

The background is a complex collage of several images. In the top left, there's a close-up of a young child's face. To the right, there are blue-tinted mountain peaks. Below the mountains, there's a pile of grey concrete rubble. In the bottom left, a group of women are shown, one holding a sign that says 'EQUAL PAY NOW' with a drawing of a woman's face. In the bottom right, a man is speaking. A large, semi-transparent white circle is in the center, containing the text 'can we re-imagine radicality?'.

moving images radical assemblies

can we re-imagine radicality?

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OVERALL

MOVING IMAGES_RADICAL ASSEMBLIES

Can we re-imagine radicality?

"Opposing the divisions that capitalism has created on the basis of race, gender, and age, reuniting what it has separated in our lives and reconstituting a collective interest must then be a political priority for feminists and other social justice movements today." (Federici 2018: 194)

Breaking new ground

At the beginning of the last fall semester, the 20 students of the module course "Theory and History of Curatorial Practice" could hardly have imagined what awaited them in terms of new theories, knowledge, and workload for the realization of their first own exhibition. Above all, it proved to be a great challenge to deal with contemporary currents and formats in the field of curating: To break new ground in institutional critique as coined by the conceptual artist Hans Haacke among others, to make curating different and appealing at the same time, and to overcome the numerous hurdles that have to be defeated within the field of curating when dealing with topics like ours against the background of socio-political statements or the lack of statements in general. In an exploration of moving images and their political potential, the exhibition asked what radicality can mean today, about differences and overlaps of various political, social struggles and their visualization.

Since all radicality is provisional, as the French philosopher and sociologist Didier Eribon (2021: 10) states right at the beginning of his book, "La société comme verdict" (society as a judgement), existing political orders and mechanisms of domination can also only be efficiently transformed through patient and painful work on oneself. When dealing with the topic of radicality, one question could not be avoided in this context: If the given order of the world exists, doesn't that also mean that each of us in a way contributes to its reproduction? (ibid.)

With the thematic focus is on working class cinema, queer and feminist film, indigeneity, diaspora and ecology, the six curatorial groups explored their themes in relation to radical action, putting one question in their midst: Can we re-imagine radicality?

But how does one get in touch with these topics at all and then on a radical level? What can radicality be and what can it achieve? To begin with, radical action should not only be understood as a critique of existing conditions, but also ask where approaches for a more livable, collaborative future are already being developed.

NARRATIVE

Earlier exhibitions are the cue here for an initial orientation and then again often served as a rather negative example of what specifically not to do: the curatorial individual groups strived for a consensual and non-stereotyping as well as discrimination-free way of displaying, because the curatorial individual groups - strongly influenced by Mieke Bal's still very current text "Telling, Showing, Showing off" - wanted to do better. As the interpretation of the Mieke Bal (1992) text suggests, radical action should not only be understood as a critique of existing conditions, but also asks where in the 'here and now' approaches are already being developed for a more livable future that includes everyone. Since it is often negative examples that promise the greatest learning success, it made sense to overcome the Eurocentric point of view from this spectrum. A particularly instructive example of this was Documenta 15 with its leading curatorial collective Ruangrupa, which, apart from its many points of criticism, managed to achieve an exclusively non-European perspective on the global South. Whether this alone was sufficient for a good exhibition in the sense of a postcolonial Documenta 15 is questionable, however, and raises the issue of the lack of dialogue with the so-called first world, of which it was repeatedly accused.

The curator as provider

If there was one thing to avoid, even taking into account Mieke Bal's (1992) text, it was confusing the presentation of subjective assessments and interpretations with facts. Nothing could have seemed more fatal from a privileged and predominantly white role of student curators than to review criticism of the Western-oriented and racist presentation of an exhibition in a smug tone. This self-portrayal of the curator as a patronizing stage designer is long outdated in a contemporary role of the curator in the sense of Oliver Marchart's (2007) reflections on the curator's main task as creator of a political sphere subject to public discourse. This consideration is based not least on Oliver Marchart's (2007: 167) different understanding of a collective, or better still a collectivity, as the core of a debate, discussion, even confrontation. Thus, for example, his demand for the creation of a public sphere within an exhibition or a museum, which in turn can only come into being when an actual debate develops out of it, turns out to be a valuable instruction for the implementation of the student exhibition (2007: 169). So, in this kind of exhibition making described by Marchart, the curator is really just acting as a service provider, working to create an audience for the artist's work.

