Military

Where do I stand?

What do I want?

I want to present a full self
at all times. I want to

Identity

Black

Queer

Woman

BTSM - Dom / Submission

Priestess / Religion

Southerner

Radical Feminist

Rememory
Biomythography

Be Alarmed 6+ years ~~subjective~~ ~~rememory~~

3mos Affixing Ceremony

Artist

Wilfred Lam

Belle Ayon

Alberto del Poz

Lotumi Fam Kapoché

Toni Morrison

Andre Lord

Essex Hemp, hill

Aug 13, 2016

Deconstruction Derrida

Sat. August 13, 2016

Sommerakademie - Kunststalle Bern
Alexander Constanzo - Michel Foucault
The object of Michel Foucault
(headlessness)

Plebsian - politics
Form - outside
organizing
dest

The courage of truth.
The order of discourse.
Rupture and Division
Politics of Discomfort - invent "what is our position?"
Decentralized Blackness / destitute
Organize & Destroy at same time.
Zone enterprise of dismantling

The Cynic - the testimony of
truth
cynical tradition

→ Bears beyond the pain.

real life / life as a work of art | care of the self and
courage of truth

make one's life the theatre of truth
Effigy - currency, / conforms to its significance
True life > confirmed to its significance
Redemption & Purification

if the cynic is suffering, he will program himself to
be the king of the world.

- the distance between words and action
the obscurities of true / true life

Dismantle the common ground of things | passage to the limit

Splinters & Gaps - fragment philosophy
Empty and both clotted → language that speaks all
by itself. / Speak to the other
Unrest and distortion | Edges - premonition of disorder

Topology - individual topology
Courage of Truth | The experience of the real
The experience of the experience

Interrogation of the consistency

The experience of the experience
not fucked up
not complete madness

The experience of the exterior / outside subjectivity
identity constructions help us to forget the
outside / real

Courage to make an experience
Order can always be removed.
How are lives are organized

How are our thoughts are organized
The contingency / the change area in thought

Or Strange object

organize & destroy at the same time
Order is always a temporary negotiation with disorder.

Love as disorder - the need is a disorder

fragility

vulnerability

Destabilize

* the difference between charity and empowerment

"I prefer to do models that can be appropriated by institutions."

"the work I do is ephemeral"

Sommerakademie - Tania Bruguera

What is Art For?

Redid all of her work - Ana Mendieta

Challenging ideas of authorship of work

- What is artist role in society? not an artist initiator

set up for people to

do something

so I cannot hold authority of the work.

Publication

Appropriate the resources of power! Memoria De la Post Guerra

Circulation = is it art? | What is the possible circulation of art?

Instead of working on the limits of body | the limits of society

Political gestures as performance

"a lot of people don't know history" - Tania

The Special Rapporteur in field of cultural rights work w/ peoples learned behavior.

short term projects

- using spectacle

- working w/ propaganda +

political imaginary

- re-contextualizing the work

'what elements can have the same effect.

Collapsing the representation and the real. "What can be the consequence of my work?"

Concepts about work; Constructive Institutional Critique

Arte de Conducta Aesthetics > est-ethics (transformational)

Political-timing specific estetica

Arte Util Art w/ consequences.

Museum of Arte Útil > museum (San Francisco)

Self-sabotage > be willing to lose everything at all times

"Injustice has a physical manifestation"

8/13/2014

Tania (cont)

8/13/2016

"I always want to disappear in the work"

"I look at the element that I can identify with"

"In Cuba your personal story is used as a political tool against you"

"I only talk about things I have not solved"

- using time as a strategy

the long term in the space of the ephemeral.

"Is the work necessary?" - Tania Bruguera.

Relational Aesthetics, is not Arte de Util (confronting a

giving things to others creates distortion | managing the distortion socialist structure)

Cubans & Tainos (no ability to slave)

"the arte de util is a fuck you to the artwork"

Arte de Util 12-1pm

of case study (archive - case study | Mexican tools

3min presentation of case study (immediate)

one sentence that describe the work

- what is the social goal and benefit of work

transformation

propose one arte de util project.

- one sentence for project

10am
Sommerakademie | Kunsthalle Bern
im Zentrum Paul Klee

Wambui Wamari Kamiru "If it is art, it is ok." (Kenya)
Nairobi is a capital city | East Africa | English is official language | British 1963
Violence in history in Africa

Repetition

Objects

Interactions

3 senses

Scale

Injustice everywhere, is injustice everywhere
Black Girl - Sebene

Black Rights - Human Rights - United Nations

Installation - Harambee 63 - revolutions & ordinary people

Bar or Church - only places to meet in revolution
"copying something that is not us, that is not in our blood"
Duality of character | you have to have violence
you have to expect that as a reaction

repression & violence

How do you pass the message forward?

Hit them on the head w/ a hammer. | Against what? must the struggle continue.

"We got this freedom - it belongs to us!" 30 June 1960

"respectful form of address" "we have known ironies"

"Remember" "we must remember"

its not about being resentful.

History marks patterns

Silencing

*Dissolving Images - step back

Installation: Your name Betrays You

Choose your ethnic group | large chair - smaller chairs as lineage

Installation:

I am moving Out. Tomorrow. #IMOT - Love & Loss (2015)

(Traci Erwin) - bed made

8/14/2016
Sunday

Who I Am, Who We Are. 2014-2016

The Silent Room: Lano, Nyer, Krauss, Naurabi and Isiolo

The Art Space Contemporary Art Gallery

Hybrid - commercial & development

materials and replicating nature & specific patterns
*Doodling

Collective Historical Amnesia

Nostalgia & Desire | How do you continue the fight?

Radio -

Love for history that remains untold

Do not use the term installation anymore! - Thomas Hirschhorn
(an activated artwork) | breaking the scale

The concept & function of the stereotype

Truth & Belief | Stereotype and the hidden truth

Things that we know and we have no need to question further

Stereotype - stabilize the system of oppression

utility of stability and how its used

What is Problem? what is the problem of the problem?

We are so complex that we are always simplifying the problem.

8/14/2016

Sommerakademie

Tania Bruguera

Museum of Arte Útil

12:30 pm

Rasmus - There are no solutions - Duchamp
Harambee - to pull together
ambree - god of unity

Voice of subjectivity -

the signifier - what is your thing?
you are entering into Art History
conquering a visual language that will be yours

Poland Biennial | Denmark

Ambition - specific > not universal!

Tania > confronting universalism | negative humanistic
work suppressed by history of work

We - social practice abstraction

abstract figuration
universalism - white washing > non specific
objectivity > subjectivity
human - white

Justin - we use art to enter humanity
because we have been erased from
humanity > I'm trying to enter

The Museum of Art as a tool.
Done need it?
How can it sustain?

Case studies - URBAN development
Scientific
Pedagogical
Politics
Economy
Environment
Social

Project Certification: Proposal
Prototype
Implemented

Order: Name
Year
Archive #

a way to get out of the problem
to show & new possibility of the
world.

Proposal -

* you need an art historian next to you - TB

use art as beautification? X

Poji - Italian Artist (Joseph Benys / started Art as a tool)

#467 Paulina Cornijo > 100 Tacticas Creativas para la seguridad ciudadana

1. Propose new uses for art within society
2. Challenge the field with which it operates
3. Be 'tuning specific', responding to current urgencies
4. Be implemented and function in real situations
5. Replace authors with initiators and spectators w/ users
6. Have practical, beneficial outcomes for it users.
7. Pursue sustainability whilst adapting to changing conditions
8. Re-establish aesthetics as a system of transformation.

Tania (Cont)

8/14/2016

Realizable Utopias

we are in 20th century and still using concepts from 1900s

Inclusion of doubt in the exhibition

Augusto Boal Signal of contradiction - collective activity
vs. ownership with collective space
a book to navigate the space conceptually
Responsibility to the Form.

Problem - using the social to be more altner artist promotion

Sommerakademie

Pauline Raymond

Picasso's Fault (1987)

5pm

15 - spent summer in NY at MOMA (now curator at MOMA)

Pablo Picasso - Dream and Lie of Franco 14.11, 1/8/37, aquatint.

Money & Art - Politics

Guernica

Picasso was

Communist

1998 - nervous breakdown / taught in Chicago - most children died that summer

Venice - 3 months - public lecture on Picasso

Peggy Guggenheim Collections - Philip Rylands

2000 - MCA Chicago -

Dorian

Chong

★ PEW > Curating Now - Oct 14-15, 2000 - ask Melissa for a copy!!

Paula > transcripts of conversations in book

Center for Curatorial Studies (post 9/11 late 20s/early 30s)

Robert Storr, Senior Curator MOMA 1980-2002 | 2005-2007 | 2006-2016

Kathy Halbreich, Director - Walker Art Center, Minneapolis 2003

Curatorial Diversity Fellow

Asst. Curator retrospective

Andy Warhol | Kiki Smith | Heart of Darkness: Kai Althoff, 2004

retrospective Kara Walker

Ellen Gallagher

Thomas Hirschhorn

2007 Co-Curator Brave New Worlds

Being in Minn. alleviated pressure for high press

(Lawyer) Spin Doctor > Kara Walker caused crisis

you are making work for your institution | first audience

Curator - Tino Sehgal

Thomas Saraceno

Abstract Resistance

Curator of DIA Trisha Brown | Yvonne Rainer | Ian Walker

Franz G. Weller | Koo Jeong A

Dean Lee

★ 386 MOMA

upside

Yasmin (cont)

Curator Collection Exhibition
Acquisitions
Exhibitions

Walker - you don't say no to artist 8/14/20

DIA we are catalyst w/ artist

6:30 pm

Who put it together and how?
MOMA modernity - interrogation/dismantle

Carl Andre Retrospective at DIA blood spilled outside of offices
retired in 2010 as artist cried at the exhibit

Art Safaris
visit three other artists

Retrospectives & Solo shows

Kara - 45 yrs old > Retrospective
Carl - 80 yrs old

2000 sculptor - 3,000 poems | three yrs prep

Donald Judd - retrospective @ MOMA

travel to look at works in advanced | make decision
thinking of art.

