Conviviality and the Institutional

4Cs - From Conflict to Conviviality through Creativity and Culture

Co-funded by the Creative Europe Programme of the European Union

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CATÓLICA FACULTY OF HUMAN SCIENCES LISBOA

Teresa Konathal

SAVVY CONTEMPORARY THE LABORATORY OF FORM-IDEAS

Royal College of Art

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PROGRAMME

4 DEC	**MAAT**
11.00 - 15.40	Free Entry at MAAT
15.45	Conference Opening by **Luísa Santos**
16.15 - 17.45	Session chaired by **Pedro Gadanho**
16.15 - 16.45	**Pedro Calado** – As Plural as the Universe
16.45 - 17.15	**Ilya Budraitskis** – Conservative turn and the contradictions of the Russian cultural sphere
17.15 - 17.45	**Nina Power** – Art, the Public, and Thought
17.45 - 18.30	Roundtable
5 DEC	**Universidade Católica Portuguesa**
11.00 - 12.45	4Cs – From Conflict to Conviviality through Creativity and Culture by **Luísa Santos**, **Peter Hanenberg**, **Nelson Ribeiro**
12.45 - 14.00	Lunch
14.00 - 16.00	Session chaired by **Luísa Leal de Faria**
14.00 - 14.30	**Jonas Staal** – Art in Conflict
14.30 - 15.00	**Katerina Gregos** – When ethics and aesthetics meet politics
15.00 - 15.30	**Michaela Crimmin** – Choices
15.30 - 16.00	Roundtable
16.00 - 16.30	Coffee-break
16:30 - 18:30	Session chaired by **Luísa Leal de Faria**
16.30 - 17.00	**Ariel Caine** – Granular Realism: Emerging activist possibilities within the changing spatial condition of photography
17.00 - 17.30	**João Ribas** – The Public Life of Art
17.30 - 18.00	**Miguel Amado** – 'What Is to Be Done?': Curating as an 'Organic Intellectual' Practice or Art without Art for the Undercommons (A Post-Artistic Response to Post-Political Times)
18.00 - 18.30	Roundtable

4Cs - From Conflict to Conviviality
through Creativity and Culture

CONVIVIALITY AND THE INSTITUTIONAL was a two-day (4-5 December 2017) conference in the frame of *4Cs: From Conflict to Conviviality through Creativity and Culture*, a cooperation project supported by the European Commission in the frame of Creative Europe - Culture Sub-programme. *Conviviality and the Institutional* took place in Lisbon, at the Museum of Art, Architecture and Technology (MAAT) and the Universidade Católica Portuguesa (UCP) [Catholic University of Portugal] and presented a series of institutional practices geared towards establishing ongoing work with local communities that are facing conflict situations. The main points of this conference were, on the one hand, to stimulate new approaches to the understanding and interpretation of the social role of cultural and art institutions, and, on the other hand, to audit and identify new directions for academic research and cultural production within conflict situations.

Coordinated by the Universidade Católica Portuguesa, 4Cs aims to explore how art and culture can constitute powerful resources to address the subject of conflict. A major focus is on training and education. The programme includes exhibitions, artistic and research residencies, film screenings, mediation labs, workshops, conferences, publications, an online platform and a Summer School

Eight partners from eight different countries (Portugal, Sweden, Germany, the United Kingdom, Spain, Lithuania, Denmark, and France) are working together in this project, which started in July 2017 and will last until June 2021.

The institutional partners are: the Faculty of Human Sciences and The Lisbon Consortium at the Universidade Católica Portuguesa, Tensta Konsthall, SAVVY Contemporary – Laboratory of Form-Ideas, Royal College of Art, Fundació Antoni Tápies, Vilnius Academy of Fine Arts, Museet for Samtidskunst, and ENSAD, along with a series of associate partners including Culture+Conflict, Klaipėda University, Gulbenkian Foundation, Rua das Gaivotas 6, Plataforma de Apoio aos Refugiados, and others.

Aimée Zito Lema
Ana Cristina Cachola
Ariel Caine
Daniela Agostinho
Ilya Budraitskis
João Ribas
Jonas Staal
Katerina Gregos
Luísa Santos
Michaela Crimmin
Miguel Amado
Nina Power
Pedro Calado

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Luísa Santos, Gulbenkian Professor and Curator
Universidade Católica Portuguesa
Portugal

Luísa Santos (1980, Lisbon) trained as a communication designer (5 year degree at Faculty Fine Arts Lisbon, 1998-2003) and worked as a designer in advertising and design studios between 2003 and 2006, in Portugal and Italy. In 2006, Luísa Santos moved to London, where she graduated with a Masters in Curating Contemporary Art at the Royal College of Art, with the support of the Gulbenkian Foundation (2006-2008). She has been working as an independent curator since 2008, having lived in England, Austria, Denmark, Germany and Belgium. In 2015, she was awarded her PhD on 'multidisciplinary approaches in art for social change', in the frame of the CCCPM programme (SEgroup and Humboldt-Viadrina School of Governance, Berlin). In 2016, she was awarded a Gulbenkian Professorship and appointed Assistant Professor at the Faculty of Human Sciences of Universidade Católica Portuguesa, in Lisbon.

Her most recent experiences includes her position as Executive Curator of the first edition of Anozero: Coimbra Biennial of Contemporary Art (2015), and curator of the European Exhibition of the CreArt Network (2016) that will travel along Aveiro (PT), Kaunas (LT), and Kristiansand (NO). As a curator and researcher, Luísa Santos is interested in observing, making hypothesis and translating it visually through publications, conferences and exhibitions with works by artists and authors who have thoroughly addressed the issues communicated. Her projects reveal a special interest in critically thinking the social role of art and the art institution, as well as the formats and methodologies associated with it. Since 2017, she is coordinating the European Cooperation project '4Cs: from Conflict to Conviviality through Creativity and Culture', a 4-year long project co-funded by the European Commission through Creative Europe. Lead by Universidade Católica Portuguesa, the project brings together institutional partners such as Tensta Konsthall, SAVVY Contemporary – Laboratory of Form-Ideas, Royal College of Art, Fundació Antoni Tápies, Vilnius Academy of Fine Arts, Museet for Samtidskunst, and ENSAD to explore the role of artistic institutions on emerging forms of conflict.

She is a member of the Scientific Board of the CSO International Congress, a member of the Scientific and Editorial Committees at Peer Review Academic Periodicals Estúdio, Gama, and Croma and on the Editorial Board of Yearbook of Moving Image Studies (YoMIS - Research Group Moving Image Kiel). She is also a member of ICOM; AICA (Association Internationale des Critiques d'Art – International Association of Art Critics); APHA (Associação Portuguesa de Historiadores da Arte); IKT (International Association of Curators of Contemporary Art); and The British Art Network, Tate, since May 2013.

Ana Cristina Cachola, Curator
Universidade Católica Portuguesa
Portugal

Ana Cristina Cachola (1983, Elvas) is an independent curator based in Lisbon. Her recent curatorial activities include the solo shows of João Onofre (Appleton Square, Lisbon, 2016), Binelde Hyrcan (Galeria Balcony, Lisbon, 2017), Rita GT (50 Golborne, London, 2018) and Aimée Zito Lema (Museu Gulbenkian, Lisbon, with Daniela Agostinho and Luísa Santos, 2018). She co-founded Pipi Colonial Collective, with Daniela Agostinho and Joana Mayer, and they recently organised a multi and interdisciplinary programme called 'Efeito-Suruba' (Rua das Gaivotas 6, Lisbon, 2017).

She studied Communication Sciences (BA) at Nova University of Lisbon and Cultural Management (MA) at the Universidade Católica Portuguesa with the dissertation 'From Creation to Mediation: Contemporary Art Studios in Portugal' (2009). She worked as a journalist for the Portuguese magazine Visão and the Spanish newspaper Diario Hoy.

She holds a PhD in Culture Studies from the Universidade Católica Portuguesa with the dissertation 'Representations of Portuguese Cultural Identity in Contemporary Art – Post-images between the pedagogical and the performative' (2011), for which she received an individual scholarship from the Foundation for Science and Technology.

In 2017 she was selected for an individual post-doctoral scholarship from the Foundation for Science and Technology to develop a research on the visuality of war in contemporary art. She is a member of the Research Centre for Communication and Culture at Universidade Católica Portuguesa where she has been a lecturer since 2010. For the past years she has been teaching several subjects for the Culture Studies MA and PhD programmes (Lisbon Consortium). She was also founding editor of Diffractions - Graduate Journal for the Study of Culture (2012-2017).

She presented her work in conferences nationally and internationally, namely at Columbia College Chicago (EUA), King's College London (England), Sorbone Nouvelle Paris (France), University of Glasgow (Scotland), MACBA: Museu d'Art Contemporani de Barcelona (Spain), and other academic and cultural institutions.

CONVIVIALITY AND THE INSTITUTIONAL

BY LUÍSA SANTOS AND ANA CRISTINA CACHOLA

Conviviality and the Institutional was a two-day conference that took place against a backdrop of precariousness in society, politics, identity, economics and day-to-day life. The insistence on the Other – or in what, through a millennial construction of stereotypes, has been designated as the Other – and what can be called a discursive excess of otherness, is in itself symptomatic of a world in conflict. A conflict that is born in the binary opposition of an 'I' and an 'Other', a 'Us' and an 'Other', a conflict fed and (let's hope) mediated by a series of codes that are not enough to reflect the complex web of contemporary relations. In its polysemy, conflict – which may or may not coincide with war – has serious (un)human consequences which are expanded globally in a circumscribed discussion. The same can be applied to conviviality.

Academic, cultural and artistic institutions therefore have a pivotal role in the critique of the contemporary grammar and semantics, but also in the search of new codes that encourage dialogue to overcome binary discourse, or at least inform these critically and analytically. Conflict and conviviality can be both a problem and solution, paving a path that the institutions have already reco–gnised as necessary. This conference makes precisely this rough path in which, as Arjun Appadurai has put it, starts from conflict aiming at conviviality and might very well end in another conflict[1]. Conviviality can only become effective in conflict, and this is why the codes that describe these dynamics are beco–ming more and more complex. Creating these codes is certainly the big challenge of academic, cultural and artistic institution in the world we live in today.

If art in the modern world could be seen as something operating in a different level of life, today's art cannot be understood as something created by genius, separated from the world we live in by the frame and glass, the institution and the gallery. Socially engaged, relational, 'artivism', community-based, dialogic, participatory, interventionist, research-based, resistance, collective, and collaborative, are just a few of the many key terms that make the lexicon of the surge of art embedded in daily life – rather than art created for the institution, for the gallery, and for the market. Although most of these terms refer to practices and projects rather than works, which frequently take the shape of performances, books, events, or workshops, they nevertheless occupy an increasingly prominent presence in the institution.

But are institutions just passive hosts (parasite) for contemporary art practices and projects? A parasite-host relationship implies someone/something arriving in a place and someone/something receiving him/it, in a strangeness or otherness interrelationship. In his extensive work on the idea of 'noise', philosopher

[1] In July 2017, during the kick-off meeting of 4Cs: *From Conflict to Conviviality through Creativity and Culture*, at SAVVY Contemporary – The Laboratory of Form-Ideas, in Berlin, Arjun Appadurai has commented that maybe in the path from conflict to conviviality we will see that, in the end, we will reach another type of conflict rather than a conviviality as such.

Michel Serres reminds us that in French the word for white or static noise is 'parasite', which refers simultaneously to an organism that feeds a host and a guest who offers conversation and praise in exchange for food. Serres uses this idea of parasite to explain its function in a system: interfere in its order and generate disorder, or produce a new order. What is interesting in Serres' definition is the positive light under which he defines the parasite: a productive force from which a system is structured. The parasite — be it biological, social or informational — is what balances the systems[2]. As for curator and researcher Janna Graham, the parasitic practices are defined as a methodology for artistic production in four dimensions: occupying; dialogic; critical/transformative; commissioned/outsourced. What these dimensions have in common is the context in which they operate: even if made for a museum or an exhibition space in order to receive financing and legitimacy as art, the consequences of their production pervade the locations of the cultural institutions into social, economic and political domains[3].

[2] SERRES, Michel. *The Parasite*. Lawrence Schehr, trans., Baltimore: John Hopkins University Press, 1982

[3] GRAHAM, Janna. "Target Practice vs. Para-sites", presented at Gare du Nord, Basel, November 7, 2012.

In this parasite-host relationship – which seems to bear as much confrontation as progress, as much disruption as transformation, as much conflict as conviviality – institutions have become as much about looking as social and civic spaces. In recent years, institutions (particularly museums) have variously been described as laboratories of ideas, a total work of art, and even universities. But what is the role of artistic institutions today, in times of uncertainty and unrest?

Within current global conditions, conflict is geopolitically (more) complex and hence geographically interdependent. No region exists today in isolation or can stand apart from the effects of a conflict emerging elsewhere. The European project 4Cs: From Conflict to Conviviality through Creativity and Culture, in which the conference Conviviality and the Institutional took shape, looks at Europe not as a potential safe haven from conflict, as it was regarded in the past, but rather acknowledge it as a space where the after-effects of conflict taking place around the globe are acutely felt, or generate ever new consequences. The emerging forms of conflict rewire the challenge of living together in a multicultural and transnational present. In the face of such challenges, Europe cannot exist without recognising the presence of others.

It is precisely in this context that the participants of the Conviviality and the Institutional proposed reflections on the possible role of institutions. Pedro Calado exposed the relation between culture and inclusion, expatiating on the Portuguese intercultural legacy, while Ilya Budraitskis analysed the particular features of Russian authoritarianism, neoliberalism's cultural politics and the changing place of contemporary art in the existing ideological set-up. Nina Power, in turn, used various discussions of the current political status of art in the UK to present a balanced but critical examination for the possibilities of conviviality and other modes of collective belonging, both in and outside the institution. On the basis of three projects Katerina Gregos has curated, she talked about how art exhibitions can be made into powerful agents to address urgent socio-political issues, such as division, oppression and exclusion and how to negotiate the fine lines of other peoples' plight or trauma. Michaela Crimmin offered an optimistic viewpoint through art projects that bring people together, that create dialogue and shared spaces, and that find small-scale solutions for

global challenges. Focusing on the relationship between art, democracy, and propaganda, Jonas Staal posed the question “what is the role of art in making visible the processes underlying conflict situations, and in what way can art consequently address root causes rather than symptoms of these crises?”.

Ariel Cained highlighted the Forensic Architecture’s work in the Israeli Negev Desert where, for over six decades now, imaging, surveying, mapping, land--forming and afforestation have been playing a central role in the ongoing expropriation of indigenous Bedouin communities. While Miguel Amado proposed curating as an “organic intellectual” practice, one committed to the “under commons” as an answer to Lenin’s question “what is to be done?”. João Ribas closed the conference with a series of thought provoking questions: What is the threat or conflict posed by images and sculptures that they should be the focus of contemporary forms of violence and crime, that the publicness of art should be so constricted? What defines our public and critical hospitality to the images that live in our pockets and permeate our lives, that we touch and like, and the global art that fills the walls of the contemporary arts institution? Do we have a responsibility with caring for and defending the public life of the imagination?

What these reflections – and practices – show is that the institution is gradually becoming much more than a continuously expanding host container for art in whichever format it may take – it is becoming an exceptional platform for acting upon the different social systems of the world we live in.

Pedro Calado, High Commissioner for Migration
High Commission for Migration
Portugal

Pedro Calado currently works as High Commissioner for Migration at the High Commission for Migration (ACM, I.P.), an organisation that aims at providing a wide range of support and services for the migrant citizens in national, international and Portuguese-speaking contexts. He stands in charge of determining and executing the public, transversal and sectorial policies aimed at the integration of the immigrants and ethnic groups – in particular the gypsy communities – and the managing and valuing of the diversity between cultures, ethnicities and religions in Portugal.

He leads this responsibility in parallel with the position of CEO of the Choices Programme (Programa Escolhas) in the European Network of Youth Crime Prevention (EUCPN) – a government initiative founded in 2001 to promote social inclusion and equal opportunities for children and young people in vulnerable contexts. He is also a researcher and university lecturer and has written a number of articles dedicated to the subjects of social inclusion, immigration issues and ethnic minorities. He is dedicated to promoting the role of culture as integration and as an agent of social cohesion, and in his publications, underlines the importance of the "action culture" – assigning it with a role of participation in the artistic and cultural activity that can promote social change within the individual and the collective life of communities. His fields of interest include the integration of migrant professionals within the arts sector, and artistic and cultural projects for community intervention. All these, in his point of view, play a crucial role in the integration of migrants and in finding solutions in situations of conflict. Together with the 4Cs, he advocates the belief that culture and the arts can help bring individuals together within a model of intercultural dialogue, mutual recognition, and equal participation.

Pedro Calado holds a Bachelor's Degree (Honours) in Geography from the Classic University of Lisbon, with a specialisation in Education, and a Master's Degree in Geography from the Classic University of Lisbon / University of Sheffield, specialising in 'Exclusion, Society and Territory'. He is currently a consultant and assessor in various organisations, such as the Calouste Gulbenkian Foundation.

He is also a founder of, and volunteer in, various organisations of the third sector, particularly in the association Between Worlds (Entre Mundos), of which he is Chairman of the Board for the biennium 2014 - 2015. He was also the winner of the European Heinz Roethof Prize, awarded in 2003 by the European Union for the Neighbourhood Guardians (Tutores de Bairro) project.

Last but not least, Pedro Calado is active as a professional trainer in the fields of social innovation, social inclusion, social entrepreneurship and migration.

AS PLURAL AS THE UNIVERSE

BY PEDRO CALADO

Regarding the recent arrival of refugees in Portugal, José Eduardo Agualusa, a Lusophone writer and poet, recently wrote in the Brazilian newspaper O Globo an extraordinary text. It is called “Impure Race”. In this text he recalls an episode told by the former President of the Republic, Mário Soares. One day, in the 80´s, in a meeting that the President had with Mr. Yasser Arafat, to discuss the endless Arab-Israeli conflict, he drew attention to the Arab heritage of the Iberian Peninsula: “You Portuguese have to support us. After all, you are Arabs”, Mr. Arafat told him. “It’s true,” Mr. Soares acknowledged, and then added, “But we are, in the same proportion, Jews, too”. Agualusa concludes by saying: “The Portuguese are, in fact, this ancient mixture of Arabs, Jews and Africans. A Portuguese who hates “Arabs” is a Portuguese who hates himself. A Portuguese or Brazilian neo-Nazi is the most ridiculous and repulsive of the oxymorons. Yet - be amazed! - they exist.”

If you will allow me, I will explore here a bit of the Portuguese intercultural legacy to highlight this: how we, the Portuguese, are a people with an identity marked by a heritage and history that is the result of the encounter of cultures for several centuries. It is from centuries of intercultural dialogues that Portuguese culture and our collective identity result. For centuries, the Portuguese have shown a cosmopolitan attraction to know the world, to reach other continents, to discover the “Other”. The Portuguese were, therefore, pioneers in the globalisation and the construction of identity of intercultural matrix. Inter-culturalism arises in this phenomenon of not only knowing several cultures, but also enhancing cultural interaction. There are several dimensions where one must recognise this intercultural legacy.

Let me start with our landscape.

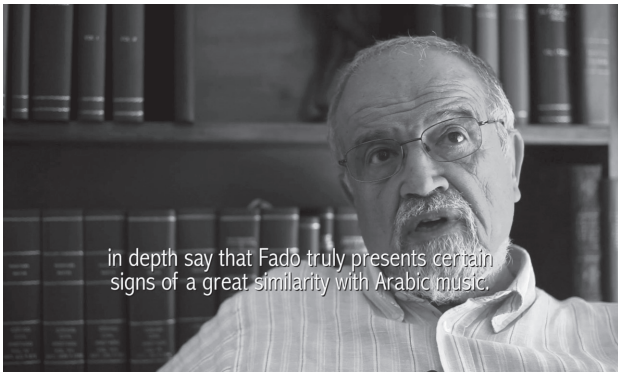
Lisbon: The Mouraria district, the Martim Moniz area, and the castle.

For Samuel Bochart, a seventeenth-century Frenchman who devoted himself to the study of the Bible, the name Olisipo is a pre-Roman designation of “Lisbon” that goes back to the Phoenicians. According to him, the word ‘Olisipo’ derives from ‘Allis Ubbo’ or ‘Safe Port’ in Phoenician, a port that is situated in the Tagus Estuary. The authors of antiquity knew a legend that attributed the foundation of Olisipo to the Greek hero Ulysses, probably based on Strabo: Ulysses had founded in an uncertain place of the Iberian Peninsula a city called Olisipo. Posteriorly, the Latin name would have been corrupted for ‘Olissipona’. Ptolemy gave Lisbon the name

‘Oliosipon’. The Visigoths called it Ulishbon, and the Moors, who conquered Lisbon in the year 714, gave it in Arabic the name ‘al-Lixbûn’.

