

# **The Diagrammatic Practice of the Micropolitical – the Spatio-temporal Expression of Play between Power, Knowledge and the Aesthetics of Existence**

**I**nternational Public Symposium at Pfingstweidstrasse 6, 8005 Zurich, ZHdK, 14/15/16 November 2013, around the notion of *play*, its processual (diagrammatic) and political and aesthetic potential in times of cognitive capitalism and its mechanisms of control over life and the urban environment.

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the Spatio-temporal Expression of Play  
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## **The Diagrammatic Practice of the Micropolitical – the Spatio-temporal Expression of Play between Power, Knowledge and the Aesthetics of Existence**

**SPEAKERS:** Paolo Caffoni, Giusy Checola, Binna Choi,  
discoteca flaming star (Cristina Gómez Barrio & Wolfgang Mayer),  
David Dibosa, Anja Kanngieser, Maurizio Lazzarato, Isabell Lorey,  
m-a-u-s-e-r (Mona Mahall & Asli Serbest), Carmen Mörsch,  
Daniel Morgenthaler, Roberto Nigro, Susanna Perin (S.M.U.R.),  
Gerald Raunig, Adrian Rifkin, Kerstin Schroedinger, Marco Scotini,  
Diego Segatto, Joshua Simon, Kuba Szreder, Axel Wieder,  
Espace Temporaire (Magdalena Ybarguen).

**RESPONDENTS:** Jens Badura, Christoph Brunner, Karmen Franinović,  
Roberto Nigro, Romy Rüegger, Dimitrina Sevova.

**PERFORMANCES:** Chiara Fumai, T. Melih Görgün, Michael Hiltbrunner,  
Franziska Koch, David Maroto.

**SCREENINGS:** Marcelo Expósito, Silvia Maglioni and Graeme Thomson,  
RELAX (chiarenza & hauser & co).

**MICROPOLITICAL WORKSHOP:**

**Wiktoria Furrer & Sebastian Dieterich** in cooperation with **Elke Bippus**.

Curated by Dimitrina Sevova and Christoph Brunner in cooperation with the Bachelor  
Media & Art, specialization Fine Arts of the Zurich University of the Arts, Elke Bippus,  
Franziska Koch.

A cooperation with Z+ <<http://www.zhdk.ch/zplus>>.

*In conjunction with the a-disciplinary project consisting of a platform of irregular non-  
serial events, screenings, public readings, performances, talks, urban interventions and  
other ephemera, on the theme of Opportunities for Outdoor Play? Playgrounds – New  
Spaces of Liberty (The Question of Form) <[outdoorplay.tumblr.com](http://outdoorplay.tumblr.com)>, curated by  
Dimitrina Sevova at Kunsthof Zürich between March and October 2013 in cooperation  
with Elke Bippus, Franziska Koch and the Bachelor Media & Art, specialization Fine Arts of  
the Zurich University of the Arts.*

*For further information please see <[outdoorplay.tumblr.com](http://outdoorplay.tumblr.com)> or <[www.kunsthof.ch](http://www.kunsthof.ch)>.*

### *Cover Page*

*Left: "The Playground, a Vacant Lot," Hale House, Boston, Mass., c1903, Social Museum Collection,  
Fogg Museum, Harvard Art Museum. Middle: Seattle Potlatch Parade showing float, 1912.*

*Right: Nuria Vila + Marcelo Expósito, Tactical Frivolity + Rhythms of Resistance, video still, 2007.*

# PROGRAM

Thursday, 14 November 2013

- 13:15 Doors open
- 13:45-14:00 Welcome by the curators of the symposium, **Dimitrina Sevova & Christoph Brunner**

## *Post-Fordist City and the Playground of Precarity*

- 14:00-14:30 **Susanna Perin (S.M.U.R.)**  
Self Made Urbanism Rome
- 14:30-15:00 **m-a-u-s-e-r (Mona Mahall & Asli Serbest)**  
Lend Form. Borrow Content.
- 15:00-15:30 **Espace Temporaire (Magdalena Ybarguen)**  
Breaking in and provoking spaces of freedom
- 15:30-16:00 **Paolo Caffoni**  
Living in a City Called Macao
- 16:00-16:15 Short Break
- 16:15-16:45 Discussion between the participants in the bloc: *Post-Fordist City and the Playground of Precarity*  
Respondent: **Jens Badura**
- 16:45-17:15 Coffee / Tea Break, Fruits and Sandwiches
- 17:15-17:50 **T. Melih Görgün**  
Unfortunate Stranger  
*Performance*
- 17:50-18:00 Short Break

## *Screening: Activist Practices and Unplaying the Public Space*

- 18:00-18:40 **RELAX (chiarenza & hauser & co)**  
reservoir news (29 min, 2010)  
with an introduction by Daniel Hauser
- 18:40-19:20 **Marcelo Expósito**  
Tactical Frivolity + Rhythms of Resistance (39 min, 2007)

Throughout three intense days the symposium will be an experimental space for expressing and sharing ideas – a place for intervening, investigating and provoking collective discussions on how to re-activate play's potentiality in urban space, considered as a playground of deskilled, affective and precarious labor.

The symposium aims at relocating the notion of play from the outdoor to the outside as an ecology and extended space for experimentation and micropolitics beyond spatial confinement. We ask how such an outside emerges through practices unfolding and altering dominant diagrams of power in urban environments. Here, playing-together involves the capacity of forces of resistance to create situations as intensive fields of affection through the micropolitics of diagrammatic practices. Both, playing bodies and the process of learning as a common, a self-productive and living knowledge, perpetuate new forms of social subjectivity and its immanent growth between power, knowledge and an aesthetics of existence.

Bringing together artists, curators, activists and thinkers from the fields of performance, art, aesthetic theory, philosophy, architecture and design, the symposium comprises talks, artistic interventions, performances and screenings.

19:20-20:30 Public light dinner and apéro

### ***Life as Resistance – The Politics of Precarity – The Body as Transindividual***

20:30-21:00 **Gerald Raunig**  
New Spaces of Liberty / Communists Like Us

21:00-21:30 **Isabell Lorey**  
Government through Precarization and Presentist Democracy

21:30-22:00 **Joshua Simon**  
Dividual: Between The Society of Control and Neomaterialism

22:00-22:30 Discussion between the participants in the bloc: *Life as Resistance – The Politics of Precarity – The Body as Transindividual*  
Respondent: **Roberto Nigro**

Friday, 15 November 2013

10:00-10:30 Coffee and Tea

### ***Outside and the Play of Power***

10:30-11:00 **Roberto Nigro**  
Outside, Micro-politics, Revolution

11:00-11:30 **Anja Kanngieser**  
Sonic geographies: towards a careful listening

11:30-12:00 **Kerstin Schroedinger**  
Material Interventions (III)  
*Lecture-performance*

12:00-12:30 Discussion between the participants in the bloc: *Outside and the Play of Power*  
Respondent: **Karmen Franinović**

12:30-13:30 Buffet Lunch

### ***Ungrounding Playgrounds – Folds of the Inside***

13:30-14:00 **discoteca flaming star (Cristina Gómez Barrio & Wolfgang Mayer)**  
Agora

14:00-14:30 **Adrian Rifkin**  
A Good Laugh is not to be Sneezed At

14:30-14:45 **Michael Hiltbrunner**  
untitled (Isou et les Isouiens)  
*Performance*

14:45-15:15 Discussion between the participants in the bloc: *Ungrounding Playgrounds – Folds of the Inside*  
Respondent: **Dimitrina Sevova**

15:15-15:30 Short Break

### ***Performance Program: The Game of Chance and Biopower I***

15:30-16:00 **David Maroto**  
Illusion Buzzword Bingo  
*Participatory performance for a maximum of 48 players*

16:00-16:15 Short Break

### ***Workshop open to the symposium participants and the public (6-30 participants): Kuoni Room***

16:15-17:30 **Wiktoria Furrer, Sebastian Dieterich** in cooperation with **Elke Bippus**  
«Micropractice. Practicing engagement and resistance»

### ***Parallel Film Program: Main Venue***

16:15-17:30 **Graeme Thomson & Silvia Maglioni**  
In Search of UIQ (72 min, 2013)

17:30-17:45 Coffee / Tea Break, Fruits and Sandwiches

### ***Talk followed by discussion***

17:45-18:35 **Maurizio Lazzarato**  
Micropolitics and the Refusal of Work

18:35-18:50 Short Break

### ***Performance Program: The Game of Chance and Biopower II***

18:50-19:35 **Franziska Koch** in collaboration with **Jacky Poloni**  
Jack Black part two (to be continued)  
*Participatory performance for up to 7 players in each game*

Saturday, 16 November 2013

10:00-10:30 Coffee and Tea

***The Serious Play of Knowledge Production – Organization Between Work and Play – and the Practice of Deschooling***

10:30-11:00 **Kuba Szreder**  
Playing seriously in the age of project-making

11:00-11:30 **Diego Segatto**  
Re-activating the Common: new roles for the University in the social order

11:30-12:00 **Giusy Checola**  
Building Playground(s)

12:00-12:30 **Axel Wieder**  
Education, Participation, Play

12:30-13:30 Buffet Lunch

13:30-14:00 Discussion between the participants in the bloc: *The Serious Play of Knowledge Production – Organization Between Work and Play – and the Practice of Deschooling*  
Respondent: **Christoph Brunner**

14:00-14:15 Short Break

***Undoing the Institution and the Politics of Dis-Play***

14:15-14:45 **David Dibosa**  
Turning the museum inside out

14:45-15:15 **Carmen Mörsch**  
Micropolitics in the Gallery: Rethinking education as queer practice.

15:15-15:45 **Binna Choi**  
Exile from the World

15:45-16:15 **Daniel Morgenthaler**  
Touching Up the Institution

16:15-16:30 Short Break

16:30-17:00 Discussion between the participants in the bloc: *Undoing the Institution and the Politics of Dis-Play*  
Respondent: **Romy Rüegger**

17:00-17:30 Coffee / Tea Break, Fruits and Sandwiches

***Talk followed by discussion***

17:30-18:20 **Marco Scotini**  
Politics of Representation. Disobedient Images and the Autonomia movement

18:20-18:35 Short Break

***Evening Performance***

18:35-19:35 **Chiara Fumai**  
"SHUT UP, ACTUALLY TALK"  
Performance

19:45-21:45 Closing apéro

# ABSTRACTS & BIOS

Thursday, 14 November 2013

## *Post-Fordist City and the Playground of Precarity*

**SUSANNA PERIN (S.M.U.R.)**

### **Self Made Urbanism Rome**

The Self Made Urbanism Rome exhibition examines the Via Casilina, an arterial road that leads south-east from the city centre at the Porta Maggiore to the city border and beyond. The artists and curators of the S.M.U.R. project explore with researchers and city activists the self-built and self-organized city that has proliferated over the last hundred years.

The „self-made city“ phenomenon in Italy and especially in Rome has a long history and a variety of expressions, from self-built emergency housing to large, speculative projects. In the last years the S.M.U.R. project has accompanied various self-organised projects. This made us first-hand witnesses of contemporary political changes and new social movements.

In response to long time experience with mistreatment of the commons, robust models of self-organisation must be developed to guard them against seizure by the state and private infringement. Numerous, very recent occupations of cultural arenas, such as the Roman Teatro Valle Occupato or Cinema America, bear witness to a broad social movement that yearns for change.

S.M.U.R. works up an historical framework for diverse experiences of the self-organised city – and not just of individual buildings – and presents different perspectives on the future organisation of the public commons.

S.M.U.R. Project Group: Jochen Becker, Carlo Cellamare, Christian Hanussek, Antonella Perin, Susanna Perin

S.M.U.R. Lecture: Susanna Perin



**SUSANNA PERIN** (Aarau / Rome) works as an artist and cultural producer, both as an individual artist or in collectives, on issues of migration, urban space and new labour conditions. In addition, she has curated exhibitions, organised events and published essays. Her work primarily focuses on trans-disciplinary contexts and relates to EU space. Several key projects such as EuroVision2000 and MigMap were realised as the collective K 3000 (Zurich). Through her reflections on the city of Rome, she founded the Self-Made Urbanity project (smu-research), shown as part of the XIII Architecture Biennale in Venice.

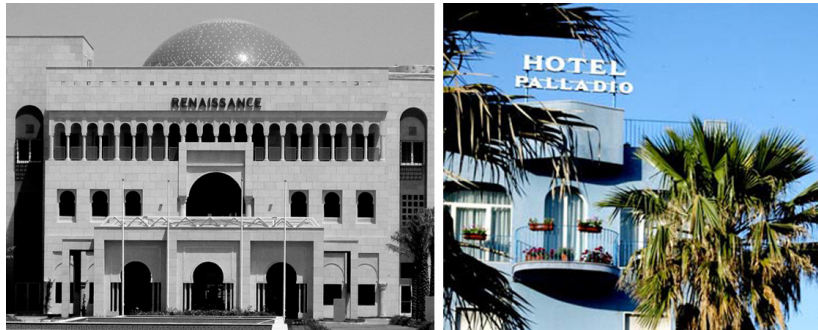
[www.artefact.li](http://www.artefact.li) || [www.smu-research.net](http://www.smu-research.net)



## M-A-U-S-E-R (MONA MAHALL & ASLI SERBEST)

### Lend Form. Borrow Content.

The architectural relation of form and content is not that of coherence, but a strategic deal. The institutional relation of content and form is also not that of coherence, but a strategic deal. In this strategic deal (a play?) architecture and institution, both exchange apples with pears, money with symbol, original with cliché, architecture with institution. They lend and borrow. Are they undoing themselves?



Based in Stuttgart and Istanbul, **M-A-U-S-E-R** is a work studio, founded by Asli Serbest and Mona Mahall in 2007. It represents the practice and research of the Micro Architecture Unit Star Energy Ray. Micro architecture unit does not mean any genres at first, rather it describes a conceptual approach towards making, and a form of organization: m-a-u-s-e-r is set up as a romantically tribal, artistic anti-state, working on topics of architecture, space, and media. Their self-published magazine Junk Jet deals with topics of Internet culture, of undisciplined art works, of local forms in the global culture, etc.

m-a-u-s-e-r has been exhibited and published in New Museum New York, Galerie Vie Tokyo, Künstlerhaus Stuttgart, Venice Architecture Biennial, Ars Electronica Center Linz, e-flux journal, Perspecta, etc. Currently, they work as professors of fundamentals of design at the Stuttgart State Academy of Art.