Former Dealers / Associates / Lovers / Documentation

work that doesn't look like the artist.

Don't repeat what has been published!

look for primary research.

70% of MOMA

audience are tourists

800 employees of MOMA
is audience.

I don't think of the audience ever! - Yasmin Reynolds (only thinks
of the logistics)
I only think of the artist
I think of my rigor - my interests
writing as broad as possible

Sommerakademie

Tania Bruguera

Workshop 3 - Museum Arte et Util

Lexicon

Escapology ↑

Expertise X

Objecthood X

Spectatorship X

Conceptual Edifices ↑

Redundancy ↑

Profanation ↑

the returning to common usership
what had been separated in the sphere
of the sacred

Case Study

Ubuweb - Kenneth Goldsmith

no money | barter | involved

Trade School - Our Goods

The Center of Urban Pedagogy (CUP)

~~I will produce a booklet that will illustrate gestures and techniques that can be used to document police brutality~~

Right to Record
Sept 1st
Funded at \$900
Aug 7th
Philly strike

I will produce a jacket that can be worn to art openings.
by Black and POC visitors to prevent their photos from being
taken and use in promotional materials for diversity

Bring artist together (lead with

manifesto
(in person meetings)

There's no 'subversion' online!!!

VPNs

trace IP address

Online
 1. @...
 2. @...
 3. @...
 4-5. @...
 6. @...

Sommerakademie
 Tabita Rezaire

Decolonial Trinity: Technology, Health & Spirituality
 #holly #holly #holly

- talking from my center / not to, but from
- we have a lot to unlearn
- hierarchy of systems of knowledge - decolonize
- not falling into the trap of being complicit.
- Technology as a system of oppression
- can it be used as a tool of emancipation

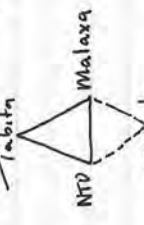
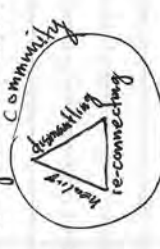
Technology
 Marginality

shift from confrontation to healing | "I see myself as a health practitioner"

"I rage out of love and I love in rage". Alex Wangku Kelbert

"How do you invent new tools?" to dismantle grey area.

"if you fuck with me, I will fuck with you" - Tabita



"we become cyber-shares"
 electronic colonizing
 global culture - internet

"Conceptualizing colorblindness" VPN

Afro-cyber resistance
 Sorry For Real - Apologies (Hologram)

The object > voice - apologies made clear
 Critique comment on ethnographic using propaganda form-subverting
 the moments where the phone turns away from screen !! very strong

Peaceful Warrior > like a digital painting > residue of the hand
 Angry warrior to Peaceful warrior

not just an
 but practice
 out a life
 practice

Why are you
 here?

self care
 as an act
 of political
 warfare

spiritual
 technology

abolition (cont)

Monday
 8/15/2016

The body
 is a vessel
 A young
 woman
 born with a video

The Sasha
 Ovidio
 Weeds Elana
 Thurs
 Fri more fun

8/15/2016
 11/11
 College's

Healing as a form of technology
 Ancestors and a form of communication - technology

The History & the politics of these technology

Conspiracy theory > Formation

Work is clear | says everything so the verbal manifest
 is not fully necessary.

< Trust your audience - the Sorry for Real does it all!!

Sugar Walks tearoom (history of gynecology and use of Black women's genitalia)

Henrietta Lacks > James Marion Sims (1813-1883)
 three wombs haunting the statue

Senab > A house of healers (www.senab.house)
 a tribe of energy workers | Nile water
 Khemetic languages

Health | To be sound | to have soundness
 raising your vibrations to have a sound frequency.

> Deity - contemporary header | goddess and your etymology
 or hagiography of self Diasporic

Given space to bther artists through collaboration
 Ethnology of twerking+whining -
 the residue of gesture and the reclamation of this.

NTD's Nervous Condition (on the deep web) private server
 Can safe spaces exist on the internet? Dissillusion
 Thus saith the lord. > no formal training (recovered info from Good Energy)
 Defines the laws of physics | SAITH prayed

Palo Mayombe | Mayombe - first | Direction | Path energy

Tabita (60000)

Crypto Currency | Currency that is also a weapon
currency that can only be used for healing

* Research background in video Art | Mayra Peren

geocities internet | pre internet > Bundling and organized
irony and proximity
spirituality w/in art — what is the line between
being genuine and ironic
new fonts | form >

What I believe in — not to save the world
but to serve the world
aesthetic of LOL

The history of Black female | body | not being taking serious
— dancing | performance | objectivity

ALWAYS & OFTEN NOT TAKEN SERIOUS!!!

Standing behind a female gaze & content
immense FEMINIST POWER | 504

IRON 4 11

Yasmil > how is work shown in gallery? DIA wehert project since 1995
objects | images
how does it manifest in the world beyond the internet?

The feminine as a joke! | must confront this

Desire of vulnerability

Bobo Revue > Submission
reclamation
Feminine | Feminism
Integrity > | Mistrust when someone
not to contaminate a pure self | uses | mentions health

8/15/2014 DAY 6

12:00 pm

Sommerakademie
Yasmil Raymond
Ambassador for Art | Lecture #2

The Gramsci Monument Antonio
Gramsci - Italian (Bronx Housing Project)

Spinoza Festival
2009

Deluze > 2000

Bataille-
Document

DIA was nomadic in 1974 | no museum at first
James Turrell | Joseph Binger

Commissions very large earth | installation projects. 10am -
- Curation is a long term investment | many studio visits
lived in Bronx for 77 days while monument was being built.
> All work shifted to that area.

Curator - two way street - excitement both ways.
learning experience.
Involve all employees & staff of institution

Institutions
are like factories
Spent two years searching for spot to build monument.
Direct communication to Curator | outline your needs
from honorarium(s) | Cash stipend |

Be transparent w/ your needs in detail.

visited 42 housing developments alone. | over two years
Forest Housing Projects in Bronx, NY | generational residents
Yasmil answered questions about art

Vitrines & fascimiles in deconstructed gallery space
"The journey of everyday to do get the rose"

- library > CONY library filled w/ books

Internet Cafe | Art Classes | Daily newspaper | Marcus lecture daily
Yasmil attended every program

* FRED MOTEN > gleaming barn and raised in Forrest Homes

John Ahearn | Tom Finkleberg | Sunday open mic (Tracyron Martin
Okwui Enwezor | Yasmil Conducted field trips on
thursdays

Lexikon boom
w. 11
IMAGE!

Monday
8/15/2016

Sommerakademie
Justin Parry | DJ YGHOEMATARE
Presentation of Performance

Centre of periphery

Starts with Prayer | Uncle passed away - funeral song
liberal

Thrift
of

an invocation
of ancestors

goodbye falling comrade
you are the spear of the nation
with this spear we will kill the boars

land
/

South Africa

How to become human after trauma | struggle w/ nostalgia

Making myself human again.

Performance | Video

Neo-liberal

living in the archive

curatorship
Burning museum

space?
Quantification
Dislocation

the deal in 1994 | the revolution had got deferred

he library of
the struggle is
written on the
streets

- Victor Weisbach
Heritage Industry - Township Safaris

Heritage Industry - Township Safaris

photos | Geography
Manufactured > Cape Town | Benin | Germany

Black bodies that have been looted.
Nat Nakasa | home - journey - return
bush / boegoe - herb for internal cleansing
museum | poets | image

Benin > Dresden, Germany & Africa - missionary relationship
Moravian Priest - Father

Hybrid Images - current & past

German
Family found
, archive

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Family found
, archive

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Justin Davis (cont)

In Memoriam

Missionary - Insertion into Colonial encounter
mix of archive & contemporary

Performance / Intervention & Commentary

Documentation of work - very strong!

Return to Germany as missionaries b/c of familial connection

To return as the product of.

The missionary position - sex & colonial space

Reference list - not being trusted w/ your own history | Vooroordeel (prejudice)

Arthur Tafa - Alawa introduction

QA

TH - A dislocated archive & simple gestures
Urgency / directness

Pretoria / Monument
the mythology behind
apartheid

26 Dec. |

Artist / Curator manifeste & overlap in process

& making art and making an exhibit
can exhibit as an artwork

Culture - producing and showing work

values of artwork - moving between the

economic dimension - more money as curator

visual education - political posters / Graphic / stories

intergenerational struggle - residue both ways

Self care / Fight

Art

Confrontation

"It's too early to tell"

"All of the work is about meaning something"

Abdullah Ibrahim

8/15/2014

Dark

Humor

10am

Fragility
as artist

in public

space

Sommerakadem

Sasha Kurmaz

from Kiev

started in graffiti

Daily practice - relationship w/ public space

Slipst - sound wall

Book made of ads

Made a key to break into adverts to change poster

What are Equal Rights?

Interaction - Audience is everywhere and I respect them
he gave picture to homeless man his image to present
to the public.

Cultural

Statistics: something really strange happening close to me.
- asked people where his work should be. 150 people
made infographic > made the infographic the mural

Stop lying in seeds on ground.

(money as is a form)
#sells your action

Museum as an observatory

Conditions for possible solidarity > hierarchy in collective institutions
- money for one working day | took it and made it equal

Very clear as to the point!!! Public space use is great!

"You are only making ideas, and no form" - TH

* Constructed situations
Time sagal
- writing / mediated form
analogue merge

"wrestling w/ form"

8/16/2016
Sasha Kurmaz
immense attention!
Rays to things, and people!

HUMOR!
very sharp!

