

Going to the Limits of Your Longing, Research as Another Name for Care

In memory of Marion von Osten

As part of the symposium series *Womxn in the Arts and Leadership*

Master Symposium

17 – 18 March 2021

Art Institute, FHNW Academy of Art and Design in Basel

With contributions by Maria Thereza Alves, Ursula Biemann, Regina Bittner, Barbara Casavecchia, Anja Kirschner, Kapwani Kiwanga, Maria Lind, Otobong Nkanga, Lydia Ourahmane and Myriam Amroun, Filipa Ramos, Kerstin Stakemeier, as well as Yvonne Volkart and Peter Spillmann

Moderated by Chus Martínez and Quinn Latimer

Research Associate: Marion Ritzmann; Press / communication: Anna Francke

The symposium is open to the public via Zoom and will be held in English.

→ [Zoom link Wednesday 17 March 2021](#)

→ [Zoom link Thursday 18 March 2021](#)

→ Additional information and program: dertank.ch/we-exlore/gender

Once upon a time, or just a couple of decades ago, womxn artists from various and diverging geographies began to query and study the gap that has traditionally existed between artistic and non-artistic labor. As artistic labor came to be understood as more representative of society's functioning as a whole, new questions concerning the political dimensions of art and the role of the artist in contemporary society came to life. *Research* has often been the term applied to the act of inquiring into the postcolonial past (and neocolonial present), an inquiry whose very substance gives voice to the need to revise the fundamentals of our unachieved and fragile democracies, their languages, tools, forms of violence, and myriad legacies.

Going to the Limits of Your Longing, Research as Another Name for Care, the spring 2021 Master symposium at Art Institute HGK FHNW, in Basel, will be devoted to ideas and forms of artistic research that center art as a practice in service of the social. With this symposium we will revisit certain moments in our recent history and present of researching, producing, and exhibiting art in the name of such beliefs, namely social justice. To that end, this gathering will be dedicated to the memory of Marion von Osten, the artist, curator,

researcher, writer, and teacher whose curatorial, theoretical, and altogether empathic approaches to the medium of exhibition-making revolved around artistic research devoted to the collective.

In von Osten's memory, and under her exemplary influence, we will examine the moments when exhibitions became filled with archives, with documents of testimonies and documentaries of testifying moving images. Institutions suddenly saw the need to create collective collections—like the Former West curatorial research project, for example. It was the beginning of a transformation that, since then, has undergone many turns and many faces, but that remains at the core of understanding art as a practice that serves the social and all the forms of justice (and its opposite) that enumerate it.

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PROGRAM

(subject to alterations)

DAY I – 17 March 2021

→ [Zoom link 17 March 2021](#)

Part 1

10 am Welcome by Quinn Latimer and Chus Martínez

Reading by Quinn Latimer

10.15 am Filipa Ramos, lecture

11.15 am Regina Bittner, lecture and conversation with Quinn Latimer and Chus Martínez

Noon Lunchbreak

Part 2

2 pm Otobong Nkanga, lecture

2.45 pm Maria Lind, lecture

3.30 pm Maria Thereza Alves, lecture

4.15 pm Ursula Biemann in conversation with Quinn Latimer, prerecorded interview

5 pm Round up DAY I by Quinn Latimer and Chus Martínez

5.15 pm End of DAY I

DAY II – 18 March 2021

→ [Zoom link 18 March 2021](#)

Part 3

10 am Welcome by Quinn Latimer and Chus Martínez

Reading by Quinn Latimer

10.15 am Yvonne Volkart in conversation with Peter Spillmann

11.15 am Barbara Casavecchia, lecture

Noon Lunchbreak

Part 4

2 pm Welcome by Quinn Latimer and Chus Martínez

2.15 pm Kapwani Kiwanga, lecture and conversation with Quinn Latimer and Chus Martínez

2.45 pm Kerstin Stakemeier, lecture

3.30 pm Anja Kirschner, artist talk and conversation with Kerstin Stakemeier

4.15 pm Lydia Ourahmane in conversation with Myriam Amroun

5.00 pm Round up DAY II by Quinn Latimer and Chus Martínez

5.15 pm End of DAY II

BIOGRAPHIES OF PARTICIPANTS

MARIA THEREZA ALVES (Brazil) has exhibited widely internationally, including the Sydney Biennale, Berlin Biennale 8, Sharjah Bienale (2017), dOCUMENTA (13), among others, as well as solo exhibitions at MUAC in Mexico City and at CAAC in Seville. Alves is the recipient of the Vera List Prize for Art and Politics 2016 – 2018. In 1978, as a member of the International Indian Treaty Council, Alves made an official presentation of human rights abuses of the indigenous population of Brazil at the U.N. Human Rights Commission in Geneva. She was one of the founding members of the Green Party of Sao Paulo in 1987. Recent books are *Recipes for Survival* and *Thieves and Murderers in Naples: A Brief History on Families, Colonization, Immense Wealth, Land Theft, Art and the Valle de Xico Community Museum in Mexico*.