In popular slang, the natives or inhabitants of Lisbon are called ‘alfacinhas’ (little lettuces). It is supposed that the term is explained by the fact that there are gardens on the hills of the primitive city of Lisbon, where green vegetables ‘used in cooking, perfumery and medicine’, were sold in the city. The word lettuce comes from Arabic and may indicate that the cultivation of the plant began with the occupation of the Iberian Peninsula by the Muslims. ‘Ax-Lixbuna’, as it was called to the medieval Arab Lisbon, is replete with traces of the Arab presence in Portugal. There are several examples in the urban layout of the streets. The Mouraria district and the Martim Moniz area in Lisbon are recognised in numerous tourist guides as the space of election that allowed the conquest of Lisbon to the Moors, renaming the space in a recent past to the square of Martim Moniz (formerly called Socorro) to recover the identity to the space of the hero who died to support with his own body the entrance of the wall to ensure the conquest of the castle by the crusaders. Nowadays, this area of the city – as it once was – is a space for the election of people from different cultures, religious beliefs, languages, food customs, and in this reunion with the past, history is recounted. Not in the perspective of who was expelled, banished or converted, but in the perspective of who is acclaimed hero in the conquest of the city. The way we tell each story has, therefore, inherent options, thesis and antithesis that integrate the historical process and from which our Lisboner or Portuguese identity result. The way the (labyrinth) streets were designed and built, and surrounding the castle, are in the reified history of the genesis of the capital of the country, inevitably marking the roots of a people in other peoples. Also, where today stands the Lisbon Cathedral was once a Mosque of the Muslim community that introduced much well-developed knowledge for the time in the fields of medicine, navigation, astronomy and mathematics.

Also in our language and our names, many evidences of these layers of culture can be found. We are in a part of Lisbon called Laranjeiras. This means orange tree fields. Well the word for orange in Arabic is burtuqaal, or Bortugal. Indeed this area of Europe was rather well known for its juicy oranges, brought from the Middle East, that could develop in this region in a very similar way. Probably the name Portugal (al-burtuqaal) comes from that root.



Language functions is a fundamental instrument of identity of a people. But it is also the result of (linguistic) exchanges between cultures and peoples that have lived together for centuries, becoming an excellent example of how cultures are necessarily the result of exchanges, constantly being subject to innovation. The numerous Portuguese-based creoles portray well the creative dynamics that the encounter of cultures promotes.

In another sense, there are countless expressions and words that we 'import' from the many continents where we have been. Numerous expressions today assumed to be Portuguese are, in fact, the origin of the various continents through which the Portuguese have passed. Among these, examples that are already included in the daily vocabulary and which have been collected over the centuries, we have: 'To go astern'; 'Combing monkeys'; 'Putting a spear in Africa'; 'Sleeping in the shade of the banana tree'; 'To wear a thong'; 'Great storm'; 'Business from China'.

From the East we have also received many words like 'anil', 'bamboo', 'bengal', 'screen', 'bazaar', 'tea', 'cup', 'fan', 'mandarin' pagoda'. From the Americas came 'papaya', 'canoe', 'whip', 'alligator', 'tapioca', etc. In the African case, some terms related to religious beliefs like 'Ouxala' or 'Iemanjá', but also words like 'batuque', 'quilombo', 'samba', 'senzala', 'pipe'.

Portuguese is today the third most widely spoken European language in the world, but it is also a language made up of several branches, born of multiple processes of miscegenation. Many Portuguese Fados – this world heritage of humanity born in Portugal, but created with the roots of Muslim and African cultural legacies – also recall this.

Also in our religious roots, which many consider homogeneous and consolidated, we find fundamental inter-religious and intercultural legacies. Religious worship in Portugal also results, to a great extent, from the absorption of ancestral cultures of evangelised peoples. In the Portuguese case the Christian cult reflects numerous articulations with the Jewish heritage that had a role of printing dogmas and sedimentary traditions, but also for example, diverse influences of Celtic, Roman or Endovelic cults, previous to Christianity.

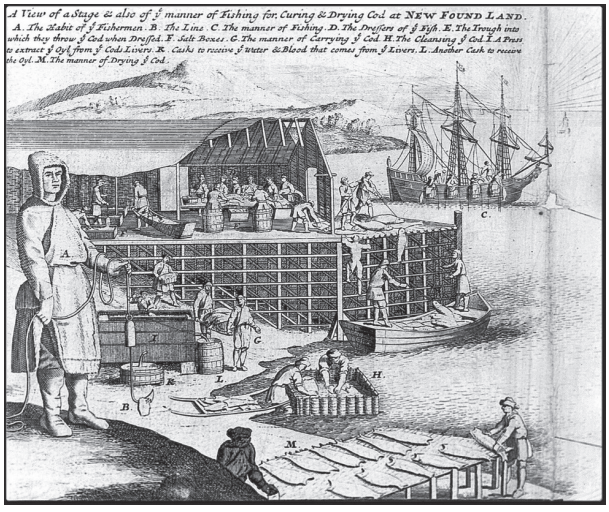
Also in our diet there are numerous examples that demonstrate the intercultural encounters and dialogues of gastronomy with various peoples and cultures.

The Portuguese are usually known for their habit of drinking coffee – and quite varied by the way, for instance: full coffee, short, cut, puffed, dripped, smelling, heated, without beginning... well this habit was imported from Brazil.


Smoked sausage very typical in the North of Portugal: *alheira*.

Also alheira, a very typical smoked sausage, appeared in the late fifteenth century as a consequence of the political-economic action of King Manuel I through the expulsion of the Jews of the country except "the rich Jews who stayed in their homeland, and that even practicing the Law of Moses, pay the hefty contributions". But what about the poor Jews? They had to be converted – most of the time with dubious conviction – to Christianity.

As the Inquisition sought to know who did not eat pork, many Jews had discovered in the making of the alheiras a way to deceive the persecutors. They began to appear on the top of the fireplaces, some sweet and plump stuffed, looking full of the recently slaughtered pork fat which through faint smoke curtains, were lined up. The persecuted New Christians, instead of eating the meat of the animal that Jewish law sealed, they ate chicken, wild rabbit, partridge, all kneaded in the bread of the region.



The Portuguese were the first to fish for cod in Terra Nova in the fifteenth century.

The vast and appreciated consumption of cod is also due to the Portuguese. The Portuguese discovered cod in the fifteenth century, during the period of great navigation, hence the need of salting it to keep it for several months. (Salting, originally a roman tradition brought to the Iberian Peninsula).

They made attempts to salt several fish of the Portuguese coast, but were to find the ideal fish near the North Pole. The Portuguese were the first to fish for cod in Terra Nova (Canada), which was discovered in 1497. There are records that in 1508 cod corresponded to 10% of the fish marketed in Portugal. Already in 1596, during the reign of King Manuel I, the tithing of the Terra Nova fishery was ordered to be collected in the ports of Entre Douro and Minho. Cod was immediately incorporated into the dietary habits and is still one of its main traditions of Portuguese gastronomy.

Without trying to be exhaustive, these examples at various levels of the marks of our interculturality, help us reinterpret our Portuguese identity, and as Lisboners – but always cosmopolitans.

This legacy of intercultural encounters and dialogues brings numerous opportunities for the current phenomenon of migration. Not only are immigrants expected to discover bridges and proximity to their integration, but for the Portuguese who decide to leave our country, it is expected that, as part of their secular experience, they will be prepared to launch forms of dialogue and encounter with other cultures and other people.

At a time when many places in the world are trying to make us believe that migration is a problem, it is more important than ever to remember that migration is a huge opportunity. It is the migrants in Portugal and in Europe that are rejuvenating our societies. It is the migrants in Portugal that contribute more than 300 million euros per year to our social security. It is the migrants who create 6 times more jobs than we the Portuguese. And yet the story that some are trying to tell us is another: that of fear and walls. There is one specific labour area that knows that diversity is an opportunity: the creative and cultural sector.

According to data from the 2011 Census, foreigners represent 11% of the total number of workers in the performing arts. This percentage is particularly significant, especially considering that in 2014 the foreign population represented only 3.8% of the total resident population in Portugal.

The TODOS Orchestra is a multicultural musical experience.

In Portugal, from the beginning of the 1990s, there was an intensification of research and academic production on the subject of immigration, although the studies carried out almost always focused on populations with few qualifications in the labour market. The contribution of immigrants in these sectors has been widely studied, and new approaches have emerged about the presence of immigrant professionals in highly skilled sectors. Some studies on the integration of immigrants in the arts sector have made it possible to know more about this universe. The presence of immigrants in this sector proved to be decisive, and their contribution to Portuguese society was important – not only as creators but also as transmitters of knowledge, bearing in mind their intervention as teachers in the conservatoires and in the various institutions of artistic teaching.

On the other hand, the artistic sector benefits from the presence of these immigrant artists in another way. Cultural diversity is undoubtedly a source of innovation, originality and creativity, so the artistic sector is particularly enriched in contexts of greater plurality. For the spectators, the contribution of the immigrant artists is equally inestimable, due to the multiplicity of cultural expressions to which they can have access.

With regard to the integration of immigrant professionals in the cultural sector, studies indicate that in the arts difference is a competitive advantage, and therefore the integration of immigrants in this field is more favored than in other fields of employment.

Some studies also show that in the field of arts and culture, discrimination is not felt in the same way as in other fields of work. Immigrant artists interviewed in the framework of studies of the Observatory of Migration reveal that although they do not feel discriminated against within the Portuguese artistic milieu, in their private domain, or in one or other professional activity not directly artistic, they reflect some kind of stereotyping. However, this identification of discriminatory behavior in the private domain, or in non-artistic activities, is only referenced by African and Brazilian artists. Artists of other nationalities do not refer to episodes of discrimination experienced in the first person.

According to the most recent statistics (Census 2011), the arts and culture sector has a strong presence of workers from the European continent (about 40% come from European Union countries), demonstrating their importance in the countries geographically close to Portugal. Some studies have also shown that, with the exception of Brazil, countries with linguistic affinities with

Portugal assume little weight in this area. At the same time, they showed that the artistic domain in which more foreigners work is the domain of music, and it is verified that immigrant artists work mainly in self-employment modalities.

While it is true that there is an overrepresentation of European artists in the cultural sector, it has been noticed that in the last decades there has been a growing diversification of the origin of immigrant artists, hoping that Portugal will be able to welcome artists coming from all parts of the world. With regard to the artistic areas that most welcome immigrants, studies show that the integration of immigrant artists is more facilitated in the field of music and dance, although the integration in other artistic areas – although more difficult – has progressively gained in size.

In the context of the European Union, concern over the issue of the mobility of artists has been expressed in certain studies, and it has been found that some of the obstacles to the mobility of artists, whether temporary or permanent, are related to visas, taxes, social security, intellectual property and recognition of academic qualifications. It is argued that some of the constraints identified for artists are also experienced by other mobility professionals in the EU.

Concerning this greater ease of integration in dance and music, studies indicate that these are artistic disciplines that are less conditioned by the need to master the Portuguese language, and their language is considered universal. Artistic execution and creation are less dependent on the use of the language of the host country.

The TODOS Orchestra is a multicultural musical experience that brings together musicians from countries as diverse as Cape Verde, India, Italy, Spain, Brazil, Romania and Portugal. First presented to the public in Largo do Intendente in September 2011, this Orchestra is inspired by the well-known Orchestra di Piazza Vittorio, created in Rome in 2002. The conductor, Mario Tronco, who is shared by both orchestras, decided to visit Lisbon to look for new sounds and cultures and discovered musicians, professional or street, with talent and potential to form a new world music orchestra, a successful example of integration and understanding between different cultures.

Following the possible relationship between the cultural and creative sector and the integration of immigrants, I would like to leave some other examples of artistic and cultural projects underlining their role in the integration of migrants.

In this area, it is important to mention that the development of cultural projects with immigrant communities has a cultural conception that has gained prominence in contemporary societies. Over the last few decades, there has been a global paradigm shift regarding the importance that culture can assume as a transforming agent of territories and populations. Some authors underline in this conception of culture its function of integration and social cohesion. It results in what can be called 'culture-action' as a counterpoint to 'culture--ornament', attributing to participation in artistic and cultural activity a relevant function, promoting social change in various domains of individual and collective life within a community. At the heart of this 'new' conception of culture is

the attribution of a greater responsibility to the sector in the fight against social exclusion.

Systematising the wide variety of artistic projects developed in Portugal with the participation of immigrant communities is a time-consuming task, so I would just like to share with you a few examples. The creative work carried out with immigrant populations can present different configurations, and for the purposes of this presentation we suggest a subdivision into three types of projects: i) social intervention programmes that integrate artistic dimensions, ii) cultural projects of social intervention and iii) artistic residences.

"Íman", by choreographer Filipa Francisco with the Wonderfull's Kova M dance group.

Social intervention programmes that integrate artistic dimensions, usually present an institutional configuration associated with the Public Administration, and may nevertheless encourage the creation of partnerships with local structures formed in the form of associations. These types of programmes have as a main objective the social inclusion through the promotion of different activities, among which ones of a cultural and artistic nature. A paradigmatic example of this type of programme is the Escolhas Programme, created in 2001 and managed by the Office of the High Commissioner for Migration. The purpose of the Escolhas Programme is to promote the social inclusion of children and young people from the most vulnerable socio-economic contexts. As part of the Escolhas programme, a project called 'Nu Kre bai na bu onda', promoted (in an initial phase) by the Alkantara Association and the Moinho da Juventude Cultural Association in the Cova da Moura neighborhood of Amadora, is seen. At an early stage this project allied the development of interests in the area of music and dance with the parallel development of skills at school level and theatre techniques. Through artistic activities they sought to develop self-esteem, self-control and conflict resolution. From this project a piece called 'Íman' was born by the choreographer Filipa Francisco with the Wonderfull's Kova M (a dance group from the Cova da Moura neighborhood).

A second type of project with the immigrant communities are the cultural / artistic projects of social intervention. Unlike the previously mentioned programmes, in this case it is the cultural and artistic dynamics that centralise the dynamics to be developed with the communities. They have the same type of objectives in common, that is they have in common the objective of social intervention in order to contribute to the change of unfavorable socio-economic scenarios.

An example of an artistic social intervention project is the Youth Symphony Orchestra - Generation Orchestra, which was born under the aim of reducing social exclusion, promoting the social inclusion of children and young people

from socially and economically disadvantaged districts. The Orquestra Geração is inspired by the system of the Venezuelan Youth and Children's Orchestra, which has the Simón Bolívar Symphony Orchestra as the highest example of quality, led by great personalities in the music world and who for more than 40 years has included children and young people from socially vulnerable neighborhoods.

Youth Symphony Orchestra: *Orquestra Geração*.

In the metropolitan area of Lisbon there are currently twelve local orchestras, two of which have been in operation since 2007, with the rest being integrated between 2009 and 2012 (Amadora, Loures, Oeiras, Sintra, Sesimbra, Vila Franca de Xira and Lisbon). The pedagogical and artistic responsibility of the project is the National Conservatory's Music School and this project constitutes the Ministry of Education and private partners (until 2012 Fundação Gulbenkian, EDP and PT, Barclays, BNP Paribas and TAP). This project was one of 50 identified as Good Practices by the European Commission (REGEA) in 2011, and it was also with this project that the Chamber of Amadora was honored with the Excellence in Education award, also in 2011.

Finally, one last type of project, which are the artistic residences, whose objective is the artistic creation in a specific territory working with a community.

Senioritas: an intervention in Mouraria involving its elderly inhabitants, the neighborhood youth, and a creative studio.

An example that can be given of this type of residences is the EVA Residences, born in 2009 as a result of the desire of the High Commission for Migration to develop the experience and cultural occupation of no-go areas of the city - like the Anjos-Intendente-Mouraria area (and here we go back to the origins of Al-Lixbuna). The starting point are the artistic activities 'from' and 'with' the local population recognising in these artistic activities a potential of socio-urbanistic regeneration of the Mouraria zone.

In these residences are provided conditions for research, creation and maturation of the work of artists in residence. They welcome works from the most varied artistic areas, such as the visual and visual arts, dance, theatre, literature or photography. However, at the base of the creation of all these artistic projects must be at least one of the following points of inspiration: the place, heritage, history, people, immigrant communities and institutions of the territory in which the artist is inserted.

One good example is the intervention done with a creative studio and the youth living in Mouraria. In 2009, the public discussion on video vigilance was starting with some arguing the value of having CCTVs in the streets of Mouraria. The artists and the youngsters involved came to this solution. To mobilise the elderly, the ones who spend hours isolated in their houses, to create a social solution. They named it Senioritas, inspired in Securitas and senior citizens. The project was highlighted in hundreds of modern and street art magazines and websites, and it ultimately led to a social innovation project that is being implemented.

Nobody can predict if the project will be a success. But one can clearly show that most of the times, moving from conflict to conviviality, does require the tools of creativity and culture.

Let me finalise in a not so creative way. With a quote.

> *But indeed, in times of high risk for the return of what we thought, at some point, were abandoned perspectives on culture and the others, we should bear in mind that the Portuguese are essentially cosmopolitans. Never real a Portuguese was Portuguese: it has always been everything.*

The permanent search for the individual and collective identity of a people is part of the fundamental exercise to understand ourselves in society and in the world. In seeking these responses, boundaries are rediscovered and new 'others' and new 'nodes' are discovered, in the multiple layered experiences in which a culture is constructed. The search for identity in retrospect in the history of a people helps to evidence not only how identity is changeable, but also how we have more of the "others" than we think.

Only then probably, and as also Fernando Pessoa dreamed, we can be "plural as the universe".

Ilya Budraitskis, Historian and Activist
Russia

Ilya Budraitskis is a historian, curator and activist based in Moscow, Russia. His current research focuses are on the analysis of the conflicting trends, concerns and practical challenges that occur in the Russian cultural domain, which he sees as the battlefield where hybrid ideology is being implemented, threatening the independence and freedom of expression of those working in the cultural domain. He addresses the problems of the Russian contemporary art market which, in his opinion, is developing within the conditions of the constantly growing social inequality. Ilya diagnoses the art market as developing in contradictory conditions: being simultaneously threatened by the authoritarian neoliberal culture policies and with the growing conservative rhetoric holding sway in Russia today. Ilya speaks of an overall hybrid ideological construct that mixes isolationism, clericalism and authoritarian political methods with neoliberal principles and warns against the coming period of political turbulence in Russia.

His academic background includes lecturing in the Moscow High School for Social and Economic Sciences, and the Institute for Contemporary Art (Moscow). With Ekaterina Degot and Marta Dziewanska, Budraitskis co-edited and authored the book Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade (University of Chicago Press, 2013). He also was the co-editor and author with Arseniy Zhilyaev of the book Pedagogical Poem (Marsilio, 2014). His book Dissidents Among Dissidents (FMP press, Moscow) was published in 2017.

He is on the editorial boards of several print and online publications, including Moscow Art Magazine, LeftEast, Openleft and is a regular contributor to a number of political and cultural websites.

Between 1996-1999 Budraitskis was a participant in the project of School of Contemporary Art – an initiative by the Russian painter and one of the prominent representatives of the Moscow Actionism – Avdey Ter-Oganyan. Between 1998-2000 he participated in Anatoly Osmolovsky's seminars on critical theory. Since 2005 he has been collaborating with David Ter-Oganyan and Alexandra Galkina in collective art-projects and exhibitions. Their works are presented in the collections of Moscow Museum of Contemporary Art and Luigi Pecci Museum (Prato, Italy). Since 1997 he has been a political activist, organising the Russian protest against G8, European and World Forums and currently he is the spokesperson for Socialist movement Forward.

THE CONSERVATIVE TURN AND THE CONTRADICTIONS OF THE RUSSIAN CULTURAL SPHERE

BY ILYA BUDRAITSKIS

Today, it is common to contrast the statism of today's Russia with the Western neoliberal order, which is based on the primacy of political and economic freedom. European journalists and experts discuss Putin's Russia as though it were a revisionist state that is not only ready for military aggression but is also driven by internal destructive forces: a 'populist international' of right and left parties, attacking an imaginary 'establishment'[1].

Indeed, the idea of Russia's 'special path', one that distinguishes it from Western Europe, has throughout recent years been one of the main elements of Kremlin propaganda within Russia. In countless public appearances and official documents, the authority's representatives (including President Putin) have reaffirmed this difference between Western 'individualism' and Russian 'collectivism'. The latter is widely presented as prioritising common interests over personal ones, a theme that continues to be one of the principal components of the Russian 'cultural code'. However, this 'collectivism', contrasted with materialistic egoism, appears not only as specifically Russian, but also as a universal part of the corpus of 'traditional values'. In defending these values, Russia not only struggles for its own sovereignty but also reminds the West of its own Christian heritage.

Nevertheless, the conservative rhetoric holding sway in Russia today, including attacks on market 'individualism', is organically combined with neoliberal practices in the Kremlin's socio-economic policies. Isolationism, clericalism and authoritarian political methods do not meaningfully contradict the neoliberal principles of subordinating all spheres of social life to the logic of competition and market effectiveness, but create an overall hybrid ideological construct. The cultural domain in Russia in recent years has been both the place in which this hybrid ideology has been produced and the place of its application. The growth of ideological pressure on state cultural institutions has been combined with the active introduction of the principles of 'economic austerity' and the model of 'public-private partnership'. This situation creates a new challenge for those working in the cultural domain, who must defend their independence in the face of conservative ideological offensives and the logic of the market, guided in equal measure by an authoritarian state.

[1] This idea is, for example, one of the main theses of the expert paper: 'Post-Truth, Post-West, Post-Order?', presented at the Munich security conference at the beginning of 2017. www.securitycon-ference.de/en/discussion/munich-security-report/

Now support for Putin in the elections was shaped not only by political arguments (the main one being fear of destabilisation), but also by the idea of the fidelity of the nation to itself, to fundamental values (of orthodoxy and state authority), without which it would be impossible to protect Russia in the future. Thus, right from the beginning of Putin's third term, questions of culture, history and morals were identified as the essence of politics – its authentic, deeper substance. In such a conservative interpretation, culture becomes a new national idea in which the past is experienced as the present. In May 2012, the post of Minister of Culture (previously non-political) was assigned to Vladimir Medinsky – a public politician, the author of popular patriotic brochures, a businessman and publicist.