Work with
ideas are
more interesting

Sexism!
prejudice
↓ ↓

8/16/2016

ecture #3

Sommerakademie

Pasmi Raymond lecture

#3

'Wholeness' full quality

* Books & Essay
Gronsci Monument Book

Visitor vs Audience

Curator - to take care

Do not fall in trap of sentimental analyses 3 museums - identify key point

position of audience

Friendly or Violent w/ visitor/audience

MOMA > conscious decision | all the good & the bad | 19th century model of museums

monarchies who owns art?

group of wealthy women started the museum

privately owned or family owned - MOMA board of trustees

Board - selects director

works of the Tate?

Richard series

involved in acquisitions of new works / Contemporary Art

proposed work to be acquired / presents to board (35 trustees)

proposed 8 artworks and all approved (all non american)

- working on Donald Judd retrospective | travels to works and

evaluates quality (visits galleries to view works | David Zwirner

evaluates > age / wear / how its exhibited

3D floor plans for scale

African Initiative @ MOMA - Contemporary African Art > Once a month

Mellon Fellowship > African Am Art - lectures

"the curator that gets along w/ other curators"

Marrakesh Biennial - Farid Belkacem | Dineo Seshee Bopape

Dakar Biennial - got travel funds (always ask)

Nomaduma - curatorial asst.

The 8/16/2016 Pasmi (cont)

Visitor = passerby

Curator = apparatus

artwork = water

Exhibition = fountain

Museum = Ground

Curators who become directors

artists who interrogate institutions w/ their work

"Don't ever think the curator has more power than you" - Pasmi Reynolds

Modernity did not occur at the same time in different spaces

Senegal later still valid not simultaneously - not on same

Anachronistic reading of history - clock

Black Art

consultant for acquisitions / curating (study groups) for African groups

consulting curator

to understand work

Black / African / Af Am

Beller Aym

Wilfredo Lam

Abstract
Resistance

Group

Multi-generational
group exhibition = curatorial perspective
can take over work and
impose ideas on individual works

Sommerakademie

Yasmin Raymond #4

Co - Temporary (co temporality)

Basin work in church
human scale (terra cotta)

Negotiating power a curator / Artist and curator authorship

Exhibiting work that is missing parts. - included missing part.

Pixel
Collage

Moss / Flamin / Baldasari | 1968 room at MOMA Black power salute

Tremman Square

What was contemporary art - book to read | manifestation of art
Richard Mayel

We do not live in a chronological state | Dialectical model in history

Time is not settled, not secured in the past, but in the present.
Art has the power to traverse time!

Unsettling
quest closure

Cotemporal > Existing or occurring at the same time

Cotemporality > the state or characteristic of existing or
occurring during the same period of time

An exhibition
on Fascism

If trustee likes a work | If trustee buys the work and
gives as a gift to museum.

"If you are alone you are weaker" - (PZ)

Develop a program of traveling exhibits for the US - MOMA

"How to share a collection and use it at best

"How to engage w/ cities who don't have contemporary art
spaces. Rethinking the model

MOMA PSI > independent | bring budget to MOMA PSI

PSI founder 40 years ago - Kunststhalte model

Radical exhibitions - closed due to funding | MOMA - contemporary progr

Mike Kelly show | Introducing the right artwork at
the right moment and contextualizing the work

Intellectual
Fight

Why your
work is

more
urgent

more
urgent

Don't be
edge
weapon

Specific!

The idea
of the copy
"terracotta"

8/17/2016

Yasmin Raymond
(cont)

MOMA did not hire women in the beginning

Yasmin does not have a Ph.D (90% of them have at MOMA)

language - not american

factor in racial / gender

"they are easier to interrupt me" - (PZ)

you can be a good curator, without a Ph.D

I still study and I will always study

I have no pedigree of bourgeois culture.

I have to strategize and prepare my acquisitions
very carefully.

Good work | Necessary work | ulterior motives

Earn respect first | be patient | compassionate

"it has to be done with a very cool head" - (PZ)

How to prioritize my decisions

Kept a journal of works not in collection | to fight for.

"You can change your mind"

Consider something in regards to art history" - (PZ)

Else

"Great art will always go to the museum"

Airbnb art collections - send collections around

Eliana (cont)

To be critical is to oblige - to not do this is to be ready to be stupid - Marcus Stanney

Deal with the function of the signature!! - MS the concept is the weapon

Eight answers that tomorrow may be different, 2015

8/17/2014

Sommerakademie
Eliana Otta - Presentation
Vildoso

Hard to be just an artist - you have to sustain yourself?

Memories
Affections

Desires
Tension

Conflicts
Walls of the cities

Drawings - Ways to extinction (Screenprinting -> Philadelphia)

Put the symbols from blankets to create idols. - STRONG

Posters for people to take use of text and language

> Symbol of migration. > Animation - of tigers cut from blankets | flowers.

Giving agency to symbols & objects that are cultural

signifiers - giving them life and to occupy a lived space

again | Refundación

song from 70s.

asks construction workers about the buildings they would build in their communities | years doing work / age

Domestic Work

Needs.

Necesidades

STRONG

silhouette of bicycle | video: interviewing gardener and where he works vs lives

Fossils of garden tools & bicycle | does not like this work

Capital Intervention - Map with questionnaire post it

Feminista

Se Necesita

Chica

Marcus:

Critical Thinking

What is critique? Protecting themselves from the other | public

Seriality &

Sensuous

Rhetoric of Critique

Female

Identities

in Peru.

Homophobic bisagra.org

Highest

level of rap

Schema

Q & A

All these skills are a bit of a problem!

too much looking for stability. The result

to be messy? - strongly disagree

Q

David

Galeade

affirmation - is the confrontation of the world

the prompt to think the possibilities of the world

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David Hume

the other is always disappointing

8/17/2016

Sommerakademie | Kunsthalles Bern

Marcus Steinweg

Ideology of resistance
concept of Freedom - redefine
oversized concepts
what?

What is Reality?

What is the Human Subject?

What is Truth?

What is Art? -

What is Philosophy? - the history of the use of concepts

(The real dreamers are the ones that tell you to stop to study real)

Reality - an ordinary notion.

* promise of consistency that is not kept | stability

A fiction with truth | Fantasms

Art - a broken promise of happiness

disconnected from Reality

Religion | Capitalism

Ontocholism & Facts

Human Subject - not merely an object

thinking subject | defined by capacity to

"I'm thinking me"

Primordially objects

We are codified by this earth the function of God is occupied

we are objects of circumstances.

Subject while being an object | Spiritual objects

I have to make a decision - to break up reality

transgress itself - become the excess of his own

Truth - indicates the inconsistency of reality

to break up with reality | abstract notion

cannot be objectified.

(Organ puts you close to nothingness itself)

Art? -> objectivity disconnected from reality

I have to redefine my

life - I have to change

I'm a ghost of myself | I'm a monster of myself. Crisis

8/17/2016

5:30 pm

Sommerakademie | Pascal lecture
Contemporality | Co-temporality

The ~~contemporary~~

concept of the untimely.

To build up w/in the here and now!

'a resistance

Implicit resistance - not in touch w/ the

contaminated reality

Victim of reality - we are

complicit

Serenity & Joy

* Predictability >

The result in the end will justify the question - but pure aesthetic

language devoid

of intersubjectivity

who is

reading the

work

you can not be better is not harmony.

by the one outside near 'Conflict'

in presentation the

voice matters

we are at Sommerakademie

* Interpretations of violence | aesthetics

* Aesthetics of emergency

Privilege of aesthetic - the space between

is privilege

Kafka

Psychoanalysis

This promise

of consistency

Toxicology

Friendship

Picasso's Fault

Sommerakademie | Kunsthalle Bern

8/17/2016

* Kunsthalle Bern - Archive Request

David Hammons May 17 - Jun 29 1997
 Matthew Barney May 13 - Jun 30 1996

8/17/2016
Weeks.

Rasmil Raymond - lecture #5
 'No Free Lunch'

7pm

in order to have economic profit - you have to give something
 Potentiality of new opportunities at MOMA

Interrogate
Feedback

Non-chronological coexistence
 engaging w/ the art market

meetings - gallery can not pay for your lunch.
 common sense - not enough - must have good sense.

Jack
 Whitten

invitations to studio - curator
 searching for artist | working on show - desires for studio visit
 study time before you go to studio
 Have text to send to curators to review before meeting
 Everything appears to be free in art. - this is not true
 Time is not free.

Artists who care about politics - space between art & politics
 need more art that brings this closer - ART & POLITICS

Madrid
 Berlin - Hamburg
 Paris
 Los Angeles

war of maneuver - war of precision
 attack from behind or full frontal - change

ZE-MEMORY

Ethics - The price you have to pay

* Someone may steal your work | retrospective of Carl Andre
 Retrospective of Carl Andre was stolen by Hamburg show.

Paris new opening. > getting mean Rasmil - to protect work
 Finding a proximity to art on a constant basis.

Art is a system - giving & getting.
 Always the blame of the system

The root of material

Luis - Act of responsibility |

Friday
8/19/2016

Sommerakademie
Luis Garay - Representation
Dance & Performance

10am

★ BEST OPENING IMAGE!!

Experience & Ambience - creating FUUCK!!
Videos - space & what happens in this audience
Theatres - where i work

- "i like the difficulties / i hate this space
Theatre is a cave
the darkness in black space has changed my work. people spinning the chain

was a ballet dancer - quit at 21 yrs old
exposing ballet - residue of the form - regime
using the structures of power

Whitism & silence as screen

~~theater~~ works w/ dim light register is different
tension - immense > the gesture of tension or being tense
exposing the anatomy | the workup of desire - psychological
stalking of self | Durational exhaustion - psychological
psychology tried to dance holding my breath!! Mutation

Power - Submission | Dominance | Space in time with bodies
Each piece took a year - working in a collective

Time - first interest - exhaustion | Holding time
Effort as a form of fiction. | using boredom

Body as an archive | breaking the map of the body
reaching the outside by using the archive

The silhouette of the audience w/in your work
Challenging notions of futurity in body gesture.

