



www.steirischerherbst.at
23/09-16/10/2016
info@steirischerherbst.at

Welcome to the former West
Mental maps and decolonial perspectives
on the here and now
herbst conference & herbst Academy

Welcome to the former West
Mental maps and decolonial perspectives on the here and now
herbst conference

Sat 08/10, 10.00 – 19.00 &
Sun 09/10, 10.00 – 14.00
Orpheum
Orpheumgasse 8 / 8020 Graz
Admission free

English language

Curated by Martin Baasch, Luigi Fassi, Petra Pölzl, Johanna Rainer
Head of project management Dominik Jutz
Project management Roland Gfrerer, Barbara Thaler
Technical management Karl Masten

Publisher
steirischer herbst festival gmbh
Sackstraße 17 / 8010 Graz / Austria
p +43 316 823 007
f +43 316 823 007 77
info@steirischerherbst.at
www.steirischerherbst.at

Photocredits
Cover Ridvan Bayrakoğlu (Şener Özmen “Heterotopia” 2015, silk carpet),
p. 3 & 4 Fabrice Mazliah / Mamaza, p. 5 Slavs and Tatars, I Utter Other, 2014,
p. 6 Philipp Naderer for The European Forum Alpbach, 2015, p. 7 Benvenuto Chavajay
(“Yooq”, 2013), p. 8 Jochen Becker, p. 9 You Mi, p. 10 Baran Şašoğlu (Nezaket Ekic
“Heaven Island” 2014), p. 11 Pamoja, Araba Evelyn Johnston-Arthur and Belinda
Kazeem “Zavzemamo prostor/WIR GREIFEN RAUM” 2007, p. 13 Sara (Padmini Chettur,
“Beautiful Thing 1”, 2009), p. 14 Juliane Jaschnow “fremd”, p. 15 Cassandra Troyan
(Sarah Mendelsohn & Fred Schmidt-Arenales, “Ice Caves” 2014),
p. 16 Bechhaus-Gerst, p. 17 Radoš Vujaklija (Marjetica Potrč / Design for the Living
World class, HFBK Hochschule für bildende Künste Hamburg,
“The Soweto Project: Ubuntu Park” 2014), p. 18 Flamingods

Welcome to the former West

Mental maps and decolonial perspectives on the here and now

The herbst conference investigates Europe's current state from a postcolonial and decolonial perspective. What ways are there to talk about Europe, and, if it should rethink its identity, where to start?

Is Europe obsolete? What remains of the small utopian region which, only twenty years ago, was the focus of hopes for a peaceful and pluralistic 21st century? There is every indication that the “old world”, reinvented as the European Union, is a profoundly vulnerable and crumbling structure. Philosopher Giorgio Agamben even sees the “recapitulation of each and every historical possibility of the West” on the line.



The 2016 herbst conference deals with the utopias and realities in times marked by disagreement in the light of recent crises, proliferating nationalism and eroding democracies.

Could this momentum of instability, of questioned identities and values become fruitful in order to deconstruct imperialist mental maps and to decolonise the singularity of “knowledge”?

Based on specific examples, lectures, discussions, performances and work groups set out to examine the repercussions caused by colonialist patterns of thought and hegemony along with alternative ways of thinking and formats beyond the Western canon. How can we talk about Europe without falling back on dominant categorisations rooted in Eurocentrism and Western capitalism? How can this be put into practice? In favour of decolonising aesthetics and to liberate decolonial aesthetics, which artistic and curatorial practices can be applied? Referring to Dipesh Chakrabarty, has the global art system been successful at its declared goal to “provincialise Europe”?

In the “Garden State” created by artist collective Mamaza international guests from the fields of art, theory and science join students and the interested public to discuss identities and belongings, decolonial strategies, post-otherness and critical whiteness, changing geographies and economic areas as well as the everyday practices of a different Europe that deserves our protection.

Sat 08/10, 10.00 – 19.00 &

Sun 09/10, 10.00 – 14.00

Mamaza (DE/CH/IL/GR) Garden State

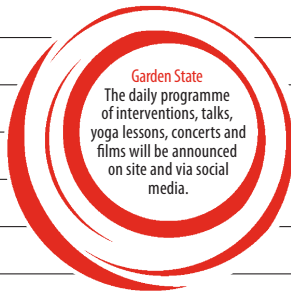
Wed 05/10, 17.00 – 00.00, Thu 06/10,
Fri 07/10, Sat 08/10, 09.00 – 00.00 &
Sun 09/10, 09.00 – 16.00

The Mamaza artist collective is temporarily proclaiming the “Garden State” at the Orpheum, a transdisciplinary, interactive and convivial environment.

