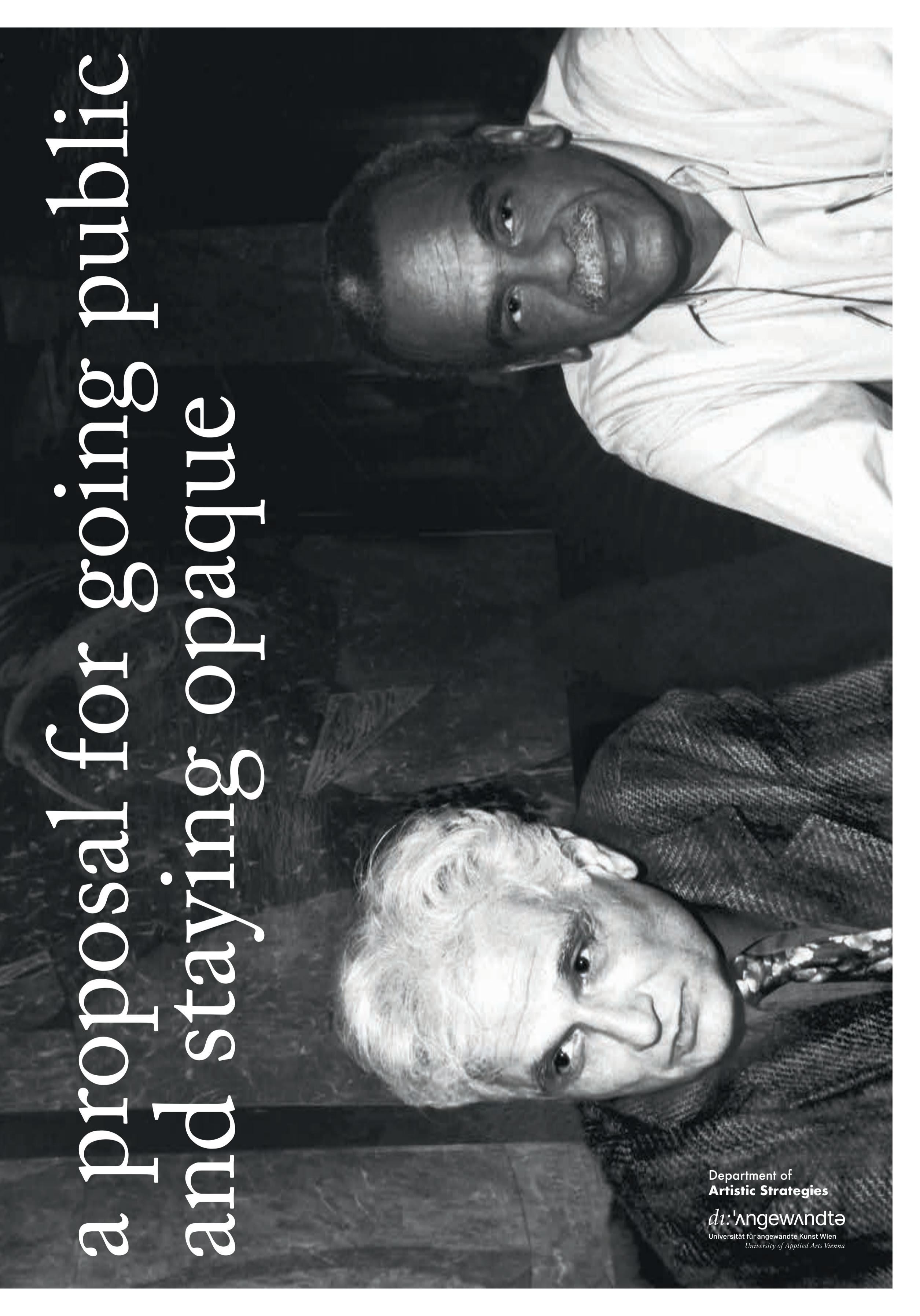


a proposal for going public and staying opaque



Department of
Artistic Strategies

di:Angewandte
Universität für angewandte Kunst Wien
University of Applied Arts Vienna



Opened in the fall of 2020, the department of Artistic Strategies offers interdisciplinary courses to students affiliated with departments of the 'Institute of Arts and Society' and across the University of Applied Arts, Vienna.

Our teaching approaches artistic strategies as a result of thorough examinations of how research, methods, artistic discourses and practices are in interrelations, focusing on the complex process of defining, experimenting and implementing specific artistic strategies.

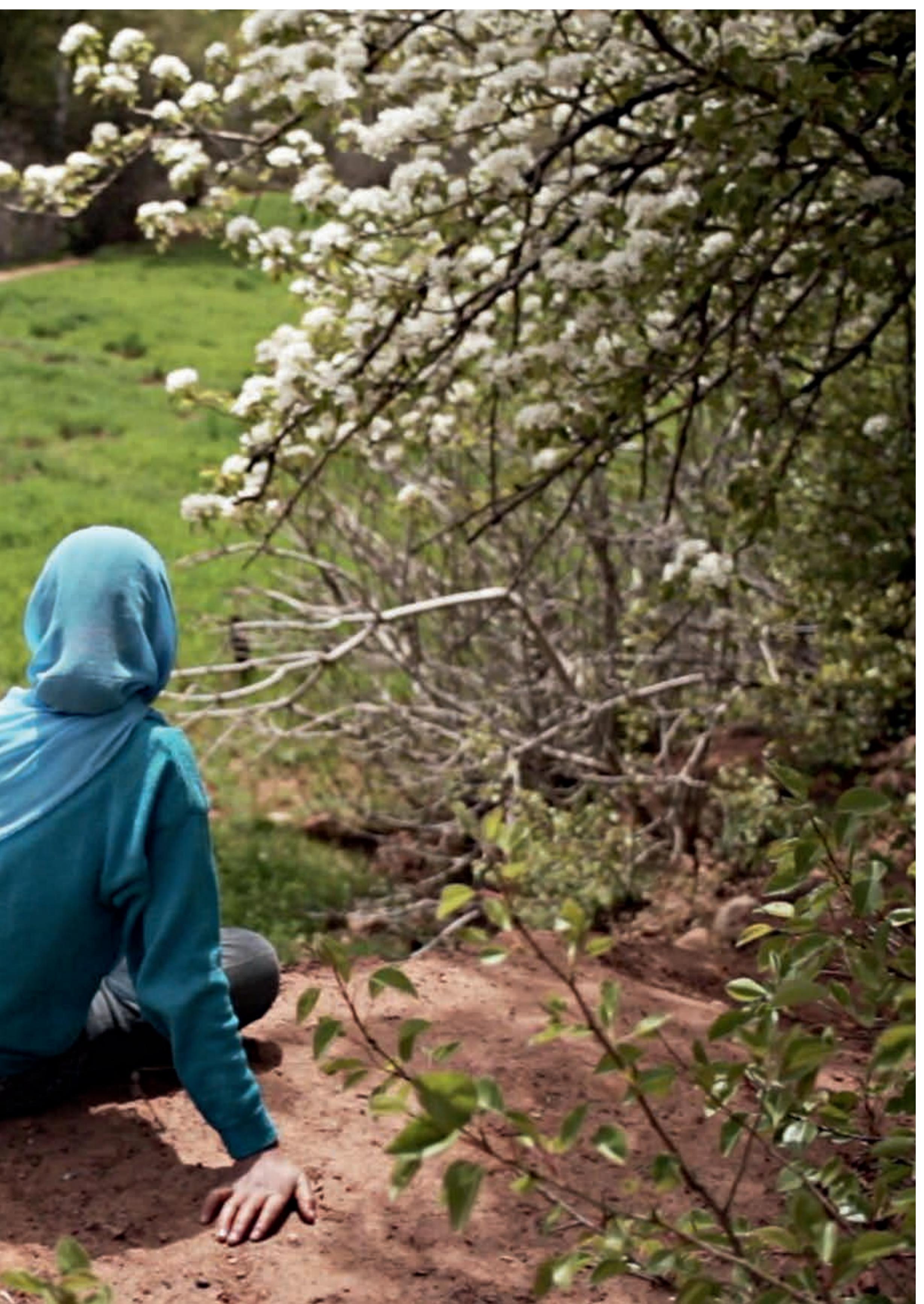
We investigate how artists provide innovative methods and practices to envision new forms of civic imaginations, subjectivities, communities, knowledge production and dissemination, offering new perceptions and a comprehension of the challenges of our time.

For the years 2021-2022 and 2022-2023, the department engages with notions of representation, self-representation, agency and strategies of public visibility of groups subjected to social and political exclusions.

Originating from the research of our students, this editorial platform offers a visual and textual examination of their projects developed, presented or produced within the framework of the courses, seminars and workshops of Artistic Strategies during the academic year 2021-2022.

We extend our warmest thanks to our students and colleagues and express our deepest gratitude for their support with the development of our teaching.

Bouchra Khalili
Stephanie Misa
Anna Witt
Antoine Turillon



METHODS & PRACTICES

Bouchra Khalili

How does one research? What for? And once research is done, how does one move from research to production? Or in other words: How does an artistic strategy takes shape? Starting from students' projects, 'Methods & Practices' functions as an incubator of ideas, a reading group, a group critic, a platform for horizontal collaborations, forming a site for reflecting on the development and implementation of specific artistic strategies designed for each of the students' projects. Led by collective critical and self-critical thinking on the question of representation and public visibility, the course forms a platform in which theory and interdisciplinary practices are strongly tied to each others.

Eurocentric World

Globalisation

Migrations

Terror

Management of Difference and Diversity

2010-11 Multiculturalism Manqué: Cameron, Merkel, Sarkozy et al

Contra

Multiplicity

Demand for Assimilation Versus Integration

Translation

Différence

Multiplicity

Hybrid/Creole Syntax

Pidgin agrammatical Identities

Diversity

Variety. Assortment. Plethora

global parade of fixed identities

Algorithmic translation

Untranslatable

Unnameable

Non-Notationable

Non-identity: Beyond Identity

'Diversity Fever': notes towards an epidemiological map

Prevalence & Incidence. Sites of Outbreak & Inflammation. peaks and dips

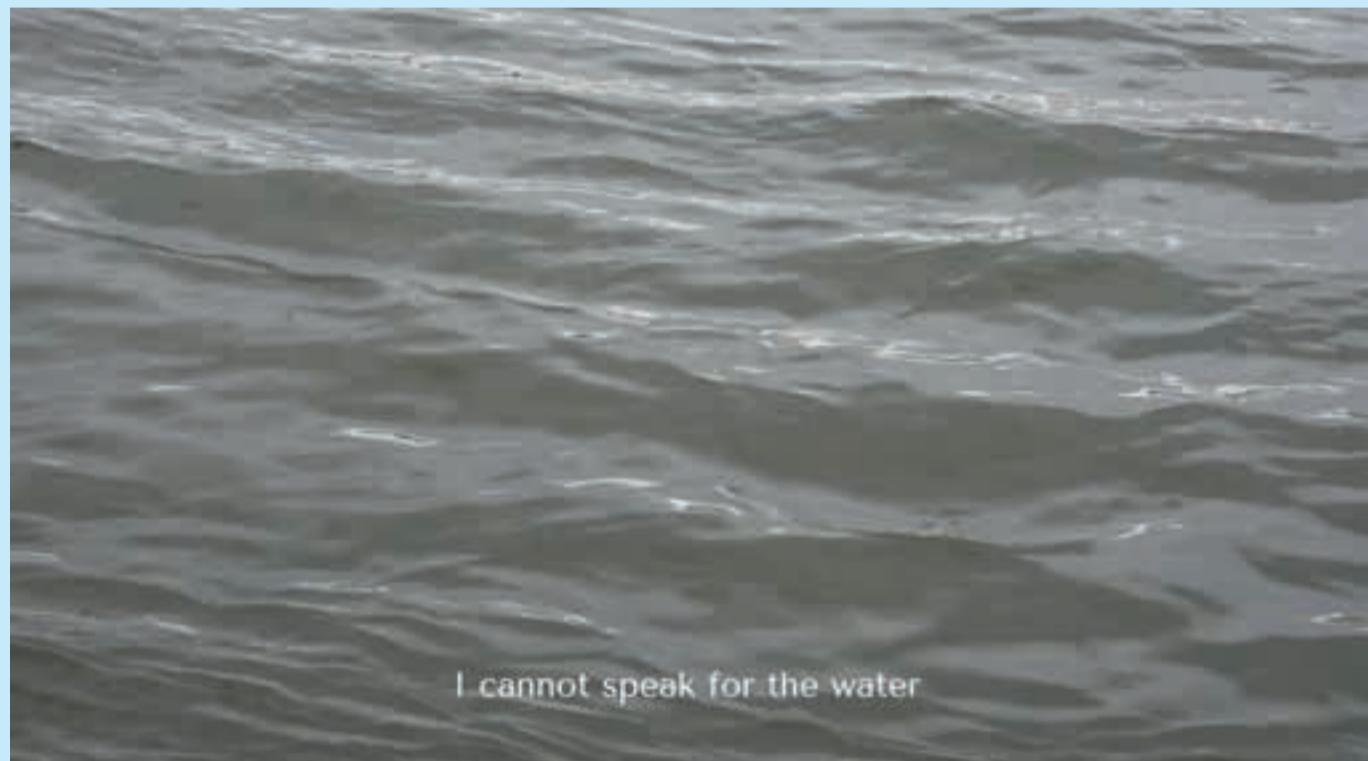
Antigens & Pathogens

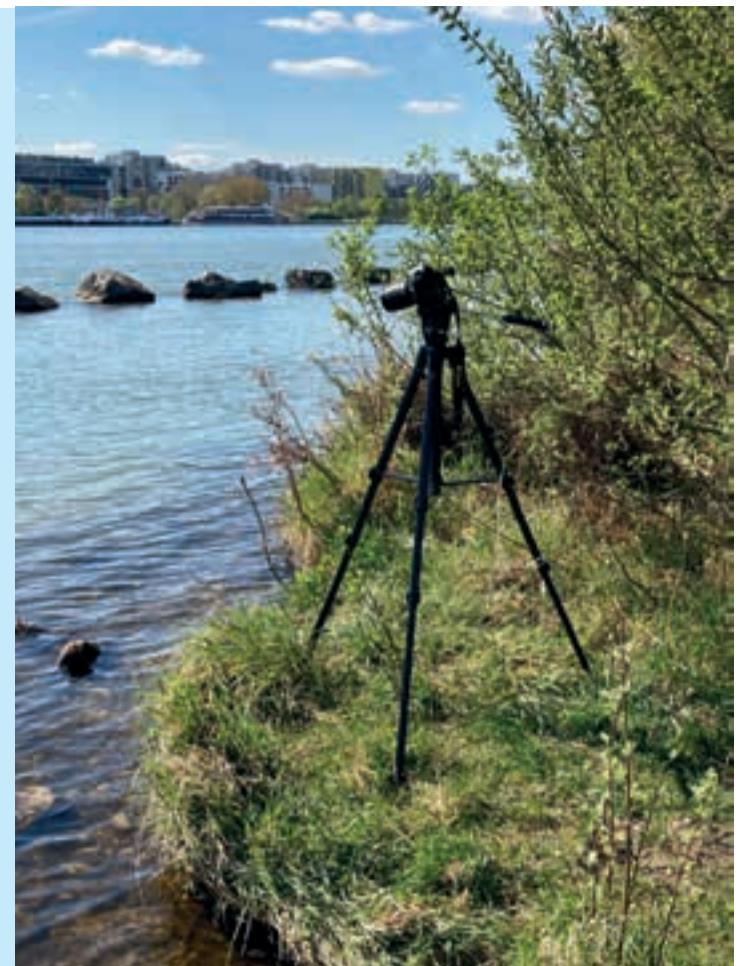
Be Danube Water, My Friend

Be Danube water, my friend is a visual essay around the Danube River that continues my previous project – a collective zine on Danube stories. Questioning the power of storytelling, I continued collecting more stories on this river, and the more I collected stories the more I came closer to the water. When starting to film the water, I got into the flow of this seeming river. Observing the water for hours, brought me into an almost meditative state of mind:

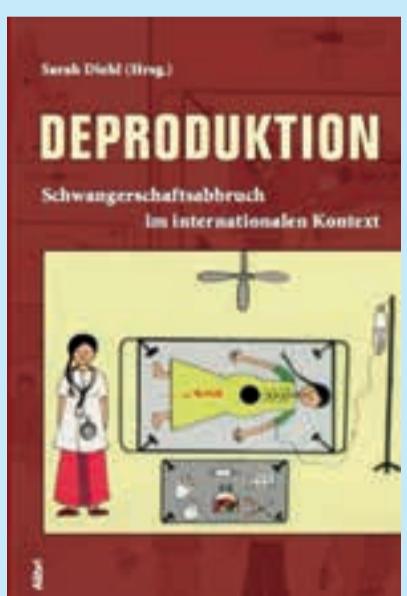
can we still find a place in nature where we can dream?

I cannot speak for the water, but strangely the water spoke to me. This film is an attempt to create a similar encounter. It is an ode to ‘unexcitement’ and deceleration.





I Do Not Regret



A lady showed up in front of me and asked me "why are you going into this building'?. I explained my situation and she replied: "Are you aware that you are going to kill your unborn baby?". A second person tried to approach me and I ran quickly inside the building. I was in shock but I quickly calmed down once I could sit there. A doctor scanned me and said « it's not your time yet ». The doctor smiled at me with empathy and I can tell she understood how I felt. She told me that I was very early and that I had to come back the week after. Before leaving the building, I carefully looked if one of the two people from before were still around. One of them was actually standing next to the building. The lady who first approached me asked again : "So, what have you decided?". I replied, "fuck off" and left.

SARAH

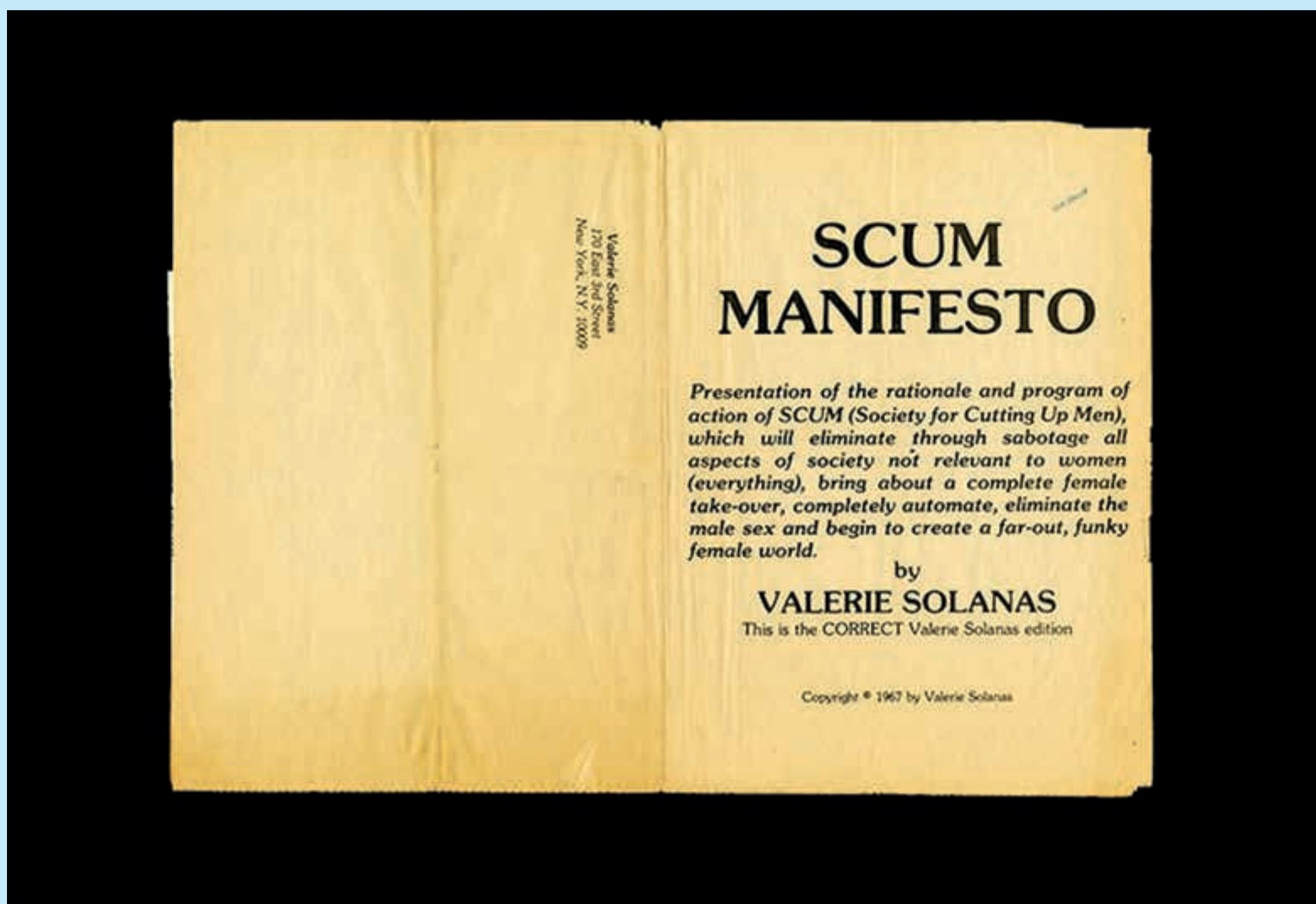
I developed research on silenced stories of abortion told to me by women who overcame the trauma, stigmatization, and shaming associated with abortion. At a moment when pro-choice women and activists groups are targeted around the world, I decided to engage in conversations in person, or by email and text messages with women willing to speak for themselves, reflect on their traumatic experiences, and affirm their own right to choose. Presented here are excerpts of the transcripts of these conversations with several Austrian women. The final format of this project will be a podcast with sonic and textual material forming a potential archive of women's experiences and a space for self-affirmation and resistance.

Even though I struggle daily with the decision I made, I know that it was the right one for me and for my son. It angers me to hear people claim that abortion is the easy way out when in reality, deciding to have an abortion is one of the hardest decisions a woman can make.

LARA

It has been more than a year now. I was always so scared to share my story. I was scared to be shamed by my family or my friends. I suffered in silence. I don't want any other woman to go through the same silencing.

SOPHIE



The bell rang, my neighbor wanted to check on me. She heard me cry the whole night. I told her what happened and she immediately gave me a big hug and told me: "You are in shock and you have experienced all this by yourself. Can I just tell you how brave you are?" That type of understanding from a fellow woman touched my heart so deeply and I began to calm down. There is no doubt I made the right decision. As dramatic as it may sound to some people, I can tell that I would not be here if I had not been able to access this service. No one should be told what they can or can't do with their bodies.

MARIE

There are older members of my family and my husband's family that just wouldn't understand, so I've never told them. What I have done is being open and honest with my two older children. They understand that for whatever reason a woman or a couple can make this choice and it's HER/THEIR choice. My daughter was only 9 months old at the time. Now she's fifteen and she articulates proudly her pro-choice voice. So to anyone out there who made the choice I did: your story matters!

ANDREA

I understand that there are people who have very strong opinions on abortion, but if you take anything from my story please remember that you may have friends or colleagues who are going through or have been through a story just like mine, and you don't know how your comments may trigger them.

Abortion is about the right to choose. You have the right to choose.

REBECCA



Wild Plants in the City

A Practical Proposal of Applying Edible City as A Strategy to Cope with The Heat Island Effects in Cities, The Soil Degeneration and Biodiversity Loss Caused by Monoculture, The Diseases and Pests Spreading Among Plants, The-unseen-by-citizens Food Crisis, The-unseen-by-citizens Water Crisis and The-unbelieved-by-many Climate Change.

Wild plants in the city
They thrive, they thrive
In every possible corner
Where there is a little sun
A little shade
And a little water

Wild plants in the city
They thrive, they thrive
In the very unbelievable corner
Where I see their power

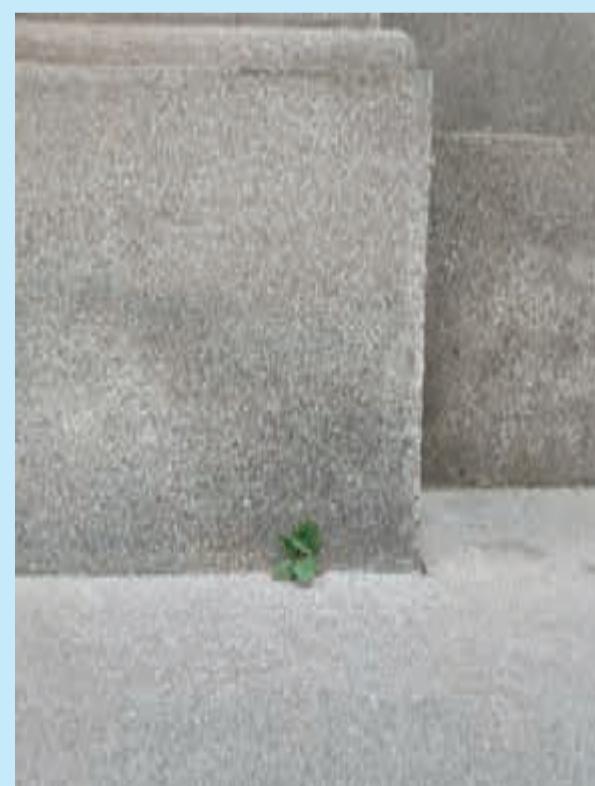
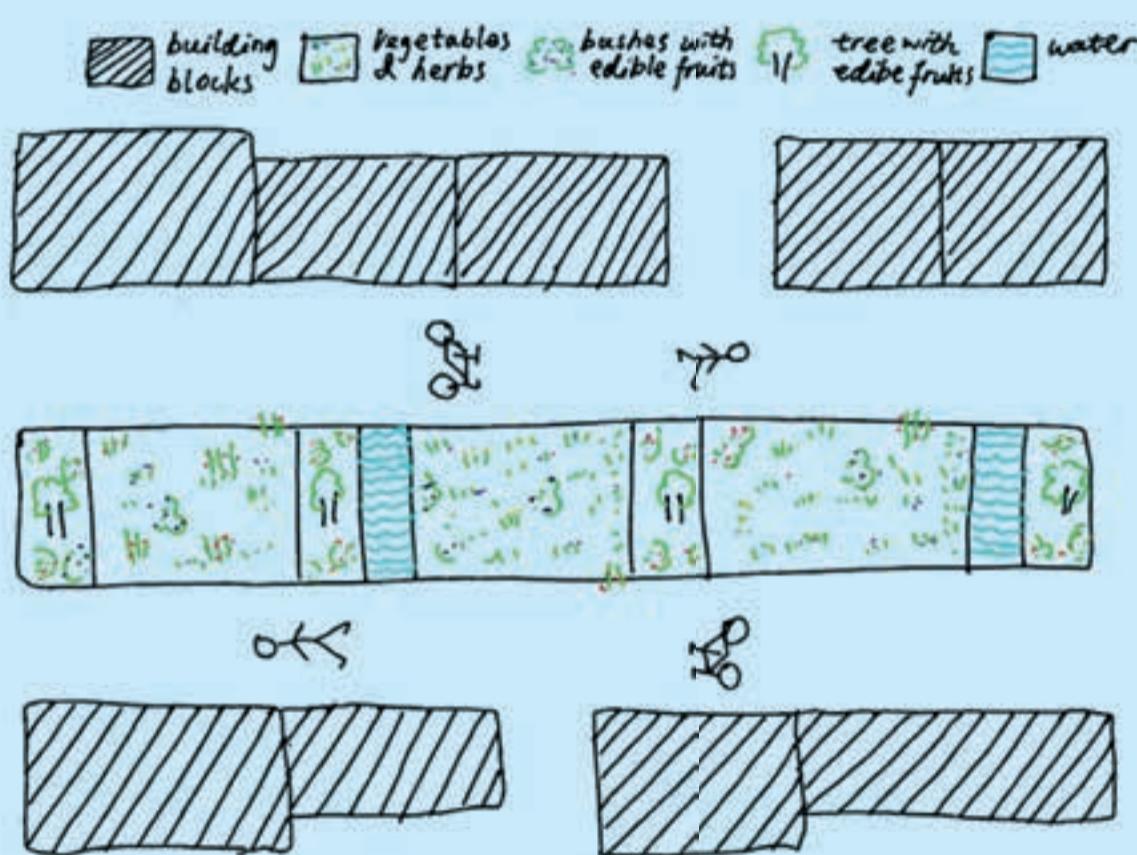
Wild plants in the city
They thrive, they thrive
We deny, and deny
Where is their pride?
Where is their dignity?
Do we see a life
In our eyes?
Can we promise a right
To another life?