[www.m-a-u-s-e-r.net](http://www.m-a-u-s-e-r.net)

## ESPACE TEMPORAIRE (MAGDALENA YBARGUEN)

### Breaking in and provoking spaces of freedom

The work of Espace Temporaire is based on the occupation and use of material or symbolic public spaces. The aim of this art laboratory is to experiment with human relationships, grasp urban interstices and hijack the rules of dominant order. Since 2005, in response to the “zero tolerance” policy towards the demands of squat movements and independent cultural spaces in Geneva, a number of ephemeral and itinerant actions and interventions have been tried out and set up. Occupied spaces have become places that provide experiences and bring people together, and imaginary volumes that provoke critical thinking. Over the years, initiatives for the alternative use of public spaces have bred new ideas for future actions and revealed a potential for participation, self-organization and appropriation of the city by the community. These practices have enabled the reversal of situations and have created spaces of freedom through an unexpected, discordant or even subversive presence, making those whom society renders invisible seen and heard.

**MAGDALENA YBARGUEN** is a graduate of the Ecole des Beaux-Arts (School of Fine Arts) of Geneva. In 2005, she set up Espace Temporaire, as a laboratory of art, ideas and collective actions based in Geneva – Switzerland. Her interest in social criticism and the re-appropriation of public spaces has led her to meet other artists and groups such as Serpica Naro (Milan), Todoporlapraxis (Madrid), Koebberling and Kaltwasser (Berlin), bblackboxx (Basel), with whom she has established a collaborative network.

[www.espacetemporaire.com](http://www.espacetemporaire.com)

## PAOLO CAFFONI

### Living in a City Called Macao

The day of 5 May 2012 represented a political event, which above all, brought about a mutation of subjectivities and their modes of sensibility. The occupation of the Galfa Tower – a 33-story building that has been vacant for 15 years, located in the Centro Direzionale, the business centre of Milan – marked a change in the distribution of the desires, of the individual and group perceptions of reality that has no equivalent in the dynamics of disciplinary allocation of roles and functions (the curator, the artist, the technician, the expert, the public, etc.) and the assignment of spaces (the museum, the bank, the university, etc.), as it usually takes place in the city of the so called ‘economy of events’. The change in the perceptions occurred in an urban environment through the continual re-composition of the bodies (inside the skyscrapers, out in the street, crossing in the city) and the use of expression machines (video, the slogans, the symbols that have circulated online and in the press). These bodies and these semiotics have had to confront the actions of the disciplinary power (the blocks, the police, the eviction) and the implementation of the same ‘event’ brought by control devices to regulate it in accordance with a business-like conception. What does it mean to invent a new city (Macao) within the same city (Milan)?

**PAOLO CAFFONI** is an editor and writer. He is Managing Editor of the magazine *No Order. Art in Post-Fordist Society* (Milan), Associate Editor of the publishing house Archive Books (Berlin) and of project space Archive Kabinett (Berlin). His writings can be found in *No Order* magazine, Art Metropole, Nolens Volens, Alfabet2, Uninomade, among other publications. Since 2012 he has participated in the activities of the organization Macao (Milan).

## T. MELİH GÖRGÜN

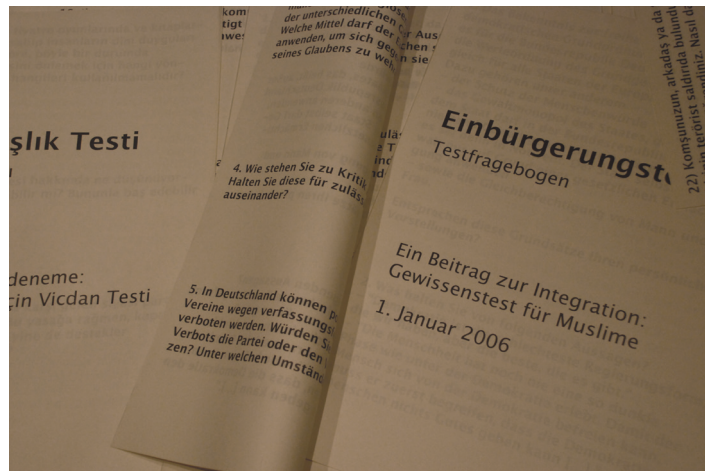
### Performance: Unfortunate Stranger

Is the thing we take refuge in, the proof of an act that we do trying to continue our powerful being or feeling ashamed? Is our power the best way to expose our powerful misery? What could be the choices or responsibilities we have in the places we share? Are our anxieties, desires and passions proofs of our frightening silence?

Question 23: "You know of the terrorist attacks on September 11th 2001 in New York and on March 11th 2004 in Madrid. In your opinion, were the doers of these acts terrorists or freedom fighters? Support your answer."

Since January 1st 2006, candidates for German citizenship coming from Muslim countries were to answer questions on mentality and submission to the constitution in Baden-Württemberg. The Ministry of Internal Affairs in Stuttgart composed an interview guide containing 30 questions, which Minister Heribert Rech (CDU) forwarded to state offices.

On March 27th 2010 however, this "test of conscience" put forth in Baden-Württemberg in the year 2006 was revoked. After the state parliament elections on March 27, Berlin MP Bilkay Öney who is assigned to the State Integration Ministry immediately abolished the said test.



T. Melih Görgün, Unfortunate Stranger. Performance, 2013.

**PROF. T. MELİH GÖRGÜN.** Born in 1962, Sinop. He lives and works in Istanbul and Sinop. Independent curator, artist, working on cultural studies, performances and city and art. He works as a curator on research based and participative references interdisciplinary projects, with a focus on difference, memory, identity, cultural codes. Professor at the Mimar Sinan University of Fine Arts in Istanbul.

He realized his first performance work "Vor(ur)teil-spiel" in Museums Quartier Wien as an invited artist in the "Artist in Residency" in 2005. The performance 'Vor(ur)teil-spiel' illustrates how the real and imaginary interchange. His second performance was a co-production with Nezaket Ekici. "In München, Um München, Um München Herum". The performance-installation of the same title is the transposition to the exhibition area of the forms which were taken from the daily lives of people living in and around Munich, and have been altered.

T. Melih Görgün's work "Underneath / Nothing as silent as snow" is a mixed media performance installation using digital imaging and live action exploring the convoluted journey to becoming a "European," and what lies underneath this apparent homogeneous identity. It was realized in Odessa.

He is the founder of the International Sinop Biennial Sinopale, which is the title of an international project that, in the context of local development, draws the civil society together with the purpose of building dialogue through culture and arts, within the framework of the model of "artistic production based on sharing."

He curated exhibitions in Turkey and abroad. His articles have been widely published in newspapers and art magazines. He is a coordinator of the international cooperation project "City and Art" which is realized with several art academies including the Fine Arts Academy of Vienna-Austria, London St. Martin School of Art – UK, Malmö University – Sweden, Fine Arts Academy München, Den Haag Royal Academy of Arts, Art Academy Burg Giebchenstein Halle and many others.

[www.melihgorgun.blogspot.com](http://www.melihgorgun.blogspot.com)

## Screening: Activist Practices and Unplaying the Public Space

### RELAX (CHIARENZA & HAUSER & CO)

#### reservoir news

reservoir news is a video on: hit the ground! an action which took place at the Passengers Festival Money For Nothing, Warsaw/pl, september 10 & 11, 2009.

Realized in the financial district of Warsaw, reservoir news brings up issues on wealth, on the act of giving instead of saving and on the theological aspects of banking and financial institutions.

The main protagonists are a team of 16 persons from Czystochowa, Gliwice, Radom, Torun, Warsaw and Zurich. The members of the team are:

Donators: Monika Molenda, Rafał Mroczek, Aleksandra Mysiorska, Agnieszka Palińska, Ewa Szymańska and many passersby.

Experts: Michał Kozłowski, philosopher; Magda Leszko, project coordinator; Kuba Szreder, curator.

Camera team: Kasjan Borkowski, Tomasz Soliński

Photographer: Łukasz Niewiadomski

Interviewer: Maria Tatarek

Translations: Katrin Hermann

News van driver: Joanna Wosztyl

#### RELAX (CHIARENZA & HAUSER & CO)

Marie-Antoinette Chiarenza / Daniel Hauser.

based in Zurich, Switzerland.

Marie-Antoinette Chiarenza and Daniel Hauser have worked together since 1983. They use all media they can find. The group became known with statements such as thinking alone is criminal (1991), artists are no flags (1993), I am a woman, why are you not? (1995) and you pay but you don't agree with the price (1994 - 2005). Since 1997 RELAX resolutely rename all the public spheres as 'economic spaces'.

Solo shows a.o.: Shedhalle Zurich/ch (1990), Kunsthalle Basel/ch (1992), Capp Street Project San Francisco/usa (1994); Kartause Ittingen Kunstmuseum Thurgau and Kunsthau Glarus/ch (1994); Stadtgalerie Saarbrücken/de (1995); Dartmouth College and Hood Museum of Art Hanover, New Hampshire/usa (1999); Künstlerhaus Bethanien Berlin/de (2003); Kunsthau Centre PasquArt Biel-Bienne/ch (2005); Museum Folkwang Essen/de (2008); Cornerhouse Manchester/uk (2010).

www.relax-studios.ch

### MARCELO EXPÓSITO

#### Tactical Frivolity + Rhythms of Resistance

A videotape by Marcelo Expósito and Nuria Vila. 39 minutes, 2007. Filmed in London, Brighton, and Prague.

Produced with the help of Centre Culturel Suisse de Paris (for the exhibition L'Europe en devenir, 2007), and the exhibition Have the Cake and Eat it too. Institutionskritik als Instituierende Praxis (transform and Kunsthalle Exnergasse, Vienna, 2008).



Nuria Vila + Marcelo Expósito, Tactical Frivolity + Rhythms of Resistance, video still, 2007.

In September 2000, several thousands of people gathered in Prague to counter the annual meeting of the World Bank and the International Monetary Fund: Seattle's long tail reached the heart of Europe and succeeded in interrupting the world's leaders' encounter, taking the counter-summits cycle of the so-called anti-globalization movement to one of its landmarks.

Our former video Radical Imagination (Carnivals of Resistance) (2004) portrayed the Carnival Against Capital, the historical global action day, which reclaimed and paralyzed The City, London's financial district, and whose carnivalesque modes of protest pre-figured some key global movement's latter forms of street action. *Tactical Frivolity + Rhythms of Resistance* literally narrates the journey across Europe of "tactical frivolity" mode of protest, which turned into the "pink line", one of the three main (front) lines in Prague, which successfully broke the police cordon made to protect the international congress centre.

Tactical frivolity sought to undo classical anarchists vs. police, one-to-one confrontational tactics, by multiplying frontlines and making an extremely ironic use of femininity and kitschy representations of the body in direct action. Music and dance provided this radical redefinition of street protest not only with a powerful tool to practically dissolve or détour police violence, but also with the strongest possible image (and soundtrack) to realize how street demonstrations can become the unleashing of body's desires in the moment of protest itself. Rhythms of Resistance, the Samba-band formed in Prague, which continues expanding today its singular confluence of music and politics, is also portrayed in this tape.

*Tactical Frivolity + Rhythms of Resistance* is somehow a video about a particular moment of joy and expectations of the global movement. It also raises tacit questions about its continuities and how things have changed (or not) since then.

**MARCELO EXPÓSITO** (Puertollano, Spain, 1966). His work as an artist usually expands towards the territories of critical theory, editorial work, curatorial activities, teaching, and translation. Mostly based in Barcelona and Buenos Aires.

He is the academic co-director of the Independent Studies Program (PEI), Museu d'Art Contemporani de Barcelona (MACBA) and teaches at the Facultad de Bellas Artes, Universidad de Castilla-La Mancha (Cuenca). He is currently member of the networks Universidad Nómada and Red de Conceptualismos del Sur, and forms part of the editorial team of the online magazine transversal. He was co-founder and co-editor of *brumaria* magazine (2002-2006). He has edited or co-edited the books *Plusvalías de la imagen. Anotaciones (locales) para una crítica de los usos (y abusos) de la imagen* (1993), *Materiales 1990-1998: el malestar en la libertad* (1998), *Chris Marker. Retorno a la inmemoria del cineasta* (2000), *Modos de hacer. Arte crítico, esfera pública y acción directa* (2001), *Historias sin argumento. El cine de Pere Portabella* (2001), *Producción cultural y prácticas instituyentes. Líneas de ruptura en la crítica institucional* (2008), and *Los nuevos productivismos* (2010).

marceloexposito.net

## *Life as Resistance – The Politics of Precarity – The Body as Transindividual*

**GERALD RAUNIG**

### **New Spaces of Liberty / Communists Like Us**

The project: to rescue “communism” from its own disrepute. Once invoked as the liberation of work through mankind’s collective creation, communism has instead stifled humanity. We who see in communism the liberation of both collective and individual possibilities must reverse that regimentation of thought and desire which terminates the individual. But our communism will not for all that be a spectre haunting the old Europe... We rather envisage an imaginative, creative process at once singular and collective, sweeping the world with a great wave of refusal and of hope. Communism is nothing other than a call to life: to break the encirclement of the capitalist and socialist organization of work, which today leads not only to a continuing surplus of repression and exploitation, but to the extinction of the world and humanity with it.

Taking these remixed writings from Antonio Negri’s and Felix Guattari’s “Les nouveaux espaces de liberté” (1983/84, the first English version was titled “Communists Like Us”) seriously, I want to reconsider and actualize the idea of commu/onism as political imagination, concatenation of singularities, invention of worlds. Along the lines and the production process of the book written by the two activist-philosophers 30 years ago, I will try to trace some of the genealogies of the common, the commune and communism in order to find out which concrete “spaces of liberty” we need here and now.

**PROF. DR. GERALD RAUNIG** is a philosopher, works at the Zürcher Hochschule der Künste and at the eipcp (European Institute for Progressive Cultural Policies); member of the editorial board of the multilingual webjournal transversal and the Austrian journal for radical democratic cultural politics, *Kulturrisse*. His books have been translated into English, Serbian, Spanish, Slovenian, Russian, Italian, and Turkish.