The body is space - object - Brancusi in motion | balance
Sculptural gestures & movement

RESTRAIN

WEIGHT

through
folded

The Body
Generative systems > theories
theatrical - concept or the body

8/17/2014

Scale & Materials

The market is always trying to corrupt

Capitol is very intelligent.

Activist who sell work into the market
- counterattack - figure out.

TH > Have a plan | MAP

The reality of the market
work in the market
not work for the market
not against the market

Take an anterior position

Luis - deciding to work for the laws
Dematerialization of the market | work

Tabita - The artist being used as a currency
the work as currency for the gallery
complicit of a system

State run ministry | Gallery (50% of the art you
does not make.)

labor should correspond to wages

Revolution of work
Guilt & Shame

Luis (cont)

GORGES

Guil
"I am your people"

The tension is so overwhelming that it makes me aware of my body | stillness and what's inside
- re see something | 3 hrs | primitive movements states of hyper presence.

To relate to some kind of outside

Museum = a way out of this cave | human sculpture

Fisicologia > bodies in state of fight to pain - and structure | functionality exhaustion | the threat of violence

Materiality of the ballet

Diego Manchi - collab

think about the construction of our image
Complete break from the stage space
Sacred materials | free the space inside theatre

Phases | Stages | Implosion of Clubs - deviance
SEX!!!, Fetish Extremes of social interaction

Ruptured time

Q&A - sub Dom THP other images of the theatre spaces that | Reorganization landscape more sense | or less sense inside

music in performance video - reconsider

sculpture | situation - audience watch audience sodomize but pleasant behaviors | hyper documented different sexual relationship to body trees in stand | still next to tree-Lol

and the mind - Body (LG)
movement and thought

the people never touch

about.
John Agnoli - Corpus - Book
mistrust w/ mind and body
substitute the mind w/ the body
to open the body - not to leave the body

8/19/2016, discussion w/ space.

Dramaturgy
if space of symbols

Luis (cont)
8/19/2016

Yasmi - very good presentation
primitive - word and use - modernity
(think more about this world | anthropology
- turn the world upside down - Spanish traditional trope
- the inheritance of the carnival aesthetic
- more - to situate beyond the carnival

Im very
Dignous
of your
vision - LG
for a live

Fluxus | Abandoned the idea of the instruction
deal with the body | spectacle
I like this - not knowing

Fringe Fest in Phila
remember to look up
and see response

Impersonation | Instruction

A Theatre without Theatre - exhibition | group
giving full history of action in theatre.

Number

too much art history!! the work should be allowed to breathe

Eliana
Bhutto
Jali - resistance
of
memory
Wanda

"I work with FEAR" - Luis Garay

TOE use the substance of what is produced
in the audience - the angst - FEAR

Bodies as totems | 1-2 | 30-50 performers

each project as ecosystem / temporary community

Commissions - Japan - 30 non trained dancers

"I provoke a discussion, I don't give orders" - LG

Eliana - Bhutto / tension & resistance
extend or expand

Resistance for
the context (LG)

Just in -
evolution in
adding form
- great
observation.

Day 9

8/19/2016

Yasmil (cont.)

Summerakademie / Kunsthalles Ber
Yasmil Raymond - Pro Bono Lawyer
Lecture #6

12pm

DIA - minimalism

Advice w/out fee | museums are terrified by lawyers
relationship between Art & Law - Fraternal Brown
80s Appropriation Art - Andy Warhol | language of art
support Sherry Levine | ~~Sturdenant~~ ^{Go's} ^{Sueci}
simulacra - the original/copy
Brancusi - weapons/art/suspicious Richard Prince | Jeff Koons
material

Cindy Sherman
and her
fucking
Blackface!!
TRA5H

Commission - DIA

The Caribbean | CUBA - Dominican Republic | Jamaica | Haiti
Puerto Rico | Lesser Antilles | Trinidad
Ponce | para la 3.5 million
Naturaleza (1974) (for Nature)

Glaciend
la Esperanza
Manati

Colonialization machine - is to erase evidence | residue of slavery
Artist looking 2 years for a cave. | ALONA - emma kunst care
"Double ready made project" | Dan Flavin - 1965 Puerto Rican light
operation bootstrap Puerto Rico - FAILED never visited PR
PR Day Parade.

Albora
en Casarilla
Gladstone

- taking sculpture from Barcelona | Batteries charge with solar
light from PR sunlight
charging batteries in PR and US.

Repatriate the term PR light | Dia owned edition of sculpture
PR light has 10 editions | some small & large |
permission from Director | was hidden by staff |
letter from Steve Flavin - estate of Dan Flavin 7 accusatory
"You don't have to release any info about your project if you
don't want to" - TH
letter sent to entire board and new director

Yasmil is
fucking as hell

8/19/2016

the only
wealth for
will ever
really have
PR BATS

Force's
against
us.

test | Humid

On view for another year in Puerto Rico
non reflective protective vitrine - 600 lbs
Allora & Calzadilla Puerto Rican light (Cave wind)
Between Gayandl and Pennelap, PR
(sunset (bats come out), Sept 23 2015 - Sept 23 2017)

Q&A -
the right
distraction

curator's find artworks | yellow/red/Pink - meet the name into
selling of artwork
minimalism

TH - Emma Kunst sued Thomas for use of symbol
estate meyer

"We are not powerful as artist" | Keep your work private
You have some rights. | linguistic right

Memorize your citation of this work | here present as citation
your

Yasmil decided to never respond to letter.
- lawyer who defied Prince - helped Yasmil artists
question of violation of copyright - up to 60 years
- you have to know your curator after they die
museum's have audacity to tell you how to make art
new director - said make exhibition copy.

- make a fake | original vs curator
"my only moral ground is what the artist needs,
what the artist wants" (PR)
pragmatic / realistic - "who are we to tell"

The announcement in NY times - blanked

Condition report on the damn cave | A bat will
sculpture has a ephemeral challenge on this sculpture

Adolf
Weißli
is a
Piedophile!

Sommerakademie

François Dey - Fellow Presentation (Freiburg, Switzerland)

5pm

Humorous singing - bio? / calm friend tactile chaos

collaboration & individual escapism / taking distance

"let go to accept what I observe, to let it be important to me" François Dey

Noise

United African (African/Oceanian art) 2010 installation
- project myself on the other / Not effective.

Ethnographic madness / recreate / remake (A fucking mess - learn to talk about this!!)

Hodleria > Family & self

African book relating to the other / Vanity? - what does this even mean??

Book - The Friends finger

* trying to be way to clever for the reality of the work / output

Artifacts - representations

making them mobile. | camera obscura

Israel / Palestine - political manifestation - interest?

"The Liberman Act, 2008."

Not effective!

MacLennan - Not taking subject seriously / so you reproduce this error

* A strike for nothing! into a form of minstrelsy

you are clowning the other! ? The form is not even good!

to even be satirical

Institute for Provocation > Beijing rocks.

Gallery Floor dust w/ water

Day 9

8/19/20

François (cont)

Sound - Transparent Walls
What the sound of a word would have

Hammer | Quarry

What is the obsession with stone & mining stone?!

unwaveling

Im completely lost - Tona McClouden
How did we get here

like booted
Matthew Barney
(outtakes)

Foley sound? - is this what is happening?

TM LOST

Q & A Kevin - I could not get anything?

Wambui > sound as space

"What are you passionate about?"

Negate your own communication - Lex

* selected for Gloma - don't take for granted your resources.

TH -> Aesthetic Sensitivity - you need a fuck in the ass.

Mommings boy bullshit.

Does not take it seriously!

Anesthetizing himself an the other

to neutralize them and you

anesthetize yourself in the end

No energy

The energy can not come from the other.

Gallery Floor dust w/ water

8/19/2014

Foley
Asmr
tabla
tourist in your work
impersonation

Don't make plans!

required camera
OFF

July 10
8/20/2014

! make
! BOOM!

Sommerakademie | Kunstgalerie Bern
Kevin Keimley - Fellow Presentation | Berlin

8/20/2014 Kevin (cont)

Anti-Social
Artist

"sometimes the artwork is smarter than the artist"

(non-exclusive
audience)

8 yrs old - first graffiti on closet in bedroom

"I do - childish innocent pessimism" - KK

Narcissism as need to feel a bodily presentation (KK)
search for places in work that where adults can
not watch me | went to Paul Klee Elementary

WHITENESS
HERE

Conflicts

Childhood pictures - narrative | unwatched places w/ thieves | homeless
did not want to leave childhood
behind, conflict w/ surroundings

"I was told this was a gaff of a thing" - KK
this was

jaded & beaten
Kalyber!

Gangsta > SPARK -> Kevin's tag | turn camera
off.

SPARK - 3,500 of these

childhood drawing -> allowed for him to catch up formally

"raided room
three times"

Police

(sound of
the floor)

the climbing | the hiding - masculine school
"my community is the graffiti community"

The body - the paranoia | like a soldier-warrior - isolated

graffiti - published immediately - has a mother

"When the home is raided - felt wholly"

Book about exploring - small spaces & gaps in Berlin architecture
nostalgic narratives - telling not so much

Shoplifting - body - my drug (Klanen)

Took photo what was shoplifted during one day.

like hunters showing of print spoils

legitimize my shoplifting | in competition w/ myself

(This is a drag!)

searching for free - catching up - not free

It's embarrassing in a way | I'm a drug addict in a way

Has issue with people telling him to stop from
doing things

"my work should be able to make me junkie high" - KK
prove my strengths

-book about shoplifting picture | hip hop showing of things
insure texts to destroy

Ausstellungen Exhibitions show off look - NAME
sterile exhibition | clean shit | needed help to formalize
exhibits

decided not to do exhibits - doesn't like clean shit
rejected leveled measurement

Chasing feelings - immersed in the blackness of graffiti texture

Stole an idea from Thomas Hirschhorn

cardboard background | "he just stole it from the homeless
one?" - KK on Thomas Hirschhorn

work w/ sun using his
favorite colors

Childish anarchy - "to make my fun" - KK

to put on stage & not allow the
audience to enter.

presenting work like
how a child would "I had the role of a teacher, but I had
no children" - KK

he reminds me of

- Damtough & Dash show / Larry Clark /

Nest Mythos

A room of paranoia - everything chained

Rooms of Power! - where the work is the hero | where
the work wins.