We walk into nature
And pray
"Embrace me,
Mother nature"

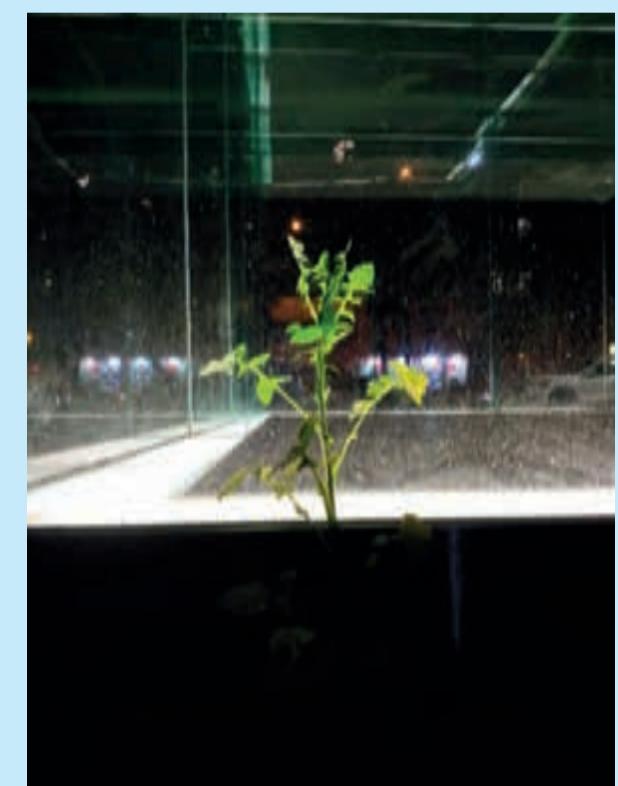
Did we ever hear her murmur then?
So brightly,

"Please pride the others,
My kids.
Allow the nature in,
In your hearts,
In your city
Allow the city,
To be wild."

"I've promise you,
Since forever
My abundance.
Please pride the others,
Learn
How to nourish.
Learn
How to harvest."



Plantain weed / *Plantago major*



Common sowthistle / *Sonchus oleraceus*



dandelions into dumplings



or more possibilities...?

from street to table





von Dr. Magnus Hirschfeld

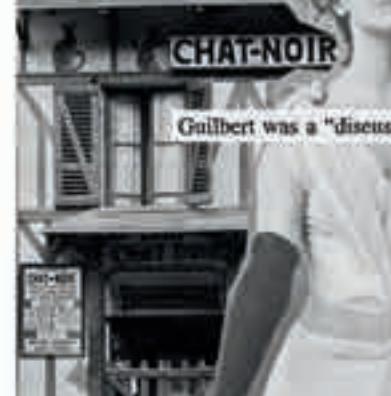


Under Hirschfeld's leadership, the Scientific-Humanitarian Committee gathered 60,000 signatures from prominent Germans on a petition to overturn Paragraph 175.^[270] Signatories included Albert Einstein, Hermann Hesse, Käthe Kollwitz, Thomas Mann, Heinrich Mann, Rainer Maria Rilke, August Bebel, Max Brod, Karl Kaustsky, Stefan Zweig, Gerhart Hauptmann, Martin Buber, Richard von Kraft-Ebing, and Eduard Bernstein.

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A figure frequently mentioned by Hirschfeld to illustrate the "hell experienced by homosexuals" was Oscar Wilde, who was a well-known author in Germany, and whose trial in 1895 had been extensively covered by the German press.^[272] Hirschfeld visited Cambridge University in 1905 to meet Wilde's son, Vyvyan Holland, who had changed his surname to avoid being associated with his father.^[273]

Notes • Index



Guillbert was a "disease."

aristide
BRUANT
dans son cabaret

Bruant heaped vulgar verbal abuse on his patrons and subjected them to accusatory songs that deplored the fate of workers, criminals, and the poor.

Using famous names, artists, sayings, ...

... and other famous sayings, ...

adult bars and clubs, mostly located away in the countryside outside and the fully intact but naked women. Because these cabarets Hirschfeld shocking conclusion: In fact, before the oligarchs, ...

... a major center of elegant literature and diverse sexual energies, French cabaret, often mixed with Alpine angst, had an erotic lushness, and passing representations of female beauty presented through the human body visible in the very frenetic ...

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... but that figure appears to be greatly reduced if we adhere to current definitions of sexual orientation.

Based on other cities, like club memberships and magazine subscriptions, the number of Hot Bathers in Berlin (including female girls and children) was ...

... Here, in the same years, could never tell ...

... than 3000 members.

Good evening, Ladies and Gentlemen, and welcome to my establishment. Allow me to introduce myself as an original living work of art. My name is Lydia Smith, from the state of Oranien. ... Until further notice, I am seventeen years old. Already as a little girl I could bear terrible pain without grimacing or twitching. And so one day, the famous professor Dr. Treteckel gave me a little prick, but I never grimaced or twitched. And then I became a tattooed lady! The professor told me that I would soon be earning millions because there aren't many women who can take so much poking. ...

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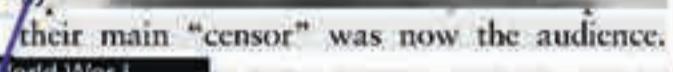
Surprisingly, William Beaudoin was able to stay in Germany through the Third Reich, though he had to play down the more nonconformist elements of his act. He was just too popular a comic, and beloved by many Nazis as well, to lock up, and his campy humor was too outré to be considered dangerous. When he was questioned by the Gestapo with a direct reference to whether he was a homosexual, he responded bluntly: "You are, but I don't practice it, the Hitler crowd's world is fine" (Lage 30). Toward the end of the war, he was arrested for an improvised political joke on stage. "We're saved, we're saved!" his partner cried out in a sketch about two shipwrecked victims. "But it's too late to save us now!" Beaudoin quipped (Krieger). The house closed and Beaudoin landed in a work camp.^[274] Today, his home town of



Cat-Dog



André Breton



Marlene Dietrich

*political clowns of the ruling class, ...

Hannelore, ...
Schönstes Kind
Süßes, rezen...

Hannelore, ...
Schönstes Kind

Marie Cohn, but
hardly mentioned
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she had acquired
pseudonym: Ed...

Cabaret thus could sustain the status quo inadvertently, insofar as it defused tensions that otherwise might have been stored up longer and eventually released in much more forceful forms.

However, the confrontational, even militantly impudent tone of "Das lila Lied" was, I would argue, an exception that proved the rule. Typical cabaret performances often displayed a more complex and ambivalent attitude toward modern sexual freedoms and new gender identities. It is a tentative fascination that hovers between admiration and sentimental voyeurism, ironically exploring and exploding taboos and searching for novel images and values.

divisions while maintaining a martial spirit: "The Girls are a solution to the problem: They have linked military memories with the modern love of dance in such an inimitable fashion, that hearts on the right and on the left beat equally for them."^[275]

that a new performing art was needed. It should appeal to the modern audience's predilection for the fragmented form of vaudeville, and it should occupy a middle ground between the mindlessness of popular variety shows and the incomprehensible esoterism of the avant-garde. The solution to this equation was cabaret. That French word originally had a twofold

Instead, they devised a new paratactic grammar, which juxtaposed divergent elements without claiming to see any logical affinity to their relationships. Montage came to be seen as the appropriate principle for replicating big-city life, and parataxis was its new syntax. Cabaret employed both

Cabaret as Metropolitan Montage

of big-city life. Walter Benjamin noted: "One of the most primitive and indispensable diversions of the metropolitan citizen, who day in, day out, is locked into an infinitely variegated social environment—is to plunge into a different environment, the more exotic, the better. Thus the artists' dives, the criminals' bars. In this respect, the two hardly differ from each other."

Between Elitism and Entertainment:

The center of the German Jugendstil movement was Munich, where Bierbaum resided for most of the 1890s, and his theory of cabaret drew directly upon its precepts. Bierbaum believed that literature should be aimed more directly at the modern public. He contended that cabaret could perform this function by presenting "applied lyrics" (angewandte Lyrik) to complement the "applied arts" (angewandte Kunst). "we want to write not only can be read in the quiet of one's room, but also be sung before an audience"

First of all, us types don't do politics
We always vote for the government
We don't give a damn about the king, or the republic
Provided that we can do our work in peace

Cabaret

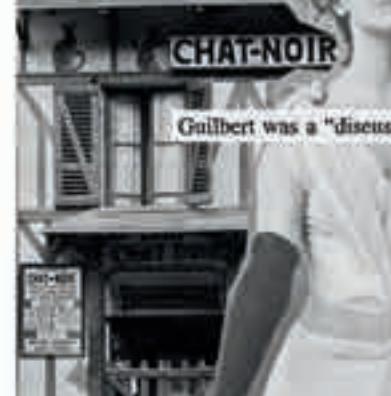
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Erich Weinert in a ...
Much mischief is be ...
has become fashion ...
cabarets, pompously ...
lines into the audience ...
parties together confide ...
These many infections ...
in the way comedy is ...
aimed in all directions ...
distrust an explicitly ...
opposed against op ...
with a "satirical" ...
names of the good, be ...

... 1910-1918

Die Frei

34 sin eins.
Es gilt nicht.
Mein Gott.
Die gute und
seine's keine.
Der Frei —
Das ist —
Habe. Er lag.
Die Jahre, di
für gegen mag.
Die Quelle, di
für grün sein.
General! ...
Wag es

In Vienna's deca ...
concern for the pu ...
tions of that was.
Rote Melieder, w ...
hard-hitting songs ...
rectly at Erich L ...
during the World ...
repeatedly tried to ...
the song. Yiddish p ...
was. She jeered at ...
General! Wag es

Hannelore, ...
Schönstes Kind
Süßes, rezen...

Hannelore, ...
Schönstes Kind

Marie Cohn, but
hardly mentioned
reviews. And this
she had acquired
pseudonym: Ed...

article entitled "Political Satire, Political Cabaret":
ing made these days with the word satire. Ever since it
is, a certain type of writer slips through boorgoats
and like the deer Lord looks down from on high and
comes woevery in such a manner that nobody is him,
ers simply do not realize that the vocation of the satirist
is. On the contrary, it requires depicting social contras
as possible, by posing nature against the unnatural,
pressor, forward against backward. The cabaret-humor-
best occasionally tickle the rudimentary revolutionary
suspors, but they do not topple anything.

ALTEHOTELREWEIDER-TACKT

Rote Melodie

1918

in
dass bei den Ruffern
jet
49,
in Düsseldorf
küß sie geliebt, weg —
im Dorf.
der Job,
meine
Sauer
Baldum...
Gestall:
we nicht noch einmal!

one can be said that she actually did show genuine
social and political issues of the day. One indica-
her infrequent performance of "The Red Melody" (Die
rote Melodie) which Brecht wrote explicitly for her. This, his most
war song, with music by Holländer, was addressed di-
Ludendorff. Herring enjoyed almost dictatorial powers
War, Ludendorff staunchly opposed democracy and
sabotage the Republic in its early years. In performing
played the role of a mother who lost her only son in the
the general: "Don't dare try it once again" (General!
nur nicht noch einmal!). The song concluded with an
lows of the dead, both soldiers and slaughtered political
out their graves and marching against Ludendorff.

annelore

und vom Hall'schen Tore

des Geschöpfchen

hatten Bülköpfchen

schieden kann

annelore

und vom Hall'schen Tor

her authorship was

ed in contemporary

s despite the fact that

l a male-sounding

ly Beuth.

CABARET

Eichhorn who recited erotic and sadomasochistic verses under the pseudonym Dolores. One observer described her performance rather charac-
teristically: "A young woman in a white gown, with chrysanthemums in her hair,
recites her own poems, full of a salty, perverse sensuality and at the same
time a singular profoundity. One cannot laugh at the meager vocal ability;
it seems as though the monotonous sound of the voice hides an immense
anguish and an immense fear that want to cry forth." Dolores appeared
often at several artists' pubs over the coming months. Another habitual

Applied lyrics—that is our slogan."¹¹



AUGUST 28, 1928 — Lotte Lenja

It was Elisabeth Hauptmann, Bert Brecht's secretary and vigilant shadow in the mid-twenties, who first read of the great success in London of a revival of John Gay's *The Beggar's Opera*. She promptly ordered a copy of the play and, as soon as it arrived, began a rough translation whenever she had a few free moments, giving the German text to Brecht one scene at a time. Brecht was busily

Whatever the exotic mixture of grit required to turn Brecht's creative mill, nobody doubts today that Elisabeth showed uncanny flair in turning up that copy of *The Beggar's Opera* during that winter of 1927-28. Almost at

Raus mit'n Männern aus'm Dasein
Und raus mit'n Männern aus'm Hiersein
Und raus mit'n Männern aus'm Dortsein
Sie müssten längst schon fort sein
Ja, raus mit'n Männern aus'm Bau
Und raus mit'n Männern aus'm Dasein

1910
1914

When a major crackdown on cabarets
finally occurred in 1904 and 1905,
Of some seventy-two venues that
claimed to be cabarets in 1904,
few had any serious artistic aspirations:

a crackdown on cabarets

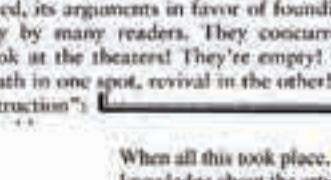
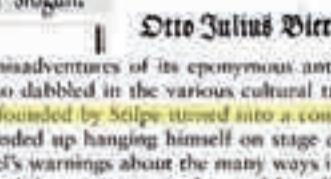
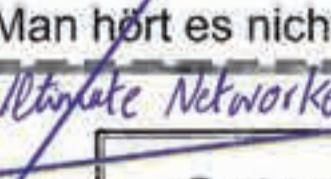
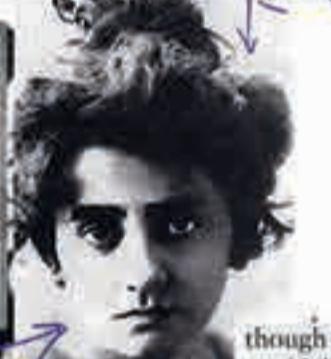
laugh. In an essay of 1931 entitled "Leftist Melancholia," Walter Benjamin accused Mehrtens, Tschulikoff, and Kästner of a "grotesque underestimation of the enemy." He contended that "their political significance exhausts itself by turning revolutionary reflexes, to the extent that they exist among the bourgeoisie, into objects of diversion and amusement that are capable of being consumed . . . In short, this leftist radicalism is precisely that stance that no longer corresponds to any political action . . . From the outset it seeks nothing more than to enjoy itself in negativistic peace. The transformation of the political struggle from a compulsion toward commitment to an object of enjoyment, from a means of production to an article of consumption—that is the ultimate lot of this literature."¹²

Political Satire in the Early Weimar Republic

Brecht immediately proposed a translation of *The Beggar's Opera* instead, claiming that he himself had been translating it. He delivered Hauptmann's translation to Aufrecht, who immediately signed a contract for it.¹³

Brecht's major addition to Hauptmann's text was the addition of four songs by the French poet François Villon. Rather than translate the French himself, he had his secretary Elisabeth Hauptmann do it.