Recent books in English: *Art and Revolution. Transversal Activism in the Long Twentieth Century*, translated by Aileen Derieg, New York/Los Angeles: Semiotext(e)/MIT Press 2007; *Art and Contemporary Critical Practice. Reinventing Institutional Critique*, London: mayflybooks 2009 (Ed., with Gene Ray); *A Thousand Machines*, translated by Aileen Derieg, New York/Los Angeles: Semiotext(e)/MIT Press 2010; *Critique of Creativity*, London: mayflybooks 2011 (Ed., with Gene Ray and Ulf Wuggenig); *Factories of Knowledge, Industries of Creativity*, translated by Aileen Derieg, New York/Los Angeles: Semiotext(e)/MIT Press 2013.

**ISABELL LOREY****Government through Precarization and Presentist Democracy**

While financial and democratic crises haunt Europe with unimagined speed, the crisis in social reproduction comes to a head. Common state services of reproduction, like health care, education and social welfare do not exist anymore in contemporary southern Europe. The politics of precarisation are paired off with a precarisation of the job market. Under the siege of a new European regime of uncertainty life becomes existentially precarious. Representational politics has lost its credibility due to its stubborn obedience to laws of the market, trustees and the European Troika. Traditional constitutional power on the level of the nation state, as national sovereignty over budget and decision-making, erodes in non-democratic ways.

However, current protests of the heterogeneous precarious do not disavow democracy in general but develop new forms of democratic participation and constituent power. This process bears such thoroughgoing potential that it requires a much longer and non-linear duration to unfold. The aim is not only to change persisting hegemonies in a confrontational manner, but also to invent new forms of social reproduction through non-neoliberal forms of life and the production of subjectivation. Since the emergence of new camps and assemblies of the democracy movement in 2011, we can observe first steps toward such emergent processes of presentist democracy and constituent power.

**Dr. ISABELL LOREY** is a political scientist, currently teaches as visiting professor for political theory at the Zentrum Gender Studies at the University of Basel. Before she was visiting professor at the Humboldt University Berlin (2010 and 2011) and the Vienna University (2009 and 2010). 2001-2007 assistant professor for Gender & Postcolonial Studies at the University of the Arts Berlin. Publications on: precarization of labor and life in neoliberalism, social movements (a.o. Euromayday-movement and the occupation and democracy-movements since 2011), critical theory of democracy and representation, biopolitical governmentality, and political immunization. Her habilitation on Roman struggles of order, the Plebeian, concepts of community and immunization was published as *Figuren des Immunen. Elemente einer politischen Theorie*.

**JOSHUA SIMON****Dividual: Between The Society of Control and Neomaterialism**

Beyond the dystopian reality which we experience today under the societies of control, we can actually find promise in the fact that we are faced with a conceptualization of subjectivities that do not circle around the separated, indivisible entity (i.e., the in-dividual). The Dividual is a subjectivity that is always already part of a presence. Not an entity unto itself apart from all the rest, but rather already in relation, always part of something. Bruno Bosteels quotes Bolivian vice President García Linera, who defines the political construction of self-determination in a dialectical relation to the potentials of social labor materialized in the commodity: "Capital unfolds the potential of social labor only as abstraction, as forces that are constantly subordinated and castrated by the rationality of value of the commodity. The fact that these tendencies may come to the surface is no longer an issue of capital, which while it exists will never allow that they flourish for themselves; it is an issue of labor over and against capital, on the basis of what capital has done thus far." (Bosteels, *The Actuality of Communism*, 237). The talk will propose to re-address the term Dividual. From processes of individuation to a shared experience of divided subjects, Dividual describes a collective subjectivity of an overqualified generation, constantly generating value for the Open Call economy.

**JOSHUA SIMON** is director and chief curator at MoBY – Museums of Bat Yam. He is co-founding editor of *Maayan Magazine* for literature, poetry and ideas, *Maarvon* (Western) – *New Film Magazine*, and *The New & Bad Art Magazine*, all based in Tel Aviv-Jaffa. Simon is a 2011-2013 fellow at the Vera List Center for Art and Politics, The New School, New York, and a PhD candidate at the Curatorial/Knowledge program at Goldsmiths College, University of London. Simon is the editor of *Solution 196-213: United States of Palestine-Israel* (Sternberg Press, 2011), and author of *Neomaterialism* (Sternberg Press, 2013).



Friday, 15 November 2013

## *Outside and the Play of Power*

**ROBERTO NIGRO**

### **Outside, Micro-politics, Revolution**

Deleuze and Foucault produced an unprecedented revolution in contemporary thought, in particular concerning the soil of the materialistic tradition stemming from Marx. Their thought was confronted with the crisis of classical Marxisms and of theoretical humanisms (probably two aspects of the same problem). They were the only authors, probably along with a very few others, who were able to build up one of the most powerful philosophical machines capable to answer some of the issues involved in such crisis or theoretical shift. Albeit from different perspectives, they never stopped interrogating themselves about a crucial issue, that could be resumed in the following way: How can we develop an analysis still centered on capitalism, without remaining trapped in a dialectical form of thought? How can we think our present?

This paper discusses issues involved in the use of notions such as outside, micropolitics and Revolution.

**DR. ROBERTO NIGRO** is a philosopher, a Program Director at the Collège International de Philosophie in Paris. He lives mostly in Zurich and works at the Zurich University of the Arts (ZHdK), where he is a researcher at the Institute for Critical Theory, ith, and a lecturer in BA/Theory, BA/Fine Arts (Department Art and Media) and in Master of Arts in Fine Arts (MFA). Specialist in Political Philosophy, Aesthetics, French and Italian contemporary philosophy, with a special focus on the thought of Foucault, Deleuze, Marx and Marxism, he is currently working on a book project on "Theories of the coup d'état since the 17th Century". He was an archivist at the Centre Foucault (IMEC, Paris); a visiting Scholar at the Center for European Studies at Harvard University, at the University of Paris X- Nanterre, at the Freie University in Berlin; an Assistant Professor at the American University of Paris and at Michigan State University; a visiting Professor at the University of Basel (center Eikones), at the ENS-Lyon and at the École des Hautes Études en Sciences Sociales (EHESS), Paris.

A selection of his last publications includes: Roberto Nigro (ed.), *Pouvoir, violence, représentation, 'Rue Descartes' / 77*, 2013/1. ([www.ruedescartes.org](http://www.ruedescartes.org)) ; – with Elke Bippus and Jörg Huber (eds.): *Ästhetik der Existenz. Lebensformen im Widerstreit*, Zürich: 2013; – with Elke Bippus and Jörg Huber (eds.): *Ästhetik x Dispositiv*, Zürich: 2012; – with Isabell Lorey and Gerald Raunig (eds.): *Inventionen* (vol. 1, vol. 2), Diaphanes, Berlin-Zürich: 2011/2012; – "From Reason of State to Liberalism: the Coup d'État as Form of Government", in Vanessa Lemm and Miguel Vatter (eds.), *The Government of Life: Michel Foucault and Neoliberalism*, Fordham University Press, New

York 2013; – The Question of the Subject in the Trajectory of the Death of God", in 'Coincidentia. Zeitschrift für europäische Geistesgeschichte': Kulturphilosophie, Diskursanalyse und Alterität bei Foucault und Certeau, Aschendorff Verlag Münster, 2013, p. 393-414; – "Normalità, regolarità e eccezione nelle arti di governo moderne. Funzione del colpo di stato", in *Il governo di sé, il governo degli altri*, (Salvo Vaccaro, Ed.), Palermo, 2011; – "Quelques remarques sur les enjeux d'une confrontation entre Foucault et Marx", in *Cahier de l'Herne*, Michel Foucault, Paris, 2011; – Michel Foucault, *Introduction to Kant's Anthropology*, Semiotext(e), Los Angeles: 2008.

**ANJA KANNGIESER**

### **Sonic geographies: towards a careful listening**

This talk explores the world making capacities of sound and voice. The utterances of speakers open up spaces for different ways of being through dialogue: through their anticipation of a response. A geography of the voice, that is to say the ways that voices are shaped by, and shape, worlds and spaces, reveals the creative and constitutive operations of speech and language. This understanding looks to the voice, and speech, as more than a conduit for the transfer of information. Emphasized here is not only the reciprocal and active process of creating worlds and meanings, but also the extra-linguistic elements of communication: the soundings, gestures and affective transmissions that make up our different relations. By tuning into these affective and auditory elements, we may instigate a 'sonic' geography of vocal utterances. This geography seeks to imagine an acoustic politics of the voice, whereby sound becomes a method to engage in, and elaborate upon, contemporary globalized political landscapes.

**DR. ANJA KANNGIESER** is a political geographer and Lecturer in Sociology at Goldsmiths College. She writes about contemporary labour, political and economic geography, sound and social movements. She is the author of *Experimental Politics* and *The Making of Worlds* (Ashgate 2013) and runs arts and community workshops on DIY radio, listening, neurodiversity and communication.

[transversalgeographies.org](http://transversalgeographies.org)

**KERSTIN SCHROEDINGER**

### **Lecture-performance: Material Interventions (III)**

Along changes in the history of labour from Taylorism to Post-Fordism the role and contribution of women workers also changed dramatically. In my presentation, I will look at women labourers in the production of (sound)media throughout the 20th century. I will present in image and sound a short counter narrative of hegemonic structures of production and reproduction. My aim is to reconstruct the impacts and influences that women workers actually have had in these

transformation processes, especially in media-related industries, in this case industries that produce sound gear and instruments that shape our acoustic environments, such as telephones, gramophones, stereos, etc.

A critical review of the history of worker movements in the mid 20th century aims to both challenge our responsibilities for the past and strengthens confidence in our involvements in struggles of today. The presentation will perform a conflict between invisibility of women's labour and the audible and aural contributions of women in media production from the early 20th century until ca. 1968.

**KERSTIN SCHROEDINGER** works with moving image, music and text. She is interested in a critical research practice which is calling into question image production and wishes to produce and reproduce images as material of thought. She works with a historiographic practice that scrutinises means of production, continuities and relocations.

Since 2006 she works in collaboration with Mareike Bernien (Berlin) in different formats and contexts. Their works have an image critical approach and research cultural practices through concepts of appropriation and translation.

Kerstin is a PhD candidate at University of Westminster London and works as assistant lecturer at the University of Arts Zurich (ZHdK).

mar-ker.org

## *Ungrounding Playgrounds – Folds of the Inside*

### **DISCOTECA FLAMING STAR**

#### **Agora**

Mon / defending as one's own life  
 Tue / moving as weeping King Kongs  
 Wed / harboring as part of a collective  
 Thu / shooting for documents of imagination  
 Fri / playing for some loving serenity  
 Sat / remembering  
 Sun / relinquishing everything as a discreet dancer

**DISCOTECA FLAMING STAR** is an interdisciplinary collaborative art group, a group of people which uses songs and other forms of oral expression, understanding them as a personal response to historical events and social and political facts.

Through conceptual, visual and musical transfers, they create performances, sculptures, drawings, stages and situations whose foremost intention is to question and challenge the memory of the public, transforming old desires and finding invented pasts, or pasts which never occurred. DFS is the place where the oracle speaks through the non-chosen. DFS is a love letter written in the present continuous, a love letter to thousands of artists.

They exploit their knowledge and lack of knowledge, working slowly, inspired by Anita Berber, Warhol's wig, ghosts with no home, Rita McBride's "Arena", Greg Bordowitz, Mary Shelley, Karl Valentin & Lisl Karlstadt, the Vienna Group, Alvaro, Joey Arias and David Reed's paintings and dialogues.

DFS present wonderful songs of love, consumption, fervour and feminism, carpets that help to cross burning bridges, fragile essays as drawings, and things that go together even though they shouldn't... They act directly in the gap between action and documentation, generating and finding documents that can be used to articulate strange tongues and languages that incite action and argument.

Cristina Gómez Barrio and Wolfgang Mayer have been the base of Discoteca Flaming Star since 1998.

**CRISTINA GÓMEZ BARRIO**, born 1973 in the Alhambra, Spain. Studied in Madrid, Munich and Berlin, currently living in Berlin. Cristina works with drawing, studies the color white in performance, takes photographs and dreams and – with Wolfgang Mayer – has been working as the foundation of Discoteca Flaming Star, an interdisciplinary artistic and collaborative performance project since 1998. Discoteca Flaming Star aims to be a mental space that all kinds of artists can enter to experiment with different paths for contemporary aesthetic praxis, searching for its limits and avoiding processes of formalization. The work has been shown at numerous venues including Artists Space, Whitney Museum, The Kitchen, NYC; MUMOK, Vienna; Ausland, n.b.k., Basso, KW in Berlin, Ojo Atomico, Centro de Arte 2 de Mayo, Madrid, Gallery Freymond-Guth, Zürich, Tate Modern, London, De Appel, Amsterdam.

**WOLFGANG MAYER**, born 1967 in Wertach, Allgäu, in Germany as the illegitimate child of Bonnie Tyler and Klaus Kinski. He works primarily with drawing, shimmering dust, video and performance. He currently works and lives in Berlin. Besides working on individual projects, he is involved in collaborative projects with Cristina Gómez Barrio (Discoteca Flaming Star and the projectspace General Public in Berlin), creating spaces for experiments and displaced memories. His and their work has been shown at numerous venues including Artists Space, Whitney Museum, The Kitchen, NYC; MUMOK, Vienna; Ausland, n.b.k., Basso, KW in Berlin, Ojo Atomico, Centro de Arte 2 de Mayo, Madrid, Gallery Freymond-Guth, Zürich, Tate Modern, London, De Appel, Amsterdam.

www.discotecaf flamingstar.com

## ADRIAN RIFKIN

### A Good Laugh is not to be Sneezed At

This partly improvised presentation will dwell on histories of the image, of relations to and between images, taking short film clips as the starting point for shaping a figure of the self, of a self that longs to have a good fuck, to have a good laugh or just a good sneeze in the presence of works of art. Spun out between specific quotations from Fassbinder (Querelle) and Lubitsch (To Be or Not to Be) I will approach the imitation of the film clip as a model of comportment in this nexus of subjection.