The “Garden State” is a realm made up of several hundred house plants. For five days, the Orpheum is being transformed into a public garden, which obeys its own laws and invites the local population to reflect, discuss and stay a while. The sun rises at nine and sets at six in the evening. By day and night, come sunshine or storm, the result is a shared site that allows us to experience space and time.

Before the festival begins, the artists from the Mamaza company will be knocking on doors, asking local people for potted loans from their homes, shops and offices. With the aid of the collected plants, they will build the “Garden State”, thus also representing a map of the people from Graz who become part of the installation through their plants. The inspiration is the myth of the anarchist colony Libertalia, said to have been founded by liberated slaves near Madagascar in the 17th century.

The “Garden State” is a public place accessible to all visitors, that can be the venue for various activities from yoga and meditation to concerts, performances and film screenings. In addition to the herbst Academy workshops and two-day conference “Welcome to the former West”, the “Garden State” also invites visitors to engage in a dialogue and to discover, to read, to sing a song, to play music or to become part of a little intervention by chance.



*Fabrice Mazliah, Ioannis Mandafounis and May Zarhy met in 2005 during an engagement at the Forsythe Company. Four years later they founded the **Mamaza** artist collective currently based in Frankfurt, operating in the realm between dance, performance and visual art. The collaboration has so far given rise to seven stage productions and three installations that the collective refers to as “enacted thoughts”. One of these “enacted thoughts” is the project “Garden State” which they developed in collaboration with SAC - Städelschule Architecture Class in Frankfurt.*

Slavs and Tatars

I Utter Other

Lecture Performance

What does it mean for one east to look to and at another one? Can the romanticised romanticise? From Poles in the service of the Tsar to Persian Presbyterians, "I Utter Other" looks at the curious case of Slavic Orientalism in the Russian Empire and early USSR as well as its German origins. Offering a crucial counterpoint to the received wisdom of Saidian Orientalism, the study of the East in the East complicates notions of identity politics, knowledge in the service of power and the secularisation of scholarship for a coherent postcolonial critique some sixty years avant la lettre.



Slavs and Tatars is a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia. The collective's practice is based on three activities: exhibitions, books and lecture performances. They have exhibited in major institutions across the Middle East, Europe and North America. Selected solo engagements include MoMA, New York (2012), Secession, Vienna (2012), Dallas Museum of Art (2014), Kunsthalle Zürich (2014) and NYU Abu Dhabi (2015).

Fri 07/10, 19.30

Yvette Mutumba (DE)

Building Bridges

Introductions, Questions and Perspectives

Sat 08/10 & Sun 09/10

For the days of the conference the “Garden State” will turn into a humming think tank, a vibrant space for discussions, multiple perspectives and reflections, facilitated by the moderation of Yvette Mutumba.

Yvette Mutumba is co-founder and editor-in-chief of the Online-Magazine “Contemporary And (C&) – Platform for International Art from African Perspectives” and senior guest researcher of the project “African Art History and the Formation of a Modern Aesthetic”.

For the last four years she was curator at Weltkulturen Museum, Frankfurt am Main, where she realised major exhibitions such as “Foreign Exchange - or the stories you wouldn't tell a stranger”, “El Hadji Sy: Paintings, Performance, Politics” and “LABOUR OF LOVE”. She recently curated the Armory Show's 2016 Focus “African Perspectives” together with Julia Grosse.

Abdul Dube (DK/ZA)

Graphic Recording

Sat 08/10 & Sun 09/10



“I draw for insight!” - the lectures, presentations and discussions of “Welcome to the former West” will be accompanied by Abdul Dube’s graphic recordings. His practice is based on visual literacy and various techniques, to protocol and transfer the sometimes complex content of spoken word. “Graphic Recording” not only documents lectures but it involves

capturing people’s ideas and adapting what is being said into images in spacial relation. The subsequent compositions will foster the act of remembering and recalling the debates of the conference and will help to trace key topics over the two days.

The Denmark based artist **Abdul Dube** has been working since 2008 in the world of visual literacy and has attended a long list of conferences and meetings, focusing key ideas and arguments in his unique way of graphic mapping.

María do Mar Castro Varela (DE/ES)

Decolonise Education!

Some Thoughts on the Production of Imperial Subjects

The colonial endeavour has often been described as a civilising mission producing concurrently colonised and imperial subjects. Acts of erasure and oppression were consciously established tools: European colonisers introduced their Eurocentric ideas of education and forced the colonised to learn to speak the language of the colonisers, while erasing native epistemologies and cosmologies. The consequence of this epistemicide is the production not only of “dominated nations”, but likewise the fabrication of the “superior” imperial white European subject.