MYRIAM AMROUN is a cultural practitioner and curator based in Algiers. She is the artistic director of rhizome, which she cofounded with Khaled Bouzidi in 2017. Inspired by the rhizomatic model of thought developed by Gilles Deleuze and Félix Guattari in the 1970s, the organization has been supporting artists, researchers, and cultural practitioners since its inception, while ceaselessly evolving as a non-physical space.

URSULA BIEMANN is an artist, writer and video essayist based in Zurich. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates the political ecologies of forests, oil and water. Her video installations are exhibited worldwide in museums and international Art Biennials. In 2020 she had a solo exhibition *Indigenous Knowledge_Cosmological Fictions* at MAMAC in Nice and she recently published the online monograph on her ecological works *Becoming Earth*. Biemann received the 2009 Prix Meret Oppenheim, the Swiss Grand Award for Art.

REGINA BITTNER (PhD) studied cultural theory and art history at Leipzig University and received her doctorate from the Institute for European Ethnology at the Humboldt Universität Berlin. As head of the Academy of the Bauhaus Dessau Foundation she curates and teaches the postgraduate and crossdisciplinary programs on transcultural modernism in design and architecture research. Her most recent curatorial project include *Versuchsstätte Bauhaus. The collection*, the permanent exhibition in the Bauhaus Museum Dessau. Her research interests combine cultural anthropological approaches in architecture and design studies with questions of decolonization, critical heritage and its mediation in teaching and curatorial practice. She edited recently *Design Rehearsals. Conversations about Bauhaus Lessons* (2019) together with Katja Klaus.

BARBARA CASAVECCHIA is a writer, curator, and educator. Since 2011, she has taught in the department of Visual Cultures and Curatorial Practises at the Brera Academy in Milan. She is currently curating the research project *The Current III (The Mediterraneans: Thus Waves Come in Pairs (After Etel Adnan))*, TBA21–Academy.

ANJA KIRSCHNER is an artist living and working in Berlin and London. In her films and video installations she attends to the phantasmatic and material anatomies of media practices and their role in the production of knowledges and bodies. She was the winner of the Jarman Award (2011) and has exhibited widely internationally. Currently she is a PhD candidate at the Royal College of Art in London, working on immersion from queer feminist and decolonial perspectives.

KAPWANI KIWANGA is a Franco-Canadian artist based in Paris. Her work traces the pervasive impact of power asymmetries by placing historic narratives in dialogue with contemporary realities, the archive, and tomorrow's possibilities. She recently received the Prix Marcel Duchamp (2020). Two of her solo exhibitions, *Plot* at Haus der Kunst in Munich and *Kapwani Kiwanga. new work* at Kunstinstituut Melly are currently on view.

QUINN LATIMER is a California-born writer and editor whose work often explores feminist economies of writing, reading, and moving-image production. Her books include *Like a Woman: Essays, Readings, Poems* (2017), and she was editor-in-chief of publications for documenta 14. She is a lecturer in the master's program of the Art Institute HGK FHNW in Basel.

MARIA LIND is a curator, writer and educator from Stockholm. She is currently serving as the counsellor of culture at the embassy of Sweden in Moscow. She was the director of Stockholm's Tensta konsthall (2011 – 2018). In 2019 she co-curated the Art Encounters Biennial in Timisoara. She has taught widely since the early 1990s, including as professor of artistic research at the Art Academy in Oslo (2015 – 2018). Currently she is a lecturer at Konstfack's CuratorLab. She has contributed widely to newspapers, magazines, catalogues and other publications. She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In 2010 *Selected Maria Lind Writing* was published by Sternberg Press, and *Seven Years: The Rematerialization Art from 2011 to 2017* appeared in 2019.

CHUS MARTÍNEZ is head of the Art Institute HGK FHNW in Basel. She was the expedition leader of *The Current*, a project initiated by TBA21–Academy (2018 – 2020) and is in 2021 and 2022 the artistic director of Ocean Space, Venice, a space spearheaded by TBA21–Academy. She recently edited the publication *The Wild Book of Inventions* (2020) and together with Julieta Aranda and Markus Reymann *e-Flux Journal #112* (October 2020).

