

Online-Assembly - *Not Fully Human, Not Human at All* A month of discursive programme

Processes of dehumanization are taking place in Europe while we are writing these lines. Rooted in Europe's long history of colonial and imperial projects, such processes have become even more exposed during the ongoing Covid-19 pandemic, showing class violence and racial divisions across Europe. During this time we have been witnessing how the most vulnerable social groups become widely disposable, reminding us of the inhuman conditions that peoples—for example refugees, people of color, migrant workers or indigenous minorities—within or outside of Europe are subject to.

The presence extreme right-wing politics in many European countries has induced some profound change in the conditions of creating and representing contemporary art. This has involved increasing social, political and economic pressures, silencing, appropriation or even dangerous recuperation. With this series of conversations that form the Online Assembly, we would like to ask the question, of how re-humanization can take place and how one might imagine it within the institutional art landscape in Europe?

The online assembly brings together various artists, thinkers, partners and scientists to discuss the main themes of the exhibition, bringing into focus different aspects of the discourse on dehumanization. For example, thinking through issues of border control, structural racism, migration, colonial heritage and the neo-colonial present, alongside possible rehumanizing processes such as healing and care practices.

All events are held in English. Each event is followed by a moderated online public discussion. These discussions will be archived on our website afterwards.

The online assembly runs throughout November and is available live on our website / and via zoom every Tuesday. Participation is free of charge.

For receiving the zoom links please e-mail: presse@kunstverein.de

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Session I

3 November 2020, 3 pm – 5 pm

Welcome note: Bettina Steinbrügge

Introduction: Nataša Petrešin-Bachelez

Key Note: Lecture by Zairong Xiang (Duke Kunshan University) - *Writing in the Stone, or How to Curate a Funeral*

Grandma Died. We went back to the village where my mom was born and grew up. I learnt how my family and their village neighbors coordinated a complex funeral while getting involved in some family drama. As the event unfolded, I started to and in fact continue to ponder on the mystery of life and death, questions of representation, feminist politics, and the strange institution of the family.

Zairong Xiang is a postdoctoral fellow of the DFG Research Training Group "Small Cosmopolitanisms" at the University of Potsdam and a former ICI fellow. He received his doctorate in comparative literature from the University of Tübingen and the Université de Perpignan Via Domitia within the framework of the Erasmus Mundus Joint Doctorate Cultural Studies in Literary Interzones (2014). His research draws on a wide range of disciplines, fields and paradigms, in particular feminist and queer theories, literature and art in their decolonised variants in Spanish, English, Chinese, French and Nahuatl.

Session II

10.11.2020, 5-8 pm

Introduction: Nataša Petrešin-Bachelez

Talk I: Lala Raščić and Monira Al Qadiri in conversation with Jelena Petrović (Academy of Fine Arts and Design, University of Vienna)

Jelena Petrović is a feminist scientist, art historian and theorist. (Co-)author of numerous publications, events and projects related to the (post)Yugoslavian space - especially with regard to its recent history, art theory and feminism. She received her doctorate at the ISH Ljubljana Graduate School of Humanities (2009). From 2008 to 2015 she was an active member of the new Yugoslavian art theory group Grupa Spomenik. Co-founder and member of the feminist curatorial collective Red Min(e)d (from 2011). Visiting professor at the Academy of Fine Arts and Design in Ljubljana (from 2014). Endowed professor for Central and Southeast European art history at the Academy of Fine Arts in Vienna (2015-2017).

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Talk II: Doruntina Kastrati and Kengné Tégua in discussion with Nora Sternfeld (HfbK Hamburg)

Nora Sternfeld is an art educator, curator and since October 2020 professor for art education at the HFBK Hamburg. Since 2018 she is documenta professor at the Kunsthochschule Kassel. She is co-founder and partner of trafo.K (Office for Education, Art and Critical Knowledge Production, Vienna) and part of the collective freethought (Platform for Research, Education and Production, London). She writes about anti-racist curating, critical education, institutional exclusions and ways of reappropriating the neoliberalised concept of participation, among other things.