Berlin-1928



Raus mit'n Männern aus'm Dasein
Und raus mit'n Männern aus'm Hiersein
Und raus mit'n Männern aus'm Dortsein
Sie müssten längst schon fort sein
Ja, raus mit'n Männern aus'm Bau
Und raus mit'n Männern aus'm Dasein

1910
1914

the 1950s, Cabaret has referred to a strip show, while Kabinett is reserved for social criticism or political satire. Finally, it can be said that although Brecht and Weill did not write for cabaret, they were part of a wider culture of satirical, mildly critical, often cynical songwriting which found its best expression in cabaret songs. Lola Lida, Sally Lux, and Brecht and Weill were, in short, on the boundaries of cabaret. And those boundaries were very fluid.

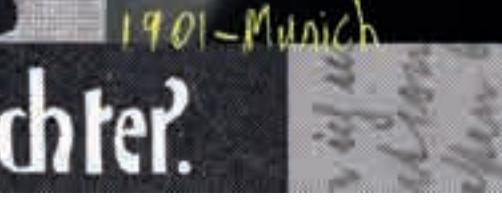


Künstlerkneipe Voltaire

Allabendlich mit Ausnahme von Freitag

Musik-Vorträge und Rezitationen

Februar
golgasse 1



Hannlore singt Revue im Chor

Man hört es nicht genau

Ultimate Networker

1900-1901

Stilpe

Stilpe
aus der Freiheit

1900-1901

Otto Julius Bierbaum

Stilpe (1897) recounted the misadventures of its eponymous antihero, a

bright but unstable writer who dabbled in the various cultural trends of

the fin de siècle. The cabaret founded by Stilpe turned into a commercial

and artistic debacle, and he ended up hanging himself on stage during a

performance. Despite the novel's warnings about the many ways in which

a cabaret could become derailed, its arguments in favor of founding such

venues were taken seriously by many readers. They concurred with

Stilpe's observations: "Just look at the theaters! They're empty! Go into

the Wintergarten! It's full! Death in one spot, revival in the other!" How-

ever, both were "ripe for destruction".

in a nutshell

1900-1901

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1900-1901

Ghosts are Seductive as Hell, Aren't They?

“Look, you're tired and I'm going to tell you everything as if it were a story. It will do you good, it will change your ideas, and I'll tell it to you in the simplest way even though you won't believe me”.¹

I was on my way to a conference with an abstract and a promise but then I got distracted by a photograph and had to take a detour, ... that led me to follow the traces of a woman ghost.”²

“[Enter Ghost] ... MARCELLUS: Thou art a scholar; speak to it, Horatio”³

The wide-eyed child in love with maps and plans
Finds the world equal to his appetite.

How grand the universe by light of lamps,
How petty in the memory's clear sight.”⁴

“... that facts are factitious

You have to be utopian to think that in a human order, of whatever nature, things can be as plain and straightforward as all that.”⁵

“... and I feel like a hunted spy ...”⁶

“The fictional, the made-up, the invention that comes between me and my object of study and that is the result of the encounter, a real thing. It is never fully ours for the making, of course, and that is why those «unassumed contradictions» come like traces, often remain as traces, the tracks of our fieldwork, dragging all that construction into the relationship between me and knowledge.”⁷

“Drunk on her genius, Humanity,
Mad now as she has always been, or worse,
Cries to her God in raging agony:

“Master, my image, damn you with this curse!” ”⁸

1. Valenzuela, Luisa 1977, *He Who Searches* (Como en la Guerra). Translated by Helen Lane. Elmwood Park, N.J.: Dalkey Archive Press. p. 116

2. Gordon, Avery, *Feminism, Writing, and Ghosts* in Social Problems, Vol. 37, No. 4 (Nov., 1990), pp. 483-485
Shakespeare, William, Hamlet: The Pelican Shakespeare, ed. A. R. Braunmuller
(New York: Penguin, 2001), act 1, scene 1, line 42

4. Baudelaire, Charles, *Flowers of Evil*, Oxford University Press; Bilingual edition (15 May 2008), p. 283

5. Baudrillard, Jean 1988 *America*. Translated by Chris Turner. London, p. 85

6. Marker, Chris. 1997, *Level Five*, Argos Films, 1:08:05

7. Gordon, Avery. “Ghostly Matters: *Haunting and the Sociological Imagination*” (Minneapolis, MN: University of Minnesota Press, 1997), p. 36

8. Baudelaire, Charles, *Flowers of Evil*, Oxford University Press; Bilingual edition (15 May 2008), p. 289

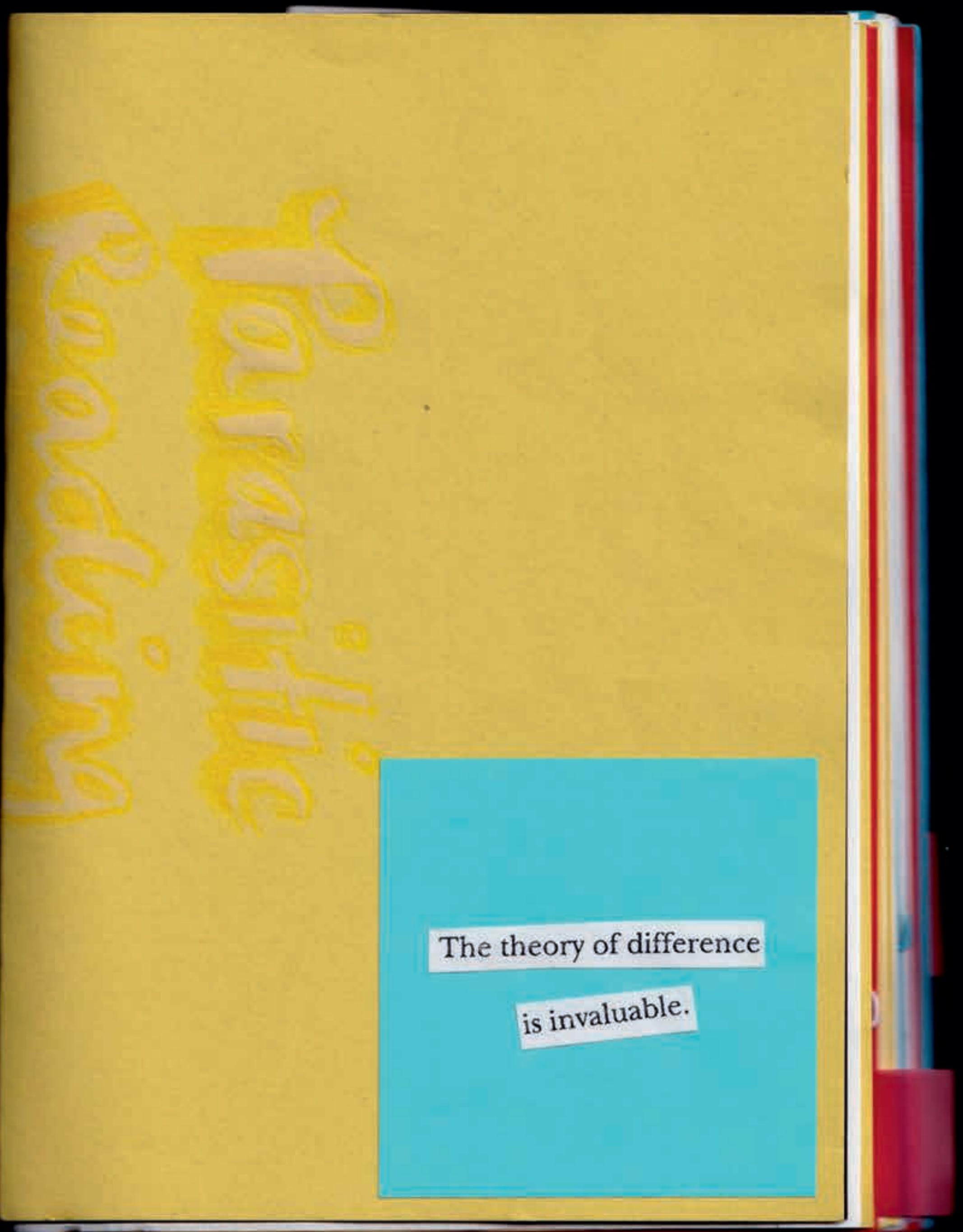
To be OPAQUE & GlITCH

Stephanie Misa

How can ‘opacity’ be an effective method of negotiating ways of being seen? For Glissant, opacity overcomes the risk of reduction and assimilation by being beyond comprehension. For Derrida, the ‘Spectre’ alludes to a figure of ‘radical alterity’. For Isabel Stengers, the stutter produces ‘active divergence’ as a mode of critique; and for Legacy Russell, the glitch is celebrated as a vehicle of refusal: ‘a strategy of nonperformance to inject our positive irregularities into systems as errata, activating new architecture through these malfunctions’.

What are the techniques of dissonance of an active NO?

Thinking with and through thinkers & theorists of different backgrounds along with artists, performers, artworks and guests, we composed a parasitic reader of non(visibility).



The theory of difference
is invaluable.

IV – ETUDES CRITIQUES

«HER TURN ~ MY TURN »: NOTES ON TRANSATLANTIC TRANSLATIONS¹ OF AFRICAN FRANCOPHONE WOMEN'S POETRY

Janis A. Mayes
Syracuse University, USA.

«Before we get to the issue of what idiom one should speak in,
there is the prior struggle of who may speak ».
Toni Cade Bambara. *Language and the Writer*

Un jour à Gorée
Fatou Ndiaye Sow (Sénégal)

Sais-tu mon fils
que sur ces mers profondes
ont vogué un jour les lourds négriers
Emportant à jamais
Les pionniers au verbe fertile.
Sur la vague bleue
Ils ont parsemé l'espoir
Et là-bas au-delà des frontières
Quand les «blues» remuent
Les entrailles de la nuit,
c'est ton frère qui te rappelle
Le pacte de sang.

[Le mot juste]
Tanella Boni (Côte d'Ivoire)

Où trouver le mot juste
De la porte du silence
Pour ouvrir la danse du conte
Près de ma peau de femme

A Day at Gorée
Janis A. Mayes, Translator, U.S.A.

Do you Know my son
on these deep seas
once sailed heavy slave ships
Taking away forever
Pioneers with fertile tongue.
On the blue wave
They sprinkled hope
And over there, way-beyond borders
When the «blues» moves
The night's bowels,
That's your brother ~ recalling for you
The blood pact.

[Just the Right Word]
Janis A. Mayes, Translator, U.S.A.

Where to find just the right word
For the gate of silence
To open the story's dance
Next to my woman-skin

¹. In an earlier essay titled, « Translating, Home » and Intellectual Responsibility: Mercer Cook and Toni Morrison » (Paris: Présence Africaine, forthcoming) I introduce and name TransAtlantic Literary Translation as a conceptual framework of literary translation analysis. This new idea is elaborated further in this essay.

"AKU MENJADI SAKSI KEPADA PEMIKIRANKU" - ROOPESH SITHARAN I BECAME A WITNESS TO MY OWN THOUGHTS

I feel an immense burden: why do I ever convince myself to carry this burden over and over again - to emancipate my thoughts by means of engaging the other?

NON-NATION I am outside of it in the land of NOPE.

Defend your position or surrender to the perception of an undefined stereotype...

I am not grappling with notions of identity and representation in my art.

I'm grappling with safety and futurity.

We are beyond asking should we be in the room. We are in the room.

DEFEND
YOUR
PLACE

AKU MENJADI
SAKSI KEPADA
PEMIKIRANKU

"L I N B G A K H U A N S G A N
Language Environment
The environment of my language is what I use to witness my thoughts.

can I write with a certain clarity? That is to consciously choose to speak in my chosen language.

DUALITY

DUALITY

STRUGGLE WITH
DUALITY

Fluency Appropriations
Expressions Justifications

"it's important to think of Refusal as an affirmation.

Anti Colonialism can just be a stoppage of assumed access.

Boundaries are yeses."

Class notes from
ANTI COLONIAL
METHODOLOGIES with
DR. MAY LIBOILLON

Refusal" is not just a 'no' but a redirection to ideas otherwise unacknowledged or unquestioned." @nestlawfactory

There are the objects we recognize, such that when we face them, we know which way we are looking. They gather on the ground and also create a ground on which we can gather. Yet objects gather quite differently, creating different grounds. What difference does it make what we are oriented toward?

Poetic Force
POETIC FORCE

↓
RADIANT

Replacing the absorbing
concept of unity

Water

Invitation

Belonging

suppose I wrote this before I read most of the texts, I did not think enough about the written language in association to my dissonance for this task. I've always enjoyed the stream of consciousness - but I was, somehow, heard myself saying a lot recently that I forgot how ah yes, ~~that~~ writing is self editing. I sense a lot I cannot capture with the written word. maybe I need to instead writing language - I never wanted to speak but, always and I always end up with the written word. maybe

What (visibilities, categories, assumptions) do you resist?

What do you refuse?

Can you be strategically opaque?

Intentionally indeterminant?

Write a writing is very legible anyway. I think this was inverted. I want to think more about

fraud, microscopy and visual communication. Where can I find a microscope?

Stranger than a magnifying glass

No

NOPE

Nah

Nevermind

No Thanks

No Way

Not Now

Not Ever

Manifesto

The less street it crosses my arm, the further swelling I have not ever been within it (as to excess).

There is no room for it - I wonder

What kind of work will manifest. What does her use of language mean?

My NO Manifesto

I am an assumed immigrant, I refuse to be subjected to prejudice and stereotypes. Don't relate your perception of me to the already preconceived idea you have on people like me.

I am to be regarded as a young person who had to leave their poor, unfortunate, unwelcoming country in order to have access to a brighter future. I will not be seen as a job-thief, or a beggar. I will not be seen as a person who drains the Austrian state of its resources because I live on welfare and don't contribute to the society in any way. I will be treated and addressed as I deserve, with respect, I demand to be seen as who I truly am. A student abroad who wants to study and build a living with their own powers.

I refuse to be treated as a 2nd class resident, I reject nationality and language to be obstacles on my journey. When I am on the U-bahn talking to my parents about how my day was, I refuse to be told that in Austria one has to speak German. I refuse being laughed at or not being answered to, when I try to address someone in public in my broken-ass German. I refuse having people dim my light and intentionally make it harder for me when I try. I will try and try again. I will keep trying.