In his many appearances and articles, Medinsky comes across as an engaged historian[2], attacking 'myths about Russia'. From Medinsky's point of view, throughout its history, Russia has been continually subjected, not only to open attempts by Western countries to subordinate and deprive it of its independence, but also to a hidden 'information war'.

History and culture, according to the Minister, represent a place of conflict between the technology of 'myth' creation, with some myths working for the destruction of the state and others, by contrast, strengthening it. These technologies of 'useful myths', like various other useful tools, must be continually perfected. Or, as Medinsky likes to repeat, "If you don't feed your own culture, you'll be feeding someone else's army"[3].

This notion of the interdependence of culture, historical knowledge and current issues of national security constitute the basic political strategy of the Ministry of Culture under Medinsky's leadership. In a situation of rapid growth of military expenditure in Russia, the persistent presentation of culture as an important weapon in contemporary open or hidden wars, has strengthened the lobbying position of the Ministry of Culture in the fight for distribution of budgetary resources. On their part, Russian military functionaries, right until the beginning of the Ukrainian conflict, actively developed the notion of a 'hybrid war', which included 'non-military' methods in its arsenal along with 'humanitarian measures' 'of a hidden character' which the state should be ready to deflect[4].

The first practical instrument of such a militarisation of culture was the establishment, by presidential edict in December 2012, of the Russian Historic-Military Society (RVIO), whose official co-founders were the Ministries of Defence and of Culture. In addition to its commitment to traditional forms of 'military-patriotic education' (youth training camps; costume reconstructions of historic battles), the 'Society' in fact initiated a new stage of 'monumental propaganda'[5]. In recent years, dozens of monuments have been erected all over the country, primarily commemorating military glory. The culmination of this campaign was the unveiling in Autumn 2016 in the centre of Moscow of a large-scale monument to Prince Vladimir, who converted to Christianity in the 10th century[6].

RVIO, whose chairman turns out to be the very same Medinsky, embodies both the continuity of historical propaganda forms and a model of 'public-private

[2] In 2016, a group of eminent Russian historians, members of the Academy of Sciences, made an appeal for Vladimir Medinsky to be stripped of his doctorate of historical sciences. The basis for this demand was the presence of plagiarism, incorrect research methods, and also Medinsky's adherence to the 'pseudoscientific' view of the precedence of historical myth over fact. Open address: «О методах научного исследования и диссертации В.Мединского» [On the scholarly research methods in the dissertation by V. Medinsky] http://www.1julyclub.org/node/122

[3] Interview with Vladimir Medinsky. Izvestia, 17.06.2015. http://izvestia.ru/news/587771

[4] Valerii Gerasimov. Ценность науки в предвидении [The value of scholarship with foresight]. http://www.vpk-news.ru/articles/14632

[5] More information on the programme of monumental propaganda Military-historical Society can be found here: http://rvio.histrf.ru/activities/monumentalnaya-propaganda

partnership', in which patriotically oriented cultural policies show themselves able to attract private sponsorship. So, alongside high-level officials, the 'Society' includes among its trustees a group of powerful businessmen. Private contributions to patriotic cultural policies appear here in both the category of the virtue of civic participation and long-term investment.

In 2014, after the annexation of Crimea and the beginning of political confrontation with the West, a new stage of the Russian swing to conservatism emerged. From the very beginning, events in Ukraine appeared as not only an international political challenge, but a direct threat to Russia's domestic stability. In accordance with officially adopted anti-revolutionary conspiracy discourse, the danger of a 'regime change' was linked with the importing of 'mendacious values,' which destroyed the unity of state and society. This hidden internal aggression can be opposed only by a morally healthy nation in which the arbitrariness of individual or group interests is overcome through a commonality of unifying principles. Unity in the face of threat, affirmed through ethics and culture, constituted both the justification for curtailing social expenditure and a general policy of 'economic austerity', imposed by the Russian government in conditions of international sanctions and deepening economic crisis.

The demonisation of a destructive 'export of revolutionary technologies' provides universal arguments against any local social protests, with the intrigues of internal enemies being given as authentic justification. In accordance with the decree on the Foundations of State Cultural Policy adopted at the end of 2014, the vulnerability of the country in the face of internal conflicts is linked with the possibility of a 'humanitarian crisis', which is characterised by a devaluation of generally accepted values, the deformation of historical memory, and the atomisation of society[7]. The threat of such a crisis can become real if a culture is still understood not as an 'integral part of the strategy of national security', but as a sphere in which individual artistic ambitions are realised. However, in principle, in the sphere of culture the state acts not as a disciplinary and punitive force, but as a rational client, whose decisions are determined exclusively according to personal interests. Patriotism, moral values and unity in the face of enemies – these are the sole qualities, which the state demands of producers of culture. The logic is simple: if the works do not meet the needs of the state, then it will decline to pay for them.

State interest in culture as one of the key instruments of ensuring security not only does not contradict the neoliberal ethos of 'effectiveness' but, on the contrary, it finds here a natural internal fulfilment. One element affirming this construct is the idea of competition, which determines the attitudes of the state as well as of individuals. Characteristically, culture in the Foundations is perceived as a resource, which like natural wealth, is advantageous for Russia in the natural state of struggle of world powers for influence.

The time-proven quality of high Russian culture is bound to educate the nation, which in turn affirms its accordance with national 'spiritual values' by buying massive numbers of tickets for exhibitions and performances. An example of combining 'high culture' and commercial success in this way can be seen in exhibitions of the classics of Russian art (such as Valentin Serov and Ivan

[6] It is noteworthy that the notion of efficacy and market competition as the fundamental driving force of Russian history was also adopted by the Patriarch of the Russian Orthodox Church, Kirill. Thus, in his speech marking the unveiling of the monument to St Vladimir, he declared: "Prince St Vladimir approached the question of choosing a faith very pragmatically: he sent his envoys to find out where and how God was served." This is evidence of striving for the utmost honest and objective approach to the most important question – the choice of faith. http://rvio.histrf.ru/activities/monumentalnaya-propaganda

[7] Основы государственной культурной политики РФ [Foundations of State Cultural policy of the Russian Federation]. http://mkrf.ru/info/foundations-state-cultural-policy/

Aivazovsky) at the State Tretyakov Gallery. Serov's exhibition, on from October 2015 to February 2016, had almost half a million visitors. Part of the publicity campaign for the exhibition was a special visit by President Putin. In Medinsky's words, Serov's exhibition bore witness to the "psychological phenomenon" of the "limitless attraction of art for a Russian", regardless of "crises or sanctions"[8]. Classical Russian art stands out for its power of national consolidation, uniting nation and government, higher and lower classes, owing to their common aesthetic and moral convictions. This is an historically proven, guaranteed investment in 'the mass culture of high models', the triumph of the will of the majority, empirically expressed by the masses of ticket-buying visitors.

Here, genuine democracy resists inauthentic pluralism, signified by a right to the equal representation of absolute cultural values and the warped experiments of aesthetes who are distant from the people. Questionable experiments in the sphere of contemporary art not only threaten 'cultural sovereignty', but also directly damage the state.

In this context, moral arguments constitute an important weapon in the struggle for the redistribution of state resources. Significant in this regard was the exhibition 'Na Dne' [The Lower Depths], organised by the Art without Borders foundation, which is close to the ruling Yedinaya Rossiya [United Russia] party. This exhibition consisted of a series of photographs taken from performances at a number of state theatres that challenged 'traditional values' in a variety of ways (nudity, acts of violence, or profanation of Christian symbols). Each photograph was accompanied by precise figures giving the amount of state support received by the show in question. The shocking effect that this exhibition was supposed to have on the viewer was contained in the contrast between the scale of lost resources and the lack in meeting the needs of the majority in a similar art form[9].

Public actions or legal suits against various exhibitions or shows, initiated by groups claiming to act in the name of an offended 'moral majority', are more and more often accompanied by proposals for an alternative distribution of budgetary resources. In fact, protests in the name of the 'moral majority' constitute part of the 'competition of artistic projects', to which functionaries of the Ministry of Culture constantly appeal.

It could be ascertained that from the beginning of the 'swing to conservatism' in 2012, the discourse of 'traditional values' was completely absorbed into the logic of 'creative projects' taking part in the competitive struggle for public funding. The objects of attacks are precisely those who also take part in the mechanisms of funding distribution. At the same time, against this kind of background, private institutions – museums or theatres – look like oases of freedom and experimentation, restricted only by problems of self-sufficiency or the preferences of their owners. Thus, the centre for contemporary art Garage or the Victoria Foundation (recently opening its own gallery in the centre of Moscow) had not experienced the obvious pressures of censorship or public attacks from patriotic lobbyists over the last few years. However, in this capacity they present not an alternative to the state, but an organically composed neoliberal model of "cultural economics, or culture organised like economics"[10]. In the existing

[8] «Мединский назвал успех выставки Серова политическим феноменом» [Medinsky declares Serov's show a political phenomenon] http://tass.ru/kultura/2616910

[9] «Москвичам показали дно современного российского театра» [Muscovites shown the dregs of contemporary Russian theatre] https://www.ridus.ru/news/185588

http://www.rbc.ru/politics/26/05/2017/5927fa429a7947d-007c42818?from=main

[10] Aleksandr Bikbov, Культурная политика неолиберализма [The cultural policies of Neoliberalism]. «Художественный журнал» [Art journal], №83 (2011). http://moscowartmagazine.com/issue/14/article/187

hegemony, the place of contemporary art is determined by a constantly growing social inequality, a current abyss between the majority of the population and a decreasing metropolitan middle class: if the cultural preferences of the former are voiced by a conservative state, then the critical stance of the latter looks legitimate only thanks to their buying power. The opposition between state and private cultural spheres in actual fact becomes a loss across the whole expanse of culture, which differs from the logic of the market.

Photograph by Konstantin Zavrazhin in rg.ru
https://rg.ru/2016/11/08/reg-cfo/rossiiane-odobrili-poiavlenie-pamiatnika-kniaziu-vladimiru-v-moskve.html

Today, Russia is gradually entering a period of political turbulence, which makes the prospect of the rise of a mass civil movement very real. Inevitably, the issues at the centre of such a movement will concern not only fighting corruption or defending citizens' rights, but also the all-important problem of colossal social inequality. This means that in conditions of social upswing, there will inevitably be a growing interest in a variety of alternatives to the very model of Russian post-Soviet capitalism, with its specific combination of authoritarian political practices, conservative ideological hegemony and neoliberal principles of state and business. In such a situation, the cultural sphere, able to critically evaluate its own place in society, can become an important space for discussion of social alternatives.

Nina Power, Philosopher
University of Roehampton
United Kingdom

Nina Power is a writer, cultural critic, philosopher and an activist. She is currently a Senior Lecturer in Philosophy at the University of Roehampton. She is also a member of the British Philosophical Association. She has written on a wide range of subjects such as art, culture, philosophy, feminism and politics among others. Her field of interests includes art and the 'public' – the sphere which, in her opinion, is forcibly disappearing as a result of privatisation and austerity. Her reflections are linked to the possibilities of conviviality and the modes of collective belonging that can appear both outside and inside the institution. She critically examines the role of art and focuses on the two possible outcomes of art: either as a contributor to an understanding of oneself as a critical, thinking citizen, or as an agent of regimes of exclusion.

Nina Power obtained her PhD in Philosophy from the Middlesex University and also holds an MA and BA in Philosophy from the University of Warwick. Her interests vary and include philosophy, film, art and politics, music, and independent publishing among many others. She collaborates with a variety of publications and journals and contributes to The Guardian, Cabinet, Film Quarterly, Wire etc.

She is the author of the One-Dimensional Woman – an analysis of politics and consumer capitalism, culture and contemporary feminism. Together with Alberto Toscano she served as both editor and translator of Alain Badiou´s On Beckett. In 2015 she guest-edited Bad Feelings by Arts Against Cuts – a collection of writing and 'set of materials for conflict and commonality'.

ART, THE PUBLIC, AND THOUGHT

BY NINA POWER

This talk will discuss the paradoxes of art in a period in which the 'public' has been forcibly disappeared by privitisation and austerity. What kind of public is or can be constructed by art today? How can art contribute to thought?

In keeping with the theme of the conference – namely 'Conviviality and the Institutional', as well as, in the background, the constant idea of conflict – I wanted to discuss and describe some of the complexities of art and the public today. I will be primarily thinking about this in relation to the situation of the UK, whose Conservative government have been engaged in a forcible and blatant policy of austerity measures, the denigration of public goods and social resources, as well as the demonisation of everyone and everything deemed 'other' to Britain – be they refugees, EU citizens, or even minorities who have long since settled in Britain – for many years now, using the global economic crash of 2007/8 as a shock-doctrine-type opportunity to exploit crisis for political ends. So there are multiple conflicts at stake which art, particularly in its public iterations, has a proximate relation towards.

In relation to arts funding, we should note that more than 56 million pounds of arts funding has been cut by local councils in England since 2009, and more than 230 million pounds overall has been lost since this period, according to Arts Council England. All Arts & Humanities subjects at university level lost 100% of their funding in 2010 in favour of STEM subjects, alongside the tripling of tuition fees to 9000 pounds a year and the cutting of support for poorer 16-18 year old students. All of this is of course taking place in the context of the closing of libraries, youth centres and the privitisation of the National Health Service, the cutting of legal aid, the ongoing selling-off of council housing, forests, and many other aspects of what we might once have referred to as common-wealth. This 'shrinking' of the state, however, can be deceptive because security, policing, courts, immigration detention centres and prisons have all been expanded massively, replacing the welfare state with the repressive state. Alongside the destruction of welfare, social and public goods, the expansion of borders and repressive elements, is a further unstable combination of philanthropy and public volunteering.

This combination is particularly pernicious for revealing the neo-Victorian character of the current British situation. On the one hand, we have patrons, rich individuals and corporations who have often made their money in dubious ways - oil, arms trade – using art as a form of tax avoidance and art-washing, and on the other, we have the genuine desire of poorer members of the population to make communities sustainable, in the form of volunteering time at libraries and foodbanks, the latter of which have grown explosively in the UK in

the past few years – 1.2 million food parcels were given to families and individuals in 2016-17, the ninth successive year in which demand has risen. David Cameron's 'Big Society' was an extremely cynical plan to opportunistically use the instinct to help others and support communities under the larger project of closing down and shutting off public funding for formerly universal goods, knowing that it is hard to sustain volunteer-run institutions without infrastructure and funding. So we live in a country in which you can buy and deposit food at special points in the supermarket for food banks, in a circuit of consumerism and charity, without any larger structural attempt to solve the wealth disparity, the housing crisis or the cost of living – 'heat or eat' has become a sadly prominent slogan in austerity Britain. We should also note, though, that many of the larger art institutions remain free, one of the few positive legacies of 2001's Labour government policy. This may have partly been done under the aegis of the 'Cool Britannia' image of the future economy which would base Britain's global reputation on arts, fashion, pop music etc. and attract students and investors to a 'creative economy' that no longer produced or manufactured tangible goods, which had already been destroyed by Thatcher in the 1980s; this policy and image has been undermined of course by successive Tory policies on immigration which saw the same students who might have been attracted to study fashion in London counted as hostile 'immigrant' quotas who might overstay their welcome.

Brexit, too, in whatever catastrophic state it might ultimately take, is surely going to reduce the possibility for collaborations with European partners of all kinds across all disciplines. In terms of imagining that art might form one of the basis for a collective image of culture, citizenship, or integration, this premise is already completely closed off, as refugees are held in camps miles away from any cultural centres, and the old hierarchies of race, class and cultural capital continue to render art in its gallery sense a matter for overwhelmingly white, middle-class audience, no matter if the national collection is now free. One point I want to make here is that any image of a collective subject who might be motivated or feel part of a larger unity – whether that be 'humanity', 'internationalism', or 'Europeanness', or a local community – has been forcibly dismantled by a combination of enforced atomisation, individualism and a paranoid consciousness that sees the world in terms of 'us' and 'them'. Any larger image, at the level of the nation, for example, has been ceded to the right and fascism, who, in government and outside it, will push ideas of 'British sovereignty', a supposed 'lack of space', racist images of 'waves' and 'floods' of immigrants and refugees, and so on.

And what of the EU? It is interesting to hear the voice of Franco Bifo Beradi on this. In his resignation letter to Democracy in Europe Movement 25 from July last year, he wrote the following:

> *...there is something flawed in our project of re-establishing democracy in Europe: this possibility does not exist. Democratic Europe is an oxymoron, as Europe is the heart of financial dictatorship in the world. Peaceful Europe is an oxymoron, as Europe is the core of war, racism and aggressiveness. We have trusted that Europe could overcome its history of violence, but now it's*

time to acknowledge the truth: Europe is nothing but nationalism, colonialism, capitalism and fascism. In relation to the so-called refugee crisis, Bifo writes: "With the exception of a minority of doctors, voluntary workers, activists and fishers who now are accused of being the abetters of illegal migrants, the majority of the European population are refusing to deal with their own historical responsibility.

So what would a strong Left position on Europe look like, seeing as the specter haunting it is no longer communism, but rather yet more right-wing, fascist, nationalisms? As anthropologist, geographer and social critic, Nicholas De Genova, puts it: "Ever since Marx and Engels proclaimed in The Communist Manifesto that the workers have no country, it has been an elementary and defining premise of Marxist politics that we are internationalists". How is it possible to reconcile this internationalism with the reality of Europe's attitude towards borders and migrants, the reality that "the European Union (EU) has converted the Mediterranean into a mass grave", as Genova puts it. Genova points out that the separation between 'Europe' and refugees coming from 'elsewhere' is politically and historically a false one: "migrants arriving in Europe today, much as has been true for several decades, originate from places that were effectively mass-scale prison labour camps where their forebears contributed to collectively producing the greater part of the material basis for the prosperity, power and prestige of Europe historically". Similarly, with those fleeing war zones in which Europe, with the US, are deeply involved. "The question of Europe" he states, "itself has become inextricable from the question of migration".

It is this question of the 'material basis' for the prosperity, power and prestige of Europe that I want to note here along with a renewed call for an internationalist humanism that has at its root, the existentialist insight that while you cannot choose where you are born, it is nevertheless a matter of contingency that one is born at all, let alone born in a particular place. Against the far right politics of identity, of blood and soil, I want to propose an internationalism of accident, of anti-identity, anti-blood, anti-soil. I propose that Europe should not only open borders, endure safe passage for anyone who wants to come here, but also take stock collectively of all of the resources, riches, wealth and land with a view to redistributing everything. It is not that there is not enough room in Europe for many more people, or that there is not enough wealth to go around. There is more than enough, it is that it is being held captive by a tiny minority who benefit from creating a fantasy image of scarcity of all kinds – spatial, sexual, cultural etc. Europe has more than enough conceptual resources as well to draw upon – Marxism, Revolutionary egalitarianism, Internationalism, radical democracy, even existentialism, as I am suggesting here.

We live in an age in which identity has splintered across various different kinds of visibility. You can sometimes be 'invisible' on your own terms (your IP address buried, your face covered with a balaclava). But to be anonymised as part of a mass or a mob or treated as a 'lump' of humanity (held in limbo in camps, to be stateless) is another thing entirely. To choose not to be an individual or to operate under pseudonymity presupposes a flexibility that is not granted to

those without multiple means of subversion. To be an individual (whether as debtor, worker, or consumer) is to have, however negatively, a relation to the future. To be denied a relation to the future is to be a potential without limit. In place of communist internationalism, we have the rise of new nationalisms that seek to foreclose on individuality, that seek to claim that there is some inherent tie between one's contingent identity as a being in a certain place and a certain time and the political geography that names you. It is a limited, fearful, and angry subject-formation that denies both the possibility of individuality in the other, but also denies the necessity of group solidarity and action.

I disagree with Bifo that European thought and action is solely reducible to fascism.

But what can and does 'publicness' mean in this complex, but ultimately, destructive scenario? Is there anything left we can genuinely refer to as a public in relation to 'public good' or 'public art', for example? We have seen a lot of 'public order' in the years of student protests and riots, in the form of the police, but very little conception of a public beyond this, beyond this charitable model of volunteering and food banks, which are little more than sticking plasters over the far bigger inequalities and deliberate destructions of the public sphere? What can austerity and the death of the public mean for art, which often finds itself enmeshed in projects of marketisation, gentrification and art-washing? In a 2013 article for Art Monthly, entitled 'Which Side Is Art On?' Dean Kenning and Margareta Kern point to the paradoxical situation art now finds itself – on the one hand as victim to the cuts, where the general condition for artists individually and collectively has massively worsened, and on the other, as the vanguard for financial and cultural elites (and it is interesting to note Hito Steyerl's work on Art as a form of Currency here).

This is the world we inhabit. Art must be the opposite of all the negative forces that dominate us – division, atomisation, hierarchies. If we cannot say that art has a moral or aesthetic duty as such, we can nevertheless point to its political function and potential: art has space, it has open-ness, it has replaced the factory as the site of assembly. It has an obligation to thought – we are deliberately bewildered and confused – by fake news and highly damaging images. We are prevented from thinking by the fusion of words and images. Victor Klemper under Nazism, all writing became speech. All words become images – what damage do they do? Art can seize control of images, the means of the production of images.

It is to this project that Art must turn.

Jonas Staal, Artist
The Netherlands

Jonas Staal (1981) is an artist and founder of the artistic and political organisation 'New World Summit' (2012-ongoing) and the campaign 'New Unions' (2016-ongoing). Staal's work includes interventions in public space, exhibitions, theatre plays, publications, and lectures, focusing on the relationship between art, democracy, and propaganda. Recent solo exhibitions include 'Art of the Stateless State' (Moderna Galerija, Ljubljana, 2015), 'New World Academy' (Centraal Museum, Utrecht, 2015) and 'After Europe' (State of Concept, Athens, 2016). His projects have been exhibited widely, among others at the 7th Berlin Biennial (2012), the 31st São Paulo Biennale (2014), and the Oslo Architecture Triennial (2016). Recent books by Staal include Nosso Lar, Brasília (Jap Sam Books, 2014) and Stateless Democracy (BAK, 2015). The artist is a regular contributor to e-flux journal and a researcher at the PhD Arts programme of the University of Leiden on the subject of Propaganda Art in the 21st Century.