In light of these considerations, the talk will engage with diverse postcolonial and decolonial perspectives on knowledge production and explore ways to decolonise the mind in neocolonial times. Urgent questions that will be addressed are: “How to intervene in education strategies which reproduce imperialist mental maps?”, “How to decolonise education?” and “How to change knowledge production?”

María do Mar Castro Varela is professor at the Alice Salomon University, Berlin. Among her research interests are postcolonial theory, critical education, critical migration and refugee studies. Recent publications are “Ist Integration nötig? Eine Streitschrift” (2013), “Postkoloniale Theorie. Eine kritische Einführung” (jointly with Nikita Dhawan, 2015) and “Die Dämonisierung der Anderen” (2016).

Rolando Vazquez (NL/MX)

From Modernity to the Decolonial



There is no modernity without coloniality. There is no history of progress without a history of colonial domination, exploitation, annihilation... The affirmation of western modernity as the now of world history and as the centre of world geography cannot be separated from the negation of other worlds of meaning, the denigration and animalisation of the racialised peoples of the world.

The lecture unfolds the foundations of decolonial thinking by interweaving the writings of Enrique Dussel, María Lugones, Walter Dignolo and Anibal Quijano. In the arts, the decolonial task is to reveal how the modern/colonial divide is often reproduced in contemporary art. In contrast, “Decolonial Aesthesis” opens a deep relation to the negated histories of coloniality and enables us to envisage plural alternatives to modernity. How can we recognise and open options for liberating the senses? How can we decolonise aesthetics to liberate aesthesis?

Rolando Vázquez teaches at the University College Roosevelt, University of Utrecht. Since 2010 he has coordinated with Walter Dignolo the Decolonial Summer School Middelburg. Through his work he seeks to develop practices of thinking and learning that transgress disciplinary and geo-political boundaries. His research on relational temporalities seeks to overcome the western critique of modernity and envisages alternative decolonial horizons.

Sat 08/10, 10.30

Sat 08/10, 11.15

Sat 08/10, 12.00
Q & A with María do Mar Castro Varela and Rolando Vazquez

Jochen Becker / Daniel Kötter (DE) / Linessa Dan Lin (CN)

And Europe?

A Continent in the Light of Chinafrika

Working Group

Sat 08/10, 14.00

The artistic research project “Chinafrika. Under Construction” traces cultural relationships between China and Africa and portrays a global process: “Chinafrika” is a symptom of the de facto ongoing relativisation of Europe. Involving African, Chinese and European artists and curators, theorists and protagonists, the tricontinental project approach disengages itself from unilateral fixations along former colonial routes (north/south), by instead offering alternatives (south/south), new options of mutual reflection (south/north/south) and contrasting, multiple perspectives.



The attention is directed to the ways in which life perspectives change due to new, international relationships and orientations; the ways in which objects and images of the “other” culture penetrate everyday life; and the ways in which urban spaces are transformed by the new presence of people and habits.

Jochen Becker works as an author, lecturer and curator. He is a founding member of metroZones – Center for Urban Affairs. He has (co)edited several books, e.g. “Urban Prayers” (2011), “Faith is the Place” (2012) and “Global Prayers” (2014). Since 2014 he has co-curated the “station urbaner Kulturen” in Berlin-Hellersdorf.

Linessa Dan Lin is a PhD candidate in anthropology at The Chinese University of Hong Kong. Her forthcoming thesis is titled “Racial Encounters and Migrant Experiences: How Africans and Chinese Interact in a Globalising China”, an ethnographic study of migrant lives, ethnic relations and the possible future of China as an immigrant society.

Daniel Kötter is a director and video artist whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theatre.

Sunanda Mesquita / Sushila Mesquita (AT/IN/CH)

We Are Not Exotic, We Are Exhausted!

Strategies of Resistance against Racialised, Gendered and Sexualised Othering Working Group

The first part of the session will give a short introduction into colonial constructions of the racialised, gendered and sexualised “other”. A figure that was, and still is, indispensable for the European self-imagination as enlightened, civilised and progressive. Linking past and present, the goal of the working group is to discuss how imaginations of “the other” continue to inform such diverse practices as the “white saviour complex” within feminist and LGBT politics or the compartmentalisation of contemporary artistic approaches vs. “African Art”, “Migrant Art” or “World Art”. The second part of the session will highlight a selection of subversive artistic practices by black artists and theorists and artists and theorists of colour from the 1970s until today.

Sushila Mesquita works at the Gender Research Office of Vienna University and teaches postcolonial/queer theories at various institutions. She is involved in various projects that deal with anti-racist/queer-feminist cultural production and activism.

Sunanda Mesquita is a visual artist, film maker and co-founder of WE DEY- platform for contemporary arts. As part of her artistic practice she leads workshops with a focus on the empowerment of students of colour, the critical interrogation of epistemic violence and decolonial artistic practices.