At the same time, should you have the genuine will to help me and people like me, don't pity me. Don't feel sorry for me. I don't need your condolences. I am alive and well, I am not going anywhere. What you could do is ACT. ACT meaning listening actively + taking steps in the right direction. Given the circumstances, to a certain extent my well being depends on you. So I'll ask you to keep that in mind next time you assign a label to me based on the prejudice others manufactured about me.

Agree not merely to the right to difference but, carrying this further, agree within an irreducible singularity. Opacity but that is not enclosure, agree within an irreducible singularity. Opacity but that is not autarchy but that is not subsistence. Opacities can coexist and

Excerpt from:

Emillyn Claid
Yes, No, Maybe: Selective Ambiguity in Dance
London: Routledge, 2006

38 QUEER LIVING

Queer living 183

I relish the notion that a performing body can be between identities, that the dynamic pulse of living is the movement between things, becoming things. This is a queer perspective. Inhabiting the places between identifiable objects finds an academic parallel in the hopefulness of queering.

Queer theory takes off from where lesbian and gay theories of performativity settle. However, queer living in this context has nothing to do with somebody's sexual orientation or the anatomical identity of someone who is desired. Eve Sedgwick refers to queer as: 'The open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, or anyone's sexuality aren't made (or can't be made) to signify monolithically' (Sedgwick 1993: 8).

Living queerly sets desire free. Where desire comes from is exchanged for where it is going, removing the emphasis from the impossible-to-possess lost object. The importance of queer is in 'freeing desire from its location' to 'render queer the *relations* between images and bodies' (Probyn 1995: 9, emphasis mine). The act of queering evokes bodies in a process of transmuting, making, doing, trans-crossing, always on a journey with no final destination but with junctures of creative change. Queer is a slippery term that blows freely over the coagulated conventional systems of binary definitions of desire.

The history of psychoanalysis has signified desire as a linear narrative that presents a subject who lacks, and as such is forever reaching to find the lost object. Lack and loss, as both subject and object, become the motivating life force rather than reaching beyond this search to become desirous in the *now* and the now's future. Of course, desire can be about lack and loss, particularly of the lost mother, but desire is also a drive that enables us to move forward into new experiences: to create relationships, feed imagination and ambition, evoke an exchange of knowledges and allow us to feel different things. Queering desire climbs out of psychoanalysis in order to see a breadth of landscape, substituting routes for roots, how for why, playing for searching. The notion of an always-lost moment is acknowledged, then deconstructed, changing desire from a search for the *one-and-only* meaning into desire as a *play* for meaning. The seduction of reading queer dancing bodies in performance is the desire/pleasure to play with identity and meaning at the body site. In theory and practice, the activity of searching and desiring is the seductive element, not the meaning itself.

An abdication of political responsibility? OK. Whatever. We're just anti-politically romantic about actually existing social life. We aren't responsible for politics. We are the general antagonism to politics looming outside every attempt to politicise, every imposition of self-governance, every sovereign decision and its degraded miniature, every emergent state and home sweet home. We are disruption and consent to disruption. We preserve upheaval. Sent to fulfill by abolishing, to renew by unsettling, to open the enclosure whose immeasurable venality is inversely proportionate to its actual area, we got politics surrounded. We cannot represent ourselves. We can't be represented.

*Fred Moten & Stefano Harney
"The Undercommons: Fugitive Planning & Black Study", 2013*

The thought of opacity distracts me from absolute truths whose guardian I might believe myself to be. Far from concerning me within futility and inactivity, by making me sensitive to the limits of every method, it relativizes every possibility of every action within me. Whether this consists of spreading overarching general ideas or hanging on to the concrete, the law of facts, the precision of details, or sacrificing some apparently less important thing in the name of efficacy, the thought of opacity saves me from unequivocal courses and irreversible choices.

What is not with
me now out I am
+ where is about

- Resisting Canada
- zoom-Tain
- art & cultures of Care +
liberation- Sandra Adami
Held
- Braiding Sweetgrass
- BATA 2020

As far as my identity is concerned, I will take care of it myself. That is, I shall not allow it to become cornered in any essence; I shall also pay attention to not mixing it into any amalgam. Rather, it does not disturb me to accept that there are places where my identity is obscure to me, and the fact that it amazes me does not mean I relinquish it.

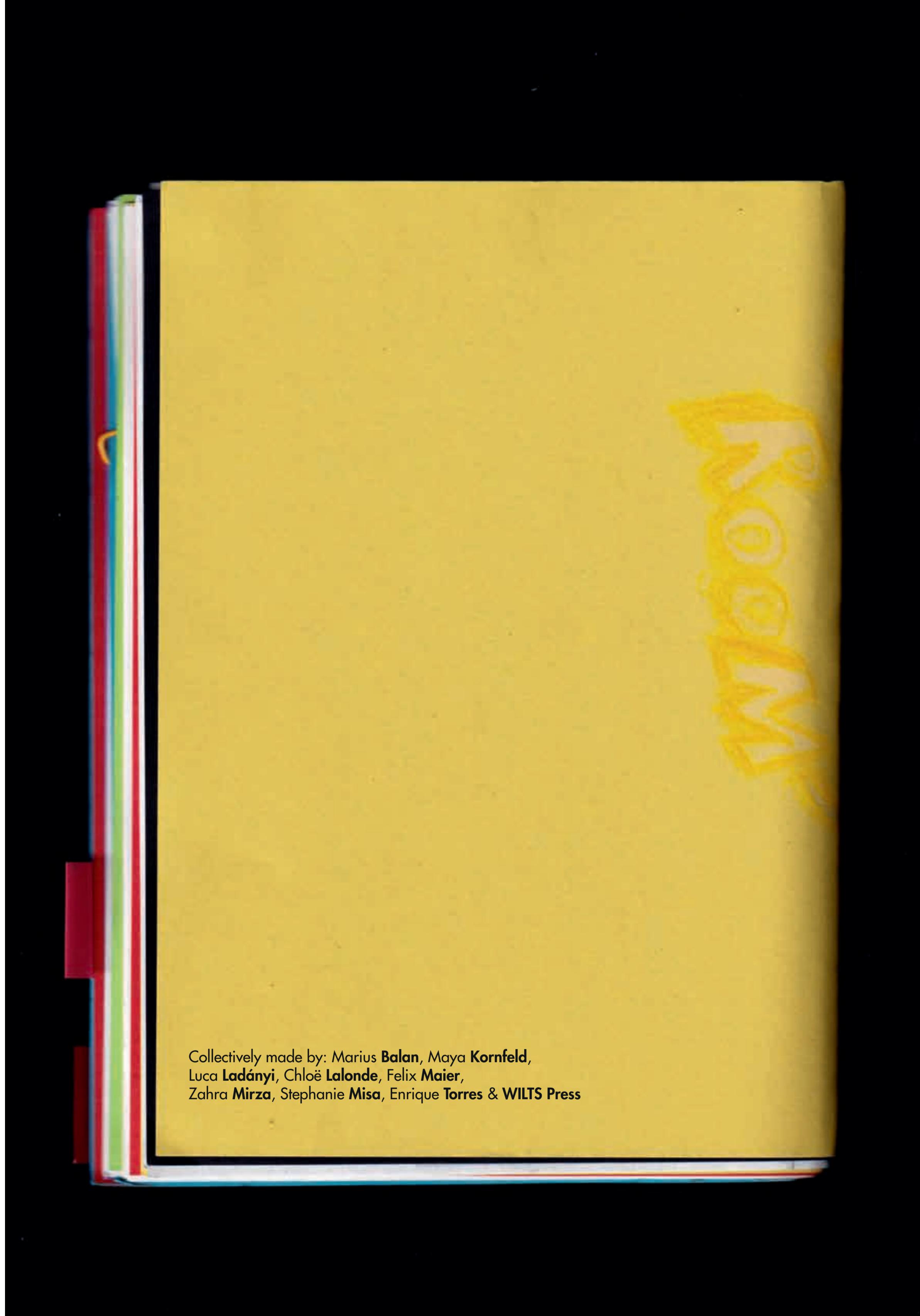
Poetics of Relation
Edouard Glissant

FURTHER READING

- Borderlands - La frontera
Gabriela ANZALDUA
- hungry listening - Dylan
Robinson - page 25
- new turn, my twin -
Janis A Mayer
- how Blackfolk became
Redshirts - Greg Tate
- the multiply of iniquity by
Lauryn Hill
- in the break, fire & match

The moments in my artistic life where I feel I have succeeded most in communicating genuinely have never occurred on paper. In an undergraduate experimental writing workshop, my final project was an installation at UC San Diego's Ché Café. I hung a series of thick canvas banners—each of them stenciled heavily with words like audism, oralization, & cochlear implant in black & red—from a twelve-foot-wide PVC pipe frame. In the center of the banners, a space was cut for a television that played the same silent, looped footage of a mouth repeating different words that are indecipherable from one another when lipread. In order to reach the canvas & television, however, a spectator had to move through a small forest of hanging plaster hands—mine—each of them shaped in recognizable ASL signs or classifiers & tethered from the ceiling with fishing wire. I spent most of my PhD trying to replicate on the page what came so easily & audaciously to me as a nineteen-year-old with a toolbox & an extension cord. Must all Deaf poets writing in English be visual artists in order to avoid needing experimental as permission or, worse, explanation?

Meeg Bay, "Unfit to
Print: Refusing the page
in Deaf Poetics", 2021



Collectively made by: **Marius Balan, Maya Kornfeld,
Luca Ladányi, Chloë Lalonde, Felix Maier,
Zahra Mirza, Stephanie Misa, Enrique Torres & WILTS Press**

STRATEGIES of Public Interventions

Antoine Turillon

“Art has no parameters... Artists do, they continually re-define them” *

The purpose of the course is to create and practice artistic strategies as public responses to societal topics in order to apply pressure on them. Not only conceived as products of given circumstances, the research-based responses were conceived to engage publicly with the topics, to contribute to the existence of the very circumstances surrounding it. Questions of agency, authorship, representation, and their interrelations within their larger conditions guides the process to ultimately ask what does it actually mean to create and apply singular artistic strategies and what new forms of perceptions and comprehension can they generate ?

* Raivo Puusemp in Beyond Art -
Dissolution of Rosendale, N.Y.

SCHW* chtel



I spend a summer night on the same site in the same outfit.

I am allowed to do whatever I want.

Just 30 minutes.

Every incident or major reaction to my appearance extends the performative intervention by another 15 minutes.

Who is the judge of that? I am.

I leave, when I feel like I can leave again.

I leave, when the Schwuchtel feels serene.

Muttersöhnchen

Simple 3-Step Exercise Routine for Body and Mind!

- Reflect on recent behaviour.
Are you happy with the way you are?
(repeat until content)**
- Talk to your peers you feel
comfortable with. They might help
or go through something similar.
(repeat until content)**
- Have a good cry! Don't feel ashamed.
(once in a while)**

**Follow these steps and gain your
masculinity points!
Soon you will feel like a real man!**

Sexual Health Must Be Affordable!

Sich gegen Krebs schützen

Jährlich sterben zwischen 130 und 180 Menschen in Österreich an Gebärmutterhalskrebs, einer der vielen Folgen einer HPV-Infektion. Weitere Folgen können andere Krebsarten, aber auch Genitalwarzen sein, die schmerzhafte und langwierige Behandlungen nach sich ziehen können. 80 % der sexuell aktiven österreichischen Bevölkerung infiziert sich im Laufe ihres Lebens mit HPV.

WWW.HPVIMPFUNG.JETZT

Emilia Gruber
Sanea Hertlein



17.01.
Aschach an der Steyr
Oberösterreich



17.01.
Anger bei Weiz
Steiermark



03.02.
Favoriten
Wien



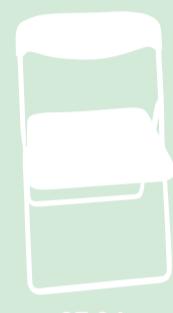
23.02.
Favoriten
Wien



05.03.
Alsergrund
Wien



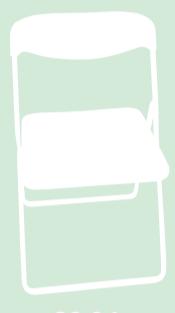
22.03.
Salzburg-Schallmoos



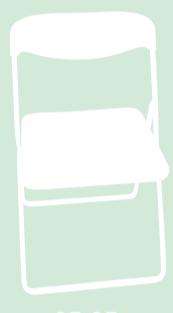
07.04.
Graz, Bezirk Gries
Steiermark



22.04.
Neulengbach
Niederösterreich



29.04.
Brigittenau
Wien



05.05.
Ottakring
Wien



06.05.
Wals-Siezenheim
Salzburg



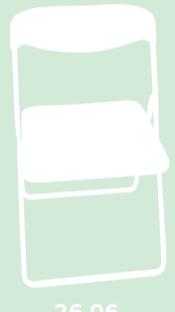
06.05.
Wals-Siezenheim
Salzburg



11.05.
Vöcklabruck
Oberösterreich



12.05.
Simmering
Wien



26.06.
Donaustadt
Wien



16.07.
Brigittenau
Wien



21.07.
Graz, Bezirk Gießdorf
Steiermark



28.08.
Waldgebiet
Salzburg



30.08.
Maishofen
Salzburg



13.09.
Favoriten
Wien



13.09.
Favoriten
Wien



20.10.
Deutsch-Brodersdorf
Niederösterreich



26.10.
Bürs
Vorarlberg



08.11.
Weerberg
Tirol



14.11.
Floridsdorf
Wien



16.11.
Villach
Kärnten



19.11.
Innsbruck
Tirol



21.11.
Eibesbrunn
Niederösterreich



24.11.
Innsbruck
Tirol



30.11.
Brigittenau
Wien



16.12.
Hohenems
Vorarlberg

Blood, Spaces & A Chair

In Austria in 2021, there were 31 alleged femicides by (ex-)partners or family members or by person close to the victim. These are not individual cases – it's a systemic problem. With this project we want to give a representation of the missing women and ask how many more empty chairs do we need to start talking about femicides in our society?

Soup and Flesh

Recipe: "Radical Empathy"

Preparations: Young deprivation

After water fasting, that means not eating anything and only drinking water for a time period of your choosing, it is important to eat something light that preferably, contains vegetables so that your stomach can slowly get used to food again.

In January of 2022, I chose to make potato soup, the first thing I would eat after a span of 3,5 days of water fasting.

For that we need:

1 onion
1 tablespoon of flour
3 tablespoons of vegetable bouillon
2 middle large potatoes and
1,5 l of water.



1st step: Addictive pleasure

First we're going to wash our zucchini. Then we dice our onion into very tiny pieces. We also cut our zucchini into small cubes, but don't worry too much about the size since we're going to mix it in afterwards anyways.