The curator as author

Thinking about the curator's voice and power structures therefore had to be the additional experience that became a formula for curatorial students alongside the highly regarded interpretive approaches. (Serota 2005: 54). Or as Nicholas Serota (ibid) aptly puts it: The curator's task is to rather "promote different modes and levels of 'interpretation' through subtle juxtapositions of 'experience'". This allowed the student curators to create a "matrix of shifting relationships" (Serota 2005: 55) to what was seen and experienced in the exhibition. The result showed itself in an exhibition that was then surely not meant to be a "just look, don't touch" environment, but rather a space for coming together, for sharing experiences, for discussion and the opening of a public sphere described by Oliver Marchart. Future perspectives of the highlighted political struggles were expressed in the Toward Sanctuary Dome - the learning object by Jeanne van Heeswijk, then on display in the Whitebox. The space created for collective and personal sanctuary also functioned here as a unifying element for an exchange of ideas and knowledge; two artist talks with Amílcar Packer (exhibiting under the topic of indigeneity) and Jared Alexander (exhibiting under the topic of working class) gathered numerous visitors in the Dome.

What the atmosphere of an exhibition can first open to the visitor or, in the worst case, close it off, became clear when the planning of the overall concept was approached in conjunction with a narrative spanning the entire exhibition. Within the exhibition *Moving Images_Radical Assemblies*, visitors were invited to engage with various concerns of socio-ecological movements through images, films and videos, and to adopt a perspective that, while seemingly far removed from that of the student curators, was nevertheless equal and closely connected. In their conception of the exhibition, the six curatorial groups created a space for voices that should play a significant and radical role in shaping a possible future. For this purpose, formats such as the so-called Vision Cards were created, in which each of the six individual curatorial groups printed a thematically, socially, and politically important question on a postcard for visitors to take home or fill out in the adjacent art bar. The cards with their rather emotional and intuitive questions were considered a lower-threshold alternative to discussion rounds and debates that should naturally arise according to Oliver Marchart (2007: 166), even though an open discourse would of course have been preferable.



Student curators & their lecturers, FLTR: Carlos Benito Garcia, Xenia Elverfeldt, Marla Pfleiderer, Marei Brodbeck, Luisa Voege, Yannick Hofmann, Jared Alexander (artist), Jan Ennker, Elena Stoimenovski, Ricarda Hommann, Sina Perkert, Massimiliano Mollona, Rahel Spöhrer, Julia Hartmann, Laetitia Lücke, Analea Schäfer, Nora Aarseth, Clara el Castillo Francisco, Julian Kraemer, Moritz Colsman, Claire Partsch, Ida Schäff, Louisa Müller-Spreer, Christina Zeile, Lilli Schreiber