Ancestered

vs

Continue

Jungle

Wilderness

Paranoia

Violence

Vandalism

Defectors

Native

American

10 prompt
you admire
an artist
work that they
to do the
work not do
for you!

Kenn (cont) Welfare office - big room | no carpet | old computers

Representation of self - Power

- Images of self in power | monochrome letters | silhouette

connection to propaganda - 1918 images | videos

Effigy in place of human in self-made propaganda
Image: - Power position | structure
something of

terrorists | rappers

Q & A

TH - clear | precise | mysterious

Th

Welfare offices Nesting | Hamster Nest | Dash Shaw was rich kid

2009 | died in 2009

Kevin - white trash name
Kid from the block name
Raguer

Yasmil - romantic in the beginning

labor simulation

museum of obsession

Wambui - sensitivity to place | only Kenn
audience for spray painting black house -
"we are perhaps just thieves as artists"

Eliana - likes the sounds he uses
with his mouth that transcend
the book as artwork

Funding publishing house | language

8/20/2016
Day 10

2pm

Sommerakademie
Anjelika - Presentation

Tick Tock Tick Tock Tick Tock Tick Tock

asked people to use to compile one hour of time / sound
A clock doesn't measure the time, it only measures it self 2009

Man from Earth, 2007 Film

Concern all time parallels | confronting clocks w/ mirrors

reversed - clock mechanisms | must be together same turns

Natural clock $F_n = 2^n$ para $\phi \leq n \leq 5$

$G_n = (\frac{2^n}{2^{100}} F_n) \times F_n$

$F_n = \frac{\sqrt{5}}{2} (1 - \frac{1}{\sqrt{5}})^n$

Felix Gonzalez - Forgetting Lovers

20 exercises so far | sometimes into installations

Electrical Installation | joke Photogrammaria | Camera obscura

Magic lanterns

Recameras (Chambers), 2007

2d Image made because of 3D object

Representation of the representation of the image

Diorama - Object / lantern magic - Interior - Projection

Diorama - magic lantern with four different angles

Fish tank metaphors - 'Wholeness and the Implicate Order'

Decorations for Clausp David Bohm, 1980

Spaces (Interiors) 2009

Landscapes of what is behind walls.

Kinetic sculptures > heat from projectors

Inner forest - archetype (Archetypes are very important to me)

site specific - work "no work can be made without net"

Rhinoceros - Dream symbols

Analogy to Digital

Symbol Water | Sea | Ocean

No seasons in Colombia, SOUND

Art | interior design | Architecture

emotional architects

Very technical

low budget
"I don't know even to what I'm doing" - Raymond

ANGELICA

Sommerakademie
Angelika Torka (cont)
Ambiences between fiction & lived
DIY ideas found online | books from 70s
Builds w/ own hands
Physical reaction to piece -
Emotional Architecture -
Fake cats w/ no faces that breathes
Beautiful but creepy | made real size w/ seal for
"Where do I start 8/20/2018
in this practice
in this practice
from another
being there - Angelika
on
Find a way to
hide them
to but is
them new
them new

Barbara Kasten reminds me of - elements

Public Installation - negotiation w/ other artist
Curators, staff.

LA's - "what is your
crisis"

Methods of Preservation 2015-2016

Building at treehouse
Treehouse are not part of the culture
Treehouse shelter over time,
Biomimicry? | Sound in treehouse
Goats in trees.
Out of view of security cameras
Parasitic architecture.

Hang system to column / no screens

QTA - I want to see it ALL collapse in itself!!!
Fun / creepy / cut out / magic lantern projector
Phenomenal technical skills

Kevin - ocean sounds / creepy cats
Lex - enigmatic / uncaring / alternate reality / Phantasms
Yasmil - sticks up the things that you have discovered
to carve your space / seduction of architecture
Qs deeper and retain knowledge from
residencies

Sommerakademie
Yasmil Raymond - lecture #7
"Food for Thought"
- museum curator
"I've only worked in museums"

I stand for Art!
I stand with Artist!
I stand with Art History!
I stand with Books!
I stand with Art World!
WHERE DO I STAND?

I want to change Art History!
I want to change Museums!
I want to work with Artist
who can change those!
WHAT DO I WANT?

Rirkrit Tiravanija (Thai, born Argentina 1961) | Sculpture - Film - Music

"All order is removable" - Follott
"Art has the potential to make a new set of order"
- Yasmil

green curry | made every week
evidence of presentation - food works | made over 3,000 objects
Yasmil - spent two years researching | drawings | prints | situations
archive.

Marcel Broodthaers - mussels (important to Rirkrit)
Homage | pay tribute | Joseph Beuys - multiples | lemon to light
bottle.

"Art Alone makes life possible" - Beuys

Giovanni Anselmo (Italian, b. 1931)

Food w/ in the art world

WHERE
DO I STAND?

WHAT
DO I WANT?

GÜLTIG: 18.08.2016

ZUGREISE +/- 1 TAG

MANIFESTA 11 ZÜRICH

Railaway

KOMBI-ANGEBOT

AKTION: 11.06.2016

18.09.2016

BERN
ZÜRICH HB

VIA OLTEN

18.08.

(L) (SPEZ) (4)

ARTIKEL-NR:

2. KL. ERWACHSENE

106 167535 22071305

07000

CHF

Information for Fellows and Speakers
August 11 – 21, 2016

WHERE DO I STAND?

**SOMMER-
AKADEMIE**
Zentrum
Paul Klee

12. — 20.08.16
AT KUNSTHALLE BERN

**OPEN TO
THE
PUBLIC!**

Guest Curator
Thomas Hirschhorn

Speakers
Tania Bruguera
Yasmil Raymond
Marcus Steinweg

**FOR
EVERYONE!**

Fellows
Ovidiu Anton
Lex Brown
Justin Davy
François Dey
Luis Garay
Kevin Kemter
Sasha Kurmaz
Tiona McClodden
Eliana Otta
Tabite Rezaire
Angelica Teuta
Wambui Kamiru

with contributions by
Michael Baumgartner
Zentrum Paul Klee
Kathleen Bühler
Kunstmuseum Bern
Valérie Knoll
Kunsthalle Bern
Hans Ruedi Reust
Hochschule der Künste Bern
Reto Sorg
Robert Walser-Zentrum
Hilar Stadler
Adolf Wölfli-Stiftung

**KOMMT
ZAHLREICH!**

JOIN IN!

WHAT DO I WANT?

in Kooperation mit
Kunsthalle Bern
Kunstmuseum Bern
Hochschule der Künste Bern
Robert Walser-Zentrum
Adolf Wölfli-Stiftung

Curated by Thomas Hirschhorn

Contained within the question 'Where do I stand?' is the question to the other: 'What do you want? Where do you stand?'. That is the political point in this question to myself: I ask myself, first, but also address the other. I want to know; What is your form? What does your plan look like? It's about laying the groundwork, setting conditions as an artist, to give something first so I can ask the other what s/he's giving, in order to demand and claim it! That is the logic behind the plan 'Where do I stand? What do I want?'. .

This is it... where should we go.

LEB: in your honest - yes - are you cautious of what
1 means you are \rightarrow break the

"Where do I stand? What do I want?"

Curated by Thomas Hirschhorn

Contained within the question 'Where do I stand?' is the question to the other: 'What do you want? Where do you stand?'. That is the political point in this question to myself: I ask myself, first, but also address the other. I want to know; What is your form? What does your plan look like? It's about laying the groundwork, setting conditions as an artist, to give something first so I can ask the other what s/he's giving, in order to demand and claim it! That is the logic behind the plan 'Where do I stand? What do I want?'.¹

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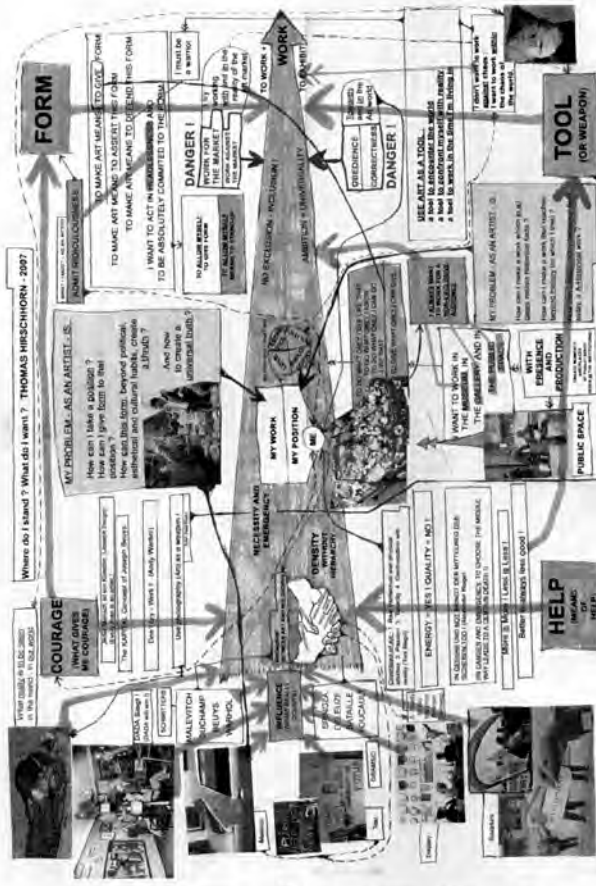
Curated by Thomas Hirschhorn

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1 means you are \rightarrow break the

Thomas Hirschhorn



Multilingual maps by Thomas Hirschhorn, Courtesy the Artist, 2007

For information on the general programme of the Sommerakademie please check:
www.sommerakademie.zpk.org

The activities of the Sommerakademie are an integral part of the basic general concept of the Zentrum Paul Klee. The Sommerakademie represents the Cantonal Bank of Bern's commitment to training BEKB / BCBE (Berner Kantonalbank AG).