How am I. Everybody wants to constantly know how I am. You know, I'm going to tell you: it feels good, this sensation of being in absolute control. I'm the one choosing these restrictions voluntarily, I'm the one making the rules. This is not because of external influences.

There is a dark, addictive pleasure of being a little fascist towards yourself. And it also becomes addictive to look down on other people. People who "lack the discipline" of restraining themselves because we have learned that hunger is a sign of virtue. We have internalized the idea that it's good to deprive ourselves of the joy of eating.

2nd step: Commercial exploitation

Now that we have all of our ingredients prepared, we will heat up the oil in a large pot and then fry our onions. When they're soft, we powder them with the flour and stir that around for a little bit. We add our zucchini cubes and the bouillon water and let that simmer for about 10 minutes.



Do I care about my looks?

I mean we both know I'm supposed to say no now, because what am I? Superficial? Vain? I'm supposed to love myself the way I am. But my 15-year-old anorexic body was prettier than my body is now. I want to be – you know what we strive for – being underweight even.

Distorted relationships with food are not an individual problem. It's a private expression of a cultural trauma, which comes out of the systemic oppression of our bodies. Our bodies are commercial resources that are exploited.

3rd step: Hateful anger

Now that the zucchini is soft, we put everything into a blender.

Blend it. Pour it back into the pot and let all of that simmer for a few minutes more.



Day 4:

Yeah sure I'll eat today. Because I want you to know. Not because I have to. I'm still in control of my body. I am in control of my body. Not the other way round.

4th step: Radical Empathy. R:E.

Now we pour the soup into a tupperbox that is, preferably, microwave friendly. And we go to therapy and fix our deep, 'psychological issues'.



To do:

Eat cotton to fill your stomach
Eat paper to fill your stomach
Drink an excessive amount of water
Green tea for faster digestion
Coffee to appease your hunger

Thoughts:

I'm hungry now, but I'm going to bed soon anyways. While I sleep I don't feel my hunger. Where does the next meal not come from?

Your thoughts become slower like in dreams where you want to run away through quicksand

Feelings:

cold, tired, distorted

Eva Milena **Gradl**
Helena Lea **Manhartsberger**
Freda Bing Jie **Yu**

Sex Work- Walk and Talk

A proposal for three audio walks through the city for sex-workers' rights, dignity and visibility. The participants choose one of the audio walks to listen to while, considering how the audios affect their perception of the environment. The route is marked by red umbrellas which is also a symbol that stands for the rights of sex workers.

Audio 1:
Interview with Nicki:
How ubiquitous are sex workers and sex work in the city? Imagine that anyone passing by could be a sex work customer or sex worker. They might be working in the flat or the club you just passed by while walking the trail.



Audio 2:
Audio collage of news broadcasts on sex work issue:
unlike the other audio walks, this one confronts us with the dominant negative, dramatic news about sex work and the effects of the corona pandemic. In the audio, different reports are compressed and condensed. To what extent do such reports influence our perception of our surroundings?



Audio 3:
Performance by Liad Hussein Kantorowicz.
She questions the different labels and appropriation of sex work in and by the art world. Students follow a path from their art university to a nightclub, potentially reflecting on their own role as a guest (or performer?) at an art/sex performance and their views of sex work outside as well as inside the art world they are part of.

History of No Consequence



Adolf Loos is one of Vienna's most celebrated public figures. What his memory rarely includes is his trial for the sexual abuse of minors. With the help of his prominent and influential friends, he escaped consequences, turning history in his favor. In 2015, criminal records resurfaced with juridical proof of his crimes and unveiling the absurdity of his trial. Educational institutions still fail to include this as part of his biography.

This project deals with a confrontation

of the Leopold Museum with their responsibility in writing history, an active process that exists as a symbiosis of inclusionary and exclusionary practices.

Using methods of non-linear and fictional history writing, the project presents four different storylines of how the Leopold Museum could and did answer to their educational responsibility on Adolf Loos. One storyline is true, three of them are fabricated.

Carrier Bag

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Most of our memories were burned.
The voice was replaced with paper
and a greater silence came to reign.
Any story that was not in their one book was banished.
Memories of magic, of healing, of speaking with the forest,
of our origins...
Memories of the time when we shared everything
and nothing was owned were suppressed.

This is how they destroyed our roots.

Since that day, our task has been to learn who we are again.
This is why I take this place, hold this space to tell the stories.
Stories of our lives, of our struggle, of the future we want and
of a past we invent because we no longer remember it.
I tell these stories to question the memory and domination
over land and body.

To address history in the present moment
to talk to a future unknown.
To move in relative opacity not knowing how the doing of today
will affect the beings of tomorrow.
But this unknowing will not prevent the undoing
of what has become obsolete.

I am not afraid to smash things up.
To make a noise that will not go away.
To burn all that is not true.
To make the supernatural something natural.
To rip up the paving stones and discover beneath them the earth.
To begin and grow roots again.



OPEN SPACE

Bouchra Khalili

‘Open Space’ is a transdisciplinary, collaborative and transversal platform, focusing on the group members’ projects and practices. The course operates as a ‘collective’, supporting group members with the development and implementation of artistic strategies based on the specifics of their projects. The course also aimed to foster notions of collaboration and solidarity as ways to envision other ways to relate to artistic practices.

Endangered Indigenous Songs: Latin American Music for the Living and the Dead

Kara Chaxhchaxh

Martín Malán, Kichwa Puruwá
Transcripción: Citlali Gómez Escobar

Una canción en Kichwa para invocar a los niños muertos vivos. Si eres un parentesco malo, yo que sé como invocar a los muertos para que resuciten a comienzos (los muertos en 34 plazas porque ya los conocemos). De igual manera, si estás a los parentescos malos para que se presenten a ti.

They sing we sing to save the children when they are dying and disappearing. They then invoke a demon to come to them, he would sit them on the joints and break them. If they do not die running or drowning, however, they sing to other people to accept themselves to death.

"Kara Chaxhchaxh"
Canción: Martín Malán
Traducción: Uemura Chiqui

Con sus palos muertos van a llorar
Y más tarde se van a volver a ir.
Con sus palos muertos van a llorar
Y más tarde se van a volver a ir.

¿Dónde verá que van a quedarse?
¿Cuándo verá que volverán?
¿Dónde verá que van a quedarse?
¿Cuándo verá que volverán?

Con sus palos muertos van a llorar
Y más tarde se van a volver a ir.
Con sus palos muertos van a llorar
Y más tarde se van a volver a ir.

Para ellos cantaremos
y los enterraremos en la pura piedra.
Para ellos cantaremos
y los enterraremos en la pura piedra.

Con sus palos muertos van a llorar
Y más tarde se van a volver a ir.
Con sus palos muertos van a llorar
Y más tarde se van a volver a ir.

What time here they will arrive
And here they will appear.
What time here they will arrive
And here they will appear.

Where will they stay?
What will they intend?
Where will they be?
What will they return?

What time here they will arrive
And here they will appear.
What time here they will arrive
And here they will appear.

At what time here they will arrive
And here they will appear.
At what time here they will arrive
And here they will appear.

What time here they will arrive
And here they will appear.
What time here they will arrive
And here they will appear.

This research project explores ways to recover and preserve the oral memories of indigenous populations through the study of their music, with the goals of producing new knowledge regarding the worldviews of Other peoples and generating novel possibilities for the revitalisation of their culture. The project explores, additionally, the importance of this music for the reinforcement of indigenous identity.

The focus of this study is the music and (hi)stories of the Zapotec peoples from the Isthmus of Tehuantepec in Oaxaca, Mexico, whose musical practices are today threatened with extinction along with the worldviews so intimately linked to them.

The loss of Zapotec peoples' music derives from the way that indigenous songs, in general, are subject to a variety of pressures imposed by the contemporary environment as well as by the legacy of colonialism reflected in issues of migration, expropriation of territories, globalisation, use of culturally homogenising mass media, and social struggles; all of which are affecting the dissemination of cultural and performative practices inside indigenous communities.

The survival of traditional music is crucial for the process of recovery and preservation of indigenous collective memory, and reinforcement of their identity. Indigenous songs are bearers of indigenous peoples' thinking, aesthetics, ideologies, and worldviews; and as they are passed down orally from generation to generation, they serve as records of (hi)story, identity, and memory for their communities. Their continued practice and transmission across generations of musical heritage contributes to the vitality and strength of indigenous communities and the individuals that make them up. Therefore, the disappearance of any indigenous people's music puts at risk their cultural heritage as a whole.

The effects of losing it extend well beyond indigenous communities themselves, it represents a loss for the common heritage of humanity, and that's why we (both indigenous and non-indigenous peoples) must care about their disappearance. When those songs disappear, some of the oldest living wisdom still remaining in the world is lost.

Heirloom

'Heirloom' is a mixed-media performative installation that tells stories of Palestinian resilience. Various materials are gathered and presented through a floor set-up, inviting visitors to engage with the space and their senses in smelling, touching, and tasting the different herbs and seed varieties being displayed. The installation is supported by a folder of photographs and personal accounts collected from the West Bank during my recent visits in August 2021 and February 2022. The combination of materials and documentary photography opens up ways of mapping personal memory, inquiry, and theory, as the images go back and forth between the research text, the objects displayed, and stories written, weaving all of these three together.

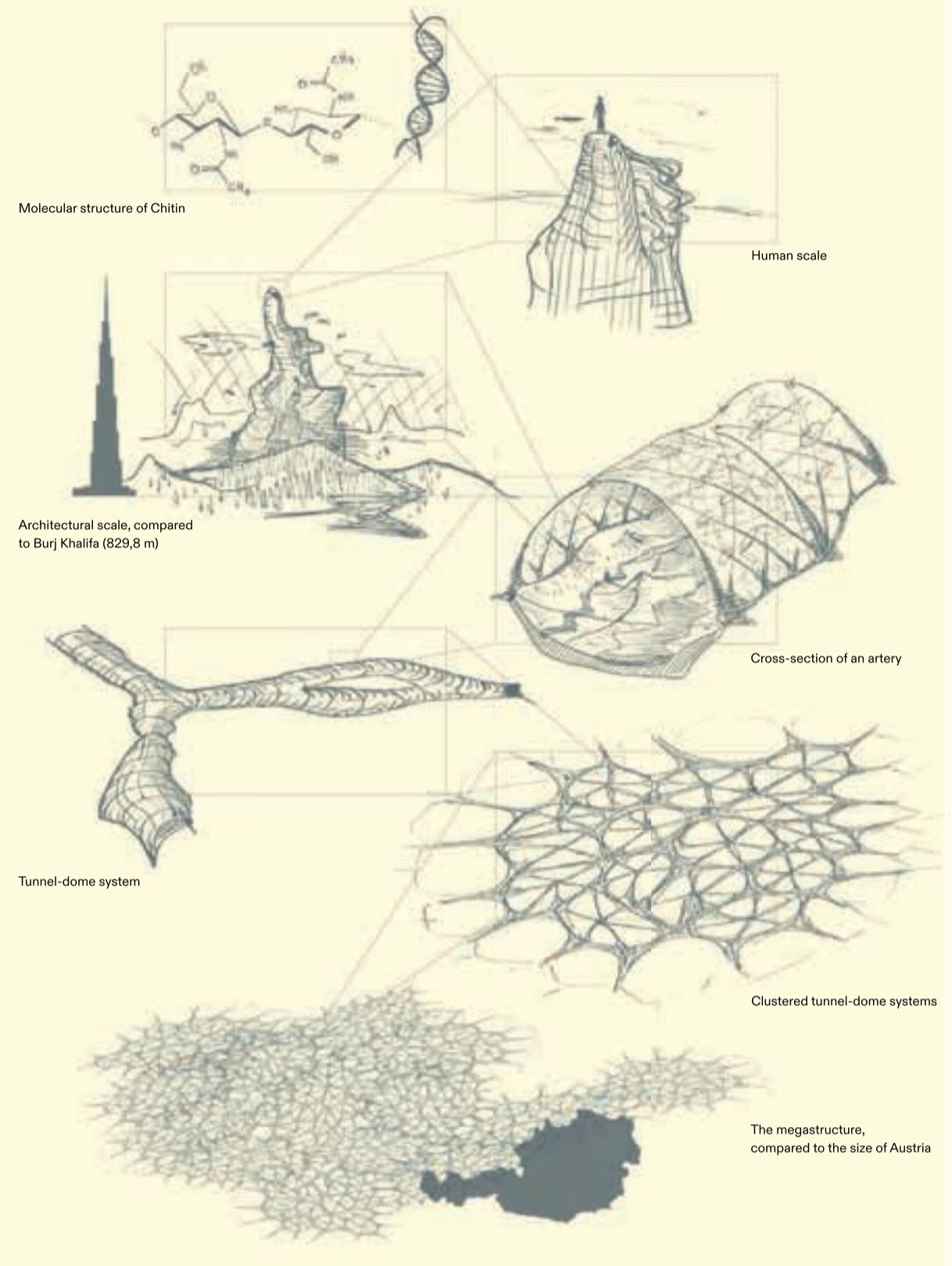


Andreas Palfinger

Mother Arkah



Mother Arkah is a mixed-media project that includes a short film and sculptures. It explores a speculative climate-apocalypse scenario and the hypothesis of a posthumanist ideology: a 'Bio-Technoism'. The project speculates on prohibiting the 'religion of growth', future power structures shaped within the 'Posthuman Convergence', AI-driven symbiogenetic evolution and autopoietic architectures. The film serves as an allegory on mechanisms behind political belief systems, while posing questions about how deep the 'urge for innovation' is rooted within us - 'the humans' - and therefore how much humanness our planet can take.



'Myths of Progress': Gentrification and Touristification

Challenging the idea of progress, we find ourselves situated in a globalised world characterised by continuous processes often deemed as 'progressive' improvements of the status quo. Our goal was to develop a project which forms a knowledge base on the particulars and (inter)relations of such transformative urban processes, specifically gentrification and 'touristification'. Combining aforementioned concepts in one project posed challenges, but soon turned out to be a fruitful and efficient way of looking at the concept of 'progress' in cities. Clearly, topics surrounding changes and conflicts in a geographical area, like a city district, need to be discussed and researched in a democratic society. The

and 'undesirable' population groups from inner-city neighbourhoods and promoting a spatially selective upgrading process. Access to social housing is marked by increasing barriers, creating a dependency of even low-income residents on the private housing market with rising purchase and rental prices. As their main solution to resist gentrification (or avoid it), these initiatives recommend, to de-normalise conditions such as a location surcharge in rent prices when a new subway station is built, or, create diverse strategies through cooperation between different groups and organisations for a greater impact, such as official letters to proprietors. Collectivity is a central point: Including organisations and tenants,



project includes knowledge acquired from literature of disciplines like urban studies, political science, sociology, and management studies. The results of our research and artistic interpretations were developed and exhibited at the Angewandte Festival 2022.