**PROF. ADRIAN RIFKIN** is emeritus Professor of Art Writing, Goldsmiths, and has been a Prof. of Fine Art at the University of Leeds and of Visual Culture at Middlesex. He is author of 'Street Noises' (1993), 'Ingres then, and Now' (2001) and many articles and essays on art, music and artists. A collection of his essays edited by Steve Edwards will appear as 'Communards and Other Histories', Brill 2014 and a collection of essays about his work edited by Dana Arnold with I B Tauris, 'Intersubjective Encounters', will also appear early in 2014.

Adrian Rifkin works with film and cinema, classical and popular music, canonical art and mass imagery, literature and pornography. Rifkin's full biography, many of his essays, as well as his blog can be found on his website <<http://www.gai-savoir.net>>, where there are essays on music, queer theory, artists' work and so forth. He completed two exhibitions of the life and works of the composer Cornelius Cardew, together with Grant Watson, at MuHKA, Antwerp and The Drawing Room, and is involved in a range of conferences on art education and radical pedagogy in the UK – a contribution to this can be found on e-flux journal No 14.

[www.gai-savoir.net](http://www.gai-savoir.net)

## MICHAEL HILTBRUNNER

### Performance: untitled (Isou et les Isouiens)

Solo performance, voice and rattle. Premiered at 4D, temporary art space, Berlin, 2011 (in German). Approx. 15 min.

The reading on "Isou et les Isouiens" (premiered 2011) consists of excerpts from the book *Isou ou La Mécanique des Femmes* (1949) by Isidore Isou, founder of the Lettrist movement. The book is introduced as a manual for young men to seduce women. Deeply cynical, Isou not only creates an erotic atmosphere but highlights the deep cynicism of male dominance in a patriarchal society.

The Zurich performance is in French, the English translation is available.



Premiere of "untitled (Isou et les Isouiens)" by Michael Hiltbrunner, 4D temporary art space, Berlin, 2011. Photograph by Juliane Solmsdorf.

**MICHAEL HILTBRUNNER**, born 1975, lives in Zurich. He studied Cultural Anthropology at Zurich University and works as curator, lecturer, and researcher. In the project "Serge Stauffer – Art as Research" at the Institute for Contemporary Art Research at the Zurich University of the Arts he realized an exhibition at Helmhaus Zürich, a publication, and a National Research project enabling access to Stauffer's estate at the Swiss National Library in Berne. In performances Michael Hiltbrunner explores new topics in artistic ways.

[forumkk.blogspot.com](http://forumkk.blogspot.com)

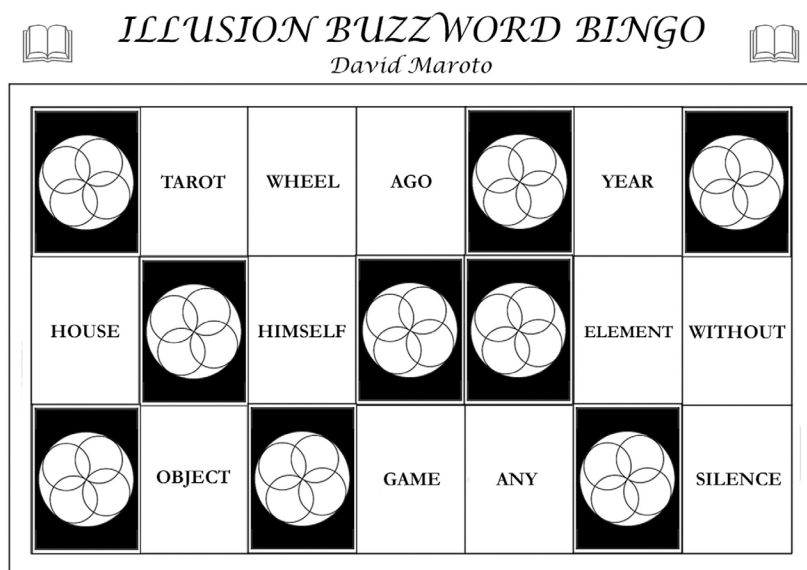


## Performance Program: The Game of Chance and Biopower I

**DAVID MAROTO**

### Participatory performance: Illusion Buzzword Bingo

Illusion Buzzword Bingo is the name of a collective game based on an art project in the form of a novel, called *Illusion*. Bingo cards are distributed amongst the audience, with the particularity that they do not contain the usual 1-to-90 numbers, but words (a different combination of words in each card). A reader reads a passage of the novel *Illusion* out loud. Participating public will cross out words in their cards as they appear in the text when uttered during the reading. Like in the original game, there is a prize for the player who calls out “bingo”; that is, for the one who crosses out all words in their card before anyone else does.



**DAVID MAROTO** (b. 1976) is a Spanish artist, curator, writer and game designer based in The Netherlands. His wide-ranging practice has led him to exhibit his work on psychoanalysis at the Freud Dreams Museum in St Petersburg, whereas his 8-year project to create a board game led to the inclusion of his project *Disillusion* at the Internationale Spieltage in 2006 (Essen, Germany) and other game fairs worldwide. In 2011 he spent a six-month residency in ISCP New York, where he published his project in the form of a novel, *Illusion*. In 2012 he took part in the 11th Havana Biennial and carried out a solo project in Artium (Museum of Contemporary Art, Vitoria, Spain) called *Illusion-Disillusion*. He has recently published a gamebook called *The South Highway*

(published by Dutch Art Institute, distributed by Casco, Office for Art, Design and Theory, Utrecht), where game and novel, his two main interests, meet in one single form. Together with curator Joanna Zielińska, he is currently developing a long-term project called *The Book Lovers*, focused on artist novels. Its base is the creation of a collection of artist novels with a parallel online database, which is complemented with a series of exhibitions and public programs, a pop-up bookstore and a publication – all of this in collaboration with a number of international art institutions. David holds an MFA degree from the Dutch Art Institute.

davidmaroto.info

### Workshop open to the symposium participants and the public (6-30 participants) – Kuoni Room

**WIKTORIA FURRER, SEBASTIAN DIETERICH IN COOPERATION WITH ELKE BIPPUS**

#### «Micropractice. Practicing engagement and resistance»

«Micropractice» intends to reconnect theoretical, political and social issues to our everyday life and make change possible. In the workshop participants reflect their experiences: they try to find a personal attachment to topics that have been discussed during the symposium. Based on this they search for forms of engagement and resistance. As a result participants create a repertoire of micropractices for themselves – small interventions, that transfer theory into action. «Micropractice» is part of the research project and collaboration between Sebastian Dieterich, Wiktoria Furrer and Elke Bippus as project leader, at the Institute for Critical Theory, ZHdK.

**PROF. DR. ELKE BIPPUS** is professor of art theory and history. Specialising in fine art, her fields of research include modern and contemporary art, theory of images and representation, artistic production techniques and procedure, art as epistemic practice, aesthetics, and politics.

**SEBASTIAN DIETERICH** is research assistant at the Zurich University of the Arts and at the Zurich University of applied Sciences. His research areas are new modes of creating resilience and micropolitical engagement and the pharmacological potential of media.

**WIKTORIA FURRER** is a political and cultural scientist and researches the potential of digital media for social integration and engagement. She is co-founder of Tatenträger ([www.tatentraeger.ch](http://www.tatentraeger.ch)) and research assistant at the Zurich University of the Arts.

## Parallel Film Program: Main Venue

**GRAEME THOMSON & SILVIA MAGLIONI**

### In Search of UIQ

A film essay. 2013. 72 min.



Following the publication of *A Thousand Plateaus* (1980), a work that for many marked the high-point of his creative partnership with Gilles Deleuze, Félix Guattari began working on a screenplay for a science-fiction film, *Un amour d'UIQ*. Initially developed in collaboration with American filmmaker Robert Kramer, the script, through its various drafts and revisions, preoccupied Guattari's attention for seven years, representing a blueprint for a subversive popular cinema through an imagined hyper-intelligent infra-cellular life substance – "UIQ" (Univers Infra-quark) – capable of controlling global communications networks and plugging into the precarious "desiring machines" of a community of social and psychological outsiders living in a German squat. After discovering the unpublished script of *Un amour d'UIQ*, Paris-based artists and filmmakers Silvia Maglioni and Graeme Thomson initiated a multi-form research project that culminates with *In Search of UIQ*, a film essay that takes Guattari's critical impasse of how to give shape to a bodiless entity, seemingly without spatial or temporal limits, as the basis of its inquiry.

**SILVIA MAGLIONI** and **GRAEME THOMSON** live and work in Paris. Maglioni studied literature, theory and creative writing in Turin and Glasgow and completed an interdisciplinary Ph.D. at the University of Genoa. After studying literature, philosophy and theory in Glasgow and Massachusetts, Thomson was a professor for several years at the University of Turin. Their feature-length films, video installations and performances have been included in solo and group presentations at film

festivals and such international museums and institutions as TATE, London; the Museum Ludwig, Köln; Anthology Film Archives, New York; Gasworks, London; Bétonsalon, Paris; MACBA, Barcelona; and the Centre Pompidou, Paris.

### Talk followed by discussion

**MAURIZIO LAZZARATO**

### Micropolitics and the Refusal of Work

The fact of problematizing a single aspect of struggle, the aspect of movement, has proved a great handicap which has turned the workers' movement into an accelerator of productivism, of industrialization, a champion of labor, of the "scientific" faith in the neutrality of "science" and technology. The other dimension of struggle, implying the "refusal of work," has been neglected (except by operaism) or insufficiently problematized by post-operaism which abandoned it.

Thinking political action (and action itself) following Marcel Duchamp's "great laziness" (and his plays on words, chess games, humor, etc.), and "The Right to Laziness" by Paul Lafargue, let us rethink the "refusal of work" from the side of laziness. With a bit of humor and in homage to Paul Lafargue and his refutation of the "dogma of labor," I shall call "lazy" such political action as at once refuses and drives away roles, functions and significations of the social division of labor and, through this suspension, creates new possibles. Why resurrect laziness from the limbo to which it had been relegated by the workers' movement? Because it allows to think and practice a "refusal of work" starting out with an ethico-political principle which is not labor and takes us, perhaps, out of the vicious circle of production, of productivity and producers ("the real producers, that's us!"). Labor, production, the producers have been both the force and the weakness of the communist tradition. Emancipation from work or emancipation through work? Ambiguities without end. One should not start out with work, whatever it may be, but always with the refusal of work.

**MAURIZIO LAZZARATO** is a sociologist and philosopher living and working in Paris, where he studies immaterial labor, the breakdown of the wage system, and "post-socialist" movements. He is the author of *Expérimentations politiques*, soon to be available in translation from the MIT Press, and other books.

## Performance Program: *The Game of Chance and Biopower II*

**FRANZISKA KOCH**

### Participatory performance: *Jack Black part two (to be continued)*

A performance by Franziska Koch in collaboration with Jacky Poloni



Jack Black part one, Kunsthof Casino on July 19th Zürich

During a gambling session the audience, the dealer, the translator and xylophone player examine the condition and concept of chance and coincidence. Changing, reversing and introducing new rules according to rules proposed by the bank will hopefully bring a fresh and critical perspective to this money game.

Jack Black part two inverts the rules of the Game of chance, or re-introduces new rules, or no rules, stimulating the public to re-invent them in direct participation or just contemplation in a performative twist to complicate and complete the performances. The Game of chance as a machine has “another origin than the state apparatus” and betrays the law as instituted by the frozen state. The public is invited to take part in ludic practices that stimulate the true passion of gambling bordering on trance, and exaggerate desires.

**FRANZISKA KOCH** has been a lecturer in fine arts in artistic practice at the Zurich University of the Arts since 2003, and has been involved in cooperation projects with other universities such as the Rietveld Academy, ETH Zurich and the Art Academy Tbilisi. Since 1998 she has realized installations, performances and projects, among them »5'05" 3 Renotations of 1 Act of Cleaning

a Piano», Editionrelease, publisher Anna Frei and edition fink (2013), »Temperatures Artisterium«, Center for Contemporary Art Tbilisi (2011), »Postfordismus / Fordismus« (with Tim Zulauf, 2010), »Reserven«, Kunsthof Zürich (2009). She has a long-term collaboration with the music performance group »Shanghai« (Stini Arn, Efha Hildtbrunner, Monika Schori) and the »P.F.T.« experimental melodic noise group (Peter Emch and Tobias Oehmichen).

franziskakoch.net

**Saturday, 16 November 2013**

## ***The Serious Play of Knowledge Production – Organization Between Work and Play – and the Practice of Deschooling***

**KUBA SZREDER**

### **Playing seriously in the age of project-making**

My presentation will ask the question if and how is it possible to play seriously as a contemporary project maker. Playing seriously, according to Pierre Bourdieu, used to be a privilege of certain classes of intelligentsia, such as artists or academics, who used to have a social license to “deal seriously with questions that ‘serious’ people, occupied and preoccupied by the practical business of everyday life, ignore”. In the classical bourgeoisie society artists and scholars were eligible to treat as their calling what others considered as a mere play or even a folly. They enjoyed enough free time to devote themselves to such ‘useless’ activities as the disinterested contemplation or the selfless pursuit of knowledge. This state of affairs was sustained by the artistic and academic autonomy, constituted as a contained exception to the general productivity and instrumental rationality of industrial capitalism. As widely acknowledged this privileged exceptionalism was dismantled in the transition to cognitive or post-Fordist capitalism which thrives to co-opt and industrialize both artistic creativity and scholastic pursuits. Through its integration in the symbolic economy their serious play became even more serious, economized, accounted, controlled and profitable. The play became increasingly competitive, the game played for more tangible prizes with players sending hard balls more often.

I am interested in the impact of this process on the professional and private lives of artists and scholars as contemporary project-makers. The project-making emerged as one of the apparatuses meant to both sustain, propel, harness, control, organize and potentially commercialize flexible production of culture and knowledge. The serious play in the age of project-making matches freedom and self-determinacy of producers with their underlying precarity, being structurally overridden by the winner-takes-all economy, characteristic of contemporary IP industries.

My presentation will be based on my direct observations and lived experiences as ‘independent’ curator, freelancer and project-maker, on the research conducted in the framework of my practice-based PhD at Loughborough University on the apparatus of project-making and on the ongoing practice of Free / Slow University of Warsaw, neither a project nor an institution from Warsaw devoted to critical reflection on contemporary culture and society. Talking from the position of researcher actively engaged in the serious play of project-making I am less interested in the typical self-victimization of aspiring artists or knowledge producers, as we have an unbearable

inclination to interpret ourselves as a vanguard of (self-) exploited precariat. Instead of focusing on the undeniable poverty of project-makers’ lives, I will rather reflect upon the political economy of project-making underpinning contemporary forms of serious play.