You Mi (DE/CN)

Silk Roads and Nomadic Identities

Working Group

The talk takes the historical nomads and the Silk Road as figuration for a kind of transgressive thinking, beyond the romanticism often associated with them.

The (dis)connectivity of various parts of the silk road in history and the present offers an optic for questioning modern governance and identitarian regimes. The silk road in its many forms – in the (global) medieval period, in the early 20th century, as the occult internet trading platform and metaphor for economic policy – further begs critical engagements with the question of control in centralised and decentralised networks.

Based on deep-history analysis and inspired by nomadic imagery, the proposition is a kind of nomadic, post-identitarian identity, which involves an entangled multiplicity of times and subject positions.

You Mi is a Beijing-born curator and associate researcher at Academy of Media Arts, Cologne. Her current research engages with the deep history of Eurasia, taking the Silk Road as a figuration. She curates performances and media art, most recently at Asian Culture Center Theater in South Korea and the inaugural Media Art Festival in Ulaanbaatar, Mongolia.



Sat 08/10, 14.00

Sat 08/10, 14.00

Nezaket Ekici (DE/TR) Quo Vadis Europe

Sat 08/10, 15.00



Touching topics of gender, religion, art history and Turkish-German identity the performances and installations of Nezaket Ekici evoke from the social and cultural aspects of everyday life situations. The lecture unfolds selected works that deal with the current situation of Europe and her personal entanglement with the various discourses around it. Her work “Papa’s Poem” (2016) goes back to the writings of her father (which she published after his death) and takes a critical look at the history of integration since the 1970s. In her installation “Post It” (Dresden, 2015), she addressed topics like xenophobia and the censorship of artistic expression in Germany and in Turkey – like her project “Weißer Strahl” for Hagia Sophia (2005).

Nezaket Ekici studied painting and sculpture in Munich, then moved into performance art practice in the class of Marina Abramovic in Brunswick in 2001 and finished her master’s degree in 2004. She has presented her work worldwide in museums, biennales, galleries and festivals; with a total of more than 200 performances, in fifty countries, on four continents.

Övül Ö. Durmusoglu (DE/TR) Who Will Love Us Till the End of Time?

Sat 08/10, 15.45

These are the days of the revenge on the elite, the revenge of the boys who never saw the promises made to them become real. They are angry for they have been invisible. Yet they look for a certain transcendence. The angrier the boys become, the more they are attracted to the false appeal of grandiosity, whether it is for a religion, a sect, a race or a nation. And when they finally get hold of the moment to express their anger, they become real. Some men see the potential of this anger and make use of it to become the new father figures. In this crisis of masculinity, it is easier to continue to claim war rather than being self-reflexive and honest about “How did we arrive here?” Who is brave enough to say “There is no more outside, we are all together inside.” Is it possible to find a genderless feminist syntax of decolonisation when we think of today and future?

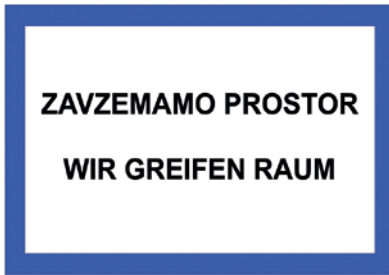
Övül Ö. Durmusoglu is a curator and writer based in Berlin and Istanbul. She is the director/curator of YAMA screen in Istanbul. She co-leads “Solar Fantastic”, a research and publication project between Mexico and Turkey and has recently curated “Future Queer” for Kaos GL association in Istanbul.

Araba Evelyn Johnston-Arthur (AT/US/FI/GH)

Vedno zahtevamo in zavzemamo Prostor!

We Are Still Claiming (Seizing) Space!

In 2007 the Research Group on Black Austrian History and Presence/ Pamoja created a banner that looked like a huge bilingual town sign stating “Zavzemamo Prostor” in Slovenian and “Wir greifen Raum” in German. The statement, which means “We are Claiming (Seizing) Space” was placed very visibly on the roof of the Pavelhaus/Pavlova hiša in Laafeld/Potrna, the seat of the representative organisation of the Slovenian



minority in Styria. Revisiting the work now almost ten years later Araba Evelyn Johnston-Arthur re-examines and connects ongoing struggles on the contested stage of language. Centrally interrogating how resistances in the African diaspora in Austria can be unsilenced in a post-nazistic and neo-colonial space.

Araba Evelyn Johnston-Arthur is and was an activist, theory, cultural, community worker, organiser and co-founder of Pamoja. Movement of the Young African Diaspora in Austria and the Research Group on Black Austrian History and Presence. Currently she teaches at the historically black Howard University in Washington DC, where she is also working on her trans-disciplinary dissertation on resistances in the African Diaspora in Austria.