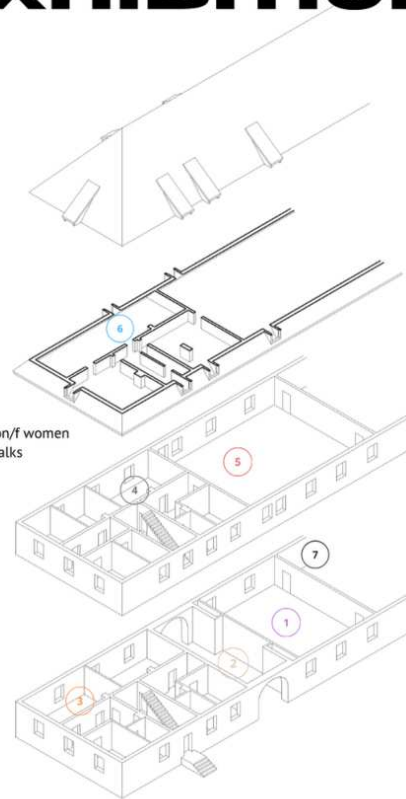
As an example from the pursuit of inclusion from well-known curators as Okwui Enwezor or the encounter with ruangrupa, we ourselves envisioned to change perspectives, not looking from the “outside” at marginalized groups and neglected movements, but rather from within their diverse cultures. Questioning unspoken hierarchies of the West, its exoticizing view of “the foreign” and the confrontation of that perception with artistic pieces that conflict with our projection, was meant to inspire and drive a radical rethinking of the role of art as production of knowledge that can participate or is crucial in shaping social and political ideas. “To think about the future,” Enwezor reflected, “is to think about one’s own possibilities in the world” (Aperture, 2019).

Lilli Schreiber, Sina Perkert & Elena Stoimenovski

THE EXHIBITION

MOVING IMAGES RADICAL ASSEMBLIES		
	SUN 27/11	
18.30	PRE-EVENT Public Screening of Danny Boyle's <i>Trainspotting</i> (1996) with an introduction from Prof. Dr. Joachim Behnke	
	THU 01/12	FRI 02/12
16.00	opening of bar & exhibition	opening of bar & exhibition
17.30		guided tour de/en starting point: art bar
18.00	OPENING SPEECH	
18.30	guided tours de/en starting point: art bar	SCREENING <i>Wombs of the Atlantic Rainforest</i> by Amilcar Packer
19.00		ARTIST TALK Amilcar Packer
19.30	ARTIST TALK Jared Alexander & Massimiliano Mollona	
from 20.30	bar, music, gather and open end	

- 1 Feminist Filmmaking: perspectives on/f women
Towards Sanctuary Dome & Artist Talks
- 2 Digital Diaspora
- 3 Indigeneity
- 4 Labour and Working Class Cinema
- 5 Queer Cinema
- 6 Ecology
- 7 Art Bar & collection of *Vision Cards*
Starting Point guided tours





CURATORIAL GROUPS

FEMINIST

Historical Gaze on Feminist Movements

in cooperation with the FFBIZ - the feminist archive

This installation aims to provide an insight into the history of the global feminist movements, as well as the development of feminist filmmaking. Please note that this piece can only give a brief overview and does not claim to be comprehensive.

We also want to be sensitive to the fact that such an elaboration of facts can have a hierarchical effect, especially if only the wave movements of the women's movement are dealt with in this context. For this reason, our facts are more diverse. We want to draw attention to the fact that the development of the image of women is a result of many different movements which should not be evaluated or homogenised by an elaboration of facts.

I'm Not The Girl Who Misses Much

Pipilotti Rist | 1986 | 5 mins

Pipilotti Rist is a Swiss contemporary visual artist who is best known for creating experimental video art and groundbreaking installations. Her work has been displayed internationally in cities such as Hong Kong, New York, Los Angeles and Vienna.

Her work I'm not the Girl Who Misses Much plays with the viewer's perspective on the female body through a surreal lens, providing a thought-provoking basis for the topic of the FeMale Gaze. It is her first cinematic work of art-historic value, and led Pipilotti Rist to her success.

Anything You Want To Be

Liane Brandon | 1971 | 8 mins

Liane Brandon is an award winning independent filmmaker, photographer and Professor Emeritus at the University of Massachusetts.

Her film Anything You Want To Be is considered one of the earliest and most influential films of the Women's Movement, giving a voice to a generation of women whose expectations, opportunities and career choices were extremely limited.

FILMMAKING

Have you ever thought about the way you look at people, humans, bodies? The topic of the Male Gaze has gained increased attention throughout the last years, prompting viewers to reflect on how and why we look at others in a certain way.

The exhibition feminist filmmaking: "perspectives on/f women" aims to provide a radical new outlook on how we view women as well as how women view the world. How would you like to be seen as a woman?