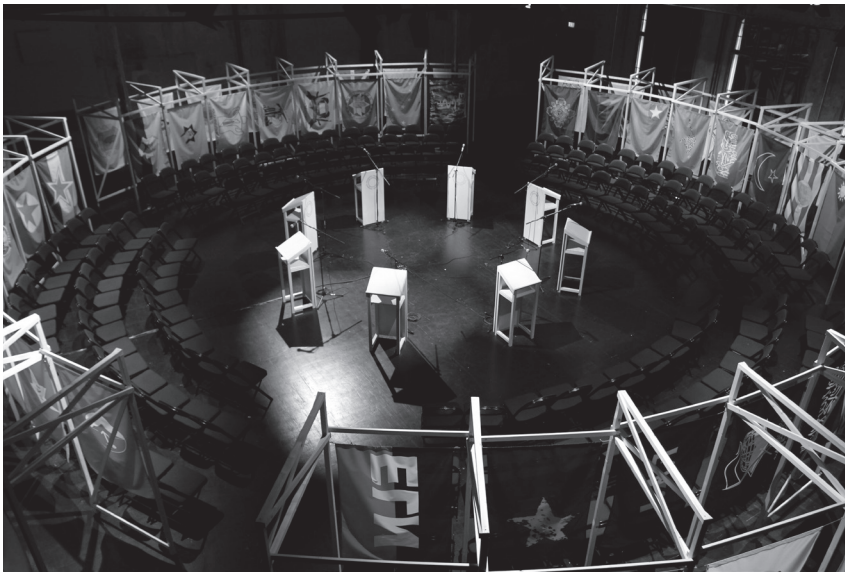
In his artistic practices, Jonas Staal explores how art can become a means of alternative storytelling and of resistance to the dominant interests of power. Staal uses visual and theoretical means to articulate how art can construct new meaning in a world of the hegemony of power. In his recent work – including the one presented at the 4Cs conference – he has been addressing the issue of representation of conflict, including the refugee crisis. He indicates that present-day conflicts are often portrayed as external to a European context and argues against the re-entrenched Us/Them dichotomy where 'Us' is, in his words, a self-proclaimed enlightened liberal--democratic order and "Them" is depicted as a barbarian alien other. Staal calls out for a new definition of 'Us' based on the concept of the new collectivism – performative assemblies – artistic practices linking the domains of art, theatre, performance, activism, and politics, which he proposes to name 'assemblism'. He articulates the necessity to embed the artistic practice within social movements in order to formulate the new campaigns, the new symbols, and the popular poetry needed to bolster the emergence of a radical collective imaginary.

Staal is currently involved in a collaboration with the autonomous government of West-Kurdistan in Syria to construct the first public parliament in the region.

ART IN CONFLICT

BY JONAS STAAL

Sophiensaele/7th Berlin Biennial, Berlin, Germany



New World Summit – Berlin
2012; Artist: Jonas Staal; Photograph: Lidia Rossner

The *New World Summit* is an artistic and political organisation that develops parliaments with and for stateless states, autonomist groups, and blacklisted political organisations. The first edition of the *New World Summit* hosted four political and three juridical representatives of organisations placed on so-called international designated lists of terrorist organisations.

Situated in the Sophiensaele Theatre – where Rosa Luxembourg once held her speeches – the visual design of the parliament connects the performative history of politics with that of the theatre. Its circular space creates an egalitarian assembly where speakers and audience are seated amongst one another. Flags of organisations, placed on designated lists of terrorist organisations, are situated all around the parliament, arranged not by geography or political organisation, but by colour: creating a colour prism that formed the horizon of this alternative political space. During the first day, entitled 'Reflections on the Closed Society', the political and juridical representatives spoke about the histories of organisations they represented, their political goals, and their confrontation with the "limits" of democracy by being classified as "terrorist." During the second day, entitled 'Proposals for the Open Society', the representatives were asked about their proposals for political reforms or overthrow of the political systems currently making use of terrorist lists, before being questioned during the rest of the day by the audience on their political projects and its consequences.

Dêrik, Canton Cizîrê, Rojava

New World Summit – Rojava
2015-18; Artist: Democratic Self-Administration of Rojava and Studio Jonas Staal

The *New World Summit* is an artistic and political organisation that develops parliaments with and for stateless states, autonomist groups, and blacklisted political organisations. The *New World Summit–Rojava* consists of two parts: a commission by the autonomous government of Rojava (northern Syria) to design and construct a new public parliament, and an international summit in the region.

In 2012, amidst the civil war in Syria, Kurdish revolutionaries together with Assyrian, Arab, and other peoples of the region, declared the autonomy of Rojava. This resulted in the foundation of the Democratic Self-Administration of Rojava that practices a form of 'stateless democracy' based on local self-governance, gender equality, and communal economy. The *New World Summit–Rojava*, locally referred to as the 'People's Parliament of Rojava', takes its inspiration from this political model. Its circular form emphasises a communal politics, the surrounding pillars mention key terms from the Social Contract and the rooftop consists of fragments of flags of local political and social organisations. As such, the parliament is both a spatial manifesto of the Rojava Revolution, as well as a concrete space where its ideals are practiced on a day to day basis.

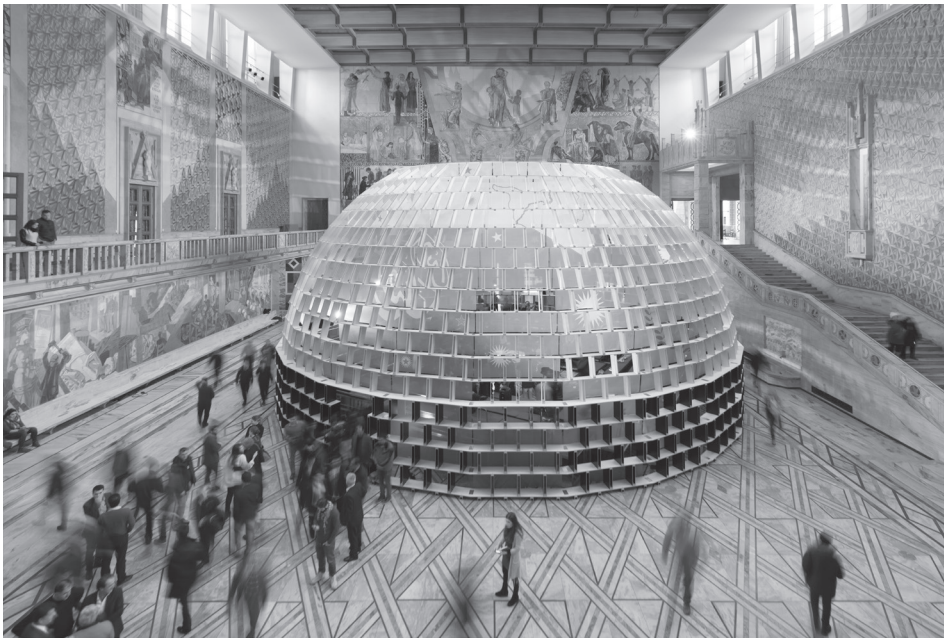
Aula, Utrecht University, the Netherlands

New World Summit – Utrecht
2016: Artist: Jonas Staal; Photograph: Ernie Buts

The *New World Summit* is an artistic and political organisation that develops parliaments with and for stateless states, autonomist groups, and blacklisted political organisations. The sixth summit, entitled 'Stateless Democracy', took the form of an assembly that explored the possibilities of uncoupling the practice of democracy from the construct of the nation-state. Core speakers were representatives of the Kurdish Revolutionary Movement, which in 2012 declared Rojava, the northern part of Syria, an autonomous 'stateless democracy' based on principles of self-governance, gender equality, and communal economy.

For this sixth summit a temporary parliament was built in the aula of Utrecht University. It was in this hall that the Union of Utrecht was signed in 1579, which was to become one of the foundations of the Dutch state. The parliament was thus also a historical intervention, reaching back to the very origins of the Dutch state to engage its alternative in the form of stateless democracy. On the first day, enlargements of Guantánamo Bay prisoner Mohamedou Ould Slahi's *Guantánamo Diary* were installed in the parliament; on the second day, a confederalist collage of the universalist symbols and flags of the key organisations and movements of the Rojava Revolution were displayed; and on the third day, the slogan with the question "Future Democracy?" was suspended as a series of banners in the different languages of the summit participants.

Oslo City Hall, Norway



New World Embassy: Rojava
2016; Artist: Democratic Self-Administration of Rojava and Studio Jonas Staal,
Photograph: Istvan Virag

Besides large-scale summits, the *New World Summit* also develops embassies in collaboration with stateless states, autonomist groups, and blacklisted political organisations, entitled *New World Embassies*. The second edition, titled *New World Embassy: Rojava*, was a temporary embassy constructed in the Oslo City Hall, which represented, through cultural means, the ideals of 'stateless democracy' as developed by the Democratic Self-Administration of Rojava (northern Syria).

The embassy consisted of a large-scale, oval shaped architectural structure, designed as an 'ideological planetarium' departing from the universalist symbols of different political organisations in the Democratic Self-Administration of Rojava. Instead of orienting on traditional notions of statehood, the project took the shape of a stateless embassy for a stateless democracy: aiming to contribute to a trans-democratic politics beyond the traditional boundaries of the nation-state.

Sporting Basket Arena, Athens, Greece

New Unions: DiEM25
2017; Artist: Studio Jonas Staal and DiEM25,
Photograph: Jonas Staal

New Unions is an artistic and political campaign that departs from the current political, economic, humanitarian, and environmental crisis of Europe with the aim of assembling representatives of trans-democratic movements and organisations to propose scenarios for new future unions.

New Unions considers the crisis of Europe simultaneously as a crisis of the imagination, and as such rejects both ultranationalist parties that demand separation from the European Union and seek to return to a mythical notion of the nation-state, as well as the political-economical functionary elite that has used the EU for its austerity politics. Instead, *New Unions* argues for the need for third, fourth, fifth options in the form of alternative scenarios for transnational unionisation.

The ongoing collaboration with the *Democracy in Europe Movement 2025 (DiEM25)*, initiated by economist Yanis Varoufakis, is aimed at conceiving new assemblist designs for the movement's pan-European politics. *New Unions: DiEM25, Athens* departs from the stars of the EU flag, no longer placed in a circle but a changed constellation. As such, the stars represent both the crisis of Europe and the process of emerging new alliances. In and around these stars are the red wedges of the DiEM25 logo designed by Brian Eno, re-constructing the stars – in the spirit of El Lissitzky's *Beat the Whites with the Red Wedge (1919)* – into symbols of a new union in the making. Situated in the Sporting Basket Arena of Athens, where progressive Greek political organisations historically held their rallies, the design results in a field of stars, within which DiEM25 representatives and their allies, as well as artists and performers, propose a series of alternative scenarios for new unions to come.

Katerina Gregos, Chief Curator 1st Riga Biennial (RIBOCA1) and Curator of the Schwarz Foundation Germany/Greece

Katerina Gregos is a curator, writer and lecturer born in Athens and based in Brussels since 2006. Her curatorial practice explores the relationship between art, society and politics with a particular view on questions of democracy, human rights, capitalism, crisis and changing global production circuits. She is currently chief curator of the 1st Riga Biennial (2018) and curator of the Schwarz Foundation Munich/Samos. Katerina Gregos is a curator who in her practice pays attention to the question of ethics and artistic representation and argues against cultural appropriation when dealing with sensitive subjects and themes from conflict regions. One of her first outstanding projects was the 'Leaps of Faith' exhibition in 2005 in Nicosia, Cyprus. It told the story of the last divided capital in the world – an island country split into Greek and Turkish areas. The project was ground-breaking because it was the first art event to take place in both sides of the divided city and gave equal attention to the representation of the conflict from various points of view. In her work, Gregos often addresses the questions of how art exhibitions can be made into powerful agents to tackle serious and urgent socio-political issues, such as division, oppression and exclusion and how to negotiate the fine lines of other peoples' plight or trauma without falling into the pitfall of exploitation of the ´pain of others´. In her works, one can see an attempt to express the shared responsibility of the artists and the curator towards society that goes beyond the creation of images to be consumed.

She has curated numerous international exhibitions and biennials, recently including: 'Summer of Love', Schwarz Foundation and 'A World Not Ours', Kunsthalle Mulhouse (2017). In 2016 she was on the curatorial team for 'Uncertain States: Artistic Strategies in States of Emergency', Akademie der Kunst, Berlin. In 2015 she curated the Belgian Pavilion at the 56th Venice Biennale, 'Personne et les autres' and the 5th Thessaloniki Biennial, 'Between the Pessimism of the Intellect and the Optimism of the Will' (2015). Other recent exhibitions are: 'No Country for Young Men: Contemporary Greek Art in Times of Crisis' at BOZAR, Brussels, 2014; 'The Politics of Play' for the Göteborg Biennial, Sweden, and 'Liquid Assets: In the Aftermath of the Transformation of Capital' for the Steirischer Herbst, Graz, Austria (both 2013); 'Newtopia: The State of Human Rights', at several venues in Mechelen & Brussels, and 'Manifesta 9: In the Deep of the Modern', Genk, Belgium – co-curated with Cuauhtémoc Medina and Dawn Ades (both 2012). In 2011 she curated 'Speech Matters', the critically acclaimed international group exhibition on freedom of speech for the Danish Pavilion at the 54th Venice Biennial. Previously, Gregos served as founding director and curator of the Deste Foundation's Centre for Contemporary Art in Athens and Artistic Director of Argos - Centre for Art and Media, Brussels.

Gregos regularly publishes on art and artists in exhibition catalogues, journals and magazines, and is a visiting lecturer at HISK: The Higher Institute of Arts in Ghent and the Jan Van Eyck Academy, in Maastricht. Gregos is a graduate of the Courtauld Institute of Art and King's College (University of London) where she read Art History and European Literary and Historical Studies, as well as the City University London, where she obtained a second MA in Museum Management.

CURATING AND THE POLITICAL: SOME ELEMENTARY OBSERVATIONS

BY KATERINA GREGOS

In recent years, curating as a practice has come to signify an expanded field and is no longer exclusively associated with museological work or exhibition making within an institutional space. It has become something that goes beyond working with artists or showing or presenting art and involves commissioning, writing, editing, authoring, research, mediation, education, diplomacy, psychology, critical enquiry, fundraising, liaising, negotiating, activating, collaborating, assembling, publicising, educating, analysing, criticising, theorising and staging. One could argue whether this expanded definition is good or bad, but the fact of the matter is that curating involves creating interconnections between artworks, people, processes, locations, histories, realities, discourses and constituencies.

The expanded definition of the curatorial has also brought with it positive developments beyond the engagement with the purely artistic or art historical. Today both curatorial and artistic practices have become increasingly engaged with political space, interdisciplinary research, and with a constellation of activities, things, ideas and people across several formats. The curatorial has seen an increased engagement with the sociological, the political, the ethnographic, the anthropological and the scientific, thus expanding its scope of enquiry into new territories. This trend in research-based artistic practices is a fairly recent discipline, together with the so-called archival and educational turns. It often involves researching into archaeologies and histories of the past, re-evaluation and re-contextualisation of historical processes and evidence. This marriage of art and quasi-academic enquiry – found in research-based practices – has challenged master narratives, contributed to the production of alternative discourses, and opened views beyond dominant ideologies and hegemonies by bringing into view subjects and narratives that have been excluded from the historical canon. Artistic research can move between and spread across formats, approaching issues from different directions, offering a more nuanced perspective than one purely discourse-based or academic research. I call this method a form of correctional historiography, which challenges the failures of cultural memory and historical amnesia, creating new forms of knowledge that we have hitherto suppressed. A key issue underlying such practices is questioning the act of representation itself: who is representing whom and how, and what responsibilities comes with this representation – a fundamentally political question in itself.

There are other issues that are particularly delicate in relation to anthropologically or ethnographically grounded research-based practices, as well as any kind of so called 'politically engaged art'. There is the danger of artistic *flânerie*, undertaken by those in a privileged or hegemonic position, and of course the (neo)colonialists bent towards exoticism. When delving into such material – as well as any kind of politically contested subject matter – consideration of one's own position and motives become primary ethical questions. Engaged artists who engage with a subject for deep reasons – not because it is perversely sexy at a given moment (i.e. the economic crisis in Greece or the Syrian refugee crisis) – take another approach than the momentary representation of a thorny issue.

The most successful research-based and so called 'politically engaged' practices involve: long-term engagement, negotiation, reciprocal dialogue with the subject, shared authorship, and a more inclusive approach. The issue is not how to 'accurately represent the other' but how to comparatively relate one's own cultural framework inter-subjectively. It is the condition where one relates both one's engagement into a particular situation and the assessment (or meaning and significance) within a broader context; in effect, it is an interactive encounter. Otherwise there is always a danger of simply succumbing to the 'aesthetics' of research or taking on the superficial qualities of academic work – like engaging in academic processes such as archival work, sustained study, etc. Finally, in dealing with people who have been the victims of political violence, injustice, marginalisation or other forms of victimhood, what needs to be avoided are representations 'about them without them'.

Another key issue for curating, artistic practices, and exhibition making today is the question of sustainability. Artists, curators and exhibition makers face increasingly compromising constraints in terms of time and available resources, particularly in the public sector. The tendency of large group exhibitions and biennials, for example, has been inflationary: a desire to showcase more artists and to feature more venues, resulting in more dispersion but not necessarily enough time or finances to sustain the often all-too-grand ambitions of organisers and curators. There is also the question of the time that the audience needs to properly see a show. The growth model, which both museums and biennials alike seem to be blindly following, needs to be put into question. A case can be made for deceleration of perception, for scaling down and a better distribution of resources.

And then there is the issue of precarious labour by those involved in the actual production of content, without whom none of us would exist in the 'art world': the artists. Intermingled as they are with financial, environmental, neoliberal problematics and crises, both artistic and curatorial practices are affected by them. All too often artists are required to work without payment. Particularly disadvantaged are research-based artists, who spend the most time to finalise a project and have fewer opportunities to sell their work; or artists who make politically grounded works (which sell far less well in the commercial art world), or in time-based media and performance who often don't have a gallery to fall back on. One of the primary issues of sustainable economic ethics is the proper remuneration of artistic labour. This is not only an economic issue, it is also a political one. A fee for artists who are asked to produce new work should become a norm.

As far as curating ‘the political’ is concerned, rule number one is: practice what you preach. There is no point in advocating the rights of Sami people, the LGBGTQI communities or impoverished Congolese post-colonials if you treat your staff, assistants and less senior collaborators poorly. There are too many of these double standards present in the art world, and they are hypocritical to say the least. Politics starts with the personal, before any proclamations of any high-minded political or ideological rhetoric. In addition, when considering how a work is political, it’s best to consider not what it shows or depicts but what it does. A key weapon of political engaged art is its capacity for inventive forms of negation and opposition. Finally, we should tread cautiously regarding the limits of art’s political agency and often overblown claims about its capacity to ‘change the world’. It is doubtful whether art can do anything to alleviate social problems except on a very micro level, and more often than not as a symbolic gesture. Any ‘use value’ demands made on art are already problematic because they straitjacket that which shouldn’t have any constraints imposed on it – art should operate in conditions of freedom. While art does have an effect on people, and therefore the world, it is hard to translate this into quantifiable terms. Expecting quantifiable and verifiable results from art institutions and exhibitions falls into the neoliberal rhetoric of ‘marketing’ and ‘efficiency’.

Art just does not work that way.

Ariel Caine, PhD Candidate,
Centre for Research Architecture, Goldsmiths University,
London Forensic Architecture
United Kingdom

Ariel Caine is a Jerusalem born (1979) artist and researcher currently living in London where he is a PhD candidate at the Centre for Research Architecture, Goldsmiths University, and researcher at Forensic Architecture. Ariel's works have been exhibited and collected internationally. He is also active in the academic world and has been invited as a guest lecturer and teaching assistant at the Royal College of Art, London; Goldsmiths University of London, and lecturer at Bezalel Academy of Art and Design among others.

What distinguishes Ariel´s work is that he combines cutting edge computational photographic processes and analogue archival media. His artistic practice and conceptual research explores the co-constitutive relations of state, religious nationalism and imaging technology, seeking to both expose and challenge the ways in which the photographic apparatus is embedded in the logic of the construction of the physical reality.

In his artistic journey Ariel explores the new 3D spatial possibilities in photography that record the environment as a three dimensional volume and permit the viewers to interact not with the flat image but to navigate in a 3D scene. This tactic is particularly enriching as it enables the viewers not only to feel more engaged in the social issues that Ariel addresses but enables new forms of material documentation. Often, his experiments unite the areas of photography, archaeology, architecture, civil engineering, state planning and agricultural, geological and resource driven industries. Such is the case of his latest project 'Ground Truth' developed together with and as part of the team at the Forensic Architecture Agency. This ongoing project addresses the issue of forced physical displacement of the Bedouin community who are rendered non-existent on official maps and aerial imaging, while the state-led land works erase their land and material cultural remains. The project aims at keeping their story alive by documenting legal, historical and material evidence together with the traces of their continuing displacement and destruction by the government. Using the cutting-edge technology and visual strategies, Ariel´s work is an example of a subtle artistic activist statement that suggests the viewers to engage in the project, enter the 3D realm and ´hack´ into the current conditions for the production of truth in a state of visual and political colonisation.