Armin Thurnher (AT)

Ah, Austria!

European Lessons from the Alpine Republic

Should we fear for Europe? Or is there still hope? The New York Times recently used a graph to illustrate the rise of right-wing forces in European countries: among the highest increases was Austria. Now, due to bureaucratic carelessness, the election of the future Austrian president has to be held again on October 2nd. In May, the candidate of a party that challenged fundamental European values won nearly half of the votes. European states view the Austrian example with concern: Is this a case of “Orbánisation”? Jörg Haider’s legacy? Or just a one-off case of immorality? The crisis-laden EU seems to regard Austria as a microcosm in which world politics are put to the test.

Five days after the Austrian presidential elections, Armin Thurnher demonstrates where weariness with Europe can lead and how right-wing politics can be countered.

Armin Thurnher is the co-founder, co-editor and editor-in chief of the Viennese city newspaper Falter. He has received numerous awards, including the Honorary Award of the Austrian Book Trade Prize for “Tolerance” and the Otto Brenner Prize for his commitment to a social Europe. Recent publications are “Republik ohne Würde” (2013) and “Ach, Österreich! Europäische Lektionen aus der Alpenrepublik” (2016).

Sat 08/10, 16.30

Sat 08/10, 18.00

Roberto Dainotto (US/IT)

Europe and the South

Sun 09/10, 10.30

Since the beginning of what historian Jan De Vries has called “the industrious revolution” theories of Europe have consistently portrayed Europe’s own south as lazy, indolent, backward and destitute – in need, in short, of being “europeanised.” As such, the south has historically functioned as an internal other capable of constituting, ex contrario, a European identity – a virtuously industrious one, capable of growing endlessly its wealth of nations. Drawing on insights from subaltern and postcolonial studies on the one hand and from Franco Piperno’s autonomist “Praise of the Southern Spirit” on the other, this lecture wonders if, at a time when the promises of industriousness only deliver precarity and destitution, Europe should not rethink its identity starting, precisely, from its own lazy south.

Roberto Dainotto is Professor of Italian and of Literature at Duke University. His publications include “Place in Literature: Regions, Cultures, Communities” (2000), “Europe (in Theory)” (2007), and “Mafia: A Cultural History” (2015).

Annette Bhagwati (DE)

Falling by the Wayside

The Blind Spots of “Global Art”

Sun 09/10, 11.30

Over the last thirty years, the contemporary “global” art circuit has increasingly sought to include art scenes beyond the eurolgical. But do biennales etc. really offer faithful representations of current art production worldwide? What about art practices with other ideas about contemporaneity - e.g. “traditional art” or artworks that reference cultural contexts alien to Western audiences? A closer look at “global art” stalwarts such as Nalini Malani, El-Anatsui etc. reveals that we get to see only a fraction of their work. Are perhaps not all practices and aesthetics compatible to the idea of “global art”?

In her talk, Annette Bhagwati asks whether the global art system has been successful at its declared goal to “provincialise Europe” (Dipesh Chakrabarty). Or does the cultural momentum of European aesthetics and art history still pervade its ostensibly “global” values and aesthetics – including the power to marginalise its others ?

Annette Bhagwati is Project Director of “100 Years of Now” (2015-2018) at the Haus der Kulturen der Welt, Berlin. Former projects include “Wohnungsfrage” (2015), “The Anthropocene Project” (2013-2014) and “Former West” (2013). Her research interests include curatorial research, exhibition studies, global art, transcultural art history and contemporary arts from Asia and Africa.

Alya Sebti (DE/MA)

West vs Non West, Centre vs Periphery, Written Knowledge vs Orality...

Binary systems constitute the base of colonial legacies. Exhibition making itself, as a form of assertion of objective knowledge, perception and representation, has the tendency to implement aspects of oppositions and hierarchies. Can we challenge these opposition in the cultural field by recognising the relevance of subjectivities?

There is no objective centre, no objective periphery/ies. Centres are subjective, they are based on individual cartography and correspond to the position from which one speaks.

The question “Where are we now?” raised for the Marrakech Biennale V, was followed by “How our individual trajectories meet?” for the exhibition “Carrefour / Treffpunkt”. With a programme dedicated to colonial legacies and contemporary societies, the ifa-Galerie Berlin will continue reflecting on these questions and open up the institutional space to decolonial perspectives starting March 2017.