Session III

17 November 2020, 5-8 pm

Introduction Nataša Petrešin-Bachelez

Talk III: Daniela Ortiz, Kaltrina Krasniqi and Ibro Hasanović in discussion with Francisco Godoy Vega

Francisco Godoy Vega is a scientist, writer and curator. He is professor of art history and theory at the Universidad Autónoma de Madrid and a research fellow in the exhibition department of the Museo Reina Sofía. He has contributed to numerous publications and exhibitions. He is a member of the artistic-political collective of sexual dissidence and anti-racism Ayllu.

Talk IV: Valentina Desideri, Denise Ferreira da Silva, Arely Amaut and Saddle Choua in discussion with Raquel Lima (Author, PhD Student in Post-Colonialisms and Global Citizenship)

Raquel Lima is a performance artist who mainly deals with the spoken word. She has published her poems in several languages and has been organising poetry workshops with schools, cultural and social institutions, festivals and other institutions since 2011. She has taken part in several national and international events on literature, the spoken word, oral tradition, storytelling and poetry slam, among others in Portugal, Italy, France, Poland, Great Britain, Belgium, Estonia, Brazil, Spain, the Netherlands, Sweden, Switzerland and São Tomé e Príncipe. She founded the cultural association Pantalassa (2011) to promote the arts from the "lusophone" region and was general coordinator and artistic director of PortugalSLAM - International Festival of Poetry and Performance (2012-2017). Raquel is also a PhD student in Postcolonialism and Global Civil Rights at the Centre for Social Studies at the University of Coimbra, and her research focuses on orality, gender studies and Afro-diasporic movements.

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Session IV

24 November 2020, 5-7 pm

Introduction Nataša Petrešin-Bachelez

Talk V: Jelena Jureša, Nataša Petrešin-Bachelez and Elena Agudio in conversation with Arlette-Louise Ndakoze

Arlette-Louise Ndakoze is an independent researcher and journalist who is mainly concerned with the connection between sound and text. For several years Arlette has been observing artistic and intellectual movements in Rwanda and other African countries, researching philosophical disciplines, literary contexts and what has hitherto linked cultures. As a member of SAVVY Contemporary, Arlette curates *Telling Trees*, an informal series on sources of knowledge in African cultures, which gives the various communities in Berlin the opportunity to build and live culture.

Elena Agudio is an art historian and curator living in Berlin. She studied art history at the University of Venice, Ca'Foscari, and received her doctorate in contemporary art and design in 2010. She is interested in curatorial practices as a form of disturbance, with an emphasis on the performative and relational aspects. Since 2013 she is artistic co-director of SAVVY Contemporary.

Round table: Bruno Leitão (HANGAR, Lisbon, Portugal), Ares Shporta (Lumbardhi, Prizren, Kosovo), Luís Silva (Kunsthalle Lissabon, Lisbon, Portugal), Bettina Steinbrügge (Kunstverein in Hamburg, Germany), Pieternel Vermoortel (Netwerk, Aalst, Belgium), Emilie Villez (KADIST, Paris, France), moderated by Nina Möntmann

Bruno Leitão is the curatorial director of Hangar – Artistic Research Center. In Hangar, he has curated and programmed several exhibitions, talks and seminars with artists such as Luis Camnitzer, Coco Fusco, Carlos Amorales, The Otolith Group, John Akomfrah, Rosa Barba, João Onofre, Lawrence Abu Hamdan, Elena Bajo, João Maria Gusmão and Pedro Paiva, Alfredo Jaar, Fernanda Fragateiro or Zined Sedira, among others. As an independent curator, he curated among these *Pouco a Pouco*, the first solo exhibition by Ângela Ferreira in Spain at the CGAC (Santiago de Compostela, 2019); *Affective Utopia* at the Kadist Foundation (Paris, 2019) with the artists Sammy Baloji & Filip De Boeck, Luis Camnitzer, Ângela Ferreira, Alfredo Jaar, Kiluanji Kia Henda, Grada Kilomba, Reynier Leyva Novo and Paulo Nazaret; *A Ilha de Vénus* by Kiluanji Kia Henda in Hangar (Lisbon, 2018); *Cubismo Ideológico* by Carlos Amorales in Hangar (Lisbon, 2017). He contributed as an editor and with texts for several magazines and catalogs. Among these, *Curating Coloniality in Contemporary Iberia*, published together with Carlos Garrido Castellano by the University of Wales Press. And texts for *Atlantica: Contemporary Art from Angola and its Diaspora* (Hangar Books), *The Gap* (curated by Luc Tuymans for

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Parasol Unit, London, and Mukha, Antwerp), Atlántica magazine, Dardo Magazine, Artishock (Chile) and Artcapital. "En Construcción" curated by Santiago Olmo (CGAC-Santiago de Compostela).