OTOBONG NKANGA (born in Kano) is an Antwerp-based artist whose multidisciplinary practice spans drawing, photography, installation, video and performance, and focuses on the interrelation between environment, architecture and history. Nkanga looks at the notion of 'land' as a geological and discursive formation, often taking as her starting point the systems and procedures by which raw materials are locally dug up, technologically processed and globally circulated. From there she follows the threads that intertwine ores, material culture and the construction of desire with the redistribution of power and knowledge. Otobong Nkanga exhibited widely internationally, including solo exhibitions at Henie Onstad Kunstsenter, Høvikodden (2020), Martin-Gropius-Bau, Berlin (2020), and Middlesbrough Institute of Modern Art (MIMA), Middlesbrough (2020), as well as the 58th Venice Biennial (2019), Sharjah Biennial 14 (2019), and Documenta 14 (2018). She won various prizes such as the Peter-Weiss-Preis (2019), the Inaugural Lise Wilhelmsen Art Award (2019), and the Special Mention Award of the 58th Venice Biennial (2019).

LYDIA OURAHMANE, (born in Saïda) is a multi-disciplinary artist based in Algiers. Her research-driven practice explores major geopolitical issues of our time testing the permeability of boundaries and the state of being in-between. Her work in recent years has built on complex histories of colonialism, migration and abstraction in a poetic exploration of the present, the personal and the political. Lydia Ourahmane graduated from Goldsmiths University of London in 2014 and has exhibited internationally. Recent exhibitions include *Solar Cry*, Wattis Institute of Contemporary Art, San Francisco; *Homeless Souls*, Louisiana Museum of Modern Art; *Crude*,

Jameel Art Center, Dubai; Manifesta 12, Palermo; *Jaou*, Tunis; *Droit du sang*, Kunstverein München; *2018 New Museum Triennial: Songs for Sabotage*, New Museum, New York; *The You In Us*, Chisenhale Gallery, London. She is currently presenting her first solo exhibition in Switzerland at Kunsthalle Basel until 16th May 2021 and is included in the 34th São Paulo Bienal.

FILIPA RAMOS (born in Lisbon) is a writer and curator. She is interested in how art engages with ecology and fosters relationships between humans, non-humans and machines. She is curator of Art Basel Film and a founding curator of Vdrome. She has lectured widely in Europe, Asia and the US. She is a lecturer at the master's program of the Art Institute HGK FHNW, where she runs the Art & Nature seminars. She is co-curator of *Bodies of Water*, the 13th Shanghai Biennale (2020 – 2021). Her upcoming book, *The Artist as Ecologist*, will be published by Lund Humphries in 2022.

PETER SPILLMANN is a cultural producer, artist and exhibitionmaker. He researches and teaches in the master program Art in Public Sphere at the Lucerne University of Applied Sciences and Arts – Design & Kunst. Over 20 years of close collaboration with Marion von Osten have resulted in projects such as *fallingwild* (2019), *Viet Nam Diskurs Stockholm* (2016), *CPKC – Center for Postcolonial Knowledge and Culture* (2008), *This Was Tomorrow* (2008), *Be Creative!* (2002) or *Labor k3000* (1998). Currently being developed is an exhibition and series of events entitled *Cohabitation – A Manifesto for Solidarity of Animals and Humans in Urban Space*, which will take place in collaboration with ARCH+ in Berlin starting in June 2021.

KERSTIN STAKEMEIER, Professor for Art Theory at the Academy of Fine Arts Nuremberg, works in education, writing and exhibition formats, currently collaborating with Anselm Franke on the show *Illiberal Arts* (House of World Cultures Berlin, from September 2021), and with Bill Dietz on the publication *Universal Receptivity* (March 2021). She has worked with M. Ammer, E. Birkenstock, J. Nachtigall and S. Weber on *Class Languages* (2017/2018) and wrote *Reproducing Autonomy* (2016) together with Marina Vishmidt. An English edition of *Entgrenzter Formalismus. Verfahren einer antimodernen Ästhetik* (bbooks, 2017) will be published in 2022.

YVONNE VOLKART (Dr.) lectures art and media theory at the Zurich University of Arts and the FHNW Academy of Art and Design in Basel where she has led the Swiss National Science Foundation research project *Ecodata – Ecomedia – Ecoesthetics*. She is author of the monography *Technologies of Care. Techno-Eco-Feminist Readings of Art + Science*. She was a core-member of the cyberfeminist network Old Boys Network OBN, and curator at Shedhalle Zürich.