You get A C R I

1962 Award

Co-ops

Sommerakademie 2016

Guest Curator

Thomas Hirschhorn (Switzerland)

Fellows

Ovidiu Anton (Romania)
Lex Brown (US)
Justin Davy (South Africa)
François Dey (Switzerland)
Luis Garay (Colombia)
Kevin Kemter (Germany)
Sasha Kurmaz (Ukraine)
Tiona McClodden (US)
Eliana Otta (Peru)
Tabita Rezaire (France)
Angelica Teuta (Colombia)
Wambui Kamiru (Kenya)



International Speakers

Tania Bruguera (Cuba)
Yasmil Raymond (US)
Marcus Steinweg (Germany)

Local Speakers

Dr. Michael Baumgartner (Switzerland)
Dr. Kathleen Bühler (Switzerland)
Valérie Knoll (Switzerland)
Hans Ruedi Reust (Switzerland)
Dr. Reto Sorg (Switzerland)
Hilar Stadler (Switzerland)



Sommerakademie 2016

Director

Dr. Jacqueline Burckhardt

President

Jean-Claude Nobile

Board of Experts

Dr. Jacqueline Burckhardt, Director Sommerakademie im Zentrum Paul Klee
Giovanni Carmine, Director Kunsthalle Sankt Gallen
Andreas Fiedler, Artistic Director KINDL - Centre for Contemporary Art, Berlin
Peter Fischer, Kunst & Kultur GmbH
Sabina Lang (L/B), Artist
Prof. Dr. Beate Söntgen, University Lüneburg

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Caroline Komor Müller, Assistant, Finance Officer
Dominique Wyss, Assistant

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Peter Fischer, Kunst & Kultur GmbH
Sabina Lang (L/B), Artist
Prof. Dr. Beate Söntgen, University Lüneburg
Peter Kappeler, former CEO BCBE
Giovanni Carmine, Director Kunsthalle Sankt Gallen

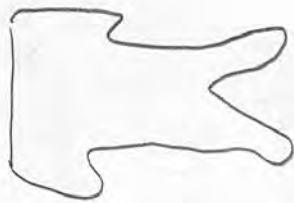
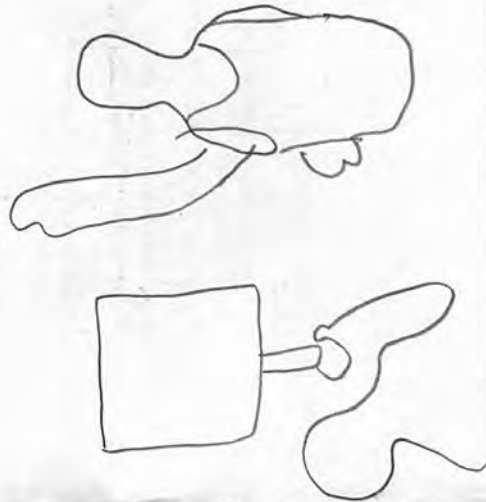
Advisors

Maximilian Haselbach, Representative BCBE
Barbara Mosca, Manager Sommerakademie

Secretary

Maria-Teresa Cano, Zentrum Paul Klee

LEA



Finances

Travel expenses

Travel costs have already been covered. In addition all participants who need to be reimbursed for train tickets are asked to write their names on tickets / receipts and hand them to Caroline Komor Müller. Return journeys will also be covered.

Per Diems

On August 11 (Welcome Dinner) and 12 (Dinner at Restaurant NOA offered by the Bernese Cantonal Bank BCBE) you will be invited to have shared dinners, see schedule. In order to cover your expenses on all the other days, you will receive per diems for your individual suppers.

පොදු ජීවිතයේදී
ආහාර පිළිබඳව
(සාමාන්‍යයෙන්)
මුදල් ප්‍රතිපත්ති
ප්‍රතිපත්ති

Academy Programme

Please note that all events of the Academy will be open to the public and for free.

Thursday, 11 August 2016

16.30h Meet all Fellows

Hotel Marthahaus
Meeting with the Management Team in the breakfast room of Hotel Marthahaus.
General information and distribution of per diems.

17.00h Guided Tour through Bern with Fellows and Speakers

From Hotel Marthahaus to Restaurant Rosengarten

19.00h Welcome Dinner at Restaurant Rosengarten

Alter Aargauerstalden 31b, Bern

Dinner at the Restaurant Rosengarten where we will enjoy a shared meal with Guest Curator Thomas Hirschhorn, Director Jacqueline Burckhardt, President Jean-Claude Nobile, Board Members, Speakers Tania Bruguera, Yasmi Raymond and Marcus Steinweg and the Management Team.

Friday, 12 August 2016

09.30h Meeting in front of Hotel Marthahaus

Walk together to Kunsthalle Bern, Helvetiaplatz 1, Bern

10.00h – 12.00h Presentation programme, get to know each other Thomas Hirschhorn, Speakers and Fellows

Kunsthalle Bern

12.00h – 13.30h Lecture *The Police likes to know where You are* by Valérie Knoll, Director

Kunsthalle Bern

Kunsthalle Bern

13.30h – 14.30h Lunch

Kunsthalle Bern

14.30h Individual return to Hotel Marthahaus or direct transit to Zentrum Paul Klee according to individual wishes

15.30h Taxi from Hotel Marthahaus to Zentrum Paul Klee

Hotel Marthahaus (Bären Taxi)

16.00h – 17.00h Sound Check Thomas Hirschhorn and Fellows at Auditorium

Zentrum Paul Klee

Zentrum Paul Klee, Monument im Fruchthaus 3, Bern

Alexander - IM

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- 09.30h Meeting in front of Hotel Marthahaus
Walk together to Meret Oppenheim Fountain, Waisenhausplatz 30, Bern
- 10.00h – 12.00h Lecture *The Meret Oppenheim Fountain in Bern* by Dr. Kathleen Bühler,
Curator Kunstmuseum Bern
Meret Oppenheim Fountain
- 12.00h Transit to Kunsthalle Bern
- 12.30h – 13.00h Speakers Y – M
Kunsthalle Bern
- 13.00h – 14.00h Lunch
Kunsthalle Bern
- 14.00h – 16.00h Presentation Fellow 8
Kunsthalle Bern
- 16.00h – 17.30h Speakers Y – M
Kunsthalle Bern

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Kunsthalle

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EIN PROGRAMM DER «SOMMERAKA...

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SOMMERAKA

www.thunplatz-fest.de



Kunsthalle

HAT DO I WANT?» «WO STEHE ICH?
DEN DIESE FRAGEN-ZUSAMMEN-DISKUTIERT!
GUST-TÄGLICH VON 10 UHR BIS 20 UHR!
ALLE-OPEN TO EVERYBODY-KOMMT DAZU!
DEMIE ZENTRUM PAUL KLEE» IN DER KUNSTHALLE BERN

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FEST
AM THUNPLATZ
26./27./28. August 2016



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KLESE» IN DER KUNSTHALLE BERN















Was ihr wollt

Thomas Hirschhorn, renommierter Künstler und Enfant Terrible, leitet die diesjährige Sommerakademie. Die Vorträge sind öffentlich und gratis.

Überbordend und überfordernd. So ist das Werk des in Paris lebenden Berner Künstlers Thomas Hirschhorn. Mit Klebeband, Karton, philosophischen Sentenzen und Medienbildern voller Gewalt und Dekadenz erschafft der 59-Jährige seine wuchernden Installationen, die ebenso Ablehnung wie Faszination provozieren. Nun leitet das Enfant Terrible als Gastkurator die

diesjährige Sommerakademie im Zentrum Paul Klee. Der Anlass versteht sich als Plattform für zeitgenössische Kunst. Jeweils im August pilgern zwölf «Fellows» – Künstlerinnen und Künstler aus aller Welt – nach Bern. Die eingeladenen «Speakers» liefern Lesungen und Vorträge, der Gastkurator gibt das Thema vor. Hirschhorn wählt mit «Where do I stand? What do I want?»

simpel gestellte Fragen, deren Beantwortung sich kompliziert gestalten dürfte. «Ich will mit meiner Arbeit, mit meiner Kunst, mit jeder meiner einzelnen Arbeiten und mit jeder Ausstellung zeigen, dass ich eine Position habe und dass ich einen Plan habe. Es geht darum, mich als Künstler festzulegen, zu sagen, wo ich wirklich stehe, was ich wirklich will», führt Hirschhorn aus.

Die Frage «Wo stehe ich?» sei eine politische Frage, weil in ihr auch die Frage «Was willst du?» mitschwingt. Hirschhorn wäre nicht Hirschhorn, wenn er nicht schon einen seiner kom-

plexen Pläne gezeichnet hätte. Einen Plan zu haben, ist bei Hirschhorn auch wörtlich zu verstehen. «Alle meine Arbeiten sind Pläne oder Collagen – umgesetzt in die dritte Dimension», so der Künstler.

Schockierend und poetisch

Die Akademie beginnt mit einer Eröffnungsfeier. In der Folge gibt es jeden Tag Präsentationen und Diskussionen mit den Fellows und Speakers in der Kunsthalle. Kathleen Bühler, Kuratorin am Kunstmuseum Bern, spricht in ihrem Referat über Meret Oppenheim und deren umstrittenen Brunnen. «Meret Oppenheim hat ihre Freiheit erkämpft und ohne Unterlass verteidigt, sei es mit schockierenden oder leise poetischen Werken», so Bühler über die eigenwillige Künstlerin. Sie habe in ihrem Leben sowie in ihrem Werk immer wieder unbequeme, radikale und konfrontative Positionen eingenommen.