**KUBA SZREDER** – graduate of sociology at Jagiellonian University (Krakow). He works as an independent curator, his interdisciplinary projects actively engage in public sphere, combine artistic practices with other formats of cultural production and critical examination of society. In 2009 he initiated Free / Slow University of Warsaw and since then has been a close cooperator of Bęc Zmiana Foundation. In his research he critically reflects upon the contemporary apparatus of cultural production and its position in late capitalism. In Fall 2009 he started his practice-based PhD at Loughborough University School of the Arts, in which he scrutinizes the economic and governmental aspects of project making and their impact on an ‘independent’ curatorial practice.

**DIEGO SEGATTO**

### **Re-activating the Common: new roles for the University in the social order.**

Campus in Camps is an experimental educational programme in Palestine, oriented to incubate social projects, engaging a group of young participants from refugee camps: a continuous collective process able to generate reflections, approaches and tools adaptable to anyone through Communal Learning.

The initiative stems from the recognition that refugee camps in the West Bank are in a process of a historical political, social and spatial transformation. Despite adverse political and social conditions Palestinian refugee camps have developed a relatively autonomous and independent social and political space: no longer a simple recipient of humanitarian intervention but rather as an active political subject. The camp becomes a site of social invention and suggests new political and spatial configurations.

Camps of Knowledge cycle, which I proposed and steered as a project activator, aimed to raise awareness both on me and the participants starting from direct experiences inside their refugee camps, looking at common and different aspects of everyday life and environmental settings. Conceived as a pilot stage around field trips, the activities were then focused to rally emergent imageries in order to figure out new visions and specific projects, according to individual urgencies, contents from other Campus in Camps’ cycles and interactions among the participants: then, they were requested to free the perception of themselves through a work of imagination. The question “look at yourself in 2040” raised from the difficulty to consider nowadays as an interesting or fertile fact to be taken as a potential value, rather as a range of suggestions for further ideas-processing, as much as a stimulation to forecast how the idea of Right of Return – in its traditional speech enforced by UN 194 Resolution and by a generation-to-generation transmission – could affect the camps in a future scenario.



As a result, tales and narratives, simulations of guided tours and media conferences, spatial essays and reflections, outstanding proposals and declarations have been produced and collected in a booklet of the Collective Dictionary (the Campus in Camps's first year practical outcome) under the term Vision. It has been part of the preparation for a second year more focused on innovative initiatives with and inside the refugee community.

[www.campusincamps.ps](http://www.campusincamps.ps)

Architect, creative director and visual designer, beyond product-oriented industry **DIEGO SEGATTO** activates and support processes of social transformation. Multidisciplinary and relational aspects are essential dimensions of his practice, recognizing in group-effort the possibility to systematize different individual qualities, expertise and skills; necessary premises to initiate collective creative processes. He is part and coordinates several associations engaged with human and spatial regeneration, adopting planning and art practices. In 2012 he has been designer, coordinator and tutor at Campus in Camps experimental programme (West Bank, Palestine), being actually engaged as a stable team member. In 2013 he worked again in Palestine as tutor and visual designer at UNRWA (United Nations Relief and Works Agency for Palestine Refugees in the Near East).

[www.diegosegatto.com](http://www.diegosegatto.com)

## GIUSY CHECOLA

### Building Playground(s)

My intervention will focus on some questions at the base of my current work in progress in Southern Italy, both on inside, outdoor and outside level. We act in contexts that are strongly de-territorialized and re-territorialized, primarily in their human, cultural and environmental geography, but at the same time their representative playgrounds seem to be motionless and even immutable. How to alter them, to redefine their shape, rules and composition? How to create a "field" that makes possible the application of those praxes of play at the heart of which lies the rupture and so the "catalysts of existential change"?

**GIUSY CHECOLA** (1973) lives in Bologna and Milan. She's initiator and curator of artistic projects research and production oriented, mainly focused on the relationship between art and public domain, in dialogue with other disciplines in particular with cultural geography. Currently she focuses her work on placemaking, on the creation of cultural conditions to reinforce art's action in the public sphere and its consequences within the environments, both in local and global level. She is member of the curatorial board of the SouthHeritage Foundation for Contemporary Art based in Matera (Italy), which commissions artworks and organizes projects for the promotion of the innovation and the respect of bio-diversity. Since 2007 she has been member of Nosadella, due – International Residency for Public Art of Bologna (Italy) and since 2009 she is founder and director of Archiviazioni. Art and Planning in Public Sphere, a platform for research that includes an archive engaged on issues, practices and theoretical approaches on art in the public domain in Southern Italy and the Mediterranean, in dialogue with other international subjects

and institutions. Currently she is also consultant and researcher for the International Award for Excellence in Public Art, promoted by Public Art Review (published by Forecast Public Art, USA) and Public Art China (published by the Fine Arts College of University of Shanghai, China).

## AXEL WIEDER

### Education, Participation, Play

The presentation will discuss the legacy and potential of experimental art and cultural projects that invited for audience participation and play. How do such projects from the 1960s and 1970s relate to the contemporary "educational turn" in visual arts organizations, and what do they offer as critical models?

**AXEL J. WIEDER** is a curator and writer based in Bristol and Berlin. He has been the curator of Arnolfini Center of Contemporary Arts in Bristol since 2012. Wieder studied art history and cultural theory at the University of Cologne and the Humboldt University in Berlin, specializing in conceptual art, the history of exhibitions and architecture. Since 1990 he has taken part in numerous exhibitions in collaboration with Jesko Fezer, including the 9th International Istanbul Biennial in 2005. In 1999, he co-founded together with Katja Reichard and Jesko Fezer the bookshop Pro qm, which also serves as an experimental platform for events and presentations in art and urbanism. For the 3rd Berlin Biennale 2004, he organized a thematic section about the urban development in Berlin after the fall of the wall (together with Jesko Fezer). He has also held lecturing posts at various universities and art academies, including the Bauhaus-Universität Weimar and the Zürcher Hochschule der Künste.

2007-2010 he was the artistic director of Künstlerhaus Stuttgart and 2010 a visiting curator at Ludlow 38, Goethe-Institut New York. Under his directorship the Künstlerhaus Stuttgart repositioned itself both locally and internationally. Wieder developed an interdisciplinary programme aimed at forging closer links between theoretical formats and exhibition presentations. Axel Wieder's work frequently focuses on the history and theory of exhibitions, architecture and social space, and issues of political representation. Wieder has lectured internationally and published numerous books and contributions to catalogues, anthologies and magazines such as *Texte zur Kunst* and *Frieze*.

## Undoing the Institution and the Politics of Dis-Play

**DAVID DIBOSA**

### Turning the museum inside out

What happens when one re-thinks the role of a national art museum? Instead of being an institution dedicated to high-minded notions of education and the promulgation of cultural value, what possibilities arise when the museum is put in the hands of audiences devoted to memory, to politics or to play? In this discussion, Dr. David Dibosa discusses the disturbance of some of the central paradigms of the national art museum, asking what happens when one starts from the premise that what lies inside the museum only gains meaning when it is taken out.

**Dr. David Dibosa** is co-author of *Post-Critical Museology: Theory and Practice in the Art Museum* (Routledge, 2013). He trained as a curator, after receiving his first degree from Girton College, Cambridge. He was awarded his PhD in Art History from Goldsmiths, University of London, for a thesis titled, *Reclaiming Remembrance: Art, Shame and Commemoration*. During the 1990s, David curated public art projects, including *In Sight In View*, a billboard project in Birmingham City, England, as well as a sculpture park in the English West Midlands. From 2004-2008, he was Senior Lecturer in Fine Art Theory at Wimbledon College of Art, University of the Arts London. He remains at UAL, where he is now Joint Course Director for MA Art Theory and MA Curating, at Chelsea College of Art and Design.

Key Texts by David Dibosa:

‘Cultural diversity: politics, policy and practices. The case of Tate Encounters’ in *Museums, Equality and Social Justice* (Eds., Sandell, R., and Nightingale E.). Co-authored with Dewdney, A., and Walsh, V., Routledge, London, 2012, pp. 114-124.

‘Cultural Inequality’ in *Beyond Cultural Diversity: The Case for Creativity*, Appignanesi, R., (ed.), Co-authored with Dewdney, A., and Walsh, V., Third Text, London, 2010, pp. 81-91.

‘The Use of Studios: Television, Art Practice and the Visual Strategies of Gilbert & George’, in *Sexualities*, Sage Publications, London, 2009, pp. 251-262.

**CARMEN MÖRSCH**

### Micropolitics in the Gallery: Rethinking education as queer practice.

The presentation explores possible approaches towards gallery education informed by queer, feminist and postcolonial thinking. Educational practice in a gallery never is able to fully escape its institutional conditions. It is bound to act within the framework of the institution, its power relations and compromises. This dilemma might lead towards the momentum when queer theory

comes into play. By understanding and enacting language as a permanently failing, gap – creating medium connected to desire, by applying performative strategies, self-irony and masquerade and by playing with the potentials and possibilities of a half – visible, half – validated and still half – marginalised field of work, gallery education sometimes is able to play with and to shift the prescribed relations and rituals in and of the art space – at least for a moment.

**Prof. Carmen Mörsch** was trained as an artist, educator and researcher. Her research interest includes museum and gallery education as critical practice; collaborative practices in art and education; postcolonial and queer perspectives in art education. She worked as a freelance gallery educator and artist educator from 1993 - 2003.

1999 she co-founded the group Kunstcoop© which comprised of 7 artists who sought to conceive gallery education as a critical arts practice. Kunstcoop© conducted the education programme of NGBK Berlin (New Society for Visual Arts Berlin) from 1999 - 2001. Since 2003 she has been conducting several team-based action research projects in the field, including the research and consultation of documenta 12 education in 2007.

From 2003 to 2008 she was professor in the department of cultural studies, Carl von Ossietzky University, Oldenburg, Germany. Since 2008 she has been Head of the Research Institute for Art Education (IAE), at the Zurich University of the Arts, Switzerland. From 2009 to 2012 she directed research for the programme on “Kulturvermittlung” (cultural mediation) at the Swiss Cultural Foundation Pro Helvetia. She is co-founder of the “Another Roadmap”, a network of researchers and practitioners aiming to research arts education practices in different socio-political contexts internationally, informed by critical reflections concerning the history and presence of Western hegemonial education and concepts of art and education in the framework of post-colonial studies.

Selected links and publications:

[another.zhdk.ch](http://another.zhdk.ch) || [iae.zhdk.ch](http://iae.zhdk.ch) || [www.kultur-vermittlung.ch/zeit-fuer-vermittlung](http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung) || [iae-journal.zhdk.ch](http://iae-journal.zhdk.ch)

Mörsch, Carmen (2013): *Contradicting Oneself: Gallery Education as Critical Practice within the Educational Turn in Curating*. In: Kaija Kaitavuori, Laura Kokkonen, Nora Sternfeld (ed.): *It's all Mediating: Outlining and Incorporating the Roles of Curating and Education in the Exhibition Context*. Cambridge Scholars Publishing, Newcastle, S. 8-19.

Mörsch, Carmen (2011): *Take the Terror out of Error*. In: Allen, Felicity (ed.): *Education. Documents of Contemporary Art*, London: Whitechapel Art Gallery.

Mörsch, Carmen (2011): *Alliances for Unlearning: On the Possibility of Future Collaborations Between Gallery Education and Institutions of Critique*. In: Afterall, Spring.

Mörsch, Carmen and the research team of documenta 12 education (ed.) (2009): *documenta 12 education II. Between Critical Practice and Visitor Services Results of a Research Project*. Berlin, Zürich: Diaphanes.

## BINNA CHOI

### Exile from the World

After thinking of the art institution in terms of participation, construction and cooperation, how could one arrive at the idea of exile from the world as the most responsible act that an art institution could take upon? And how could we imagine a form of withdrawal as a political act. In time of austerity, one might rather differentiate the notion of practice from production or work, and then to claim an art institution to be a space for “practice”, while reclaiming art from work. This practice is for different ways of living and working together, on the basis of the compositional rules of commoning. And it requires a different coordination of time and space from what we are used to, such as a series of exhibitions or a nomadic style of operation and production.



**BINNA CHOI** is director of CasCo since May 2008. Building upon CasCo's history of artistic research and experimentation, Choi took upon (art) institutional practice as a practice for a micro-society where artistic work and imagination prompt alternative aesthetic, social, and political processes. Under her directorship, modes of working and public sharing as much as the organizational structure have been expanded through the development of long-term research paths and collaborative relations with local communities and international partners in various countries within and outside of Europe. The Grand Domestic Revolution (ongoing since late 2009) is an exemplary project that led CasCo to join CLUSTER, a network of European art institutions operating internationally with locally embedded practices, and also to be Associate Partner for Arts Collaboratory, a programme for support and knowledge sharing among organizations in the non-Western context. Choi has been part of the faculty of the Dutch Art Institute / Masters of Fine Arts Program in Arnhem and is a founding member of Electric Palm Tree, a curatorial affinity group for intersectional approaches to the politics of culture.

[www.cascoprojects.org](http://www.cascoprojects.org)

## DANIEL MORGENTHALER

### Touching Up the Institution

«This work simply does not touch me...» is a common conversation stopper when discussing works of art. We expect works of art to touch us, get to us, approach us. But what exactly does it mean to be touched by art? What does it mean to the body (of the artist, the audience, the work)? Based on experiences with a group show dealing with the notion of gestures in contemporary Swiss art – «Talk to the Hand» at Helmhaus Zürich – I will try and raise questions about the notion of touching; its love-hate relationship with understanding; and, ultimately, how the institution could be, literally, touched up.



HuberHuber: Markus Huber touching up his coal drawing *Tiere zeigen (Vogel)*, 2013, shown in group show *Talk to the Hand* at Helmhaus Zürich.

**DANIEL MORGENTHALER** (\*1978) studied English, German and Philosophy in Zurich and Sheffield. He is curator at Helmhaus Zurich (exhibition projects include «San Keller – Spoken Work», 2012 and the group show «Talk to the Hand», 2013), freelance writer for, among others, Kunst-Bulletin and Züritipp, and has contributed to several book projects.