The Viennese housing market has become increasingly pressured in the last ten years due to unexpectedly large population growth and the financial crisis, resulting in a continuing shift of assets from savings books to land registry. One of the consequences was a sharp rise in prices in the private housing market, while at the same time the stagnation of disposable income of households. There is also a noticeable trend towards the redevelopment and renovation of buildings and houses, as well as the redesign of public squares and streets, enforcing the displacement of socially weak

providing the latter with knowledge on how to resist and developing long-term strategies together.

'Touristification' as a phenomenon describes a state, where boundaries between tourists and locals have become increasingly blurred. Markets and touristic demands have considerably changed in the last few years and a touristic influence has extended over whole cities. 'Authentic' local experiences and the notion of 'exploring' diverse and lively neighbourhoods, as opposed to regular tourist hot spots not only impacts city centres but also their peripheries. Digital platforms and private accommodation offerings have the potential to fulfil the demand of such 'explorer' tourists, but consequently the accompanying gentrification (displacements of inhabitants) and 'touristification' (displacements of cultural and



commercial activities) disrupt local neighbourhoods both short-term and long-term. Again, the main strategies to halt, or soften, effects of 'touristification' include: legally limiting the number of tourists, preserving the local resources damaged by tourism, imposing an entry tax on tourist arrivals, and establishing policies for the improvement of the locals' quality of life.

For Vienna, the entry tax solution might work best (beyond the existing local tourist tax), in combination with better preservation efforts for local cultural and natural resources.

WHAT HAPPENED TO SOLIDARITY?

Anna Witt

“Solidarity is not the same as support. To experience solidarity, we must have a community of interests, shared beliefs and goals around which to unite, to build Sisterhood. Support can be occasional. It can be given and just as easily withdrawn. Solidarity requires sustained, ongoing commitment.”

Bell Hooks

Many Austrians know Traiskirchen, a small town 20 km south of Vienna. It made the headlines in 2015 as the location of one of Europe's largest asylum reception centers.

Traiskirchen became the focus of heated debate on asylum policies in Austria. But the center did not just open in 2015. In fact, it has a long history: since the 1950s, around one million people have transited through there.

But Traiskirchen is anything but simple. On one side, it prides itself with its long tradition of workers' struggle shaped by the notion of solidarity and class belonging; on the other, the spirit of the workers' movement has dissipated long ago with the destruction of the industrial fabric. However, Traiskirchen continues to be a prominent place of transit in Europe even if the barriers of 'Fortress Europa' have become higher while their visibility in the media is decreasing. Nationalistic conceptions of the state are reaching new heights and notions of coexistence are contested at every level of society: from the political sphere to the classrooms, and in the private sphere.

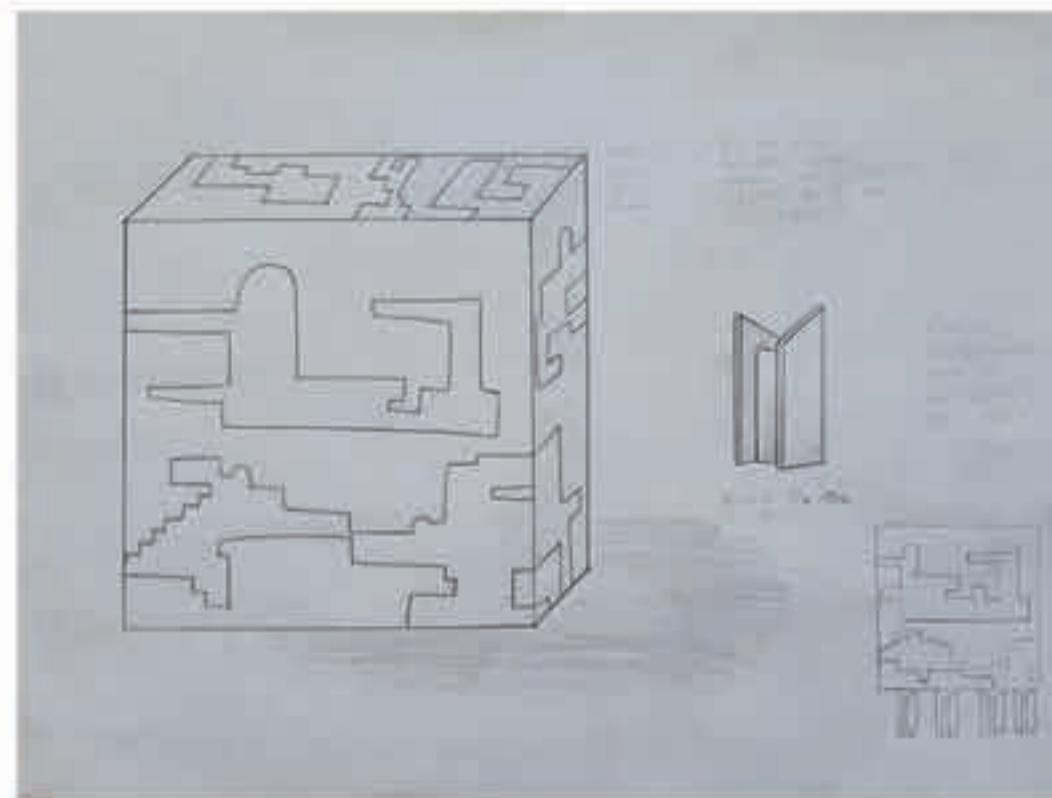
But Traiskirchen remains an ambivalent space: a place of separation yet a place of encounters.

With this collaborative project, the class investigates, core questions: What does solidarity mean in Austria today? Who defines community-belonging? And how do we want to live together as a society? To conduct this investigation, we followed and collected traces of solidarity left in the community. From street signs, stickers, graffiti, meeting with a tapestry craftsman, a local historian and a government official, we wandered around Traiskirchen in search of a haunting ghost known as 'Solidarity'.

The series of location scutings and on-site research will be presented as artistic concepts and comments within the framework of the exhibition 'Practices of Solidarity' in public space in Traiskirchen. Curated by Michaela Geboltsberger and produced by Art in Public Space Lower Austria, the project will be presented in July 2022. For this publication, we present traces of these ghostly traces.



Muster aus afghanischen Ornamente

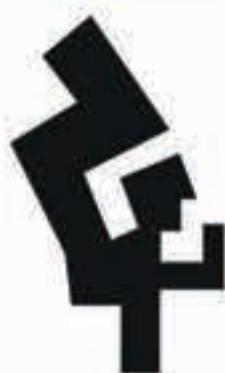


Slawische Muster



MISCHA MEIER
GESCHICHTE
DER VÖLKER-
WANDERUNG

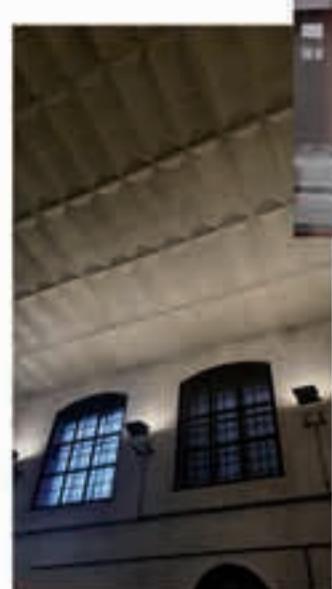
EUROPA, ASIEN UND AFRIKA VOM
5. BIS ZUM 8. JAHRHUNDERT N. CH.



Römische Muster



MAGYAREN (UNGARN)



Slawische Muster



Für die Ausstellung in Traiskirchen wollen wir eine Skulptur anfertigen. Die Skulptur besteht aus einem Kubus, der mit unterschiedlichen Mustern versehen ist. Die vier Seiten weisen unterschiedliche Formen auf. Die vier Seiten zeigen in vier Himmelsrichtungen. Auf das Erstaufnahmazentrum Traiskirchen. Auf das Stadtzentrum. Auf eine Teppichwäsche, und

auf eine Gießerei. Es werden Ornamente, starke Formen, und Bräuche herangezogen, welche sich auf die vielschichtige Vergangenheit und Gegenwart des Ortes beziehen. Aus der Recherche werden Gemeinsamkeiten gesucht und abstrahiert. Der Kubus besteht aus Beton, weil es ein solides Material ist. Die schwere des Kubus, soll auf die Geschichten und

Veränderungen des Ortes hin weisen. Ein Sockel aus 5 kreisförmig angeordneten Stahlträgern, stützt den Kubus. Auf den Spitzten Enden der Träger stehend, und mit den stumpfen Seiten zum Boden hin, wirkt das Zusammenspiel der Elemente Verletzlich

Und Fürsorglich zugleich.



Muster aus afghani-schen Teppichen



Römische Ornamente



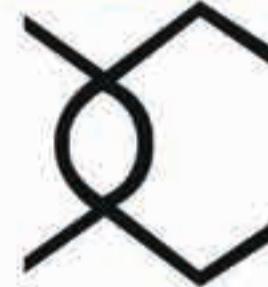
Muster aus afghani-schen Teppichen



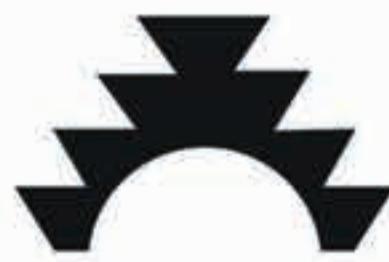
Iranische Ornamente



Römisch Ornamente



Syrische Ornamente

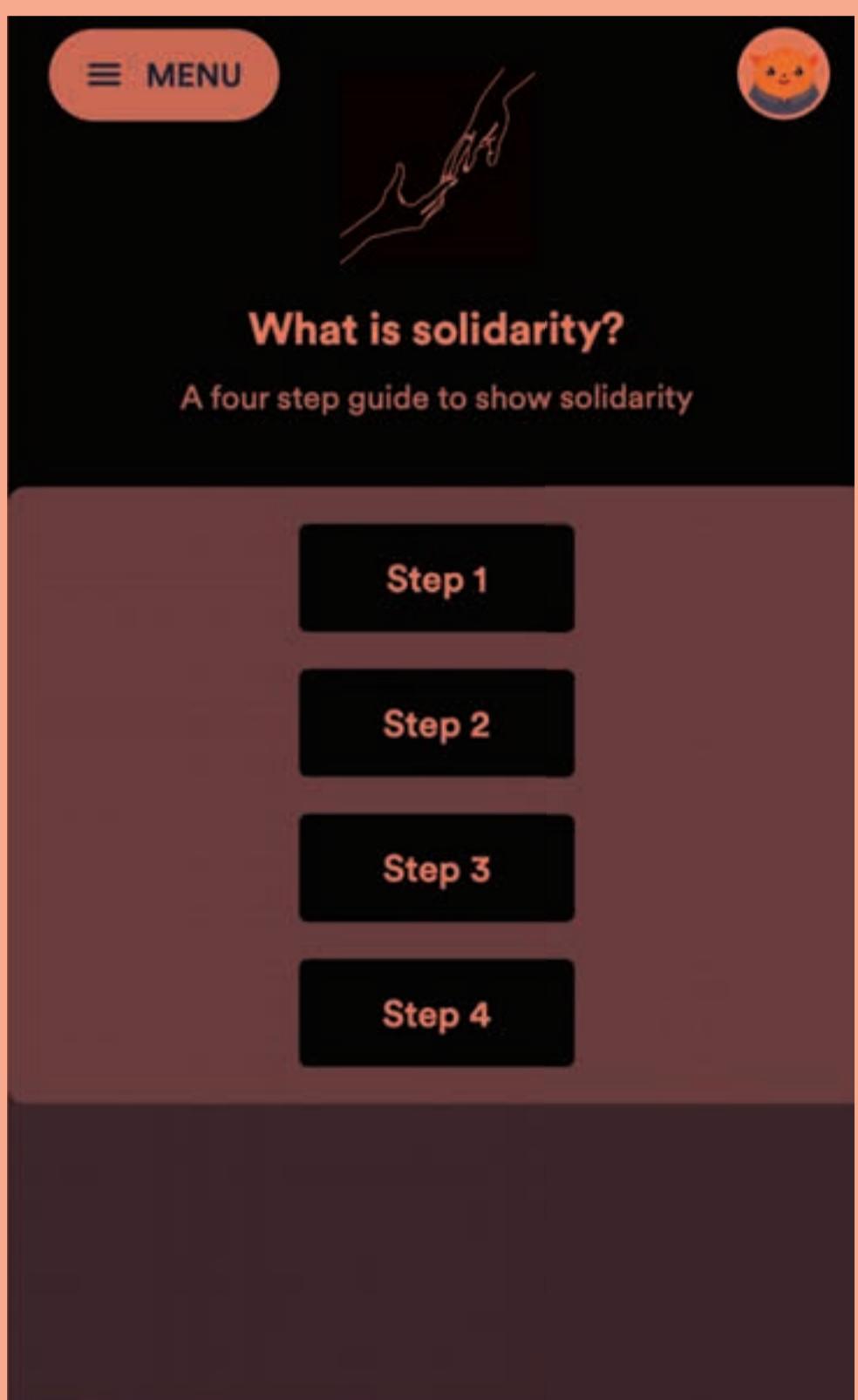


Iranische Ornamente



Solidarity App

The aim of this app is to question the limit of technologies promising interactivity in relation to the experiences of stateless citizens. With this ironic diversion, the user is invited to think and reflect about the personal meaning of solidarity. After going through the four steps (thinking, showing, contributing and acting) of this solidarity app's tutorial, the user is able to say that he/she/ they are in full solidarity with their chosen subject. Please note that the project is taking a sarcastic spin on a 'step by step' tutorial of solidarity and does not try to define or mock the importance of empathy, solidarity or any form of helping communities in need. The sole purpose is to get the audience to think about the significance of aiding people in need.



Letter to the Editors

Marcel von Brasche

WE ENTER A HALL

We, the students, or we, the people of Traiskirchen, or we, the audience, or we, the readers, in other words: we enter a hall. Windows or hatches have been darkened so that no light from outside intrudes and disturbs. Perhaps the hall was used by industry that once existed in this place, or perhaps it was built recently, and we are in a lightweight hall.