Hilar Stadler, Leiter der Adolf-Wölfl-Stiftung, präsentiert in seinem Vortrag einen anderen Unbequemen: Adolf Wölfl. Der Outsider-Künstler hat sein Leben in der Waldau verbracht und ein unglaublich dichtes und vielseitiges Werk hinterlassen. Der Vortragstitel der Kunsthalle-Direktorin Valérie Knoll indes klingt wie aus einem Krimi: «The police likes to know where you are».

Helen Laggar

Diverse Orte, Bern

Eröffnung: Zentrum Paul Klee, Bern

Fr., 12.8., 17 Uhr

Sommerakademie bis 20.8.

www.sommerakademie.zpk.org



Schweizer Fokus

Kaspar Zehnder wäre nicht Kaspar Zehnder, hätte er im Programm seines Festivals nicht auch das «Eidgenössische» im nahen E-voyer hingewiesen: Wie das gleichzeitig stattfindende Schwing- und Älplfest stehen auch bei der diesjährigen Ausgabe «La Suisse» der Murten Classics Schweizbilder im Zentrum: Werke von Schweizer Komponisten. Komponistinnen wechseln sich ab mit solchen grosser internationaler Musiker wie Brahms oder Wagner, die hierzulande unter dem Eindruck von S und Alpenwelt entstanden sind. Artist in Residence ist dieses Jahr Schweizer Violonist Kamilla Sch (Bild) geladen. Die Geigerin ist in Konzerten zu erleben, mit einem gespannten Repertoire von Vivaldi «Vier Jahreszeiten» bis hin zu In-



Thomas Hirschhorn: «Ich will mit meiner Kunst und mit jeder Ausstellung zeigen, dass ich eine Position habe.»

Stadt / Region Bern

Samstag, 13. August 2016

BZ

Thomas Hirschhorn, der radikale Krieger der Kunst



Gekommen um zu diskutieren: Der Konzept- und Installationskünstler Thomas Hirschhorn ist Leiter der diesjährigen Sommerakademie.

Un, Baumann

Die ganze Exekutive will wieder

MÜHLEBERG Vier Parteien, vier volle Listen – gestern war Eingabeschluss für die Gemeindewahlen. 23 Kandidierende, darunter alle Bisherigen, lassen sich für den Gemeinderat aufstellen.

Es braucht weder eine Hochrechnung noch hellseherische Fähigkeiten: Die SVP dürfte auch diesmal bei den Mühleberger Gemeindewahlen als Sieger hervorgehen. «Ja, wir hoffen, dass es so bleibt», sagt Parteipräsident Hansjürg Balmer. Die Chancen stehen gut, da alle vier Bisherigen wieder antreten, zusammen mit drei weiteren Kandidaten. Dem Gemeinderatspräsident René Maire macht niemand das Amt streitig. Damit er still ins Amt rutscht, muss er aber zum Gemeinderat gewählt werden.

Wiederum gehen SVP und FDP eine Listenverbindung ein, was Hansjürg Balmer mit der guten Zusammenarbeit begründet.

Ziel der Partei ist, dass die «Nach-AKW-Epoche» gut über die Runden gebracht wird. Das AKW wird 2019 abgeschaltet und dann abgebaut. Balmer hofft, dass die finanziellen Auswirkungen davon nicht allzu einschneidend sein werden und sich Mühleberg trotzdem weiterentwickeln kann und nicht zu einer

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«Berner Woche»

Kehlkopfakrobaten und Zirkusmusiker: das Buskers. – Immer noch ein Kindskopf: Franz Hohler am Berner Literaturfest. – Kreativer Tummelplatz: das Una-Festival. 29-33

Oden

Olympia und Kunst? In den ersten Jahren gab es noch Medaillen für Literatur. 28

Paraden

Techno und gesellschaftliche Relevanz? Ein Interview zur 25. Streetparade. 36

Der kleine Bund

«Ich versuche, ein Held zu sein»

Der Schweizer Künstler Thomas Hirschhorn leitet die diesjährige Sommerakademie im Zentrum Paul Klee. Was will er seinen «Fellows» vermitteln? Ein Gespräch über Pläne und Missionen, das streckenweise wie ein Manifest klingt.



Nur Thomas Hirschhorn selber kann ermassen, «wo das Scheitern und wo das Gelingen für mich liegen mag». Foto: Walter Bieri (Keystone)

Interview: Alexander Sury

Herr Hirschhorn, das Thema der ZPK-Sommerakademie lautet «Wo stehe ich? Was will ich?». Sie schreiben, in der Kunst gehe es darum, einen Plan zu haben. Gab es in Ihrer Entwicklung einen Punkt, wo Sie wussten: Ja, das ist mein Plan? Ja, ich hatte ganz von Anfang an einen Plan. Ich habe mich gefragt: Wie kann ich eine Position beziehen? Wie kann ich dieser Position eine Form geben? Und wie kann diese Position über alle Tatsachen und Fakten hinweg eine Wahrheit schaffen? Ich habe diesen Plan weiterentwickelt, ihn erweitert und präzisiert.

Ist eine künstlerische Arbeit im öffentlichen Raum für Sie überhaupt denkbar ohne die Vorarbeit in Form eines zweidimensionalen Plans? Einen konkreten, gezeichneten, physischen Plan zu haben für ein überkomplexes Unterfangen wie eine Skulptur im öffentlichen Raum, ist sehr hilfreich. Es ist ein Aktionsplan. Auf so einem Plan ist alles, was zählt, eingetragen, alles, was wichtig ist, alles, was nicht vergessen werden darf. Der Plan ist ein Dokument, das hilft, Schritt für Schritt etwas aufzubauen, das Ganze im Auge zu behalten und keine künstlerischen Kompromisse und Abkürzungen zu machen.

Ein Künstler, auch und gerade ein arrivierter, müsse immer wieder versuchen, ein Aussenseiter zu bleiben, betonen Sie kürzlich in Biel, als Sie Ihr Robert-Walser-Projekt für die Plastikausstellung 2018

vorstellten. Wie gelingt das einem Künstler, der in der «Art Preview» Rangliste der wichtigsten Player im internationalen Kunstbetrieb zuletzt auf Rang 45 geführt wurde? «Be an outsider! Be a herot!» ist ein Statement und eine Aufforderung des brasilianischen Künstlers Hélio Oiticica. Ein Aussenseiter zu sein, bedeutet zu verstehen, dass Kunst immer vom Rande her wirkt. Immer Exzess bedeutet, an der Kante aufblitz. Kunst wird immer von Outsidern gemacht.

Sie wollen also ein Held sein?

Ich nehme das Statement ernst, denn es macht keinen Sinn, sich als Künstler in die Mitte oder in den Mittelpunkt zu drängen. Dieser Ort ist für die Kunst eine tödliche Gefahr. Nun sind wir Künstler nicht alleine auf der Welt und Einflüssen ausgesetzt, die nichts mit Kunst und ihrer wirklichen Macht zu tun haben. Natürlich gilt es, sich damit auseinanderzusetzen, aber dabei ist das Grundsätzliche – die Kunst und das, was uns dazu zwingt, Kunst zu machen – nicht zu verraten. Deshalb ist für mich das Statement von Hélio Oiticica eine Ermutigung. Ich will der Ermutigung, ein Aussenseiter zu sein und zu bleiben, nachkommen und, ja, ich versuche, ein Held zu sein und zu bleiben.

Sie sind Gastkurator der Sommerakademie im Zentrum Paul Klee und unterrichten zwölf ausgewählte «Fellows» aus der ganzen Welt. Von ihnen wollen Sie wissen, was sie für eine Position haben. Ist ein Fellow, der keine griffige Antwort hat, für Sie ein gescheiterter Künstler?

Für mich gibt es keinen «gescheiterten» Künstler, so wie es auch keinen «gelingen» Künstler gibt. Ich denke, diese Kategorien greifen nicht, wenn wir von Kunst reden. Kunst geht über «Scheitern» und über «Gelingen» hinaus, ganz einfach, weil es Kunst ist. Die Kunstgeschichte ist gefüllt mit Beispielen für beides.

An wen denken Sie?

Ich denke an Elena Guro, an Paul Thek, an Andy Warhol, an Vincent van Gogh, an Maria Lai, an Pablo Picasso, an Louise Bourgeois, an Otto Freundlich, an Joseph Beuys, an Meret Oppenheim. Spielt es eine Rolle, ob diese Künstlerinnen und Künstler «gescheitert» oder «erfolgreich» waren? Was wirklich zählt, ist, dass sie alle grossartige und bleibende Kunstwerke geschaffen haben.

Aber ein Kunstwerk kann doch auch misslingen.

Ja, aber deshalb ist man nicht gescheitert. Jeder Künstler weiss, dass er an etwas arbeitet, was die Dimension des Erfolges oder Misserfolges sprengt. In der Kunst ist Erfolg nie total, aber auch nie, wirklich nie, ist das Scheitern total. Es mag sein, dass die Gesellschaft, in der ich lebe, in Kategorien wie Erfolg und Misserfolg denkt und handelt; ich darf mich aber als Künstler diesen Kategorien nicht unterwerfen. Gerade deshalb ist es so wichtig, einen Plan zu haben. Nur ich selber kann ermassen, wo das Scheitern und wo das Gelingen für mich liegen mag. Niemand kann dies für mich entscheiden, und ich kann es für niemand anderen entscheiden.

Hat es für Sie eine besondere Bedeutung, dass Sie als Kurator der Sommerakademie für einige Tage in Ihre Geburtsstadt kommen?

Nein, aber es ist schön, in der wunderbaren und mächtigen Stadt zu arbeiten, in der ich per Zufall geboren wurde.

Standpunkte und Positionen sind veränderbar, unterliegen auch bestimmten Erfahrungen. Was antworten Sie auf die zentrale Frage der Sommerakademie: «Wo stehen Sie heute, was wollen Sie jetzt?»