Ares Shporta is the co-founder and director of Lumbardhi Foundation, a non-profit that was established as a follow-up to the Initiative for the Protection of Lumbardhi Cinema. His work includes of programs, strategic development, inter-institutional partnerships, capital fundraising and revitalization. Shporta is also Chairman of the Network of Cultural Organizations in Prizren and Platforma Kooperativa, advocating for a better position of independent culture in Kosovo and the region.

Luis Silva is a curator based in Lisbon, Portugal, where he currently serves as co-director of Kunsthalle Lissabon, a contemporary art institution he founded in 2009. He is co-curator of the 2015 edition of ZONA MACO SUR, the solo project section of Mexico City's contemporary art fair. A selection of recent shows he curated includes solos by Patrizio Di Massimo (Me, Mum, Mister, Mad, 2014), Amalia Pica (Memorial for Intersections, 2013), Leonor Antunes (a linha é tão fina que o olho, apesar de armado com uma lupa, imagina-a ao invés de vê-la, 2013), Jonathas de Andrade (Cartazes para o Museu do Homem do Nordeste, 2013), Mona Vatamanu & Florin Tudor (I dreamt the work of another artist, 2013), Daniel Gustav Cramer and Haris Epaminonda (Early Summer, 2012), Melvin Moti (Echo Chamber, 2012), Pilvi Takala (Flip Side, 2011), Ahmet Ogut (Stones to Throw, 2011), Wilfredo Prieto (Landscape with the Fall of Icarus, 2011) and Mounira Al Solh (The Sea is a Stereo, 2010). Besides his curatorial practice, Silva is also co-editor of the ongoing book series Performing the Institution(al), published by Kunsthalle Lissabon and addressing recent developments in institutional practice.

Pieterneel Vermoortel is artistic director of Netwerk Aalst. She is co-founder and director of the curatorial institute FormContent. FormContent's most recent project, "The Subject Interrupted", looks at the motivations and conditions of cultural production. She teaches curatorship at Curatorial Studies in KASK, Ghent and was previously associated with Goldsmiths, University of London. She has also taught at LUCA, in Brussels, and HISK, in Ghent. Vermoortel has written for Art Agenda and Metropolis M, among others, and has compiled publications including (2016, Sternberg Press, with Els Silvrants-Barclay), (2014, Mousse Publishing), (2011), and (2008). Recent exhibitions include, in SixtyEight Art Institute Copenhagen (2016), in ICA Singapore (2016); with Tim Etchells, Tate Modern, London (2015), Amsterdam (2015); and, in GAM, Turin (2010).

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Emilie Villez is a curator based in Paris, France. Since 2008 she has been working with Kadist, a non-profit arts organisation based in Paris (France) and San Francisco (USA) and a member of the collection's acquisition committee. After holding the position of Program coordinator, she became Director of Kadist – Paris in 2013. She has worked with a number of international artists in producing solo presentations of their work, collaborated closely with invited curators from all over the world, initiated the online journal Qalqalah (a collaboration with Bétonsalon – Centre for Art and research), and developed educational programs in relation to the collection. In parallel, she has been curating exhibitions independently with the collective Le Bureau/ (www.lebureau.tk), which she co-founded in 2005.

Nina Möntmann is an art historian and author, and she researches and teaches in the field of art theory at the Faculty of Human Sciences at the University of Cologne. From 2017-18 she was Riemschneider Curator at the Staatl. Akademie der Bildenden Künste, Karlsruhe, from 2007-17 Professor of Art Theory and the History of Ideas at the Royal Institute of Art in Stockholm. Previously she was curator at the Nordic Institute for Contemporary Art (NIFCA) in Helsinki and has worked as a curator at various institutions. Her essays have appeared in numerous anthologies and exhibition catalogues. Her research interests include the decolonisation of art institutions and models of social and political reorganisation in artistic, curatorial and institutional practice.