

The Monster Is Us: Violence, Nonviolence, and the Authoritarian Turn

Herbstsymposium

Als Teil der Symposiumsreihe *Gender and Equality in the Arts*

26. – 27. November 2024

Institut Kunst Gender Natur HGK Basel FHNW

On-site und online:

Aula D 1.04, Hochschule für Gestaltung und Kunst Basel FHNW

→ LIVESTREAM

Mit Beiträgen von Basma al-Sharif, Elizabeth Breiner von Forensic Architecture, Candice Breitz, Sofia Karim, Roman Selim Khereddine, Diego Marcon, Ingo Niermann, Oleksiy Radynski, Tai Shani, Stas Shärifullá und Latefa Wiersch

Moderiert von Chus Martínez und Quinn Latimer

Wissenschaftliche Mitarbeit: Marion Ritzmann

Öffentlichkeitsarbeit: Anna Francke

Das Symposium ist öffentlich und findet auf Englisch statt.
Eintritt frei.

Weitere Informationen und Programm: dertank.ch

Angesichts der uneingeschränkten Gewalt des vergangenen Jahres und in den letzten Jahren – mit genozidalen Kriegen, hauptsächlich auf Kosten der Zivilbevölkerung – haben wir über den Prozess der Entmenschlichung und Dämonisierung nachgedacht, der durch solche Kriegseinsätze eingeläutet wird und zwar sowohl von Despot:innen als auch von demokratisch gewählten Politiker:innen. Antonio Gramscis Zeilen, frei paraphrasiert, aus einem faschistischen Gefängnis: «Die alte Welt liegt im Sterben, die neue ist noch nicht geboren: Es ist die Zeit der Monster.» Gramscis Überlegung zum *Interregnum*, einer römischen Vorstellung von einer Art Schwebezustand, in dem die Legalität plötzlich ausser Kraft gesetzt ist, legt auch die Bedeutung des Begriffs Monster selbst nahe, welches wahrscheinlich vom lateinischen Verb *monere* abgeleitet ist, das warnen bedeutet. Ein Alarm also.

Es scheint, dass wir uns aktuell in einer neuen Zeit der Monster befinden – denn autoritäre Systeme schreiten schneller voran, als jeder fortschrittliche Sinn für Solidarität und kollektive Politik könnte. In diesem Sinne laden wir zu unserem zweitägigen Herbstsymposium *The Monster Is Us: Violence, Nonviolence, and the Authoritarian Turn* ein, das am 26. und 27. November 2024 in Basel und online stattfindet. Dort werden wir in einem Raum für künstlerischen Diskurs und Bildung – nicht als politische Entscheidungsträger:innen, sondern als Denker:innen, Künstler:innen, Performer:innen, Schriftsteller:innen und Filmemacher:innen – darüber sprechen, wie die gegenwärtige Zeit von erschütternder Gewalt in künstlerischen Praktiken aufgegriffen wird und wie sie durch Formen des gemeinsamen Lebens, Arbeitens und Widerstands überdacht und überwunden werden kann. Wenn Aufrufe zur Gewaltlosigkeit unweigerlich von gewalttätigen staatlichen Akteur:innen benutzt werden,

um Widerstandsbewegungen der am meisten unterdrückten Menschen zu untergraben – und wir uns weltweit von demokratischen Strukturen hin zum Faschismus wenden –, wie können wir dann die Figur und Trope des Monsters neu betrachten, jenseits der platten Rhetorik, in die sie oft gepackt wird?

Das Symposium wird sich in gewissem Sinne nicht nur mit einem monströsen Moment befassen, sondern ist der Betrachtung einer Figur gewidmet, die im zeitgenössischen Leben, dessen Politik, Theorien, Literatur, Kino, Performances und anderen Bereichen immer wieder auftaucht. Welche Rolle spielt das Monster in unseren Fiktionen und Bildern, Realitäten und Rhetoriken, in unserem Verständnis des Selbst und Anderen? *The Monster Is Us: Violence, Nonviolence, and the Authoritarian Turn* ist Teil der seit 2018 halbjährlich stattfindenden Symposiumsreihe des Institut Kunst Gender Natur HGK Basel FHNW, kuratiert von Chus Martínez und Quinn Latimer. Diese Serie ist Teil des Curriculums des Instituts und thematisiert künstlerische Praxis in ihren Verflechtungen mit Macht, Gender, Sprache, Kolonialität und Ökologie.