In the middle we see a lantern, an old streetlamp. It is beautifully built, with a long mast, and we recognize it, have seen it before, out on the village's streets. Only at the top, where there is usually a glass ball on the mast protecting the lantern, there is an apparatus: mirrored, polygonal dark glasses, like those of an airport tower or an interrogation room - those on the inside can see through, those on the outside can only see themselves in the reflection. On the roof of this apparatus are small pointed iron sticks, like on neon signs in front of shops or name signs at railway stations, to prevent pigeons from settling.

The apparatus is bathed in a warm, monochrome light. It shines down from the ceiling of the hall. Everything is absorbed by this yellow light, almost swallowed up. Perhaps we recognize the light, and it feels safe, familiar, because we may have walked under the lanterns as children, drawing a crack in the dark night with the same light. Perhaps it is creeping us out, because the light drains all the color, and it is not familiar to us, we don't know it, don't like the mood it creates. Again and again, in a slow beat, another light, a white light, flashes. It is different from the yellow light. It bathes everything in daylight and breaks the mood created by the yellow light. It flashes again and again in the hall in a machine-like rhythm: click, click, click, click,...

David Gees

Was uns verbindet

„Da ist wirklich nicht so viel, in diesem Traiskirchen. Die Schule, die Kirche, der Dorfplatz, der eher einem Parkplatz ähnelt— you get it. Alle 15 Minuten tuckert die Badner Bahn durch, welche dann doch irgendwie eine ziemliche Nähe zur Großstadt Wien herstellt. Aber das passt ja auch.“ Traiskirchen ist ein weltoffenes Dorf. Eine rote Hochburg in einem sonst eher gemischten Badner Bezirk. Von der Marktgemeinde Traiskirchen zur Industriestadt Traiskirchen mit frühgewerkschaftlichen Aktivitäten, dann die Kadettenschule Traiskirchen und nun Transitor Traiskirchen. Oder Zwischenstation Traiskirchen? Traiskirchen ist nicht mehr für alle derselbe Ort. Seit 1955 wird die alte Kadettenschule als Erstaufnahmestelle für geflüchtete Menschen genutzt, gerade in den letzten Jahren war sie dann auch immer öfter in den Schlagzeilen. Traiskirchen ist geprägt von der „Bundesbetreuungsstelle Ost“, sie ist Thema. Denn wie gesagt, wenn man in Traiskirchen aus der Badner Bahn steigt, ist da auch nicht viel Anderes. Der Gang vom Bahnhof zur Erstaufnahmestelle ist ein fünfminütiger Spaziergang, durch diese Kleinstadt-Öde, die das Privileg hat, in 20, 50 oder 100 Jahren noch immer genauso öde auszuschauen. Dazwischen wird gewartet. In der Regel nicht länger als zwei bis sechs Wochen, wenn's scheisse läuft ganze eineinhalb Jahre. So lang darf man Traiskirchen sein „Zuhause“ nennen. Es ist eine weitere Station. Ein weiterer Stopp. Ein weiterer Stopp kurz vor dem Ziel.

Man kann es wohl nicht den Traiskirchner*innen vorwerfen. Klar, dass da höhere Instanzen im Spiel sind. Und das vielgelobte „Traiskirchner Engagement“ ist toll, keine Frage. Und doch wirft es Fragen auf. Den Ort kann man dann doch nicht wirklich mit einem guten Gewissen verlassen. Worauf wird hier genau gewartet? Abschiebung ins Heimatland? Verschiebung ins nächste Zentrum, Zwischenstation Nr. 23? Endlich ein neues Zuhause, falls es das überhaupt gibt?

Der Slogan der Badner Bahn lautet: „Was uns verbindet“. Doch was verbindet uns? Was verbindet uns hier in Traiskirchen? Was hält diesen Ort zusammen, was ist der Antreiber des Zusammenhalts?

Ein Transitraum wie Traiskirchen wird manchmal als „(k) ein Raum“ beschrieben. Damit setzt er sich irgendwo durch ausser Gefecht. Alles das einem so bedeutungsvoll vorkommen mag, ist auch einfach bisschen egal. Doch nur temporär also. Noch zwei Wochen, dann sind neue Geflüchtete da, um die man sich sorgen kann, kümmern muss. Die man aber, wenn man ehrlich ist, auch einfach bisschen ignoriert, man will ja nicht voyeuristisch sein. Was kann uns also verbinden in diesem Raum? Oder in diesem nicht-Raum, un-Raum? Was will uns die Badner Bahn hier vormachen?

Transiträume an Flughäfen hinterlassen doch auch immer diesen komischen Nachhall. Es ist der Moment nach dem Aussteigen, aber noch vor der Einreisekontrolle. Man hat irgendwie das Gefühl, auf neutralem Boden zu sein — obwohl das natürlich absoluter Bullshit ist —, ja manchmal ist es sogar ein leichtes Gefühl des Schwebens. So wahnsinnig leicht, nur mit dem Handgepäck unterwegs, der glatte Boden, der neue Geruch, das kleine Kribbeln. Vielleicht geht es jeder Person, die in Traiskirchen ankommt ähnlich? Vielleicht fühlt sich der Asphalt unter den Füßen beim fünfminütigen Gang zur Erstaufnahmestelle genauso glatt an?

Die Aufregung, vielleicht ist es dieses Mal soweit? Gibt es hier nun endlich ein Ankommen? Spoiler: probably not. Auch wenn wir uns das alle wünschen würden. Auch die Traiskirchner*innen wünschten sich das. Und ich. Aber schlussendlich sind wir alle nur Akteur*innen in diesem paneuropäischen Dilemma-Kabarett. Das ist es wohl, was uns verbindet. Traiskirchen ist immer noch die Zwischenstation. In die eine Richtung nach Baden, in die andere nach Wien. So ungefähr...

A PROPOSAL public AND ST

An editorial platform produced with students
who attended the courses of Artistic Strategies
at the University of Applied Arts, Vienna.

Department of Artistic Strategies (Institute of Arts & Society):

Bouchra Khalili: Head, Univ.-Prof. MA
Antoine Turillon: Senior Artist
Stephanie Misa: Lecturer
Anna Witt: Lecturer

Contributors

(by order of appearance):

Luca Hierzenberger (CDS)
Lisa-Marie Weidl (CDS)
Wanyuan Liang (CDS)
Anahita Asadifar (Applied Photography)
Safia El Maataoui (CDS)
Yana Zhelyazkova (CDS)
Maya Kornfeld (CDS)
Zahra Mirza (CDS)
Charlotte Bastam (Art & Science)
Felix Maier (CDS)
Enrique Torres (CDS)
Chloë Lalonde (Art & Science)
Luca Ladányi (CDS)
Marius Balan (CDS)
David Gees (CDS)
Finn Clarke (CDS)
Florian Boschek (CDS)
Emilia Gruber & Sanea Hertlein (CDS)
Selina Meier (CDS)
Eva Milena Gradi & Helena Manhartsberger &
Freda Bing Jie Yu (GCSD)
Lukas Melo Frank (CDS)
Joëlle Antonie Gbeassor (CDS)
Citlali Gomez Escobar (Phd, Philosophy)
Salma Shaka (CDS)
Andreas Palfinger (Design)
Sebastian Lang & Raky Josefine Wane (CDS)
Farila Neshat &
Artur Schernthaner-Lourdesamy (Fine Arts)
Felicia Gulda & Zenon Hanappi (CDS)
Marcel von Brasche (CDS)

Editing/Proofreading:

Bouchra Khalili
Stephanie Misa
Anna Witt
Antoine Turillon

Graphic design Pascal Sémur

Image credits

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p.1-2: Tala Hadid: *House in the Fields* (2019). Video still
p.4: Sarat Maharadj: 'Diversity Fever': *Notes Towards an Epidemiological Map* (2019) originally published in *South as a State of Mind*, fall / winter 2019, eleventh issue
p.7: Cover of the German Translation of *Se Défendre* by Elsa Dorlin (2017)
p.7: Cover of *Deproduktion* by Sarah Diehl (2007)
p.8: Cover of the original self-published *Scum Manifesto* by Valerie Solanas
p.8: Carole Roussopoulos: *Y'a qu'à pas baiser* (1973). Video still.
p.30: Chantal Akerman: "Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles" (1975). Video still.
p.30: Martha Rosler: *Semiotics of the Kitchen* (1975). Video still.
Back Cover: Legacy Russell: "Glitch Feminism Manifesto". Video still of a "montage" by Legacy Russell for her lecture "Glitch Feminism" at the MFA Lecture Series at the School of Visual Arts, New York, March 27th, 2018.

This newsprint is our inaugural editorial platform. The contributors are students who attended courses, seminars, guests' lectures and workshops offered by the Department of Artistic Strategies at the University of Applied Arts, Vienna, during the year 2021-2022. Our series of editorial platforms aims at contributing to the dissemination of investigations of/on artistic strategies in relation to notions of practice, methods, research and new civic imaginations, produced by students, artists, educators and researchers.

**Department of Artistic Strategies
University of Applied Arts Vienna**
Expositur Postsparkasse (PSK)
1st floor
Georg-Coch-Platz 2 or Rosenbursenstraße 3
A-1010 Wien
Contact: antoine.turillon@uni-ak.ac.at

FOR GOING AYING OPAQUE

Guests of the Department of Artistic Strategies (2021-2022)

Ahmet Ögüt (visual artist, Istanbul/Amsterdam/Berlin) & **The Silent University**: *On agency*

Tala Hadid (filmmaker, Marrakech):
House in the Fields (documentary, 86', 2017):
On collaborative filmmaking

Lynhan Balatbat (curator and educator, Berlin):
Curating with communities, Savvy Contemporary and Colonial Neighbors

Marina Fokidis (curator and writer, Athens):
South as a State of Mind: Decentering knowledge production and dissemination

Johannes Schmelzer-Ziringer (musician and sound designer, Athens-Vienna):
Hearing – Recording - Sharing

Pascal Sémur (graphic designer, La Rochelle):
Publication-making across media

Seth Weiner (artist, Vienna): *On Historic Surfaces*:
Palais des Beaux Arts Wien

Schandwache (artists' collective, Vienna):
The invisibility of a monument

Mirela Baciak (curator, steirischer herbst, Graz):
What is public about Public Art ?

Katrin Hornek (artist & researcher, Vienna):
What is site-specific artistic research?

Vincent Weisl (curator, Wien Museum, Vienna):
Art against the Status Quo

Betül Seyma Küpeli, Shirin Farshbaf and Bita Bell (artists, Vienna): *On 'Refusal'*

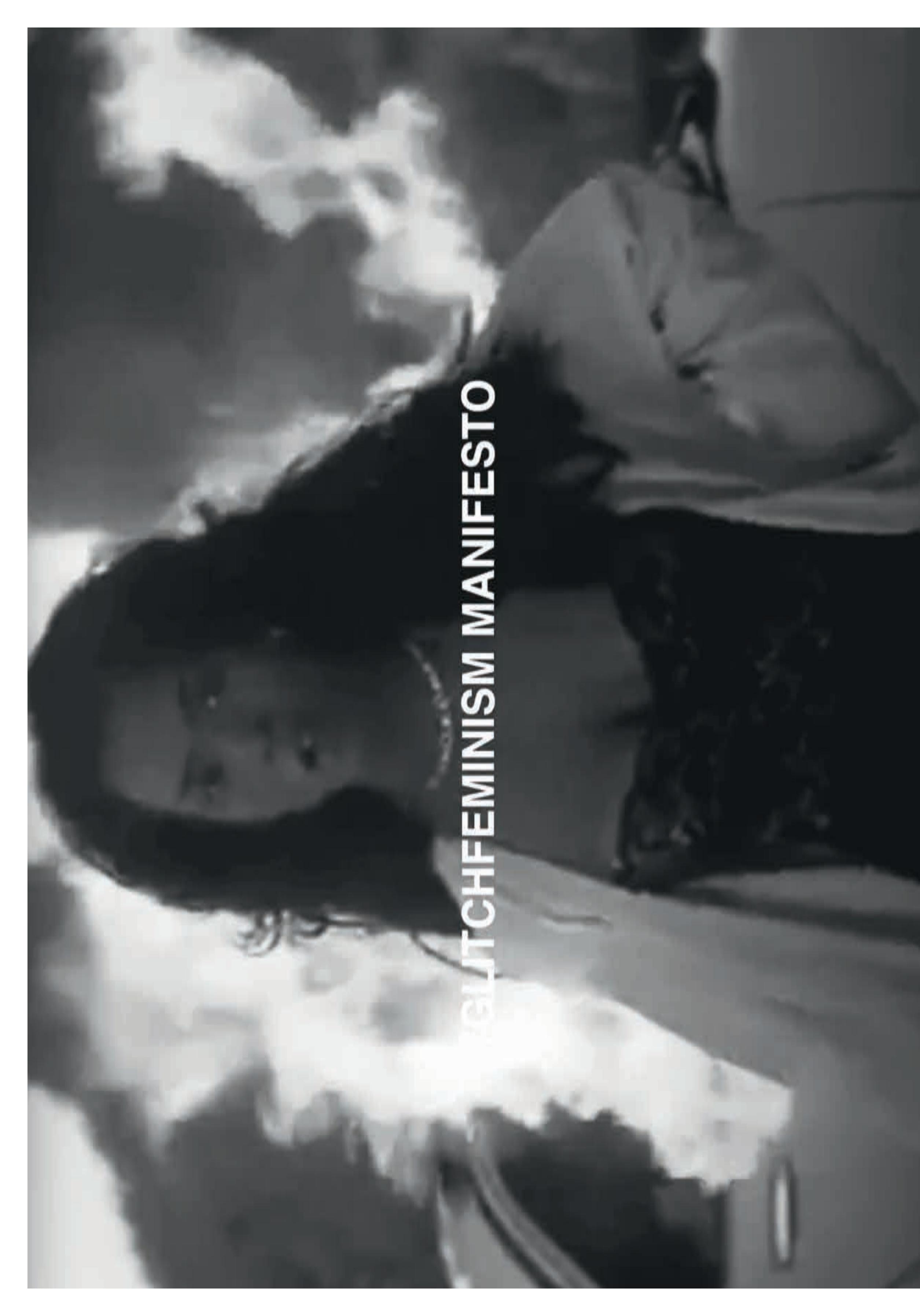
Vincent Rougmanac (artist & researcher, Uniarts Helsinki, Helsinki): *On 'Specter'*

Mai Ling (artists' collective, Vienna): *On Anonymity*

Lauren O'Neal (art historian, Boston University, Boston): *On Invisible Research*

WILTS Press (artists' collective, Vienna): *On Reading & Readers*

We extend our warmest thanks to our guests speakers during the year 2021-2022 for generously sharing with us their work and practices in our classrooms.



ITCHFEMINISM MANIFESTO