Alya Sebti is the director of the ifa-Galerie Berlin, Institut für Auslandsbeziehungen. She has curated several exhibitions in Europe and North Africa and was the artistic director for the 5th edition of the Marrakech Biennale (2014) before conceiving for Mons European Capital of Culture in 2015 the exhibition “Casablanca, black energy”. Recent exhibitions include: “Carrefour / Treffpunkt” (Berlin, 2015), “Now eat my script” with Mounira Al Solh (Berlin, 2015), “Of Other Spaces” (Morocco / Netherlands, 2013). She has written and lectured extensively on art and the public sphere at venues including: Hartung Foundation/ Written Art Foundation (2016), Thessaloniki Biennale (2015) and University of Addis Ababa (2015). She is a board member of the International Biennale Association.

Zasha Colah (DE/IN)

Body Luggage - Video Statement

In her video statement, the curator Zasha Colah addresses the concept of this year’s herbst exhibition “Body Luggage. Migration of Gestures” and talks about her curatorial practice.



Zasha Colah is an art historian and curator, interested in cultural sovereignty, how art addresses injustice and legal frameworks, and instances of collective imagination under situations of political exigency. She co-founded the curatorial collaboratives and union of artists, Clark House in Bombay (2010), and Blackrice in Tuensang (2007-08). In 2016, she curated “I love you Sugar Kane” (Mauritius), co-curated “Prabhakar Pachpute. No, it wasn’t the locust cloud” (Mumbai), among others and will co-curate the Pune Biennale 2017. She is currently editing a publication on the history of curated exhibitions in India (Marg), and on art in Burma since the late 80s.

Sun 09/10, 12.15

Sun 09/10, 13.00

Sun 09/10, 13.15

Final Discussion with Annette Bhagwati, Yvette Mutumba and Alya Sebti



Tracey Moffatt (AU)

Other

Screening, 2009, 7 min

Sat 08/10, 10.00

Moffatt's montage-video "Other" became an icon and point of reference for decolonial discourses around the globe immediately after its release. The fast paced montage compiles scenes from film and television programmes pretending to represent interracial encounters. It opens with first contact sequences, in which the beach is a zone of first meetings between ships and canoes, between Europeans and non-Europeans. It then moves on to scenes of Westerners losing their sense of propriety when encountering the "other" and moments in which social structures shift and erode. Moffatt brilliantly cuts in sequences in which desire is consummated hysterically, which transgresses race and gender, revealing homosexual subtexts, which are still unable to be depicted in mainstream cinema. The video finally orgasms in burning bush fires and erupting volcanoes. A classic in its own right.

Tracey Moffatt uses a combination of film, video and photography to dismantle conventions of storytelling, drawing on her own life experiences to explore issues of gender, race, sexuality and identity. Her work has been widely shown internationally. Moffatt was recently appointed to represent Australia at the 57th Venice Biennale in 2017.

Juliane Jaschnow (DE)

False Awakening

Screening, 2016, 7 min

Sat 08/10, 12.15



Exoticism as a setting, locals as background actors: "the foreign" is often used to project unfulfilled dreams, yearnings and desires. The illusion of a trouble-free world includes the constant search for paradise, origin and harmony. "False Awakening" reveals the production of "the

foreign" in a popular German television series from the early 80s on. Earlier this year, the work was part of the exhibition "fremd" which resulted from a cooperation between the Leipzig Museum of Ethnography and the Academy of Fine Arts Leipzig, questioning modes of display in ethnological museums and their effects. Which image of the "foreign/er" is constructed within the museum context? Which position and stance do "we", as spectators, take in the face of the museum's display? "False Awakening" transfers these questions from the ethnological museum to the (German speaking) living room of everyday life.

The artistic practice of Juliane Jaschnow explores the image as interface between photography and cinematography, dealing with collective habits of seeing and social codes, mass media and experimental forms of narration. Jaschnow is a member of the Cinematic Initiative Leipzig FILZ, a collective fostering collaborations and experiments on a transdisciplinary level.

Yes, but is it performable?

Investigations into the Performative Paradox



A performance is a highly ephemeral event. International protagonists of the scene investigate questions of the performative, confronting present-day formats with key positions from the history of the genre. Every week a new performance, along with other artistic interventions, will expand and change the face of the exhibition. Sarah Mendelsohn and Fred Schmidt-Arenales, Karl

Karner and Linda Samaraweerová, Nezaket Ekici and Marie Karlberg – their artistic interventions are set to leave their mark in the form of objects that will be on show until the end of the exhibition.

“Yes, but is it performable?” deals with the question of whether artist and artwork can be separated, highlighting the specific performative aspect with a view to its transient double effect of being both “artificial” and “real”.

On Wednesday 5th October Nezaket Ekici will join the performative exhibition with an artistic intervention. Ekici studied painting and sculpture in Munich, then moved into performance art practice in the class of Marina Abramovic in Brunswick. She has presented her work worldwide in museums, biennales, galleries and festivals and will talk about her artistic practice at the herbst conference on Saturday 8th October.