GRANULAR REALISM

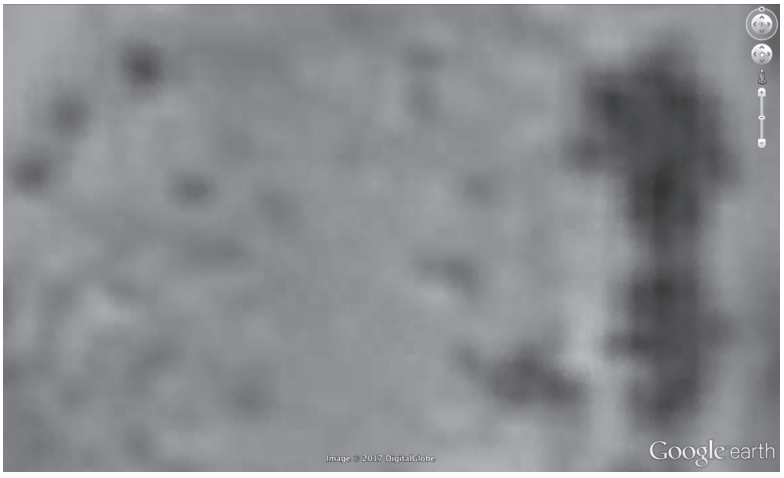
BY ARIEL CAINE

Since the early 1950's the state of Israel has been waging what it terms "the battle for the Negev". This war for Jewish continuity of control over land is conducted primarily against the indigenous Bedouin population that pre-existed the Israeli State. Through a long process of displacement, land-dispossession, social fragmentation and forced urbanization, Israel has marginalized and alienated the 260,000 Bedouin community, cornering over 100,000 into 46 small villages, 35 of which are unrecognized and illegalized, disconnected from any basic amenities such as running water, electricity, health services and education. One such unrecognized village is al-Araqib, Located 8 km north of the city of Beersheba.

Location of the unrecogised Bedouin Village of al-Araqib, Google Earth, 2017

On July 27th 2010, an estimated 1500 policemen, escorting heavy machinery and workers arrived at the village and by noon that day demolished it entirely, uprooting all trees and demolishing all structures. 400 residents, men women and children were left by the authorities with no alternative housing. By evening they rebuilt what they could of the village for the first time. Last week, we counted the 121st demolition and rebuilding of what remains of al-Araqib. By now reduced to slightly over a dozen residents, they live under extremely harsh conditions within the confines of their own family cemetery. The al-Turi Cemetery.

al-Turi Cemetery as seen on Ground Truth platform, 2016.



al-Turi Cemetery as seen on Google Earth, 2017.

For over six decades now, imaging, surveying, mapping, land-forming and afforestation have been playing a central role in the ongoing expropriation of Bedouin communities from their land in the Negev (Naqab) desert in the south of Israel. Contrary to the prevalent understanding of the bedouin relation to territory and land, the Negev Bedouin are not nomads for have for well over 200 years been cultivating land, raising livestock and have been deeply embedded in the environment through several architectural nodal anchor-points such as wells, houses and grain storage underground caves. On the eve of the 1948 war, an estimate of nearly 100,000 Bedouins lived in the Negev/Naqab[1] region with only 11,000 left by the end of the fighting as the majority either fled or were expelled to the neighbouring Egypt, Sinai and Jordan[2]. Today, the population has reached around 200,000 but approximately 100,000 reside in illegalized, unrecognized villages[3], many of which are on their own ancestral land but not connected to any form of service by the state. The 'Dead Negev doctrine', as it was articulated by the Israeli Ministry of Justice during the 1970s, broke with Ottoman and British Mandate land-law and classified the whole Negev region as 'mawat', Dead and ownerless, hence rendering it as state land.

[1] Morris, Benny. 1948: *A History of the First Arab-Israeli War*. New Haven [Conn.]: Yale University Press, 2008. p.13

[2] Yiftachel, Oren. Kedar, S. and Amara, A. 'Challenging a Legal Doctrine: Rethinking the Dead Negev Ruling', *Law and Government* (Mishpat U--Mimshal), Vol. 20, No.1 (Hebrew), 2012. p. 15

[3] A village or neighborhood is "unrecognized" when the planning authorities don't recognize its legality in planning terms – by refusing to approve a plan that would regulate land uses within its area. In such places, no building permits can be issued and all buildings are by definition illegal and prone to demolition. Unrecognized communities cannot be connected to electricity, water and sewage lines and to other vital infrastructure. from: "Unrecognized (Village, Neighborhood) | Bimkom.org."

Accessed July 24, 2017. http://bimkom.org/eng/unrecognized-village-neighborhood/.

If during Ottoman, British and even early zionist period maps and surveys, tracked and registered bedouin inhabitation and changing patterns of land use, the Israeli Land Authority and following it, the US and global mapping services Google, Yahoo, Bing and even OSM have taken them off the map. This supposed empty land is repurposed in four main ways, waste and chemical waste, military training ground, Jewish agriculture and lastly, forestation. While for the public, bedouin presence is obscured, they are heavily monitored, through remote sensing, drone units monitoring for new construction and regular patrols and surveyors on the ground.

Visuality and erasure, imaging and planning, law and planning-rights coalesce to form reciprocal relations, feeding one into the other, backing each other's claims in what gravitates between ideological to bureaucratic self-fulfilling systems. The movement of this system has maintained a steady course and aim since 1948 and that is the physical displacement of cultural transformation of the bedouin.

Claims for indignity by Bedouins and Palestinians under the varying levels of Israeli rule underlays their struggle for reclaiming land rights in the face of Jewish ethnocracy. Terra Nullius and its Israeli version in the form of the Dead Negev Doctrine, serves as a legal framework also simultaneously functions as an imaging perspective, driving the state inflicted and backed violence which also obscures it.

> *TN is far more than a legal concept. It is a frame of mind typifying colonial and ethnocratic regimes. While the concept rests on legal foundations, its most powerful effect lies well beyond the legal —stripping indigenous peoples of their culture, histories and codes of governance*[4].

[4] Yiftachel Oren,'Terra Nullius' and Planning: Land, Law and Identity in Israel/Palestine

Intervention therefore into this multifaceted system requires an intervention into the types of available materials into their modes of interconnection, into the forms of knowledges generated by them and to an understanding of time, movement and connection to space and territory.

In its current phase, the project aims to create an online mapping platform that focuses on the case of al-Araqib and visualizes legal and historical evidence for the continuity of sedentary Bedouin presence, as well as traces of their repeated displacement and acts of destruction by the authorities.

On the 5th of January 1945 a British Royal Air Force (RAF) reconnaissance plane passed over the northern Negev as part of their aerial survey of Palestine.

On that morning, flight number 13 left port said, took a series of nadir, top down, topographic images from an altitude of 15000ft.

Five of these images captured al-Araqib and reveal extensive Bedouin cultivation of the area. We can see Stone Houses, Cultivated Fields, Animal Pan, Tents, Terracing & Cultivation. When looking closely we can identify darker grains in the emulsion marking the openings of water cisterns and wells.

Significantly, what these images show clearly is that these Bedouin families were inhabiting the area before the state of Israel was established in 1948. More importantly, contrary to the later claims that they were nomads we can see that they were inhabiting the land in a sedentary way. Today these settlements are unrecognized by Israel. Many are being demolished.

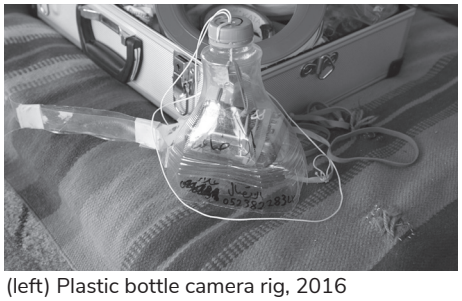
We compare the 1945 Royal Air Force image with the March 2017 geo-eye satellite used on Google Maps. The erasure of these villages on the ground by means of forced displacement, land-works and afforestation, is mirrored by their removal from the image.

These villages, home to over 100,000 people are not recognized and are illegalized by the Israeli state. As a result, they are not connected the physical services grid.

Unmarked on any state or publicly available or maps. Satellite images over Israel and Palestine have been degraded for “security” reasons.

While claims for these lands are still under discussion in court, a series of forests are being planted over the terrain either erasing or covering evidence of past Bedouin presence.

These are trees, planted in order to uproot the indigenous population under the slogan “making the desert bloom”, on Google Maps and open street map, these forests are already here. What the 150 year long history of intense mapping and aerial photographing provided us today is a material and data repository which, if read against the grain, looked at through a different analytical lens, could unpack a whole different link between Bedouin history and present in the region.

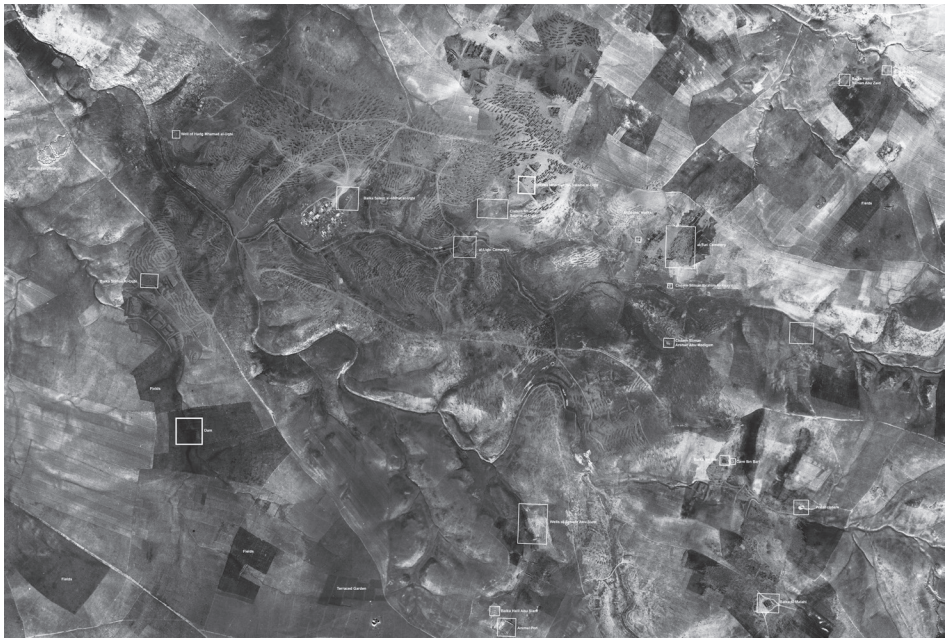


(left) Plastic bottle camera rig, 2016
(right) A kite equipped with camera over the cistern of Muhammad Ibn Salame Al-Uqbi, Negev Desert. The line of JNF tree saplings can clearly be seen on the left. November 2016

In January 2016, Forensic Architecture, Zochrot and PublicLab initiated a community mapping project in partnership with the residents of al-Araqib. Our photographic survey is meant to provide up-to-date, accurate aerial images of the material remains of Bedouin life in the area before it disappears. This evidence was documented as part of a land struggle. It has also been presented in land claim trials and a truth commission. We used kites, plastic bottles, rubber bands and simple cameras to create what we term “community satellites”. Drones are used in this area by authorities to survey what is termed illegal construction, followed by demolitions. We adopted the simplest form

of aerial photography available. We chose the unobtrusive and more importantly, inclusive kite as our means to conduct aerial photography alongside the families. Through collaboration with activist and researcher Hagit Keysar from PublicLab, we use their kite photography methodology developed first in 2010 in the Gulf of Mexico around the British Petroleum oil spill monitoring.

Aerial photography, undertaken with community members, was carried out while our feet were firmly on the ground. Walking the terrain with the kite camera above. In this project, we are joining the already existing process of documentation and struggle started by the families. At each location we record testimony, aural, video, measurements and geolocations. We try and record the lived meanings of this land transformation, to the lived knowledge and memory, but also to the possibility of a future return. The nature of the violence both in territorial and cultural historical terms cannot be overcome simply by better visibility. Destruction of image and landscape take place in 3 dimensional conditions and through many disconnected constellations of data (both analogue and digital).



al-Araqib 1945/2017 (composite of Royal Air Force aerial photograph & 'Community Satellite' Point-clouds). Ariel Caine / Forensic Architecture / Aziz al-Turi / Nuri al-Uqbi / Debby Ferber: Zochrot / Hagit Keysar: PublicLab, 2017.

Our mapping effort aim to harness photography in its new forms to operate within these spatial conditions. We therefore turned the aerial survey into a navigable 3D environment using photogrammetry, a process that captures point-clouds, photographic units floating in an image-space.

Through the photogrammetric process of 'Structure from Motion', this point cloud is a frozen record of the cameras sequential movement through space.

We collected all the point-clouds together using their GPS information. The result is a measurable and situated model. The extensive afforestation carried-out by the JNF is rapidly destroying the remnants of Bedouin inhabitance, preventing the possibility of return.

From Plot and Parcel to Node and Constellations:

Photography as architectural space

Measurement and calculation signify for the modern the conscious minds power to direct intervention upon matter. Landscape itself has increasingly been re-formed in the shape of a desired image injected into the present. In this vain, tools of measurement and calculation have combined increasingly over the past years to include tools of computational imaging. Furthermore, if until recently the aim of survey imaging was to compress geographical volume into surface features, the past decade has seen a rapid drive towards the introduction of calculable volume into the mechanisms of image making.

The grid and the triangulation, the parcel and the height map, the pixel and the point. there's a similarity in the morphology of the digital photographic material and that of the surveying logic. A section of photography has moved away from the grid architecture to a cloud-like, constellation topological 3d form.

Shifting to volume I find it useful going back to the early Paul Virilio concept of the Oblique. Breaking from the dichotomy of motion and stasis the horizontal and the vertical, the oblique line through both. Moving between increments of the oblique one simultaneously 'dials' between different politics. Each viewing height offering a different set of relations. From the embedded ground or underground view, being within a well, in the midst of demolition or a home to the hovering Birdseye view of the kite and remote detachment of the satellite gaze. The higher the lens the flatter the resulting image. Survey and military aimed photography has strived for a flattening of territory to reduce it to surface features. The vertical, aerial view has predominantly been associated with the "eye" of the ruler, the vertical not as a spatial dimension but rather a dimension of power[5]. The civic view from above, the community satellite is one way to open up this power dimension.

Material or even data accumulation of images does not simply create a stack of image documentations, representations or imaginations of the place. Instead, through computational processes inherently (I would argue) part of the image mechanism itself, these multiple images form multiple view points and start to assemble their own collated mould of the object of their gaze. On the level of digital image materiality, the transformation from image to environments, from documentation or representation of space to a transcoding of volume. We move from grain to pixel to point-cloud, to a calculated transcoded architectural space. But we do not stay in this calculable, computational space. It, in turn shifts again and becomes a catalyst for memory, re-enactment, narration, navigation and testimony. It is becoming a form of spatial image entity through

[5] Michel Foucault's quote here is taken from 'Force of Flight'. originally published in 1973 to accompany a series of paintings by Paul Rebeyrolle (1926–2005). From: Elden, Stuart. Space, Knowledge and Power: Foucault and Geography. Edited by Jeremy W. Crampton. Routledge, 2016. p. 7

which the accumulating relations of other images and their corresponding spaces can be negotiated and understood anew.

The spatial photograph as I term it, now does physically what was attributed conceptually to planar photography[6], to dissolve the border of the frame and delve into it. To read a 2D image one scans it with one's eyes and walks a landscape to establish ground Truth, but we are now at the point (in time and technology) where there is a need to walk the image (so to speak). Images are not a navigational aid but navigation is becoming an imperative prerequisite of the image.

[6] The terms Trans-planar and Planar photography take a central place in the writing of Jens Schröter in his book 3D, in which he discusses the genealogy of three dimensional forms of photography, mostly the stereoscope and holography. See: Schröter, Jens. 3D. Revised edition. New York: Bloomsbury Academic, 2014.

Baika (Stone House) & Cave of Ibn Bari, al-Araqib. (Point-Cloud composite & Camera locations). Ariel Caine / Forensic Architecture, 2017.

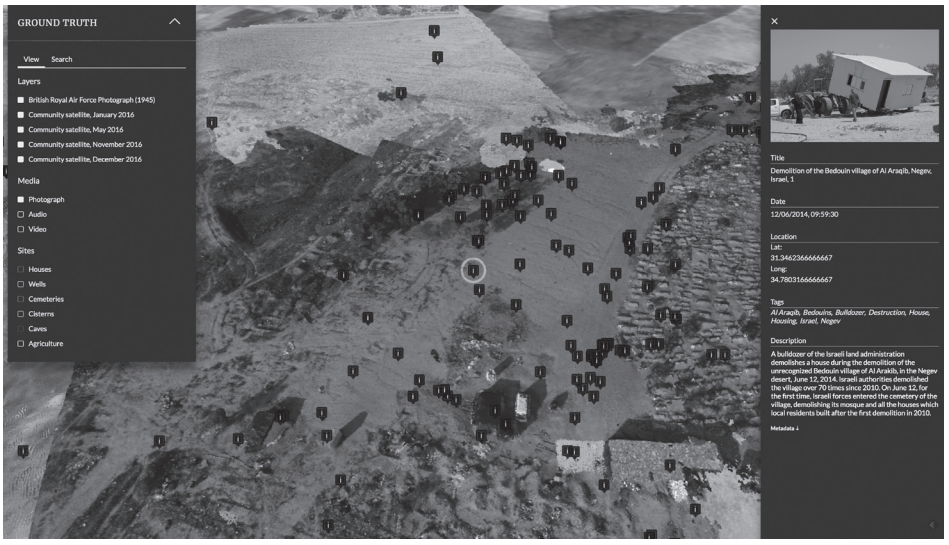
The point Cloud follows the combined logic of database and narrative[7].

[7] Manovich, Lev. *The Language of New Media*. MIT press, 2001.

In the point cloud a flat pixel is transcoded into a digital point. Autonomous yet connected, timestamped and geotagged. There is a combined sense of dry data, and other worldliness, - a translucency and hyper reality in this granular realism.

Ground Truth - The Naqab Platform

In a process of accumulation spanning several photographic expeditions, we collectively produced a series of point-clouds of the environment, from the interiors of wells and grain storage caves to cemeteries, houses, and entire regions now covered by JNF tree saplings. All point-clouds were connected using their GPS information, resulting in a situated and measurable transcoded environment in three dimensions.



Screen Capture from Ground Truth platform Dec 2017. View over the al-Turi Cemetery.

In our first test-iteration of the Ground Truth platform we formed an infrastructure that brings together existing archives, our civic-led survey, and situated testimony. For this we have been working to create a GIS mapping platform which operates in a three-dimensional environment. A growing archive of thousands of images dating from before the 19th century to the present, contributed to by residents, activists, and researchers, provide us with a glimpse into the processes of destruction and rebuilding.

GPS information from each file's metadata is used to position it on the point cloud terrain, enabling us to not only view the image in its spatial and chronological context but also, for the first time, in relation to the volume and topography of the space. Alongside this, we incorporate image, sound, and video testimonies into the platform.

On the ground, walking with Aziz al-Turi (an activist and resident of al-Araqib, the son of Sheikh Sayach al-Turi), searching for remains of his family's sites, there is a continuous referring back through the cell-phone to his father, guiding him on how to locate them. While their connection to the land is far from a romantic or static one, it is intricately linked to a long embedded lived experience of being on the land. The rapid forestation and displacement is not only erasing Bedouin existence and heritage but also radically undermines their very ability to orient themselves in their ancestral land or even recognize it as their own.

In Ground Truth[8], we practice a form of photographic practice that is diffuse, collaborative, multiple, and architectural. A volumetric palimpsest where space, image, navigation, and testimony collapse, allowing us to challenge preexisting thresholds of visibility and civic participation, and to 'hack' into current conditions of visual and political colonization.

8 'Ground Truth', accessed 18 December 2017, http://naqab.org/.

Michaela Crimmin, Curator
Royal College of Art
United Kingdom

Michaela Crimmin is an independent curator, and co-director of Culture+Conflict, a not-for-profit agency working to inquire into and amplify the role and value of contemporary art produced in response to international conflict. Activities include events, an international scholarship and artist residencies. On behalf of the Royal College of Art, she is the art director of the UK's programme of work for the major EU-supported project 'From Conflict to Conviviality through Creativity and Culture' (4Cs). She is an associate lecturer at London's Central Saint Martins, and previously Head of Arts at the Royal Society of Arts, a role that included initiating and directing the RSA Arts & Ecology Centre; and coordinating the first works of art on the Fourth Plinth, Trafalgar Square.

Michaela often takes part in conferences and symposia and is a Fellow of the Higher Education Academy and a member of AICA (International Association of Art Critics). In 2016 she co-organised and curated ´Promised Land` for the Goethe-Institut in London - a platform uniting artists, intellectuals and experts with the objective to address present-day changes occurring within European politics and to raise awareness of the challenges, responsibilities and consequences of the present day conflicting trends. The project gathered an impressive number of participants to discuss the two views of Europe: the promise of Europe as a place of human rights, security and prosperity, and the Europe of borders, refugee camps, populism, and tendencies towards re-nationalism. This included events at the ICA and Central Saint Martins with speakers including Jonas Staal, Francis Stonor Saunders, Emeke Okereke, Tobias Zielony, and a new commission by the Danish artist Nikolaj Bendix Skyum Larsen, shown at Hull UK City of Culture, 2017.