## Talk followed by discussion

MARCO SCOTINI

### Politics of Representation. Disobedient Images and the Autonomia movement

With the advent of post-Fordism, socioeconomic conditions changed, and with them appeared new proposals for antagonistic practices. The rules and principles determining the norms of disobedience are no longer negative, no longer show the limits we may not cross; instead, rules of action begin to formulate themselves. They show what has to be done. They are not there only to declare rights, refusal, and resistance; they become fruitful and creative immediately. In Toni Negri's sense, they become "constitutive practices." In his interpretation, social disobedience today plays an important role in presenting to the public (the multitude) its own contemporary production; or better, in presenting the production of political subjectivities which represents the potential of the public (the multitude). Nowadays, disobedience can in itself connect work, intellect, reason, and communication. It displays itself autonomously and positively, so much so that it models itself on a new image, is capable of intervening on a symbolic level, and likewise produces new signs and new representations (Marcelo Exposito). When we disobey, we produce ourselves as the public (the multitude) itself. A classic and appropriate example can be offered by migration as a movement that is constitutionally disobedient.

**PROF. MARCO SCOTINI** is an independent curator and art critic based in Milan. He is the Director of the department of Visual Arts and Director of the MA of Visual Arts and Curatorial Studies at NABA in Milan. He is Editor-in-Chief of the magazine No Order. Art in a Post-Fordist Society (Archive Books, Berlin), and Director of the Gianni Colombo Archive (Milan). He is one of the founding members of Isola Art and Community Center in Milan. His writings can be found in periodicals such as Moscow Art Magazine, Springerin, Flash Art, Domus, Manifesta Journal, Kaleidoscope, Brumaria, Chto Delat?/What is to be done?, and Alfabeta2. His most recent exhibitions include the ongoing project Disobedience Archive (Berlin, Mexico DF, Nottingham, Bucharest, Atlanta, Boston, Umea, Copenhagen, 2005-2012), A History of Irritated Material (Raven Row, London 2010) co-curated with Lars Bang Larsen and Gianni Colombo (Castello di Rivoli, Turin, 2009), co-curated with Carolyn Christov-Bakargiev. He has curated more than 100 solo shows or retrospective exhibitions of artists such as: Santiago Sierra, Deimantas Narkevicius, Jaan Toomik, Ion Grigorescu, Regina José Galindo, Gianni Motti, Anibal Lopez, Said Atabekov, Alimian Jorobaev, Vangelis Vlahos, Maria Papadimitriou, Armando Lulaj, Bert Theis and many others. The last step of the Disobedience Archive exhibition took place at the Castello di Rivoli (Turin) 2013.

## Evening Performance

CHIARA FUMAI

### "SHUT UP, ACTUALLY TALK"

The performative practice Chiara Fumai belongs to the tradition of female psychics, who are 'spoken by' different controversial entities, which the artist freely (mis)interprets and combines into new stories, questioning their symbolic meaning and representation in the mind of the viewer. Dealing with radical feminism, media culture, language and repression, her starting point is performance, later transformed into installations, videos, collages and performative displays.

With a performance lecture inspired by her project at dOCUMENTA(13), Kassel (2012), Chiara Fumai will introduce some texts written by the Italian philosopher Carla Lonzi (1931 - 1982) and by the feminist group Rivolta Femminile.



Chiara Fumai, Shut Up, Actually Talk (The world will not explode), 2012. Photo: R. Kasiewicz

**CHIARA FUMAI** was born in Rome (1978) and lives in Milan. Recent exhibitions include: Museum Art Park, Moscow (2013); Fondazione Querini Stampalia, Venice (2013); Futura Center for Contemporary Art, Prague (2013); Museo del Novecento, Milan (2013); Maison Rouge, Paris (2013); dOCUMENTA (13), Kassel (2012); Fondazione Bevilacqua La Masa, Venice (2012); Jeu de Paume, Paris (2011); Museo MAXXI, Rome (2011); Volcano Extravaganza, Stromboli (2011); Survival Kit Festival, Riga (2011), Fondazione Sandretto Re Rebaudengo, Turin (2010), and SMART Project Space, Amsterdam (2009). The artist was the winner of the ninth edition of the Furla Prize 2013 which featured the staging of her new work *I Did Not Say or Mean 'Warning'* as parallel event of the Venice Biennale.



## Respondents

**DR. JENS BADURA**, \*1972, Austrian, Dr. habil., MAS. Studied philosophy, history, biology, political sciences and cultural management in Innsbruck, Constance, Tübingen and Vienna, was a PostDoc researcher at Max-Weber-Kolleg (Erfurt) and at Ecole des Hautes Etudes en Sciences Sociales (EHESS, Paris) and assistant professor at University Paris 8 (Vincennes-Saint Denis). Currently head of the research focus “performative practice” (Zurich University of the Arts – Institute for the Performing Arts and Film), Lecturer and PhD supervisor at several universities and art schools in Switzerland and Austria in the field of philosophy of arts and culture, aesthetics and artistic research. Director of “konzeptarbeit – agentur für ästhetische praxis” and speaker of PARA – Platform for Artistic Research in Austria.

**CHRISTOPH BRUNNER**, curator of the symposium together with Dimitrina Sevova; for bio, see below.

**PROF. DR. KARMEN FRANINOVIC** is an architect and designer working with critical and playful uses of technology in everyday life. She pursues research in fields of sonic interaction, responsive environments, basic design, enaction and enactive learning, and participatory methods. Karmen is head of Interaction Design at Zurich University of the Arts since 2011. She joined this university in 2006 as researcher at Institute for Cultural Studies in the Arts, and in 2008 she begun working within the IAD team as a lecturer, teaching courses in embodied interaction, research methods, sonic interaction and embodied theories of design. While mentoring BA and MA students, she continues leading research projects on sonic interaction design and responsive architectures at the European, Swiss, and local levels.

**DR. ROBERTO NIGRO**, for bio, see above.

**ROMY RÜEGGER**, \*1983, lives and works in Zurich. Romy Rüegger studied languages, film and art in Switzerland, Norway and Argentina and graduated from the Zurich University of the Arts with an MA in Fine Arts in 2010. She is currently writing a PhD at the Academy of Fine Arts in Vienna. In her artistic practice she rereads texts and images, with a focus on how power structures within a society are built, maintained and subversed. In her writing she negotiates the space between poetry, conceptual writing and the spoken word. She shows her works in the form of installations, radio plays, performative readings, lectures, writings and artist books, and takes part in a variety of longterm collaborations for projects and exhibitions in Switzerland and abroad.

**DIMITRINA SEVOVA**, curator of the symposium together with Christoph Brunner; for bio, see below.

## The symposium is curated by

**DIMITRINA SEVOVA**, independent curator, researcher and artist living in Zurich. She holds a Master of Fine Arts from the National Academy of Art, Sofia, as well as an MAS Curating at the Institute for Cultural Studies in the Arts of the University of the Arts ZHdK, Zurich. Her approach as a curator is research-oriented and involves a-disciplinary references and interventions across contexts, spaces and media, with a specific focus on group and collective exhibition-making that operates as an ecology of re-singularization in practices of dis-play. Her main interests lie in the tension between representational and non-representational aesthetic forms, between language, image and text in translation processes, material and immaterial traits of the spectacle in late capitalism, and how technological dispositifs and their apparatuses relate to the politics of difference.

Recent project: *Reality Manifestos – Can Dialectics Break Bricks? A study of détournement as Art Forms*, a group exhibition and public theoretical symposium at Kunsthalle Exnergasse, Vienna, 2012. In 2013 she was a guest curator at Kunsthof Zürich. Co-founded the critical media art and theory collective *code flow*.

[www.code-flow.net](http://www.code-flow.net)

**CHRISTOPH BRUNNER** is a writer and cultural theorist living between Zurich and Montreal. His main interest focuses on emergent collectivities in aesthetic practices. He collaborates with artists, curators, performers and other thinkers unfolding the concept of research-creation as aesthetico-political practice. He is member of the SenseLab in Montreal and the editorial collective of *Inflexions - A journal for research creation*. He works at Zurich University of the Arts in the Department of Art & Media and the Institute for Contemporary Art Research.

His recent publications include, *Practices of Experimentation: Research and Teaching in the Arts Today* (book co-edited with Giaco Schiesser, 2012), “Post-Media, Activism, Social Ecology, and Eco-Art”, *Third Text* 120 (together with Roberto Nigro, Gerald Raunig), “Immediation as Practice and Process of Signaleitic Mattering,” *Journal of Aesthetics and Culture* 4 (May 2012).

[molecularbecoming.com](http://molecularbecoming.com)

# CURATORIAL TEXT

## The Diagrammatic Practice of the Micropolitical – the Spatio-temporal Expression of Play between Power, Knowledge and the Aesthetics of Existence

***“... life making thought active, thought making life affirmative ...” – Gilles Deleuze***

The symposium takes its point of departure from the notion of *play* in order to re-activate its potentiality in urban space, considered as a playground of deskilled, affective and precarious labor at the exterior limit of the conditions under which the system functions and imposes its rules. It aims to re-contextualize the spatial dimension of the outdoor as an ecological subsystem, applying praxes of play at the heart of which lies a rupture which carries within itself the catalysts of existential change. We relocate the notion of play from the outdoor to the outside as an environment and extended space. Here, playing together involves the power and capacity of forces creating dynamic situations as intensive fields of affection. Both playing bodies and the process of learning, as a social process, a process not acquiring anything, as a common, as self-productive and living knowledge, perpetuate new forms of social subjectivity and its immanent growth.

The symposium interrogates how we can re-invent the ontological and creative power of life we consider as micropolitics. Micropolitics defines a way of practicing and activating the potential of play as a process of differentiation from the habitually enclosed power relations and their confined manifestations in urban environments. Mobilizing the micropolitical on a global scale reveals possibilities for the ‘weaving’ of potential forces – like the unknown, unspoken, hidden, marginalized or repressed – to construct new forms of life and existence.

The symposium’s main focus departs less from a historical discourse on playgrounds with their structures and equipment in the urban space imbued with disciplinary functions to directly subjugate the body, but rather foregrounds the operation of play and the playground as apparatuses exerting control over bodies being next to each other, their social relations and modes of (re)production. Through different art practices of artistic research, production, interventions, and events with their specificity and different thematic unfolding of the subject, the project undertook an ecological analysis of the social and political microclimate of playgrounds and their urban environment as a diagrammatization of power.

By diagrammatization we mean an active and relational process responsible for the emergence and maintenance of power relations and their localization and specificity in actual social and urban settings. The diagram is an uncontained field of potential able to seek confinement through

occasions of experience that are bodily felt, for instance, along architectural or urban structures as apparatuses of power. Foucault analyses such diagrammatic activity in his well-known study of the Panopticon, and Deleuze extends the notion of disciplinary diagrams towards contemporary mechanisms of control through unconfined flows of semiotization in the age of cognitive capitalism and biopower.

In re-contextualizing playgrounds as diagrammatization of power in the micropolitical we aim to better grasp the on-going processes of restructuring of the urban environment, not only raising anew the question of its ownership, but also “how? from what perspective? in which case?” We have the opportunity to reinvent outdoor play as praxis in the context of the local with its specificity, i.e., non-totalized play. For us play is not a volitional act of the human but a potential way of *practicing with and through* the diagrammatic activity of expressed power relations and of (re)composing them into new lines of alliance from which new spaces of liberty can be constructed.

This leads us to investigate three interrelated lines of inquiry emphasizing the outside with its interiority as opposed to exteriority and outdoor, the body as a plane for the production of subjectivity and life as an affective sphere of resistance and activity.

### 1) Re-thinking the Outside and the Politics of Its Inside

How can we today re-think the vital politics of the outside, especially when the predominant statement is that there is No outside with regard to the integrated control of people’s behavior and their subjection to and semiotization by it? Public spaces with their exteriority are still a matter of form; in this respect it is important to us to approach and understand the context of outdoor (as belonging to a public space and playing bodies there) as an environment with its microclimate, as diagrammatization of power relations, in relation to their outside. Outside then designates something quite different from an exteriority as opposed to an interiority – both notions presupposing confined bodies with defined boundaries.

*The question of form* plays a crucial role for us in relation to play. If we conceive of the diagrammatic as a play of forces contracting discrete and bodily experienced power relations, we might be able to fold into this process practices of difference, both at the level of force and their expression as power. Power then is not exercised by particular urban settings or actors but felt and experienced in its constant re-emergence and self-renewal. From this point of view, power as both *potestas* and *potential*, implies resistance. The outside is opposed to a conception of exteriority and confined form. In relation to play and playgrounds, the outside defines a diffuse but actively operating force, enabling an inside to constitute itself as a contrast to its milieu (French for *middle* and *environment*). The idea is to raise a discussion not only about playing bodies in the public space itself, but also about play with ideas and concepts, with the thought of the outside and its fold, introducing a deep inside within the outside as an active space or arena where different contradictory orientations confront one another in their practical realization. How does the folded interiority of the outside become the specificity of a context with all its micropolitical as well as ethical aspects? How does the dynamic field of molecular forces relate to the micropolitical, where

following Deleuze on Foucault “we must not take ‘micro’ to mean a simple miniaturization of visible and articulable forms; instead it is a new type of relations, a dimension of thought that is irreducible to knowledge. ‘Micro’ therefore means mobile and nonlocalizable connections.”

## 2) The Body as Transindividual

Extending the dynamic force of the outside, as opposed to the binary of exteriority and interiority, we have to reconsider how the body becomes. The body is not only a surface but also depth. It is not just a stratification across which the formation of power relations runs. Bending the normative power, the machinic-metabolistic body appears as a nervous system. As a vital part of life it has its very own modes of resisting the capturing operation of diagrams of power. The body is a relational and metastable nexus of forces intersecting and normative power ephemerally manifesting itself – it is as much constituted as it constitutes. On a diagrammatic level of force, the body is defined by its capacity of affect and to be affected. The body, in its first movement, does not relate to an exteriority but constitutes its inside in relation to an outside as process of auto-affectation, the force of existence as potential self-empowerment through becoming: “the affect of self by self.”