Jochen Becker / Daniel Kötter / metroZones (DE)

Chinafrika. Under Construction

Fitting out a Room for the herbst Academy

Road and rail tracks for the copper transport from Eastern Congo to Zambia, African trading centres in Hong Kong and Guangzhou, the huge Alaba Market in Lagos, the Chinese malls around Johannesburg – over the past few decades, the People’s Republic of China, bypassing Europe, has forged numerous economic and cultural alliances with countries on the African continent. The “Chinafrika. Under Construction” pop-up exhibition presents films, art works and discursive pieces at Haus der Architektur, together with selections from the multi-year “Chinafrika” project’s collection of materials, workshops and website. In the view of an impressive overview of urban phenomena in emerging societies, it raises the question about Europe’s role and position in Chinafrika?

Performance by Nezaket Ekici

Wed 05/10, 18.00

Künstlerhaus, Halle für Kunst & Medien

Exhibition

24/09 – 20/11

Künstlerhaus, Halle für Kunst & Medien

Tue – Sun 10.00 – 18.00 & Thu 10.00 – 20.00

4 €

In co-production with steirischer herbst,
Künstlerhaus, Halle für Kunst & Medien

Opening

Fri 07/10, 18.00

Haus der Architektur

Admission free

Exhibition

Sat 08/10, 10.00 – 17.00 &

Sun 09/10, 10.00 – 16.00

Haus der Architektur

Admission free

A production of metroZones

Funded by the TURN Fund of the German Federal Cultural Foundation
In co-production with steirischer herbst, Museum of Contemporary Art
Leipzig, Kunstfest Weimar, Para/Site Hong Kong, Goethe Institut Nigeria



Jochen Becker / Daniel Kötter / metroZones (DE) Chinafrika. Under Construction

Workshop 1

Thu 06/10 & Fri 07/10

China and the African continent, it is assumed, are the two world regions where the future of globalisation is being drawn up. The research and art project "Chinafrika. Under Construction" has been analysing the cultural relations between both areas for several years, highlighting a process that has fundamentally changed the role of Europe, among other things. With a wide range of research materials and documentaries from Guangzhou, Lagos, Hong Kong, Lubumbashi and other regions, the workshop illustrates the cultural and economic transformations ensuing from this transnational process. Accompanied by guests from China, Africa and Styria, the participants in the workshop will be exploring theoretical and everyday experiences of the Chinafrika phenomenon.

Marianne Bechhaus-Gerst (DE) Critical Whiteness and more

Workshop 2

Thu 06/10 & Fri 07/10



What does it mean to be white? This seemingly banal question remains rarely asked. Most people who define themselves as white have never thought about being white, implicitly considering it the norm from which all "others" who are not white deviate. Whiteness almost always remains unmarked and unreflected – with the focus usually being on the others. Yet being white is quite obviously connected with privileges and power relations that define relationships and interactions with "other" people. In the workshop held by professor of African Studies Marianne Bechhaus-Gerst, participants reflect on what it is like to be white or not white, and about their experience. The aim is to make whiteness visible as a constructed category of power. Where can we identify white power in everyday culture? And can white people decide to opt out of whiteness?

Talking Art
Sun 09/10, 15.00
Kunsthau Graz / Space02
9 €

Exhibition
24/09/2016 – 08/01/2017
Kunsthau Graz / Space02
Tue – Sun 10.00 – 17.00
9 €

Commissioned by steirischer herbst
 In collaboration with Kunsthau Graz
 Project sponsors hs art service, XAL, Gaulhofer Industrie-Holding

Body Luggage

Migration of Gestures

Entangled art histories: Why does an Austrian choreographer in the 30s, forced to flee from the Nazi regime to Bombay, exchange the word “dance” for “body movement”? Why does an artist consider the body parts from mass graves in Bosnia suitable for seeking a non-identitarian politics of memory? From the particularities of historical continuities, Bombay and Berlin based curator Zasha Colah questions art historical methods, engaging with various attempts to contain world art history. This year’s steirischer herbst exhibition imagines the migration of cultural signs across borders, of body language as the signs we carry on our backs, even if it is the only luggage we are able to carry.