In 2014/15 Michaela received the Arts and Humanities Research Council award for her project to develop and supervise an interdisciplinary network of interests uniting participants from various sectors engaged in the subject of art in the context of conflict. This resulted in a platform for artists and academics including Coco Fusco, Larissa Sansour, Professor Howard Caygill and Jananne Al-Ani - culminating in an online journal, Art and Conflict. From 1997-2010 Michaela was Head of Arts at the Royal Society of Arts (RSA), a role that included coordinating the first phase of the Fourth Plinth series of temporary commissions for London's Trafalgar Square by Mark Wallinger, Bill Woodrow and Rachel Whiteread, and subsequently a member of the Greater London Assembly's Commissioning Group.

Michaela has also been active in the field of environmental studies, and between 2005-2010 she directed the Arts & Ecology Centre to curate artistic projects in relation to environmental challenges. This included a variety of projects in partnership with ZKM, Germany; London's Barbican Centre; artists' residencies in India with KHOJ, Delhi, and Turquoise Mountain, Afghanistan; the commissioning of the publication Land, Art: A Cultural Ecology Handbook edited by CCA alumnus Max Andrews; workshops and conferences programmed for and with partners, including the LSE (London School of Economics & Political Science); Vitamin Creative Space, Beijing; and Sharjah Biennial.

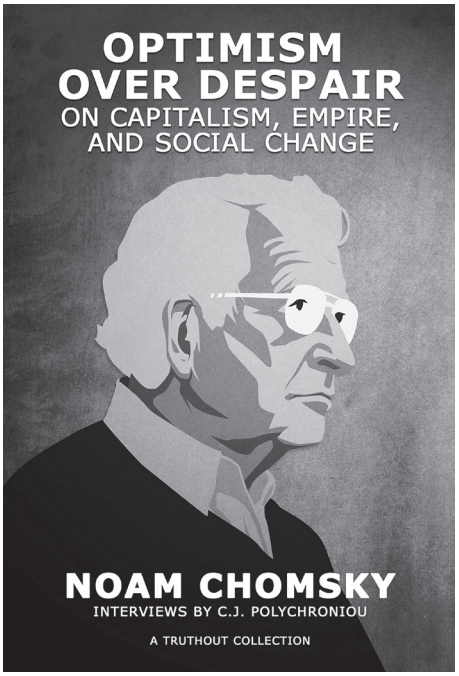
CHOICES

BY MICHAELA CRIMMIN

Conferences provide a pause to take stock, and to hear how other people are approaching a shared subject, and so thank you to Professor Luísa Santos and to the organisers for this opportunity. I have been asked to talk about Culture+Conflict, an ongoing programme of work based in the UK aiming to support and amplify the work of artists addressing the subject of international conflict. However first some comments on positioning and a (re)rehearsal of the challenges. My title for this short presentation, 'Choices', comes from Noam Chomsky who in consideration of the current political moment has said:

> *We have two choices. We can be pessimistic, give up, and help ensure the worst will happen. Or we can be optimistic, grasp the opportunities that surely exist, and maybe help make the world a better place. Not much of a choice*[1].

We do seem to be moving inexorably into dark waters and there is a sense of being overwhelmed. I teach in two art schools in London, places of privilege and security. Yet I know from countless conversations that most students are feeling anxious to a new degree. An anxiety caused by multiple challenges. Aside from global issues, their prospects for employment are not great, there are cuts to arts funding, and extortionate rents are being charged in London. Public funding has largely been withdrawn from universities, with students for the first time paying high fees for their education.



[1] Noam Chomsky and C. J. Polychroniou, Optimism Over Despair, Penguin, 2017

It does no harm to once again group the wider challenges, with climate change the largest, longest--term one of all. Then we have the displacement of people on an alarming scale, approximately 65.5 million people, which happens to be pretty much equal to the entire population of the British Isles. In the UK there is Brexit, with too many people appearing to be making every effort to undermine the importance of friendship across cultures, with newspapers too often tolerating the toxic language of people like columnist Katie Hopkins who called asylum-seekers 'cockroaches'. The press regulator accepted this simply as 'bad taste'. Of course, it's not just in the UK that this sort of language is now being used, the 'Othering' of people that we have seen too often in history. Divisions across belief systems and politics have become increasingly polarised, and the gulf between the rich and the most

vulnerable significantly wider. 3% of the world's population owns 70% of its wealth, and the 3% are getting steadily richer year on year[2].

Bellicose, narcissist politicians also seem to be on the ascendant, with 'truth' – anyway a slippery subject – being manipulated in new ways. While the possibility of nuclear Armageddon once again haunts us in the small hours, alongside the severity of the conflicts already playing out. Students of course are by no means alone in experiencing a profound unease.

Against these realities, and in the endeavours to be constructive – in the spirit of 4Cs – we must nevertheless continue to confront historical untruths and the iniquities of the past. As Derrida counselled, accounts require continuous reassessment, and the omissions in so many narratives need correcting. My own country's historical and current behaviour was powerfully addressed by Nina Power yesterday. I would add the drawing of the Sykes Picot line, the Balfour Declaration, and Partition as further examples of events that have a continual causal impact. Not all of the UK quite accepts this and the Brexit rhetoric – which too often basks in nostalgia, a yearning for a world that never was – actively threatens a true account of our past. All the more impetus to work for a post-Colonialist future and to try and bring people of oppositional viewpoints together, just as Jonas Staal is exemplifying in his extraordinary work in Rojava and elsewhere.

Culture+Conflict

Culture+Conflict is a small, independent, not-for-profit programme that, with two colleagues, we started a few years ago alongside our day jobs across teaching and curating. Peter Jenkinson had just come back from working in Northern Ireland with its ongoing legacy of what are known as The Troubles. Jemima Montagu had returned to London from nearly 4 years in Afghanistan, having previously been a curator at the TATE and then worked for Arts Council England. I wanted to re-focus work I had been doing which had been directed at artists' perspectives on climate change and ecological issues. I had by then spent more than enough time with well-informed environmentalists to make myself truly frightened about the future. With natural resources being casually consumed at a terrifying rate, many species becoming extinct, on top of existing challenges, what were the prospects? Not great it seemed.

All three of us were fascinated by artists' perspectives on the subject of international conflict and shared an aim of wanting to bring their work to the attention, especially of other sectors, and to place artists side by side with people in other disciplines – and to support artists however we might. *Culture+Conflict* is first and foremost an *art* programme, not a charity or a community project, or a development agency per se. We have mobile phones and laptops – no office, no board of directors, no overheads – so we are able to move quickly and work in a range of contexts, with different partners.

[2] https://inequality.org/facts/global-inequality/

I find it alarming that people in the arts so often have to make the case for art. We obviously know art is not going to bring world peace, but its value is in exchange, in the fact that artists bring complexity (alongside the reductive nature of most of the media, and of political sound bites), and questions, and presents new ways of seeing, and of thinking afresh about the future. Artists bring the value, paradoxically, of uncertainty in the midst of politicians' assurances that they can sort everything out. And art can provide a space perhaps for people with different ideologies and beliefs to meet on some kind of shared ground.

Screen grab from the *Culture+Conflict* website: www.cultureandconflict.org.uk

We are building a network of interest – especially across disciplines – using our website and social media to publicise our own, but mostly other people's events, texts, projects, exhibitions and artworks – activities taking place across the world relating to international conflict. We have now started researching and writing profiles of artists whose work addresses conflict and we will be uploading these onto the website.

As one element of what is essentially an ongoing inquiry – research by doing – we run seminars and conferences. So here is Jonas Staal at the Institute of Contemporary Arts on a panel last year, an event supported by the Goethe-Institut London, talking about democracy in the context of the European Union and about his *New World Summit* work. Another event, marking the 10th anniversary of Guantanamo Bay, took place inside Parliament with an artist, Edmund Clark, and a human rights lawyer, Clive Stafford Smith, talking to an audience that was made up of MPs including Jeremy Corbyn, now leader of the Labour Party. Clark, like Mariam Ghani who has also featured in our events, has managed to access prisons and rendition sites and exposed otherwise hidden narratives of war.


Jonas Staal, Dr Bernadette Buckley, Hrair Sarkissian, Frances Stonor Saunders, ICA London, 2017

In last month's 'Working Across Divides' conference, art spaces and projects were presented that find small-scale solutions for global challenges. The day began with a keynote by Loring McAlpin, one of the original members of GRAN FURY and ACT-UP, who in the 80s and 90s created public art works in New York to address the politics of the AIDS crisis to demand something be done. Many people didn't know what was happening – so many

people dying of AIDS – that this was a collective united by anger. Their work was incredible in terms of its use of different methodologies. For example, they enacted a Nuremberg type trial in the New Museum; they did a poster campaign to make visible what was happening, and to show the related stigmas. They addressed corporations. They used humour. They made fake pages of the NY Times and wrapped them round actual copies of the paper, which in turn got picked up by the New York Times and generated a great deal of publicity. FURY is a make of car used by the American police so if you do an online search you get the ACT-UP posters amidst numerous pictures of police cars, which was of course part of Gran Fury's genius. They effectively had no money and did not commercialise the campaign in any way. Although the work was about corporate greed, government inaction and public indifference, which had combined to make AIDS a political crisis, and they clearly inferred this all along. Loring attributed their success to the fact that they had a clear focus, keeping attainable goals in the foreground. Although the group clearly had tensions, essentially it was collaborative and I wonder if there are not great lessons here for arts organisations to act more as genuine collectives and to go back to models such as this for fresh inspiration.

Another speaker at the same symposium was Wato Tsereteli from Georgia, an artist and a curator who among other projects has established the Centre of Contemporary Art Tbilisi, a travelling institution that occupies abandoned places and transforms them into urban 'creative recreational zones'. He cited frustration as the trigger to do something, bringing to the conference an emphasis on the importance of flexibility, the need to refresh existing formats and to turn institutions back to society – an encouragement to get on and self-organise. All his students work with non-arts communities. He invites in cooks, takes the students to a farm run by a local artist where they stay for a week. All of this on a shoestring budget. An advocate for small events perhaps following a larger conference, and for a more collective and intimate way of addressing an issue or issues. People later at the same event took up the question of how to distribute authority, to think further about collectively, and emphasised the importance of listening. One of the artists, Kathrin Böhm, said that ideas need to be practiced. Böhm runs Company Drinks, to combine local heritage (linking with an area's agricultural and industrial past) with local resources (spare fruit, growing spaces), local skills (recipe ideas, specialist and localised knowledge, drinks production) and a local economy[3].

[3] Kathrin Böhm, Company Drinks website: http://companydrinks.info/about/

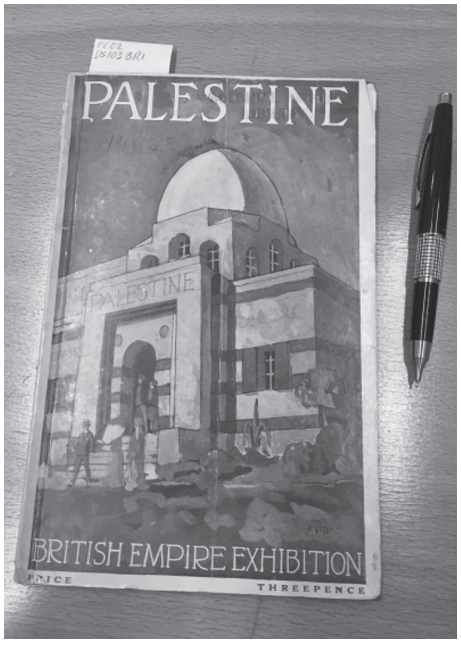
There are artists like Böhm, and arts organisations, situating themselves in a particular context and locality on a long-term basis. A newer form of 'public art', with food playing a central part in many institutions now. As for example at the Delfina Foundation in London where visiting resident artists are introduced to people who may be able to support them around a delicious meal, where they present their work in an informal setting.

Another of our activities at *Culture+Conflict* is to develop opportunities for artists from countries experiencing conflict more directly than the UK. So last year we raised money for an artist from Afghanistan to study for a 2-year Masters at Central Saint Martins in London, hopefully to her benefit and also to the enlightenment of fellow students and staff. This was more difficult than

we imagined. For example obtaining a visa, anyway costly, involved her travelling to Delhi and staying there for 20 days while she waited to know whether it had been awarded, since British visas are not processed in Kabul.


A friends lunch at Delfina Foundation, 2017

We have commissioned artwork which I will leave for another occasion, but a quick mention of a residency programme since 4Cs is prompting the identification of new directions for academic research and cultural production in relation to conflict. London holds some remarkable conflict related archives, principally at the Imperial War Museum. There are rich but smaller and lesser-known collections, the Liddell Hart Centre for Military Archives and the Foyle Special Collections Library, at King's College London and we suggested to the archivists that they host artist residencies. The artists we had in mind were those with heritages or nationalities other than British. This was met with unmitigated enthusiasm and with the support of the Arts Council and a generous Swiss foundation, Bisan Abu-Eisheh, a Palestinian artist, spent a period this year investigating history and politics related to Palestine. This has led him to a fully funded doctorate to investigate how the political situation, which resulted from the signing of the Oslo Agreement between the Palestinian Liberation Organisation and the Israeli State, has affected the development of political art within the Palestinian context. And we are delighted that there will be a second artist in residence at King's in 2018.



Photograph taken by Bisan Abu Eisheh at the Foyle Special Collections Library, London

Chomsky's challenge to make the world a better place is a difficult one, and in a particular way a tantalising one for the art sector, rightly very wary of instrumentalising art by pushing artists into a particular agenda (if artists can be pushed), or of preaching, or directing.

If you take a look at the Mission Statements of art organisations today, many are however directing attention towards socio-political challenges. This is very different from the aims and positioning of arts organisations say thirty years ago. For example, embedded in Lebanon and the Arab region, Ashkal Alwan (I quote from their website) "is committed to facilitating artistic production in a way that fosters critical thinking around contemporary discourses and realities, and creates communities of empowered and engaged individuals". Last year the Van Abbemuseum launched a research programme under the title 'Deviant Practice',

a means to challenge “long-held institutional, racial, geo- and bio-political assumptions. We understand the prefix ‘de’ in deviance in relation to notions of de-modernising, de-colonising, de-privileging or de-centralising… At the same time, deviance should also concern itself with how we find paths through the present and towards the future”. The next Sharjah Biennial “will explore issues of resistance through consideration of organising as a primary act of, and condition for, artistic and cultural production”. And an entirely new organisation, Dar Jacir, has just been started by Anne-Marie and Emily Jacir in their family home on the front lines of the Israeli-Palestinian conflict, just a step away from the West Bank barrier wall. A quote from Emily Jacir:

> *Honestly, we know it is crazy and wildly ambitious to undertake a project like this in a country under occupation and in a house that is on the front lines of confrontations, but it is for those very reasons that this project must go forward.*

It is, I believe, these medium sized and smaller organisations that are especially progressive and there are MANY of them, although they remain relatively invisible to all but their immediate networks. There are people making their own collectives, using social media to come together, on the ground, to address issues. But even in the large arts organisations across the world I see an increasing ambition to engage with societal challenges, and to be more inclusive. They all combine – together with individual artists – to represent a very mighty footfall. What also gives great grounds for optimism is the focus that so many organisations, big and small, formal and informal, are placing on exchange, which seems in increasingly short supply more generally.

João Ribas, Director of the Serralves Museum of Contemporary Art
Portugal

João Ribas is Director of the Serralves Museum of Contemporary Art in Porto, Portugal. He was previously Deputy Director and Senior Curator (2013-2017) and has worked as curator of the MIT List Visual Arts Centre (2009-2013) and The Drawing Centre, New York (2007-2009). Ribas is the winner of four consecutive AICA Exhibition Awards (2008-11) and of an Emily Hall Tremaine Exhibition Award (2010). His recent exhibitions include Under the Clouds (Serralves, 2015) on the two sublime clouds of the 20th century, as well as exhibitions of the work of Chris Marker, Michael Krebber, Akram Zaatari, The Otolith Group, Frances Stark, Rirkrit Tiravanija, and Nairy Baghramian, among others. His writing has appeared in numerous publications, including Artforum, Mousse, and Afterall, and he has been a contributor to numerous catalogues and books, includingContemporary Art: From 1989 to the Present (Wiley-Blackwell, 2013) and Realism Materialism Art (Sternberg/CCS Bard, forthcoming). His edited volume, In the Holocene, on art, science, and speculation, is published by Sternberg Press.

THE PUBLIC LIFE OF THE IMAGINATION

BY JOÃO RIBAS

There is a particular device, employed with over-staged formality, that consists of covering up an object — a sculpture, a car, or even a building — with a draped piece of cloth so it can then be ceremoniously removed, in front of a crowd, to reveal what lies underneath. This peculiar act is both clichéd and symbolic; yet the 'unveiling' is a performative action that ritualistically marks out a precise transformation, that of making public. To unveil something is, "to show or reveal to others for the first time"[1] to bring something into the light of appearance from a hidden, private darkness, that is from covered and unseen, to public and shared. The unveiling marks the entry of a thing into its public life.

[1] See Hannah Arendt (1958, 1998). *The Human Condition*. Chicago: The University of Chicago Press.

This public life, this very publicness, is becoming increasingly threatened and precarious today. Dynamite and sledgehammers are being used to destroy thousands of years of human cultures, the shared common legacy of human civilisation, while public expressions of the imagination are increasingly repressed, vandalised, or covered up. What we can see, hear, feel, and share in public is subject to increasingly legal, political, and moral constriction – enclosed by spaces of invisibility where it becomes part of the terror-filled threats to the imaginary construction of the state. As the space of our collective imagining, publicness is something that is neither assured, nor freely given – it can be all too easily taken away. As our shared acting, making, and feeling, this publicness is central both to civil society as well as the domain of art; the fate of one is irrevocably tied to the other. Publicness concerns everyone who comes into contact with it, therefore as both a citizen and spectator, as an agent and actor, whether in the walls of the art institution or in the public square. I have come to increasingly see the function of curating, for example, as caring for the public life of artworks and for the spaces of unveiling, and I see the publicness this entails, on which it in fact relies, increasingly constricted and enclosed. The process of normalising this enclosure is political, economic, social, and technological.

The enclosure results from a series of dialectical tensions in contemporary life: pervasive and deplorable forms of iconoclasm, which both venerate and denigrate images; the larger crisis of the humanities, as the failure to defend aesthetic modalities of thinking, acting and doing against encroachment by empirical data, statistics, and measurable results; an insistence on serving 'publics' while seemingly losing the public sphere; and the dwindling sites and places in which to act or enact participation and collective action, including the decline of the museum as a public space for wandering and wondering.

What these all share is the closing up, the veiling, of the public spaces: of speech, of action, and of representation. Such enclosure strikes at the

fundamental notion of the shared space of appearance that defines public life. As Hannah Arendt suggested, "appearance — something that is being seen and heard by others as well as by ourselves — constitutes reality"[2]. As a consequence, it is our common, shared responsibility. We should concern ourselves precisely with the spaces of unveiling, with caring for and defending the public life of the imagination, particularly against the contemporary forms of its enclosure.

This enclosure of publicness presents not only a political or technological problem, it also strikes at the core of something that is fundamental to human flourishing, to the very evolution of the social. It is a startling feature of human beings that we craft fictions[3]. We have the capacity to imagine things that do not exist[4], and we are able to give them form, to shape them into objective expressions of our inner life, of our sensorial and affective experience of the world around us. We sense and we make sense — by imagining, feeling, acting. This is the imaginative power of our oversized brain, allowing us to see in each falling leaf a mirror of nature, and a human face in an electrical outlet. The ability to create such an imagined reality "enabled large numbers of strangers to cooperate effectively" as Yuval Noah Harari explains, giving the human species a huge evolutionary advantage[5]. From this collective imagining results the socially binding process of society that separate us from our chimpanzee cousins[6]. Publicness concerns the spaces in which we can be confronted with these fictions, and in which we risk the basis of our belief in such fictions in the company of others. It is where the stirrings of the heart meet the raising of the fist.

It might seem ironic to claim that publicness should be contested at a time when images never seemed more public or more imbedded in everyday life, artists never arguably more famous, and the association with the contemporaneity of art never more desirable. Yet the contradiction is precisely that: some of the most famous artists are also victims of surveillance and repression, thrown in jail, and harassed, and some of the worst human rights abusers across the globe host international biennials[7]. Moreover, the more desirable and thus expensive artworks become in the expansive global art market, the less public they in fact become, retreating into the murky darkness of the market and collections, where they are enclosed and privatised, with a deleterious effect on the public good[8].

Similarly, it might appear paradoxical to suggest that publicness in general should be threatened at a time where daily life is increasingly lived out in public. To make public seems a pervasive feature of the information-saturated conditions of daily life. Documenting the real has become a structural part of daily public communication — this is how the subject of neoliberalism claims its space of appearance in the digital public sphere[9].

Such a reality mobilises central aspects of public affect, including the decidedly public emotions of shame, humiliation, and anger.

Yet this publicness seems to consist largely of private feelings made public, part of the privatisation of media space. What defines our public relation to images then? Outrage? Mourning? What are the sentiments aroused by public

[2] Ib.

[3] See Yuval Noah Harari (2015). Sapiens. Vintage: London.

[4] Ib.

[5] Ib.

[6] Ib.

[7] Negar Azimi (01 Mar 2011). 'Good Intentions', Frieze, Issue 137. http://www.frieze.com/issue/article/good-intentions/

[8] One particularly nefarious example is that of the city of Detroit, Michigan whose plan for paying off public debt was selling off the multibillion-dollar collection of the Detroit Institute of Arts. See Mark Johanson (26 Mar 2013) 'Detroit Institute Of Arts' Masterpieces May Be Sold To Pay City's debt', International Business Times, online edition http://www.ibtimes.com/detroit-institute-arts-masterpieces-may-be-sold-pay-citys-debt-1279569.