Thomas Hirschhorn

Gastkurator Sommerakademie

Thomas Hirschhorn, geboren 1957 in Bern, lebt seit 1984 in Frankreich. Er gehört zu den innovativsten zeitgenössischen Künstlern. Hirschhorn bevorzugt in den Raum greifende Assemblagen und wuchernde Installationen, unter Einsatz alltäglicher, aber symbolkraftiger Materialien wie Klebeband, Karton, die er mit Sentenzen und Medienbildern kombiniert. Im Sommer 2013 eröffnete er etwa in New York den Pavillon des Gramsci-Monuments für Anwohner und Gäste in der Bronx.

Jetzt leitet Hirschhorn die Sommerakademie in Bern (12. bis 20. August), eine internationale Plattform für zeitgenössische Kunst. Eröffnungsfest: Freitag, 12. 8., im Auditorium Zentrum Paul Klee. In der Kunsthalle finden täglich Präsentationen statt. Persönlichkeiten aus Berner Kulturhäusern wurden von Hirschhorn eingeladen, Vorträge zu halten. Das Programm ist öffentlich und kostenlos. (lex)

www.sommerakademie.zpk.org

Ich bin ein Künstler, Arbeiter, Soldat. Ich wollte durch meine Arbeit immer einen neuen Begriff der Kunst schaffen, ein «nicht-exklusives» Publikum erreichen.

Als was verstehen Sie sich in der Sommerakademie im Hinblick auf die Fellows: als Lehrer, als Motivator, als Provokateur?

Ich bin ein Künstlerkollege mit einer spezifischen Erfahrung. Es ist meine Mission als Gastkurator, diese Erfahrung zu teilen.

Sie leben seit über 30 Jahren in Paris und boykottierten die Schweiz während der Bundesratszeit von Christoph Blocher: Was haben Sie heute für ein Verhältnis zu diesem Land?

Es wäre vermessen und präntiös von mir, von «meinem Verhältnis zur Schweiz» zu reden, denn: Was würde der

«Ich glaube an die Macht der Kunst, jeden einzelnen Menschen zu verändern.»

In Somalia Geborene antworten, würde er das gefragt? Ich bin Schweizer und ich bin damit einverstanden.

Was heisst das?

Es heisst eben genau, das ich nicht alles «Schweizerische» teilen muss, dass ich nicht alles gutheissen muss, dass ich nicht alles annehmen muss und dass ich nicht alles billigen muss. Ich will souverän sein.

«Es geht darum, mich als Künstler festzulegen, zu sagen, was ich wirklich will.» Ihre Worte. Das klingt fast so, als ob Sie eine politische Agenda mit konkreten Zielen verfolgen würden. Tun Sie das?

Meine «Agenda» ist die Kunst, ich will sie als Werkzeug benutzen. Für mich ist Kunst ein Werkzeug, um die Welt kennen zu lernen, ein Werkzeug, um mich mit der Realität zu konfrontieren, und ein Werkzeug, um mich mit der Zeit, in der ich lebe, auseinanderzusetzen.

Glauben Sie, dass die Kunst die Wirklichkeit verändern kann?

Ich glaube an die Macht der Veränderung durch die Kunst – weil es Kunst ist. Nie schliesst Kunst aus, und das heisst demzufolge auch, dass sich Kunst immer gegen Rassismus, gegen Fremdenfeindlichkeit, gegen jede Phobie, gegen jede Form des Ausschlusses stemmt. Ich glaube an die Macht der Kunst, jeden einzelnen Menschen zu verändern. Ich glaube, Kunst ist universell. Universalität heisst: Gerechtigkeit, Gleichheit, Wahrheit. Ich glaube, dass Kunst autonom ist. Es ist diese Autonomie, die dem Kunstwerk seine absolute Schönheit gibt. Kunst widersteht politischen, ökonomischen, kulturellen, sozialen Fakten. Kunst ist Widerstand an sich.

Das Interview wurde auf Thomas Hirschhorns Wunsch hin schriftlich geführt.

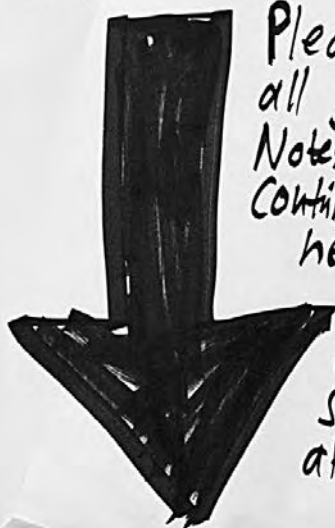
The Sommerakademie im Zentrum Paul Klee 2016
was – in my mind, the mind of its ‘Guest-curator’
– a fantastic experience, why not say that it was a
success? I will tell you why:

- Because of the Fellows and of their implication. The way the 12 fellows, Lex Brown, Tiona McClodden, Eliana Lucia Otta Vildoso, Tabita Rezaire, Angelica Teuta Echeverri, Wambui Wamae Kamiru, Ovidiu Anton, Justin Davy, François Dey, Luis Garay, Kevin Kemter, Sasha Kurmaz, engaged with the Sommerakademie was fantastic. It was fantastic because they considered it as something important. Their commitment and well-prepared presentations gave the daily-program its skeleton. I greatly appreciated the discussion-part that was always charged and dense, due to the fellows’ generosity to share their thoughts and impressions, due to their agreement to share their critics and provide input to the fellow presenting his/her work. I was touched by the fellows’ dedication, their intelligence and critical skills, and how they took part, and even lead discussions. I was happy to see how much impact and resonance came out of the presentations in general. To me, these presentations and discussions about the artwork were the most important experience of the Sommerakademie, it brought a deeper understanding of the fellows, their thoughts, their aspirations and logic of their work. I see it as a privilege to have accompanied them during the 10 days of this experience. I could compare my first impressions shared with the other jury-members during the Jury, when choosing the fellows. I definitely learned something from the fellows and from their engagement with and in art. Is there something more beautiful than receiving, through the fellows’ implication, an experience of teaching, of learning, of being at school, of making school?
- Because of the Guest-speakers, Tania Bruguera, Yasmil Raymond and Marcus Steinweg and their powerful contributions. They gave a fantastic input to the thematic-questions of the Sommerakademie. The full-time presence of Yasmil and Marcus in Bern was important because it gave them the opportunity to establish a strong and coherent relationship with everyone present at the Sommerakademie (fellows and other participants). This was a gift. Yasmil, Tania and Marcus are my friends; it therefore became clear to me that to work with friends means to work in agreement. To work in agreement could be the design for a future school: Only to work in friendship. To work in Friendship means to work in complete agreement, in agreement with the love of art.
- Because of the contributions and lectures of the Speakers of the Bernese Institutions. Kathleen Bühler, Valérie Knoll, Hilar Stadler, Michael Baumgartner, Hans Ruedi Reust and Reto Sorg shared with us an enthusiastic insight of what Bern offers as a platform of Swiss’ art-heritage and confronted it with a public. To visit the Bernese art institutions Meret Oppenheim-Fountain, Robert Walser-Archive, Adolf Wölfli-Foundation, Kunsthalle Bern-Archive, Paul Klee-Zentrum, and HBK (Art Academy of Bern), all in the city, was truly enlightening; it showed us what this city is producing with a precise and sharp focus on the field of art. These visits were moments of dense and charged discussions pointing to the institutional mission towards an open public. As one of the fellows smartly and rightly remarked, the Sommerakademie truly acted as a ‘think tank’.
- Because the Sommerakademie was hosted at the Kunsthalle Bern. Thanks to Valérie Knoll, Director, who had responded positively to my wish to ‘integrate’ the Sommerakademie in the ongoing exhibition of Vittorio Brodman. The fact that the Sommerakademie took place in this mythical, centrally located, appropriately-sized, art-charged institution was something graceful in itself. I was happy to greet and meet the Fellows, Guest-speakers and public daily in a place where art is exhibited, where art is confronted, where art is thought, at every moment of the day. This context was an important dynamic factor.

- Because of the decision to open up the Sommerakademie to a larger public. To work for a “Non-exclusive Audience” fulfils one of my own ‘guidelines’, and I was happy to experience it in ‘my’ Sommerakademie. Therefore – as Guest-curator – I affirmed that the presentations and discussions must be conceived to be public and must address the public realm. Nothing in art needs to be discussed under protection, intimacy is not a necessity, and art can in no way be challenging if it is made for some ‘few of us’, ‘between us’ or for and in a ‘bubble’. The amount of people or the regularity of the public attending the Sommerakademie was not important. What was important was the act of affirmation of ‘going public’, under all circumstances, and to fight any and all ‘elitism’, to break down the tendency of self-enclosure and oppose the temptation of isolation.
- Because of the thematic “Where do I stand? What do I want?”. I was happy – as Guest-curator – to decide and focus on those questions that I consider fundamental and essential. I was happy that the participants (Fellows, Guest-speakers, and Speakers of the Bernese Institutions) took the thematic seriously and were engaged in trying to answer “Where do I stand? What do I want?”. The thematic always stood as a guideline, orienting or re-orienting our discussions during the entire Sommerakademie.
- Because of the rhythm of the Sommerakademie. My idea was to propose a full-day program from 10 am to 8pm with no day ‘off’. It was intended to be a very dense and charged program. I deliberately thought – as the Guest-curator – that the Sommerakademie must be a ‘work-akademie’. Being a Swiss myself, I also think, that from the perspective of a protected, rich, over-protected and over-rich country, it may be a way for a Swiss to share, to offer, to contribute, to give something: To work, to work a lot, to work with the love to work. If there is something specific we – as Swiss – can share and give, it is: We are workers! And furthermore, we can, we must, we need to share and to give: How to work more and how to love more to work more. This was my contribution, I think this could be my ‘Swiss’-contribution to the world.

Thomas Hirschhorn, autumn, 2016

Your Notes (for the book)



Please put
all your
Notes, Textes,
Contributions
here for
the book
about the
Sommer-
akademie
2016

Red Label
Superior