Das Symposium ist der Erinnerung an Mohammed Sami Qariqa gewidmet.

Technisches Team

Emily Harries, Charlotte Horn, Katharina Kemmerling, Marco Mastrogiacomo, Daniele Praiano, Konrad Sigl

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PROGRAMM (Änderungen vorbehalten)

TAG I – 26. November 2024

Teil 1

- 10:00 Begrüssung: Chus Martínez und Quinn Latimer
- 10:10 Lesung von Quinn Latimer
- 10:25 Candice Breitz
- 11:10 Sofia Karim
- 12:00 Mittagspause

Teil 2

- 14:00 Begrüssung: Chus Martínez und Quinn Latimer
- 14:10 Basma al-Sharif
- 14:50 Latefa Wiersch
- 15:30 Pause
- 15:45 Oleksiy Radynski (online)
- 16:20 Elizabeth Breiner von Forensic Architecture
- 16:50 Zusammenfassung TAG I von Chus Martínez und Quinn Latimer
- 17:10 Ende TAG I

TAG II – 27. November 2024

Teil 3

- 10:00 Begrüssung: Chus Martínez und Quinn Latimer
- 10:10 Lesung von Quinn Latimer
- 10:25 Diego Marcon
- 11:10 Roman Selim Khereddine
- 12:00 Mittagspause

Teil 4

- 14:00 Begrüssung: Chus Martínez und Quinn Latimer
- 14:10 Tai Shani im Gespräch mit Quinn Latimer
- 14:50 Stas Shärifullá
- 15:30 Pause
- 15:45 Ingo Niermann
- 16:30 Zusammenfassung TAG II von Chus Martínez und Quinn Latimer
- 17:00 Ende TAG II

BIOGRAFIEN DER TEILNEHMENDEN

Basma al-Sharif is a Palestinian artist and filmmaker who explores cyclical political histories and conflicts in her artistic practice. In films and installations that move backward and forward in history, between place and non-place, she confronts the legacy of colonialism through works that are once at once satirical, immersive, and lyrical.

Elizabeth Breiner is a writer and curator, and the current Head of Programmes for Forensic Architecture. Her work has addressed the slippery status of the documentary image and the challenges of researching and representing discreet forms of violence. Recent independently curated exhibitions investigated the relationship between protest, performance, and the Turkish state propaganda machine, and the entwined histories of criminology and criminal portraiture as a means of understanding the destructive scope of modern digital punishment and the American criminal justice system.

Forensic Architecture (FA) is a research agency based at Goldsmiths, University of London. Their mandate is to develop, employ, and disseminate new techniques, methods, and concepts for investigating state and corporate violence on behalf of communities affected by conflict, police brutality, border regimes and environmental violence. An interdisciplinary agency operating across human rights, journalism, architecture, art and aesthetics, academia and the law, FA's investigations employ pioneering techniques in spatial and architectural analysis, open source investigation, digital modelling, and immersive technologies, as well as documentary research, situated interviews, and academic collaboration.

Candice Breitz is a Johannesburg-born, Berlin-based artist whose moving-image installations have been shown widely. Most recently, her work has focused on the conditions under which empathy is produced, reflecting on a media-saturated global culture in which strong identification with fictional characters and celebrity figures runs parallel to widespread indifference to the plight of those facing real world adversity. She recently completed her *White Noise Trilogy*, which she has been working on since 2015.

Sofia Karim is an architect and activist based in London. Her activism focuses on human rights across Bangladesh and India, and she campaigns widely for the release of political prisoners. She was a finalist for the Jameel Prize, in 2021, and she has exhibited at galleries and museums including Tate Modern, London; Rubin Museum, New York; Arthshila Ahmedabad, in India; and as part of an offsite exhibition for documenta 15, in Göttingen.