[9] See Daniel Marcus (06 Dec 2012). 'Proposal for a Museum'. Online article: http://openspace.sfmoma.org/2012/12/proposal-for-a-museum-daniel-marcus-a-public-museum/

[10] 'Syria crisis: Palmyra arch smashed in ISIS strike' http://www.tert.am/en/news/2015/10/05/palmyra-arch-smashed/1807978

[11] See Robert Fisk (02 Sept 2015). 'Isis profits from destruction of antiquities by selling relics to dealers – and then blowing up the buildings they come from to conceal the evidence of looting', Independent, online edition http://www.independent.co.uk/voices/isis-profits-from-destruction-of-antiquities-by-selling-relics-to-dealers-and-then-blowing-up-the-10483421.html

images like the Syrian bodies washed up on the beaches of Europe, or the blurry cellphone videos of thefts, fails, or murders? Our responsibility toward the public nature of such images places us in a complex ethical position: that of witnessing. As both citizens and spectators, we are a witness to the public role such images play in the construction of our political imaginary, vectors in a circulation that sustains our perception of the real. Do these public images exist then as representations, or are they somehow implicated in these events themselves, as part of the inherent publicness through which they function?

Publicness decidedly plays a central role in the construction of our mediated political reality as a result. After taking control of the city of Palmyra in Syria, a UNESCO World Heritage Site, ISIS began to level important temples over a period of several months, eventually beheading an antiquities expert, and destroying the 18,000 year-old monumental Arch of Triumph, one of the most iconic features of the ancient city[10]. All of this was carefully planned, as the archaeologist Joanne Farchakh explains,

> *[the] destruction in Iraq and Syria, started with hammers, big machines, destroying everything quickly on film…[they] blew Nimrud up in one day. But that only gave it 20 seconds of footage… But now it doesn't even claim any longer that it is destroying a site. It gets human rights groups and the UN to say so. The planet then has the footage that it releases according to its own schedule*[11].

The attack on Palmyra marks a decisive shift in the frontline of global terror. The central images of contemporary terrorism have become the decapitated, headless body, and the shattered or blown up monument or artwork[12]. One is apt to ask what is the threat posed by monuments, statues, cartoons or sculptures? What gives them so much value that they have become a target for the violence and propaganda of international terror? In short: it is precisely their publicness. Palmyra itself, for instance, seems strategically chosen for its public character. In occupying and basing its operations there, ISIS was labouring under the assumption it would not be subject to aerial bombardment given the city's significance as "one of the most important cultural centers of the ancient world"[13]. This allowed it to operate freely and almost assured of their military positions, given the risk this could mean to the surrounding heritage, until then marked by significant touristic interest[14].

In destroying these public monuments, ISIS was also, and importantly, creating public images themselves. The iconoclasm of their actions both venerates and denigrates the public nature of images today. The technologies of digital representation are used to document the destruction of artefacts — the veiling of their publicness — itself made public through the use of the digital public sphere[15]. And ISIS isn't simply destroying objects and images while documenting their own destruction, they're also selling the very objects they appear to denigrate. The statues and objects looted from these sites are sold on a billion-dollar black market, making them hidden from public view as they are shuffled into a network of value outside of their public status as cultural monuments[16]. The public life of such destroyed works, however, does not

[12] The beginning of this shift can be tied to the 2001 destruction of the Bamyan Buddhas by the Taliban.

[13] See the entry 'Site of Palmyra' in the UNESCO website, http://whc.unesco.org/en/list/23

[14] The first attack by Russian jets in early October occurred only after the destruction of the monumental arch. See Samuel Osborne (6 Oct 2015). 'Russian jets bomb targets in Palmyra, Syrian state TV reports', Independent, online edition http://www.independent.co.uk/news/world/middle-east/russian-jets-bomb-targets-in-palmyra-syrian-state-tv-reports-a6681806.html

[15] See Jesse Hirsch (16 Mar 2015). 'ISIS and Iconoclasm: The History of the Museum Smash', Atlas Obscura, article available online: http://www.atlasobscura.com/articles/isis-and-iconoclasm-the-history-of-the-museum-smash

[16] See Kate Wilkinson (22 Jul 2015). 'Attack on Culture: Why ISIS is Destroying Artifacts Across The Middle East'. Article available online https://www.wgbh.org/news/post/attack-culture-why-isis-destroying-artifacts-across-middle-east. See also Kareem Shaheen (09 Mar 2015). 'Isis attacks on ancient sites erasing history of humanity, says Iraq', The Guardian, online edition http://www.theguardian.com/world/2015/mar/09/iraq-condemns-isis-destruction-ancient-sites

end with their destruction. The same digital public sphere that makes these acts public, strangely assures a surprising and complex afterlife for them. Artefacts and heritage sites in such conflict areas are being documented by 3-d digital technology, turned into digital renderings[17]. These images can then be used to print replicas of the destroyed objects in the future — in essence, unveiled again across time and space[18]. The Million Image Database, "a collaborative international project that aims to compile as complete a photographic record as possible of endangered sites and artefacts in the Middle East"[19] and the New Palmyra Project, "an online community platform and data repository dedicated to the capture, preservation, sharing, and creative reuse of data about the ancient city of Palmyra"[20] are just two examples of the developing use of technology to expand the public life of such destroyed cultural artefacts. A replica of the Roman arch from Palmyra created from digital models was unveiled in Trafalgar Square in London in 2016[21].

We should not think that acts against publicness are merely the domain of global terror. Anish Kapoor's sculpture Dirty Corner, installed in the gardens of Versailles, was repeatedly vandalised after it was unveiled[22]. First splattered with yellow paint, it was then covered with anti-Semitic graffiti[23]. In response, Kapoor insisted he would not remove the offending graffiti, but rather let the racism "expose itself fully, in full view for all to see"[24]. The result was public outcry, and a municipal lawsuit to try to force Kapoor to remove the graffiti. As a result, the sculpture was partially covered with black cloth[25]. Kapoor's statement in response to the acts emphasises the central point of publicness, as Arendt explains "everything that appears in public can be seen and heard by everybody and has the widest possible publicity"[26]. Publicness concerns such a shared space of appearance, a space where the phenomena of the public world finds its fullest expression, and which Kapoor himself struggled to defend against impediment from all sides[27].

This aspect of publicness in fact lies at the source of the origins of the modern museum. The edifying, public function of the museum, and its central role in the public life of art, can be traced to the founding of the Ashmolean Museum in 1683 and the Museo Capitolino in Rome in 1734[28]. The space of

17 See http://digitalarchaeology.org.uk/media/

18 See Padraig Belton (30 Jun 2015). 'Indiana Joneses run hi-tech race against Islamic State'. BBC News online http://www.bbc.com/news/business-33262530

19 See the already mentioned website http://digitalarchaeology.org.uk/media/

20 See http://www.newpalmyra.org

21 See Christopher D. Shea (9 Apr 2016), 'Palmyra Arch Replica Is Unveiled in Trafalgar Square in London', New York Times, online edition https://www.nytimes.com/2016/04/20/arts/international/replica-of-palmyra-arch-is-unveiled-in-trafalgar-square.html

22 See Kim Willsher (8 Sep 2015), 'Anish Kapoor's 'queen's vagina' vandals and the rise of cultural fascism in France', The Guardian, online edition http://www.theguardian.com/artanddesign/2015/sep/08/anish-kapoors-queens-vagina-vandals-and-the-rise-of-cultural-fascism-in-france

23 See Christopher D. Shea (9 Apr 2016), 'Palmyra Arch Replica Is Unveiled in Trafalgar Square in London', The Guardian, online edition http://www.theguardian.com/world/2015/sep/07/anish-kapoor-queens-vagina-sculpture-at-versailles-vandalised-again

24 Jonathan Jones (08 Sep 2015). 'Anish Kapoor must reconsider – Dirty Corner should be cleaned', The Guardian, online edition http://www.theguardian.com/commentisfree/2015/sep/08/anish-kapoor-dirty-corner-cleaned

25 Similarly, during the inauguration of Paul McCarthy's work installed in Paris' Place Vendôme, the artist was slapped in the face repeatedly by an attacker, and the sculpture eventually vandalised a day later and destroyed, after images of it started circulating in right-wing social media circles.

26 See Hanna Arendt, The Human Condition.

27 Ronald Beiner (1983, 2010) Political Judgment. London: Routledge. An interesting aspect of Arendt's thinking is the relationship of actors to spectators in her political thought. See Richard J. Bernstein (1986). 'Judging—the Actor and the Spectator' Philosophical Profiles. Philadelphia: University of Pennsylvania Press and Bryan Garsten (2010).'The Elusiveness of Arendtian Judgment', Politics in Dark Times, Seyla Benhabib (ed.). New York: Cambridge University Press.

28 See Andrea Estrada (24 Jul 2014) 'Art for the masses', University of California, article available online http://universityofcalifornia.edu/news/origins-public-art-museum

the museum, as defined in these origins, is conceived precisely as making accessible for public viewing[29] the once-private collections of Europe. The public function of these new spaces was both to provide a veneration of patrimony or national pride, but also serving the public well as "an educational facility, a source of leisure activity, and a medium of communication" as Geoffrey Lewis explains[30]. The museum was thus constituted, in the imaginary sense, as a site where the public life of art could be engaged and confronted as a modality of social exchange (albeit restricted by class). The withering or contraction of publicness includes the increasingly fading possibility of this potential of the museum as a space where the public life of art is enacted and assured, evident in the literal shortening of the public life of artworks; most accounts of the time people spend in front of artworks in museums average between 10-20 seconds. The public life of artworks is thus measured in increasingly shorter increments of time, within increasingly constricted imaginaries.

What risks do we run when the imagination never finds its full expression, is never made public? The Russian writer Daniil Kharms was part of group of writers in the 1920s who became a target of repression on the part of the Soviet authorities. Kharms, known for "public displays of decadent and purposefully alogical behaviour", found places to publish and with sources of income scarce, died in a prison cell in 1942[31]. This meant he was writing in a series of private notebooks, tucked away in a desk drawer[32]. In one of them, there is an untitled story from 1937:

> *There lived a redheaded man who had no eyes or ears. He didn't have hair either, so he was called a redhead arbitrarily. He couldn't talk because he had no mouth. He had no nose either. He didn't even have arms or legs. He had no stomach, he had no back, he had no spine, and he had no innards at all. He didn't have anything. So we don't even know who we're talking about. It's better that we don't talk about him anymore.*

text originally written for Mousse #52, February–March 2016

[29] See Sharon Macdonald (ed) (2006, 2011) A companion to museum studies. Cornwall: Wiley-Blackwell.

[30] See G. Lewis, The history of museums. Article available online: http://www.muuseum.ee/uploads/files/g._lewis_the_history_of_museums.pdf (accessed 11/01/2016)

[31] See Matvei Yankelevich (2007). 'Introduction'. Daniil Kharms, Today I Wrote Nothing. New York: Overlook Press.

[32] Ibid. As Matvei Yankelevich writes, "as the dogma of Socialist Realism took hold of the arts, he also found it increasingly difficult to publish even his work for children, which was his sole source of income. Kharms became ever more destitute over the next decade. He wrote, as the Russians say, for the desk drawer."

Miguel Amado, Curator
Middlesbrough Institute of Modern Art
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Miguel Amado is the Senior Curator at Middlesbrough Institute of Modern Art. He reclaims curating as an intellectual practice, committed to implementing a civic agenda focused on use of value. He positions himself apart from the aesthetic parameters which have too long prevailed as the mainstream narratives of art. He suggests instead putting forward practices that recognise the potential of art as a mechanism for societal transformation.

An example of his work is the exhibition 'If All Relations Were to Reach Equilibrium, Then This Building Would Dissolve' (2016), which he curated at Middlesbrough Institute of Modern Art. The project involved research, a display and events that explored the issue of immigration through the lens of border control and exile. The exhibition brought together narratives surrounding the so-called 'refugee crisis' and gathered documents, archive materials, artefacts and artworks made by Middlesbrough-based refugees as well as British and international artists, scholars and activists. The project was informed by various theoretical frameworks and co-produced with local charity professionals. This project became a model for the functioning of Middlesbrough Institute of Modern Art, which has been operating first and foremost for the community and making public engagement its primary role.

He curated the Portuguese Pavilion at the 2013 Venice Biennale, and highlights of previous posts, fellowships and residences include Tate St Ives, England; the Abrons Arts Centre, Rhizome at the New Museum, Independent Curators International, and the International Studio and Curatorial Programme, all in New York; the PLMJ Foundation in Lisbon; and the Visual Arts Centre in Coimbra, Portugal. As a freelancer, he has worked for institutions and events such as apexart, Museu Coleção Berardo, Frieze Projects at Frieze London, and Foro Arte Cáceres.

He is a graduate of the MA in Curating Contemporary Art from the Royal College of Art and studies in the MRes/PhD in Curatorial/Knowledge at Goldsmiths, University of London. Further education includes the Decolonial Summer School, Tate Intensive and the Independent Curators International Curatorial Intensive.

CURATING AS CIVIC ENGAGEMENT OR ART WITHOUT ART FOR THE UNDERCOMMONS: REFLECTIONS ON MIDDLESBROUGH INSTITUTE OF MODERN ART, A 'USEFUL' MUSEUM

BY MIGUEL AMADO

On 4 February 2018, the first-ever permanent presentation of the Middlesbrough Collection – housed by Middlesbrough Institute of Modern Art – rotated out. To celebrate it, Streetwise Opera performed a piece inspired by the works on view in the gallery to an audience representative of contemporary Middlesbrough: some students, numerous unemployed workers, various asylum seekers from Northern Africa and the Middle East, and a few European immigrants.

On that same day, the critic Ellen Mara de Wachter penned an essay on activism in curating for Frieze.com, mentioning Middlesbrough Institute of Modern Art as an example of 'practices of civic engagement'. She commented: "Miguel Amado [outlines] an uncompromising curatorial vision for the museum, [suggesting] how its agency can be stretched beyond its comfortable limits and made useful through direct intervention in the political and economic status quo".

This amalgamation of projects and ideas has been shaping the singular character of Middlesbrough Institute of Modern Art, specifically during 2017, the first year fully programmed under its vision of a 'useful' institution. As Alistair Hudson, director between late 2014 and early 2018, put it in a conversation with CivilSocietyFutures.org in 2017, "The ambition is to develop an institution created through usership, so that its content and function is increasingly less determined by those in power, but rather one redistributes authorship, to make it a true manifestation of its community".

Middlesbrough Institute of Modern Art, founded by Middlesbrough Council, opened in 2007 as a beacon of regeneration in the town and in the wider Tees Valley, north east England, in the aftermath of the so-called 'Bilbao effect'. The 'Bilbao effect' derives from the belief that a prestige building, ideally designed by a 'star' architect, associated with a cultural brand (as in the case of Bilbao, Spain, the Guggenheim Museum and Frank Gehry), can create a touristic landmark for a city. The 'Bilbao effect' relies on importing content from an 'imagined centre' – typically, a metropolis from the West – instead of setting up a local infrastructure for producing art and ideas, thus alienating the locale in the process.

Initially Middlesbrough Institute of Modern Art applied the model followed by other British institutions, based on the rhetoric of 'bringing great art' – necessarily from London, where the intelligentsia is supposedly based – to a given

place, as if invested with a 'civilising' mission. 'Bringing great art' is a principle accompanied by a modus operandi: operating within the framework of art history and the art market, consequently reproducing the Western canon. This model has turned museums all over the West into territories of exclusion and privilege – instruments of the dominant class designed to maintain its cultural hegemony.

Street view, Middlesbrough
Photograph: Miguel Amado

This phenomenon, called 'institutional isomorphism' by critic Morgan Quaintance in a 2014 essay for *Art Monthly*, makes British museums interchangeable, as if an institution in Middlesbrough could just as easily be in Birmingham, Liverpool, Nottingham, Margate, Southampton, Walsall, or wherever. The consequence of 'institutional isomorphism' is that these museums, which are publicly funded, and thus have an obligation to serve the public (which can be understood as 'audience' as well as 'commons'), end up mostly catering to typical demographics: British, white, middle-class, heterosexual, able-bodied, and all the other characteristics that compose the 'norm'. In doing so, they leave out of their reach the numerous 'others' who also constitute the social fabric.

It was in this context that Hudson proposed 'use value' as the principle for Middlesbrough Institute of Modern Art upon his arrival in late 2014. This concept borrows from Marxist thinking, and was mostly informed by the legacy of the Mechanics' Institutes and John Ruskin, among other socially progressive references that Hudson had been testing at Grizedale Arts, north west England, before he moved to Middlesbrough. Its implementation has been carried out under the rubric of 'arte útil', or art as a tool, as put forward by the artist Tania Bruguera, a sort of actualisation of Ruskin's instigation for artists' involvement in mundane tasks (for example building a road).

Ruskin's proposition touches on what could be the origins of a counternarrative to art's autonomy by considering innovative undertakings that seek to overcome it by locating creativity at the heart of ordinary life. It reacts against the ethos of modernist aesthetics, usually embedded in the Kantian problem of disinterestedness and its aftermaths (particularly the critic Clement Greenberg's formalist viewpoint), by inscribing itself in the subaltern narrative of art as a device for societal transformation. This is what I call 'art without art', an art that does not fit the 'criteria' of modernist aesthetics, and a symptom of a condition that could be called 'post-artistic'.

This reimagining of the museum is a symptom of what the theorist Stephen Wright has been referring to as the 'usological turn', and perhaps the culmination of 'new institutionalism'. The latter encapsulates an understanding of the

gallery as ‘an active space’ that is “part community centre, part laboratory and part academy, with less need for the established showroom function”, as the curator Charles Esche phrased it in an essay for eipcp.net published in 2004. The former seems to be a proposition predicated on the current increase of user-generated content in the interconnected field of technology and media. Wright says, at the beginning of *Toward a Lexicon of Usership*, written for Bruguera’s exhibition ‘Museum of Arte Útil’, presentedat the Van Abbemuseum, Eindhoven, in 2013-14: “With the rise of networked culture, users have come to play a key role as producers of information… breaking down the long-standing opposition between consumption and production”.

The repurposing of Middlesbrough Institute of Modern Art included its brand, building and programme. In the case of the budget, for instance, the allocation for exhibitions and Middlesbrough Collection displays is now in parity with learning and events (which is unparalleled in the British art scene), and acquisitions match commissions, two areas that were not even part of the museum’s expenditure structure before.

Street view, Middlesbrough
Photograph: Miguel Amado

It was within the programme, however, that the museum’s repurposing was most effective. I instigated an ethos of research and shifted the focus to content generation, from artistic production to ideas, as a means to destabilise eingrained templates for programme conception and delivery. In doing so, I prototyped a model applying the guidelines of decolonial thinking, which permits the museum to decanonise and denormalise. Decoloniality is a form of ‘epistemic disobedience’, according to the theorist Walter Mignolo; decolonial thinking consists in the establishing of a subaltern reason as a means of contesting the ‘natural’ assumption that both Western and European worldviews are universal.

Diversity drives the generation of content through a focus on identity and the politics of representation, the vehicle through which audiences identify, or not, with what the museum (re)presents. In efforts to engage with audiences, such a strategy considers not only class, as is common in the British art scene, but also identity. This approach is intersectional, allowing an understanding of the relationship between class and identity – for instance gender, ethnicity, sexual orientation and body/neurological abilities – in the formation of individuals, and thus enables a connection with both privileged and disenfranchised segments of the population, pursuing interactions between them.

The exhibition that has thus far best encapsulated this repurposing of Middlesbrough Institute of Modern Art’s programme is ‘If All Relations Were to Reach Equilibrium, Then This Building Would Dissolve’, which I curated with

Gilles Maffett, assistant curator, throughout spring 2016, and was staged that summer. It addressed tensions between free circulation and border control, and experiences of displacement, as pervasive elements of contemporaneity, suggesting that the migratory condition is its key characteristic.

The exhibition had been in gestation since I became aware of the 'red doors' of Middlesbrough in the summer of 2015, after settling in the town following my appointment as senior curator at the museum, but was actively prompted by the unprecedented attention the issue received in January 2016 due to an escalating media outcry that began with an article published in *The Times* titled 'Apartheid of the asylum seekers on British streets'. The headlines of a few articles that followed elucidated the reality: 'Asylum seekers in north-east claim they are identifiable by red doors' *(The Guardian)*; 'Middlesbrough: visiting the asylum seekers suffering racist abuse after being housed in properties with identical red doors' *(Independent)*.

The 'red doors' of Middlesbrough symbolise the discrimination that refugees encounter today. They encapsulate an anti-immigration sentiment related to the rise of populism in the West that manifests in a revival of a quasi-fascist mode of living in which the bodies and imaginations of the 'other' are dehumanised, taken beyond the realm of the citizenship.

MIMA - Middlesbrough Institute of Modern Art
Photograph: Judy Hume, Teesside University

The 'red doors' of Middlesbrough are part of a binary system of 'us' and 'others' that has been employed by Western European states, though its ideological apparatuses, to shape a negative public opinion towards asylum seekers. As the theorist Denise Ferreira da Silva suggests, the assistance to asylum seekers provided by the European Union is a tool to enhance its 'fortress' status given that, under the pretext of 'protecting' asylum seekers, it has actually been increasing the control of its border, to 'protect' it from those same asylum seekers.