Elisabeth Bakambamba Tambwe (AT/CD)

Pink Eye
 Performance

Sun 09/10, 19.30
Orpheum Extra
60'
8 €

What do we know when we see something? Do we really perceive the person in front of us or do we merely react to the codes of a reality that is both familiar and forced upon us? In her solo performance for steirischer herbst, visual artist and choreographer Elisabeth Bakambamba Tambwe explores individual perceptual differences along with the filters applied by us when we categorise our fellow human beings – in her case, for example, as a black, female, artist, mother, etc. Tambwe invites the audience to follow her behind the mirror and cast a critical eye on the gaze. Tambwe does not accuse us; with a pinch of cheerful self-mockery she investigates, among other things, her own role as a token black woman in the context of an art world that is predominantly white.

club panamur

Concerts

Flamingods
Thu 06/10, from 21.30

Aisha Devi / Dis Fig
Fri 07/10, from 21.30

Kairo is Koming
Sat 08/10, from 21.30
Orpheum Extra
8 €



The club panamur invites you to a transnational programme of music and subversively playful architecture just above the “Garden State”. The Flamingods settle for one night with their psychedelic-intercontinental pop songs out of Asian sounds and African rhythms in Graz. Followed the day after by the grandiose Aisha Devis with her gloomy beats and shamanic rave. And then Kario is Koming to town, panning out some astonishing insights into the vibrant Egyptian club scene. A kind of a musically unique oasis in the “tree tops” of the “Garden State”.

**Wed
05/10**

**Thu
06/10**

**Fri
07/10**

**Sat
08/10**

**Sun
09/10**

09.00 – 00.00
Mamaza
Garden State
Orpheum

10.00 - 17.00
herbst Academy
Chinafrika. Under Construction /
Critical Whiteness and more /
From Modernity to the Decolonial /
Participating in World Building

09.00 – 00.00
Mamaza
Garden State
Orpheum

10.00 - 17.00
herbst Academy
Chinafrika. Under Construction /
Critical Whiteness and more /
From Modernity to the Decolonial /
Participating in World Building

09.00 – 00.00
Mamaza
Garden State
Orpheum

10.00
Welcome & "The Other"
Screening by Tracey Moffatt

10.30
Maria do Mar Castro Varela
Decolonise Education!
Lecture

11.15
Rolando Vazquez
From Modernity to the Decolonial
Lecture

12.00
Questions & Answers
Maria do Mar Castro Varela &
Rolando Vazquez

12.15
"False Awakening"
Screening by Juliane Jaschnow

12.30
Picnic in the Garden State

14.00
Working Groups
Jochen Becker / Linessa Dan Lin /
Daniel Kötter
And Europe?

Sushila Mesquita / Sunanda
Mesquita
We Are Not Exotic, We Are Exhausted!

You Mi
Silk Roads and Nomadic Identities

15.00
Nezaket Ekici
Quo Vadis Europe
Lecture

15.45
Övül Ö. Durmusoglu
Who Will Love Us Till the End of Time?
Lecture

16.30
Araba Evelyn Johnston-Arthur
Vedno zahtevamo in zavzemamo
Prostor!
Lecture

17.30
Coffee Break

18.00
Armin Thurnher
Ah, Austria!
Lecture

from 21.30
Kairo is Koming
club panamur / Orpheum Extra

09.00 – 16.00
Mamaza
Garden State
Orpheum

10.00
Yvette Mutumba
Recap of the First Day

10.30
Roberto Dainotto
Europe and the South
Lecture

11.30
Annette Bhagwati
Falling by the Wayside
Lecture

12.15
Alya Sebti
West vs Non West, Centre vs Periphery,
Written Knowledge vs Orality...
Lecture

13.00
Zasha Colah
Body Luggage - Video Statement

13.15
Final Discussion
Annette Bhagwati, Yvette
Mutumba & Alya Sebti

15.00
Body Luggage
Talking Art / Kunsthaus Graz /
Space02

19.30
Elisabeth Bakambamba Tambwe
Pink Eye
Performance / Orpheum Extra

Welcome to the former West

Orpheum
Admission free

Garden State
The daily programme
of interventions, talks,
yoga lessons, concerts and
films will be announced
on site and via social
media.

17.00 – 00.00
Mamaza
Garden State
Opening / Orpheum

18.00
Yes, but is it performable?
Performance by Nezaket Ekici /
Künstlerhaus, Halle für Kunst &
Medien

from 21.30
Flamingods
club panamur / Orpheum Extra

18.00
Chinafrika. Under Construction
Opening / Haus der Architektur

19.30
Slavs and Tatars
I Utter Other
Lecture Performance / Orpheum

from 21.30
Aisha Devi / Dis Fig
club panamur / Orpheum Extra



NORTH
KOREA

CHINA

SAUDI
ARABIA

JAPAN

HAWAIIAN ISLAND (USA)

ICELAND

THAILAND

QATAR

NIGERIA

FRENCH GUIANA

ZAMBIA

NEPAL

SOUTH KOREA

FALKLAND ISLANDS (UK)

TANZANIA

SYA
(NO

KAZAKHS

CYPRUS

PAKISTA

AFGHANISTAN

IRAN

TUNIS

MOROCCO

GUATEMALA ALGERIA

MAURITANIA SPAIN

SENEGAL BURK

BOLIVIA FASI

HUNG

B