Roman Selim Khereddine is an artist based in Zurich. His recent moving-image projects have variously featured a police officer and his dog performing obedience exercises for the artist's camera as well as documented Moroccan workers dismantling the tent of Switzerland's biggest circus. Recent solo exhibitions include *PARTNER*, Alte Fabrik, Rapperswil-Jona; *Beiss die Hand*, Helmhaus, Zurich; *Big House Narrow Grave*, Sentiment, Zurich; and *Hard-Won Images*, Espace 3353, Carouge. Khereddine holds Master's degrees in History and Fine Arts.

Quinn Latimer is a writer, editor, and curator whose recent work often focuses on the entanglement of literary and moving image technologies in the representation of transnational solidarity movements and personal histories. Her books include *Like a Woman: Essays, Readings, Poems* (2017), *Describe This Distance* (2013), *Film as a Form of Writing* (2013), and *Rumored Animals* (2012). She was editor-in-chief of publications for documenta 14, in Athens and Kassel. She is Head of the MA program at Institute Art Gender Nature HGK Basel FHNW.

Diego Marcon is an artist born in Busto Arsizion, Italy, whose work centers the moving image. His practice combines theoretical and structural approaches to filmmaking, focusing on the investigation of cinematic archetypes and genres. Throughout Marcon's work—spanning film, video, and installation—empathy and vulnerability are deployed with intentional ambiguity, such that the instrumental use of their forms and figures constitute a blurred morality. This ambiguity is viewed by Marcon first and foremost as a political weapon of defiance.

Chus Martínez is Head of Institute Art Gender Nature HGK Basel FHNW. A writer and curator, she is curatorial director of der TANK, in Basel, and curator of Ocean Space, in Venice, for TBA21–Academy. Her books include *Like This: Natural Intelligence as Seen by Art* (2022), *Corona Tales: Let Life Happen to You* (2020), and *Club Univers* (2017). Previously, she was Head of the department of artistic direction for DOCUMENTA (13), in Kassel.

Ingo Niermann is a writer of speculative essays and fiction and the editor of the Solution Series at Sternberg Press. He recently published *The Monadic Age: Notes on the Coming Social Order* (2024). Based on his novel, *Solution 257: Complete Love*, Niermann initiated the Army of Love, a collective that tests and promotes a need-oriented redistribution of sensual love. Niermann is a lecturer at Institute Art Gender Nature HGK Basel FHNW.

Oleksiy Radynski is a filmmaker and writer based in Kyiv. His films experiment with documentary forms and practices of political cinema. They have been screened at film festivals and in exhibitions worldwide, including at the International Film Festival Rotterdam; Institute of Contemporary Arts, London; e-flux, New York; and Docudays, Kyiv. His film *Chornobyl 22* (2023) won the Grand Prix at the Oberhausen International Short Film Festival.

Tai Shani's artistic practice—comprising performance, film, photography, and installation—uses experimental writing as a guiding method. Oscillating between theoretical concepts and visceral details, Shani's texts attempt to create poetic coordinates in order to cultivate fragmentary cosmologies of marginalized nonsovereignty. Taking cues from both mournful and undead histories of reproductive labor, illness, and solidarity, her work is invested in recovering feminized aesthetic modes in a register of utopian militancy. Tai Shani is the joint 2019 Turner Prize winner together with Lawrence Abu Hamdan, Helen Cammock and Oscar Murillo.

Stas Shärifullá, also known as HMOT, is a Basel-based researcher, musician, and artist working with sound and listening. Born and raised in East Siberia, Russia, with Bashqort roots, Shärifullá uses this dual heritage as a starting point to critically examine the [neoliberal] politics of decoloniality and indigeneity. Shärifullá is a guest lecturer at the Institute Art Gender Nature HGK Basel FHNW, a co-host of Artistic Research Lab at the CTM Festival, Berlin, and is pursuing a doctoral degree at the University of Basel.

Latefa Wiersch lives and works in Zurich. Wiersch's installations and performances deal with questions around identity and body in the postcolonial present. In order to investigate what it means to be human in our society, the artist often constructs clichéd images. In particular, the doll is staged as an inanimate counterpart in Wiersch's works, while the artist is also satirically dedicated to topics of collective art production, institutional critique, and to the mixing of private and public modes as presented on social media.