The exhibition was shaped in collaboration with charities that work with Middlesbrough-based asylum seekers, particularly Investing in People and Culture, led by Biniam Araia. With him we met various asylum seekers, often through home visits, and realised some of their traumas as well as the bureaucracy they face. This enabled us to understand the questions at stake, avoiding 'ethical consternation', as Ferreira da Silva and the theorist Paula Chakravarty state in the introduction to 'Race, Empire, and the Crisis of the Subprime', a 2012 special issue of American Quarterly: "Because the violence of racial... subjugation works so effectively at the level of representation, we need to refuse 'ethical consternation' and recuperate the relationship as a descriptor of difference".

The exhibition's title was a work by the artist Liam Gillick, a text he originally proposed as part of a commission for the Home Office's new Westminster headquarters in the early 2000s. The Home Office is the British state department responsible for immigration, counter-terrorism, police, drugs policy, and related science and research. Gillick's expression suggests that in a world in which all people are truly equal, or at least treated equally, the Home Office would not need to exist.

MIMA - Middlesbrough Institute of Modern Art
Photograph: Judy Hume, Teesside University

The exhibition included manifestos, newspaper articles, reports, films, installations, ceramics and paintings. Rather than art or archival materials, they looked like posters, banners, press clips, tool kits, videos, diagrams, objects and documents. Besides Gillick, some of the other featured artists, refugees, activists and scholars were architecture students from Newcastle upon Tyne; Babi Badalov; Zanny Begg and Oliver Ressler; Carolina Caycedo; Chto Delat?; clients of Investing in People and Culture; Forensic Oceanography (part of Forensic Architecture); Lawrence Abu Hamdan; Immigrant Movement International; Ausama Khalil; Isabel Lima; Daniela Ortiz; Refugees, Survivors and Ex-detainees; Right to Remain; and Firas Shehadeh.

I was inspired by elements of the Middlesbrough's central library and food banks, among other local resources for underprivileged segments of the population, to turn the gallery into a hub for service provision, manifested in a free weekly Community Day. For example a suite of computers with access to the internet was set up, but it was mostly the discussions and workshops as well as opportunities for convening, such as communal lunches, which brought people together.

The Community Day became an autonomous initiative in early 2017, and the cornerstone of the museum's outreach offerings. It is now a free weekly mix of sessions informed by making and debate – from weaving to conversations that facilitate English language skills, from film screenings to discussions around philosophical notions – and catering to all demographics that support a feeling of personal progression. As before, the communal lunch brings the participants together.

Also in 2017, I established a dynamic way of programming: the Middlesbrough Collection is permanently presented, and occupies most galleries (with features and thematic hangs alongside a more general showcase); temporary exhibitions connect with issues and topics relevant to Middlesbrough's people, including immigration and housing, and often involve commissions; these and other commissions enter the Middlesbrough Collection, with the latter also being exhibited on their own; and commissions are driven by collaborations

with groups in the town, presupposing residencies that stimulate participation. In addition, the Middlesbrough Collection has since late 2016, and strongly in 2017 and early 2018, been expanded through acquisitions (mostly externally funded) of works with a socially driven subject matter, focusing on politically motivated British artists, often from minority ethnic backgrounds, and international artists, ideally with non-Western origins.

The foundational basis of museums includes making art accessible to all and centring on education. Middlesbrough Institute of Modern Art is carrying these into the twenty-first century by emphasising equality, diversity and inclusivity as core values; turning the building into a sort of community centre; repositioning the Middlesbrough Collection at the core of its existence; acting as a commissioning agency; developing co-curation methodologies; combining art with non-art (text, archival materials, film, objects); and challenging the principles of the 'white cube' by showing works in old-fashioned styles and inserting activities into the galleries.

MIMA - Middlesbrough Institute of Modern Art
Photograph: Judy Hume, Teesside University

These are just a few items in a long list of experimental undertakings for which Middlesbrough Institute of Modern Art has been recognised by peers, members of the community, politicians and activists. The best endorsement that the museum could have received is from the artist Sonia Boyce, who wrote in *The Guardian* in early 2018: "Some museums – I suppose the type I am most interested in – … forge new relationships between people and art. In my mind, the past never sits still and contemporary art's job is increasingly about exploring how it intersects with civic life. Institutions such as the Van Abbemuseum… and Middlesbrough Institute for Modern Art… are examples of how such ideas can be put into practice".

P.S.

In her article for Frieze.com, de Wachter noted that I have appropriated a statement by the theorists Stefano Harney and Fred Moten in their 2013 book *The Undercommons: Fugitive Planning and Black Study*. They say that 'the only possible relationship to the university is a criminal one', and I substitute 'the university' for 'the museum'. She wrote: "For Harney and Moten, it is the work of subversive intellectuals… that stands to reinvigorate learning [read curating]".

In following Harney and Moten, I am repositioning curating within an intellectual realm in an age when it has been hijacked by a neoliberal mode – a way of working that turns the curator into a project manager for whom curating is a business. In doing this, I look to the ideas of the thinker Antonio Gramsci, who coined the expression 'organic intellectual' to describe the role that intellectuals

played in the creation of a cultural counter-hegemony by representing society's excluded groups, which he referred to as the subaltern.

MIMA - Middlesbrough Institute of Modern Art
Photograph: Judy Hume, Teesside University

My hypothesis is that, as neoliberalism spreads worldwide, a period in which a sense of 'false consciousness' permeates social relations under capitalism is reappearing. For the theorist György Lukács, 'false consciousness' refers to the inability of the dominated classes to realise that the dominant class oppresses and exploits them due to the systematic misrepresentation of their position in the social fabric, which legitimises that oppression and exploitation to an extent that it comes to seem 'natural'. In this state of mind, the dominated class neither understands its interests nor acts politically according to them.

Resistance to this requires tackling current urgencies, from inequality to colonial histories, surrounding social justice. In this sense, I am looking at the undercommons through the lenses of class and identity. The social divide provoked by neoliberalism has created a new group, people to whom civil rights seem not to apply; instead of commons, they are undercommons. But this group has not been marginalised solely in financial terms; identitarian marks are also a factor in it. Thus, curating as an intellectual practice means aligning with the undercommons, and with them building an alternative to the political and economic status quo, both in the museum sector and in society.

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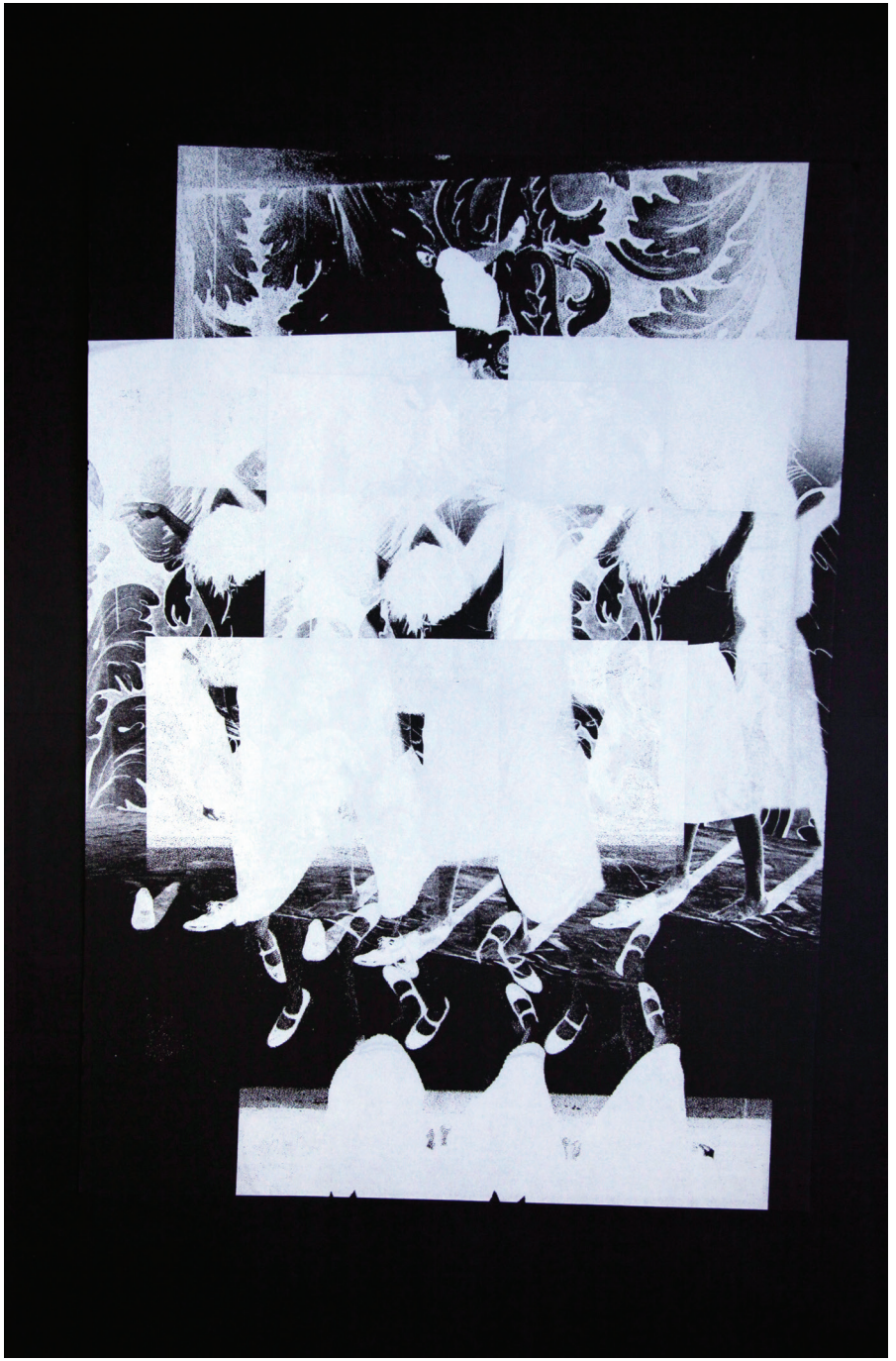
13 SHOTS

Image, latency, performativity

Visual Essay by Aimée Zito Lema
Text by Ana Cachola, Daniela Agostinho, Luísa Santos



ANA CACHOLA, DANIELA AGOSTINHO, LUÍSA SANTOS

Memory, recording, and the intergenerational transmission of events through material history and the human body are central to the work of Aimée Zito Lema (1982, Amsterdam). Both conceptually and formally informed by these discourses, the silkscreens featured in this visual essay belong to the solo exhibition 13 shots, held at Gulbenkian Museum's Project Space, which proposes a critical approach to memory-building processes.

The title of Aimée Zito Lema's artistic project, 13 Shots, was inspired by Clarice Lispector's short-story 'Mineirinho', which deals with an event that shocked Brazilian society in 1962: beyond the pale of any legal framework, the police gunned down a murderer called Mineirinho with 13 shots. The title of the exhibition was chosen well before the recent case of police violence in Brazil in March 2018, which claimed the life of Rio de Janeiro's councillor Marielle Franco, a black, lesbian, feminist, human rights activist who was critical of police action. The recent memory of this case of necropolitical violence thus haunts the exhibition's title, which the artist had borrowed from Lispector to reflect about images as devices of violence. The 13 shots of "Mineirinho" inspired the editing of the video installation in the exhibition, which is composed of exactly thirteen shots.

By exploring the semantic duality of the word shot (meaning both the firing of a weapon and the plane of an image), Zito Lema's project examines the histories contained in, but also obliterated by images, and the need to deepen, complement, and subvert the plane of visuality through the memory of bodies, gestures, and voices. After all, images exert violence both through what they represent and through what they hide. On the one hand, it is (also) through images that certain bodies are deemed human, and worth protecting, while others are deemed superfluous, dispensable, and subject to violence and invisibility, as suggested by Judith Butler and, more recently, by Alexander G. Weheliye.[1] On the other hand, due to their own phenomenology (unavoidably incapable of conveying the corporeality of life, except through evocation or absence), images often reduce or flatten out the material experience and sensory dimension of bodies, i.e., the sensorial experience that supersedes the sense of vision (be it tactile, aural, olfactory or that of taste) but also experiences that occur on the molecular, genetic, or even elemental level.

This reflection on the work of images, and their way of simultaneously enabling and confining the transmission of memory, underlies Aimée Zito Lema's artistic project, which began with a residency at Rua das Gaivotas 6 in Lisbon. During this period, the artist developed a research into the layered structure of memory through two different interests: the vernacular processes that mediate the intergenerational memory of the April 25th 1974 Revolution in Portugal, in particular oral memory; and the way we interact with images of the past through narrative fabulation and bodily engagement.

Zito Lema's process is often performance-based, not necessarily in the sense of performance as an artistic genre or medium, but rather as a method that solicits the physical, gestural, vocal involvement of different subjects to jointly experiment around a topic, concern, or object. During her residency, this research was developed together with adolescents from two theatre groups from the Lisbon metropolitan area – the Filipa de Lencastre High School Theatre Group and the Grupo de Teatro do Oprimido (GTO/The Oppressed Theatre Group -OTG), who explored different modes of memory transmission through the body.

In the context of a workshop at the Filipa de Lencastre High School, Aimée Zito Lema suggested the adolescents in the group to ask their parents and grandparents about their memories of April 25th, and to subsequently narrate, impersonate even, the memories that had been transmitted through the family. Some of the adolescents' parents had not experienced the Revolution directly, so the stories they transmitted to their children had been heard from previous generations, leading to a third hand staging of those memories. Such a retelling process showed how vernacular stories and affective attachments fill in the gaps of social memory via oral transmission, imagination, and fabulation, thus complementing the memories transmitted through historical or pedagogical means.

With GTO, Aimée Zito Lema's exercises most clearly bridged the two interest strands, the transmission of the April 25th Revolution across generations, and the way we engage with the archived image in the present. During the residency period, Zito Lema undertook research at the archives of the ACARTE, the former Animation, Art Creation, and Art Education Service of the Calouste Gulbenkian Foundation (1984-2002), a department responsible for devising cultural and artistic activities that took place beyond the Foundation's museum space. Zito Lema photographed the photographs stored in the archives of the ACARTE, mostly images of performances that took place in Sala Polivalente throughout the course of two decades, and printed them out in large format. In the workshop with GTO, which was held in the same room where the photographed performances had taken place, participants were asked to describe the content

[1] Judith Butler (2004), *Precarious Life. The Power of Mourning and Violence*, London: Verso. Alexander G. Weheliye (2014), Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human, Durham: Duke University Press.

of the images, and to ask and answer questions about the people, spaces, and situations depicted in them. Participants thus spoke to the prints and imagined stories to fill-in the narrative gaps of the photographic image. This exploration of the memories contained in the photographic archive culminated with the adolescents wearing the prints of the archive images, in an attempt to embody the memories of others, as well as the memory of the institution, which were unknown and distant from them. Through this narrative and bodily engagement with the photographs, another relation to the archive was rehearsed, one that foregrounds the possibility of embodying memories, or of the body becoming an archive of sorts. An archive that moves, speaks, touches and feels, but also an archive that, through embodiment, becomes aware of its texturality, its gaps and creases, as well as the marks of its own action in the world.

The group was then asked to tell the history of the April 25th Revolution, a history that is socially transmitted to them only in a pedagogical context. Through this exercise, the history of this event became entangled with personal and family memories, and braided together with historical inaccuracies that became fabulations. The work (with the two groups) revealed how memory mediation is a performative and transforming process that always acts on the transmitted past, a past that emerges in the present in different forms and strategies according to the enunciation contexts.

Aimée Zito Lema's silkscreens in this visual essay, based on archival photographs of the ACARTE, establish a parallel between the photographic process and the mnemonic process, which share the notion of latency. Etymologically, latent refers to something concealed or secret. From the Latin latentem (nominative latens), the present participle of latere means 'to be hidden, to conceal itself, to veil itself', which in turn relates to the Greek lethe (forgetfulness, sleepiness) and lethargos (lethargic, forgotten, asleep). The notion of latency is, therefore, in a transition zone between the visible and the invisible, between memory and oblivion. In the photographic process, latency refers to the period in which an image is at the point of revealing itself but is not yet quite visible. Similarly, in the field of psychoanalysis, the 'latency period' is understood as a phase during which desires are formed, without, however, manifesting or coming to fruition, becoming visible only through oblique strategies such as repression or fantasy. Juxtaposing different photographic images, Zito Lema's silkscreens perfectly represent the layers that give shape and texture to memory transmission processes; processes made of lacunae and fissures containing experiences that were never seen or articulated, but remain in storage, in wait.

As an instance of the past that is revealed in the present, memory contains in itself this tensional relationship. On the one hand, it can be said that memory always requires a cohabitation of temporalities that form a new image, in which different times overlap. On the other hand, memory is also a place of conflict between what was and what is, between remembrance and forgetfulness. By articulating these tensions, Zito Lema's silkscreens may be understood as dialectical images in Walter Benjamin's sense: the imagetic territory in which a past moment insinuates itself into the now, and only there, in that subjective moment. The existence of an image of the past does not amount to knowing how that past actually occurred; one can only capture those memories as they flash in a moment of danger[2]. The moment of danger is when the image of the past becomes visible before vanishing forever. In Zito Lema's silkscreens, however, this image of the past never really becomes visible, but it also never really vanishes, remaining materially stored and suspended in latency. It is through this process that the complex temporality of images and memories persists as unfinished process. And it is only in this suspension that it may be able to act upon the present.

[2] BENJAMIN, Walter (1999a), Illuminations, London: Pimlico.

13 shots is the result of a residency at Rua das Gaivotas 6. It is one of the eight chapters of the exhibition produced in the context of 4Cs: From Conflict to Conviviality through Creativity and Culture.

An earlier version of this text was published in Portuguese by Contemporânea magazine, April 2018.

Luísa Santos and Ana Cachola
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Daniela Agostinho is a postdoctoral fellow at the Department of Arts and Cultural Studies at the University of Copenhagen, where she is affiliated with the 'Uncertain Archives' research project, funded by the Danish Council for Independent Research. The project approaches big data phenomena through the lens of cultural theories of the archive, emphasising the epistemological, ethical and political implications of digitisation and datafication. Her research is concerned with representations of historical violence, from colonialism to contemporary warfare, with a particular focus on feminist and decolonial perspectives on visual and digital culture. She currently works on the ethics of digitisation of colonial archives, the visual culture of remote warfare, in particular drone warfare, and cultural theories of big data, in particular feminist and post and decolonial critiques of datafication. She was awarded a Mads Øvlisen postdoctoral fellowship by the Novo Nordisk Foundation to conduct a practice-based project on the ethics of care of digital colonial archives (2018-2020).

She studied Media and Culture Studies in Lisbon and Berlin. She holds a PhD (2014) in Culture Studies from the Universidade Católica Portuguesa [Catholic University of Portugal] with a dissertation on the photographic records of Ravensbrück women's concentration camp, in which she discussed the relation between visibility, archival reason, gender and disciplinary power. Before joining the University of Copenhagen, she was a lecturer in the MA and PhD programmes of Culture Studies at Catholic University of Portugal, where she was also executive coordinator of the Lisbon Consortium programme and the Lisbon Summer School for the Study of Culture, and project manager of Culture@Work, a platform for collaborative cultural exchange, co-funded by the Culture programme of the European Union (2013-2015). She was also founding editor of Diffractions - Graduate Journal for the Study of Culture (2012-2017).

She is a member of numerous research networks, such as the network on 'Drones and Aesthetics' sponsored by the Danish Research Council, and 'Algorithmic Software Cultures', funded by the Danish Agency of Science and Higher Education. Her recent publications include 'The Uncertainties of the Uncertain Image' (with Ulrik Ekman, Nanna Thylstrup & Kristin Veel), Digital Creativity, 24:1, 2017; 'Big Data, Time and the Archive', Symploké, 2016, and the volume Panic and Mourning: The Cultural Work of Trauma (with Elisa Antz and Cátia Ferreira, Berlin: Walter de Gruyter, 2012). She is also an independent curator, having recently curated the Lisbon leg of Artists' Film International 2017 (at MAAT, Museum of Art, Architecture and Technology), as well as solo shows by Rita GT (2017, Lisbon, with Pipi Colonial collective) and Aimée Zito Lema (2018, Lisbon, with Luísa Santos and Ana Cachola).

Visual artist **Aimée Zito Lema** (1982, Amsterdam) engages in her practice with questions around social memory and the body as an agent of resistance. Zito Lema studied at the National University of the Arts (former IUNA), Buenos Aires, the Gerrit Rietveld Academie, Amsterdam, and obtained a Master in Artistic Research from the Royal Academy of Art, The Hague.

Recent solo exhibitions include Imprinted Mater at Looeirsgracht 60, Amsterdam (2017) and A Series of Gestures at Kunsthall, Trondheim (2017). Group exhibitions include Idiorritmias and Muestreo #1, both at MACBA, Barcelona (2017), the 11th Gwangju Bienniale (2016), Dorothea von Stetten Art Award, Kunst Museum Bonn (2016), Hors-Pistes: L'art de la Révolte at the Centre Pompidou, Paris (2016), Movimento Contínuo, Hangar – Centro de Investigação Artística, Lisboa (2017), and Prometheus Unbound, Steirischer Herbst, Graz (2017).

She was artist in residence at the Rijksakademie voor Beeldende Kunsten in Amsterdam (2015-16), a long-term collaborator with Casco – Office for Art, Design and Theory, Utrecht (2013-17) as well as artist in residency at Castrum Peregrini, Amsterdam (2017), and most recently at Rua das Gaivotas, 6, Lisbon, in the frame of the project 4CS – From Conflict to Conviviality through Creativity and Culture, co-funded by the Creative Europe programme of the European Union (2018).

Aimée Zito Lema - 13 Shots, 2018
Silkscreen print on paper

Produced from images of the Gulbenkian Archives.
Text originally written for Contemporânea Magazine, issue 4: 2018