In other words, how can we account for such bodying processes of emergence – which Guattari calls the production of subjectivity – beyond an identitarian conception of the self, while still not depriving a body of its ‘singular’ capacities? Auto-affectation always happens through a collective state of co-emergence. A body *as such* is a tautological conception. On the contrary, a body *worlds* with an entire ecology of becoming processes affecting and being affected through bodies and their shared milieu. In mutual co-emergence, such bodies generate alliances, fields of forces, diagrams of potential, which are transindividual.

Play expresses this process of transindividual emergence accounting for the primacy of auto-affectation and self-affirmation while resonating with an entire field of other bodies in co-becoming. How are we today to re-think and re-articulate the importance of a politics of ‘vital ideas’ in relation to the production of subjectivity, ideas that must be created through affect which is “a general condition for material life” – the forces that vitalize and animate, productive forces with their creativity that is not to be understood as attributed to individuals, but is able to create them?

## 3) The Politics of Existence as a Life of Resistance

How does the *knowledge* of a molecular (vital and living) body, of the playing and acting body in the dynamic field of affects, function? This is a body that escapes judgment and in its movements confronts biopower, not as an organism, but as a new organization. Such organization is composed of organic and non-organic elements (partial objects and partial subjects), ‘deprived of the organization of organs,’ an affective, intensive, ‘a powerful, nonorganic vitality’ in a constant process of becoming. As part of non-organic vitality, the realm of thought empowers the transindividual becoming of bodies becoming-together in solidarity and love. Within this dynamic thought is not a cognitive faculty which can be subsumed under capitalist seizure but defines a power of resistance and force intensifying difference. This force reworks diagrams of power toward their becoming, that is, the unthought of thought as immanent to emergence. The folding of the

outside constitutive of an inside beyond the binary of interiority and exteriority, the extension of forces and power relations across diagrammatic operations, all these processes are constitutive of a differential dimension of feeling and thinking with a world of becoming.

In relation to biopower, the manifestation of confinements and exercise of power across bodies, the transindividual dimension of thought beyond such enclosure, foregrounds a differential of resistance immanent to life. The emergent and evolving folded inside of the outside has to be recognized as an aesthetic and political space, which is actually “a diagrammatic of a non-place,” because with Deleuze we can say that “when power becomes bio-power resistance becomes the power of life, a vital power that cannot be confined within species, environment or the paths of a particular diagram.” We are interested in how to constitute, endure and modulate such diagrammatic forces and their power relations toward new micropolitical and diagrammatic practices actively becoming-with life’s potential for resistance. What kinds of mental, social and environmental ecologies emerge from here and what kinds of productions of subjectivity can we enable through play as an active and relational and diagrammatic practice?

How does the logic of intensities, the multiplicity of movements engaged in an irreversible duration in the field of power express the forces of the outside, and mobilize “a relation which force has with itself, a power to affect itself”. (Deleuze) How can these transversal relations, through a denaturalization of the real that enables a body to resist within the ontological and creative power of life, disrupt the diagrams of power? How does this ontology that begins with the body and unfolds the potentialities of the space for actions, as its extension by means of transversal tools, activate tactics that are no longer only self-reflexive play but overcome the binary of surface and depth, not explicitly critical but rather self-inventive and auto-productive, affirmative, in the depth of life and leaving the space of representation, a matter of self-initiated mobilization and self-government to increase self-valorization?

How does a permanent state of crisis affect the appearance of the active subject? How can its ontological political horizon in times of cognitive capitalism be re-defined deploying the whole range of unquantifiable skills and unintegrated knowledge rearticulated through deskilled labor and its inherent immeasurability? From there new practices of play reveal themselves with their “quality of irreversibility” as form of *autoaffectation*. We then ask, how does the creative struggle for subjectivity present itself today as a right of power, a right of knowledge, a right of difference with all possible variations and transformations, which is to say, a right of life.

*Text: Dimitrina Sevova and Christoph Brunner*

# FEATURED TEXT

## Micropolitics and the Refusal of Work

by Maurizio Lazzarato

**Micropolitics:** “Everything is political, but every politics is simultaneously a macropolitics and a micropolitics. [...] Escapes and molecular movements would be nothing if they did not return to the molar organizations to reshuffle their segments, their binary distributions of sexes, classes, and parties.” (D&G, *A Thousand Plateaux*, pp. 213, 216-217).

One can never separate micropolitics and macropolitics, particularly in the current situation. The problem is not micropolitics, but how to arrange the latter with macropolitics, how it can, in the midst of the debt crisis, return to the molar organizations. There lies the urgency.

**Crisis:** When we speak of crisis here, we intend the crisis opened in 2007 from the moment of the collapse of the US American real estate market. In reality this is a restrictive and limited definition, since we have been suffering from this crisis since 1973. The crisis is permanent. Only its intensity and name have changed. Liberal governmentality is exercised by passing from an economic crisis to a climate crisis, a demographic crisis, an energy crisis, a food crisis, etc. By changing the name we only substitute one fear for another. Crisis and fear form the unsurpassable horizon of capitalist neoliberal governmentality. There will be no end of the crisis (at best a change in its intensity), simply because the crisis is the mode of governing of contemporary capitalism.

**Class Struggle:** Neoliberal capitalism has established and governs an asymmetric class struggle. There is but one class, recomposed around finance, the power of credit money and money as capital. The working class is no longer a class. The number of workers has substantially increased around the world since the 1970s, but they no longer constitute a political class and will never constitute one again. The workers have a sociological and economic existence indeed, as they form the variable capital of this new capitalist accumulation. But the centrality of the creditor-debtor relation has politically marginalized them in a definitive way. On the basis of finance and credit, capital is continually on the offensive. On the basis of the capital-labor relation, what remains of the workers' movement is continually on the defensive and regularly defeated.

The new class composition to emerge throughout these years, without passing through the factory, is composed of a multiplicity of situations of employment, non-employment, sporadic or intermittent employment, more or less extreme poverty. It is dispersed, fragmented, precarized, and it is far from giving itself the means of being a political “class,” even if it constitutes the majority of the population.

Like the barbarians at the end of the Roman Empire, it operates incursions as intense as they are quick, in order to withdraw immediately into its unknown “territories,” notably to the parties and unions. It does not settle. It gives the impression of testing its own force (too weak as yet) and the force of the Empire (too strong still) and it withdraws.

**Finance:** A plethora of useless debates keeps journalists, experts, economists and politicians busy: is finance parasitic, speculative or productive? These are futile controversies because finance (and the monetary and fiscal policies that go with it) is *the politics* of capital.

The creditor-debtor relation introduces a radical discontinuity in the history of capitalism. For the first time since capitalism has existed, it is no longer the capital-labor relation that lies at the center of economic, social and political life.

In 30 years of financialization, the salary has turned from an independent variable of the system, to an adjustment variable (always on the decrease as far as the salary is concerned, and always on the increase as far as flexibility and work time is concerned).

**Reformism:** In neoliberal capitalism no New Deal is possible in order to get out of the financial crisis. The only reformism that capital has ever practiced, introduced in 1929 true changes which are the exact opposite of the neoliberal “reforms.” It had then neutralized finance (what Keynes called the rentier's euthanasia); it had redistributed income through consumption and social services; it had touched (albeit timidly) upon the status of property. It had politically imposed the centrality of the capital-labor relation by striking a compromise with the organizations of the workers' movement, which gave their consent in exchange for employment and services linked to employment. It had built up a “capital of subjectivity” in the figure of the full-employment wage worker. This is something no government on the planet has done, or can do today, since the precondition for this would be to neutralize finance. Even the recent experience of leftist governments in Latin America are a far cry from the conditions of capital's reformism. It is obviously not simply their fault. They lack the bargaining power to impose anything on financialized capital.

The Brazilian revolts have hastily reminded the entire world of this reality, and first of all the leaders of the PT and all those who, in Europe, bet on the experiments of a “leftist” government in Latin America (or elsewhere).

**Refusal of Work:** The cycle of struggles which started in 2008, traversing both the “south” and the “north” of the planet, takes on globalization in a more precise and less “ideological” manner than that of Seattle (2001), by practicing the refusal of union and political “representation,” self-organization, the use of what we call hypocritically the social networks which many blithely mistake for political organization.

But “what is to be done” after the spontaneity of the revolt? Ideas and practices seem to be lacking. Taking some risk, let me put forth some hypotheses, even if these can at the moment only remain abstract.

By conceiving of political action as a kind of rupture, an event can open prospects onto modes of expression and organization of the contemporary movements which might let the unthinkable of the revolutions of the XIX<sup>th</sup> or XX<sup>th</sup> century emerge.

The tremendous mobilization of the metropolitan “work force” of this new cycle of struggle (Brazil, Turkey, Greece, Spain, Egypt, the Maghreb) is also, and at the same time, a general demobilization, a “refusal of work” adapted to contemporary valorization much in the way the workers’ strike was an action that had its motor in radical idleness, in stoppage, in the immobilization of production. The workers’ *movement* existed only because the strike was, at the same time, a *non-movement*, a suspension of roles, of functions and hierarchies of the division of labor.

The fact of problematizing a single aspect of the struggle, the aspect of movement, has proved a great handicap which has turned the workers’ movement into an accelerator of productivism, of industrialization, a champion of labor, of the “scientistic” faith in the neutrality of “science” and technology. The other dimension of struggle, implying the “refusal of work,” has been neglected (except by operaism) or insufficiently problematized by post-operaism which abandoned it.

The communist political imagination, after having succeeded in producing *The Right to Be Lazy*, written by Paul Lafargue, Marx’s son-in-law, as a polemic response to Louis Blanc’s “right to work,” has read it simply as a pamphlet aimed at grandstanding to impress the bourgeois, avoiding to see in it ontological or political implications which the refusal of work, the suspension of activity and of command opened up in terms of opportunities to exit the model of homo faber, of the pride of the producers and the prometean promise of mastering nature.

**Event-driven Rupture:** In any political event, several entangled lines necessarily mingle, which coexist and can compose, or oppose and combat each other.

It is a line (of interest) installed in the actuality of power relations, of established significations and dominations and a line (of desire or of the possible) that suspends the relation of power, neutralizes dominant significations, refuses the functions and roles of command and of obedience implied by the social division of labor and creates a new bloc of possibles. It is the line that we can also call micropolitical.

The line of movement has causes, pursues goals and opens to the struggle a predictable space, calculable, probable. The line of non-mobilization on the basis of the suspension of the laws of capital engages in a non-calculable process, unpredictable, uncertain, which Félix Guattari thought he could only grasp via an “aesthetic paradigm” since subjectivity and institutions remain to be made, but following a completely different logic from that of labor or manufacturing.

A political event does not in the first place change either the world, or society; it limits itself to operating a reversal of perspectives of subjectivity and open a passage from one mode of existence to the other. The event-driven rupture constitutes but a sketch, a start whose realization is undetermined, improbable, even “impossible” following the principles of the established powers.

Obviously political struggle can only articulate both moments of the event, passing continually from one to the other (from the possible to realization and the reverse). But in order to develop, in order to take up consistency the line of non-movement, of the refusal of work remains strategic

and must transform that of the interests and institutions. The rupture comes from history and, starting out with the non-historical and untimely moment of rupture, <sup>1</sup> must return into history in order to transform the power relation and subjectivity.

This considerably heterogeneous double dynamic and the existence and relations of these lines constitutes the problem of contemporary political organization. The possibles created by the event-driven rupture are the political stake around which the political battle for their realization or neutralization rages. What is called “treason,” recuperation, “reformism,” does not come after. Those are alternatives that have been present from the outset of the struggle. It is the aim of the capitalist institution and of the trade-unionist and political “left” to fold back the line of creation of possibles onto the line of existing power relations, to separate the line of movement from the line of non-movement and play them off against each other.

**Destitution / Institution:** The two lines of political action created by event-driven rupture trace different paths.

The line of mobilization, recognizing the current balance of power, engages in a dualism of power to defeat the institutions of capitalism. The dualisms of capital are not dialectic. They are real, and have to be undone for real.

Without the destitution of three “nomos” (taking, sharing, producing), borrowed from Carl Schmitt for their radicalism, conciseness and pertinence in defining any political order, the development of the line of non-mobilization remains chimerical. Without the expropriation of the expropriators (“taking” not only the immense wealth captured by financialization and austerity, but also the expropriated know-how and existential territories), without a radical questioning of appropriative individualism (“sharing”), without undoing the concept of “producing” on the basis of the source of action itself, *i.e.*, idleness, no process of a new instauration is possible.

The line of demobilization, recognizing the possibles being created, commits to proliferating the multiplicity of processes of subjectivation (and its institutions) which are not merely political but also existential and cannot be totalized according to the needs of the first line of struggle against the logic of capital. The modalities of expression, of struggle and of organization are not the same on the two lines. Hence the difficulty to think the after of a “riot” since neither the party nor the trade unions are able to think and maintain this dynamic that is at once new and double.

**Representation:** A refusal of representation is deeply anchored in the new class composition and goes back to the conditions of contemporary political action.

Political representation presupposes the identity of the represented, whereas the line of demobilization produces precisely a suspension of established “identities.”

<sup>1</sup> With Nietzsche we can grasp the sense of the untimely that political refusal implies: “What deeds could man ever have done if he had not been enveloped in the dust-cloud of the unhistorical?” (“On the Use and Abuse of History for Life” in *Thoughts Out of Season*, Pt. 1. Translated from German by Adrian Collins in 1909), without leaving history and its power and sense relations. History is not made by those who insert themselves into history or revise it, but by those who oppose its course.



Representation implies functions and roles which establish hierarchies and inequalities. The refusal of (metropolitan) work operates a suspension of these hierarchies and inequalities and affirms equality, *i.e.*, a beyond with respect to the division of society into interests.

Representation comes to plug the rupture and close the breach opened by the creation of possibles by folding back the subjectivities and institutions-in-becoming onto established identities and power relations. It is for this reason that the movements disappear from the public space so quickly at the moment. The conditions for them to establish their political autonomy have not yet been invented.

**The Possible:** As an alternative to the economistic definitions of capitalism (cognitive, cultural, immaterial, etc.), Guattari proposes to call his economy an economy of possibles. Capitalism (and its power) is defined first as absolute control over what is possible and what is impossible. The first order-word of neoliberalism has been “there is no alternative,” that is to say, there are no other possibles than those set forth by the market and finance. And the crisis of sovereign debt repeats this same tired old line: the indebted human has to pay, for there are no other possibilities. What is expropriated through credit/debt is not only wealth, know-how or “future” but more fundamentally, the possible.

Desire does not strictly refer to libido or simply a pulsion, but to the possible (Deleuze / Guattari). There is desire when, on the basis of the rupture of prior equilibriums, relations appear that had seemed previously impossible. Desire is always identifiable through the impossibles that it lifts and the new possibles it creates. Desire is the fact that where the world is closed, a *process* appears which secretes other systems of reference.

**The Situation:** Public space, completely privatized, defused, colonized, only comes back to life, intermittently, when struggles open up islands of non-communication, of non-response, of non-speech, of refusal of “general mobilization.” Only they are able to create the conditions of new possibilities of expression, of new speech, of democratic practices.

The strike was effective not only because it blocked the valorization of capital, but also because it made the workers “equal” by taking them out of the division of labor in which they were assigned different and competing functions and places.

This double condition has to be found again: stopping the valorization and exiting the fluxes of communication/consumption/production. And in this stoppage or this exiting, finding again equality, the condition of political organization. In order for a subjectivation to be able to emerge, we do not need to accelerate, but rather to slow down. We need “time,” but a time of rupture, a time of blockage of the “general mobilization” from which to emerge a time of suspension of the dispositifs of exploitation and domination, a “lazy time.”

**Laziness:** With a bit of humor and in homage to Paul Lafargue and his refutation of the “dogma of labor,” I shall call “lazy” such political action as at once refuses and drives away roles, functions and significations of the social division of labor and, through this suspension, creates new possibles. Why resurrect laziness from the limbo to which it had been relegated by the workers’ movement? Because it allows to think and practice a “refusal of work” starting out with an ethico-political

principle which is not labor and takes us, perhaps, out of the vicious circle of production, of productivity and producers (“the real producers, that’s us!”). Labor, production, the producers have been both the force and the weakness of the communist tradition. Emancipation from work or emancipation through work? Ambiguities without end. One should not start out with work, whatever it may be, but always with the refusal of work.

Socialism: Artists are the only ones to have provided the *Right to Be Lazy* with a sequel. Kazimir Malevich, in his little book *Laziness as the Truth of Mankind*, denounces socialism which operates “such that all of humankind follow a single laborious path and there remain not a single idle person.”<sup>2</sup> Today this is the program of the ultra-liberal European Commission. Malevich still thinks that it is through work (he is writing during the first years after the Soviet revolution) that laziness will be reached, when if one starts out with work one will always reach work (or, worse yet, employment).

**The Refusal of Work I:** The lazy action is not a “non-acting” or a “minimum acting.” It is first of all taking a stand with respect to the conditions of existence within capitalist society. It expresses a subjective refusal that aims at the dominant power relation in capitalism: (waged) labor. “It is distasteful that we are still obliged to work to live [...] being obliged to work to exist is an infamy,”<sup>3</sup> said another artist, Marcel Duchamp, who remained true to Lafargue’s book all his life. It remains true today, despite cognitive capitalism, new technologies, “human capital,” Facebook, Google, etc.

The refusal of work concerns not only the workers, since it means first and foremost not to want to be assigned a function, a role, an identity established ahead of time in and by the social division of labor. From this point of view the worker, artist, woman or “cognitive worker” are exactly the same thing: assignments. With or without direct boss, all are caught in relations of exploitation and domination. Production for the market subjects them all, in different ways, to an economic and subjective impoverishment, an expropriation, a normalization and standardization of their knowledge, their know-how and their life.

**The Refusal of Work II:** Neoliberalism was constructed as a response to the refusal of work of workers in the assembly lines of big industry. It promised the realization of the self in work through individual enterprise, the accomplishment of liberty through personalized consumption, a socialization ensured by generalized connectivity. These promises implied things that were not spoken out, but were discovered as things evolved: on the one hand these new forms of subjugation and enslavement and, on the other, precarity, poverty, individualization and inequality. They have revealed their true nature by leading to the indebted human, recession, sacrifices, austerity, authoritarianism in a permanent state of crisis.

2 English translation based on the Russian edition. К. Малевич, *Лень как действительная истина человечества*, Витебск, 15 February 1921. Cf. the French edition at Editions Allia, 1999, pp. 13-14.

3 English translation based on the quote in Bernard Marcadé, *Marcel Duchamp, la vie à crédit*, Flammarion, Paris, 2007.

The refusal we see expressed in the revolts that have shaken capitalism since 2007 contain a new radicalism, for it is at once a refusal to work according to the rules of “human capital,” to work as a consumer, communicator, user, unemployed, a refusal of normalized sexual identities, i.e., of the whole range of techniques of governmentality which are both techniques of valorization and techniques of subjugation/enslavement.

**The Refusal of Work III:** The emphasis must lie as much on refusal as on work and, perhaps, even more on the former, for if work has changed, the subjective rupture that expresses the refusal remains fundamental to defining political action. Refusal breaks up the continuity of time (or of history) that establishes a before and after that concerns first subjectivity. Between this before and this after (May 1968), subjectivities are made and unmade.

**Forced Labor:** Since humanity has existed, the generations that have sacrificed most of their time at work are those who had the misfortune to be born under capital. Any rise of productivity, any discovery or invention of science or technology, rather than liberating time, ties it even tighter to capital, since it is the multiplicity of temporalities that is transformed into profit. The contemporary refusal of work undermines capital more deeply than the workers’ refusal ever could, because exploitation now concerns society in its entirety and subjectivity in all its dimensions. What is at stake is the “anthropology” of modernity (the subject, the individual, liberty, universality, all of them conjugated in the masculine).

**Between Speed and Immobility:** These new modalities of the refusal of work are specific forms of action which, between the false infinite of capitalist accumulation and the immutable stability of traditional societies, between the accelerated speed of flows of money and the frustrating repetition of work, of consumption, of communication, discover a temporality of the “possible,” the relaxed and dilated duration of a present of multiple extents, another space-time animated by the greatest speed and the greatest slowness. This duration “in-between” must be transformed into a time of organization with the help of machines and technology. No technophobia then, since the greatest of speeds and the greatest slowness are indeed the speeds of machines, once withdrawn from the grip of valorization.<sup>4</sup>

Just like the strike, this refusal determines a suspension of the general mobilization proclaimed by capital, which unhinges chronological time and leads other movements, speeds and rhythms to emerge. For Gilles Deleuze the access to this temporality is the privilege of the “seer,” while for Marcel Duchamp it is that of the lazy. How can we transform these conceptual and existential characters into political characters?

**Time:** We need another way of living time. If for the capitalist time is money, for the lazy or the seer their “capital is time.” Capital is in the process of taking back all of the times that the refusal of shop-floor work had “liberated.” The new struggle over time that is emerging must go hand in

<sup>4</sup> If I may refer to a book I wrote long ago: Maurizio Lazzarato, *Les machines a cristalliser le temps : perception et travail dans le post-fordisme* (The Machines that Crystallize Time: Perception and Work In The Post-Fordism), PhD thesis, 1996.

hand with the appropriation of the accumulated social wealth. In order to re-transform money in available time, in order to transform wealth into possibles, what is needed is not only struggles but also new processes of subjectivation.

**Masculine / Feminine:** The “lazy” action is an operator of disidentification. Its introduction in a world organized around activity shakes up even identities, and namely sexual identities.

Since ancient times (sexual, political, productive) activity has been identified with man. Woman is, on the contrary, the embodiment of inactivity and passivity. Greek democracy celebrates political action as a domain exclusively reserved to men. The “democratization of slavery” (Lafargue) operated by capitalism focuses no longer on political action but on production. Nonetheless the producers continue to be men, and work remains a manifestation of virility. The distinction between (masculine) activity and (feminine) inactivity can be found in the new social sciences which affirm themselves between the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, such as psychoanalysis. In Freud, activity is represented by papa’s dick, so it’s awkward if you don’t have one, as you are then missing something. Lazy action suspends identities and opens up to becoming. It undermines the virility of action and work and questions not only the domination over woman but also that over nature.

**Perception and Sensibility:** The action of capital, whose goal is the production of money, has not only economic effects. Capital fits us with a perception and a sensibility because perceiving and sensing are functions of action. One sees and senses what is necessary to the accomplishment of an action. In order to change perception and the ways of sensing one needs to change one’s ways of acting, which means ultimately one’s ways of living. Lazy action lies at the antipodes of the finalized action of capitalist production, for which the goal (money) is everything and the process is nothing. The latter, literally, does not exist if it does not produce money. The refusal of work, on the contrary, is entirely focused on process, on becoming, on the modalities of collective singularization.

**Laziness and Unemployment:** The unemployed is not “lazy,” since unemployment remains a temporality of capital. The unemployed can become lazy but, like everyone else, at the expense of work on oneself, a radical change in perspective on oneself, on the others and the world.

**Life:** The fact that capital exploits life does not mean that life coincides with capital. It is always possible to separate life from its works, like in waged labor work can be distinguished from the worker. Even in the artist, who could be considered the prototype of human capital, one can separate the works from life. “I wanted to use painting, to use art to create a *modus vivendi*, a way of understanding life, so to say; that is, I suppose, of trying to make my life itself into a work of art, instead of spending my life creating works of art in the form of paintings [...]. The important thing is to live and have a behavior. This behavior has at its command the paintings I made, the puns I used and all that I’ve done, from a public point of view at least.”<sup>5</sup> (Duchamp) This separation is

<sup>5</sup> Marcadé, *op. cit.*; a part of this quote, or similar quote, is included in Jean Antoine, “An interview with Marcel Duchamp,” trans. Sue Rose, *The Art Newspaper*, No. 27, April 1993.

always possible since the process of subjectivation has always yet to be done. With the crisis, the adhesion to neoliberalism extorted by the promise to give to each the possibility to fabricate their own “authentic” life is in the process of crumbling. What does it mean to conceive no longer of individual life, but of collective life, as a work of art?

**The Democratic Process:** It is not the cognitive of immaterial or any other definition drawn from production that qualifies political action, but refusal and the capacity to drive back categories, identities and roles of the *social* division of labor and open up possibles. Refusal and its political action potential cannot be directly deduced from “labor,” from the place and functions we have been assigned to.<sup>6</sup> Refusal implies an action that turns away from the division of labor and opens onto what is impossible within it. Lazy action does not require any virtuosity, any specialized, cognitive or professional know-how. It can be exercised by everyone. But in which manner can it become the engine of a collective process of organization? The time of organization is specific. My latest political experience in the Coordination des Intermittents et Précaires d’Ile de France (Coordination of the Intermittents and Precarious of Ile de France) taught me that a democratic process can develop from a stoppage, a demobilization of the demand on time, and much time, so that the discovery of subjective forces, their production, organization and recomposition are possible. Neither the speed and simplification of democratic centralism nor those of the social networks listed on the stock exchange will solve this problem. The condition for using and assembling the heterogeneous speeds which a struggle needs, is to develop what is implied in the non-movement of demobilization.

**War Machine:** In order to only start instituting what emerges from the event-driven rupture, in order to envisage creating for ourselves modalities of organization that pass from micropolitics to macropolitics, there is an ultimate and fundamental condition: the capacity to block the capitalist valorization, the possibility to establish power relations and to hang on to them, open spaces of power in duration. In an asymmetrical class struggle it is no use to propose ourselves as ambassadors or diplomats. Capital has no need of mediation, because when it is not threatened it has no motive to make a pact with anyone. The balance of power is too much in its favor. It can do more or less what it pleases.

Class struggle is waged in a determined manner and with all the violence required only by the class that is recomposed around financialization. The real continues to be dominated by the “laws” of capital, the most formidable of which is the introduction of the infinite in production and consumption.

And yet, one must undo the dualisms of capital. Without the capacity to establish and hang on to power relations, it is impossible to deploy the implications and singularities embedded in the refusal of work. The refusal of (metropolitan) work refers to nothing else. It does not refer to the

<sup>6</sup> Refusal has causes and goals, but the rupture it expresses comes to exist through a desire without cause and without goal. Its true cause is the rupture of causality (of the division of labor, of production, of valorization) and its goals do not pre-exist the rupture that forces us to invent new ways of being and acting. Impossible as it is in the order of cause (of the division of labor), the rupture creates an untimely possible, which is the condition of any new subjectivation.

party or the State, as it did in the theoreticians of the refusal of waged labor. It is difficult to think a becoming-party or becoming-State of the feminist (or precarious) movements which, on the contrary, have expressed other strategic choices. To stick to the refusal of work and its political potential while deploying all its possibles, while the refusal of work was quickly locking them up in a politics and anthropology which nonetheless remained an anthropology of work. And yet it is necessary to discover, produce and recompose heterogeneous temporalities and subjectivities and their institutions, and continually neutralize and withdraw from the techniques of subjugation and enslavement of governmentality. The two processes mutually presuppose each other..

*Translated from French by code flow.*



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**SPEAKERS:** Paolo Caffoni, Giusy Checola,  
Binna Choi, discoteca flaming star  
(Cristina Gómez Barrio & Wolfgang Mayer),  
David Dibosa, Anja Kanngieser,  
Maurizio Lazzarato, Isabell Lorey,  
m-a-u-s-e-r (Mona Mahall & Aslı Serbest),  
Carmen Mörsch, Daniel Morgenthaler,  
Roberto Nigro, Susanna Perin (S.M.U.R.),  
Gerald Raunig, Adrian Rifkin,  
Kerstin Schroedinger, Marco Scotini,  
Diego Segatto, Joshua Simon,  
Kuba Szreder, Axel Wieder,  
Espace Temporaire (Magdalena Ybarguen).  
**RESPONDENTS:** Jens Badura, Christoph Brunner,  
Karmen Franinović, Roberto Nigro,  
Romy Rüegger, Dimitrina Sevova.  
**PERFORMANCES:** Chiara Fumai, T. Melih Görgün,  
Michael Hiltbrunner, Franziska Koch,  
David Maroto.  
**SCREENINGS:** Marcelo Expósito,  
Silvia Maglioni and Graeme Thomson,  
**RELAX** (chiarenza & hauser & co).  
**MICROPOLITICAL WORKSHOP:**  
Wiktor Furrer & Sebastian Dieterich in  
cooperation with Elke Bippus.



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