Women in films are often shown as the "pleasure object" of the male viewer's "stare," rather than as autonomous subjects. They become objects of the action, of the viewer's voyeurism and of the exercise of power in front of and behind the camera. Through the portrayal of a certain behavior, the feminist and emancipatory socialization is influenced, with viewing habits playing an immense role. This raises the question of how feminism has evolved in terms of the representation and perception of women in film and in what ways our viewing habits need to change to reflect the evolvement of societal beliefs.



Our exhibition calls for a new female perspective by changing the direction of the gaze, the narratives as well as the image design and aesthetics. The subject of the exhibition is the female gaze in its various forms and possibilities. In order to accompany its development into today and to make it visible, the feminist movement is taken up historically. In addition, video works will be shown, which can be connected with the historical classification of the female gaze.

FEMINIST FILMMAKING

After we, Ricarda Hommann, Laetitia Lücke, Sina Perkert and Analea Schäfer, came together as a group to deal with the topic of "Feminist Filmmaking" within the overall exhibition "Moving Images_Radical Assemblies" we started to collect any and all inspiration and ideas that we came up with in connection to the input we received as well as our own influences. Among other things we remembered our experience at Documenta 15 and the works that inspired us regarding our topic. For example, the works exhibited by the Archives des Luttres des Femmes en Algérie gave us a starting point and we began to think about the space that we wanted to use, and with which medium we could exhibit.

At first, we liked the idea to give our space an atmosphere through the use of fabric and the division of the exhibition. We felt that with the topic we chose came a certain responsibility to create an opportunity to educate, which is why we played with the thought of incorporating Zines, which are little magazines, that deal with the topics of feminism and feminism in film through the medium of text, drawing and pop-cultural references. The point of view that feminism, or simply engaging with femininity as well as the question what that comprises, is directly related to the distinction between the self-determined body and mind. We therefore wanted to engage in the topic of overall desire and it what was it is related to global and historical feminist movements. In order to bridge the gap to the overall narrative, we focused on the film as a medium – how is it produced and how are different genders portrayed?

We then explored the term of the 'male gaze', which is a phenomenon in film sciences that highlights the particularly male point of view on the female body, the woman in general as well as the stories written or/and produced by women. We opted for incorporating exhibits that play with the concept of the male gaze and how it relates to the way our audience would watch film works and movies. After our extensive research of the topic we found out that even the female audience tends to view these pieces with an objectifying manner (male gaze), because this is how the commercial film industry educates its audience to watch films. While researching works that highlighted the counterpart to the male gaze, namely the female gaze, Ricarda found the video work 'Anything You Want To Be' which was produced by film-maker and activist Liane Brandon. It was a perfect to set the tone for our exhibition since it was of great value for the early feminist movements in the US and incorporated a political message into the black-and-white narrative, which focused on a young woman and her future ambitions. The piece deals with gender stereotypes and the expectations for women, leaving the contemporary audience with a grotesque feeling and showcasing, how much the feminist movement has actually been able to achieve over the last few decades.

REFLECTION

To contrast this historical point of view we wanted to include a more modern piece too. Analea introduced the Swiss contemporary artist Pipilotti Rist to us, who is known for her experimental video artworks and installations, as well as her feminist stance. We were thrilled to be able to acquire her piece 'I'm Not The Girl Who Misses Much'. This work can be considered as a body-sound-experiment of the artist. It is made to confront and confuse the male gaze as well as the trained-to-watch-from-a-male-perspective audience. The combination of these works completed our trajectory and connected the developments in feminist history.

After we chose to exhibit in the white box, we had to work alongside a piece that was already present: The Towards Sanctuary Dome. In the exhibition room, the 'Dome' creates a cozy and inviting atmosphere. The two videos are installed around this center. The dualism in terms of perspective was sharpened by installing the two videos on opposite sides in the room. Furthermore, we were able to use the exhibition space in a way that created a path through our portion of the exhibition, starting with the historical background information that we provided through the creation of our own installation in the form of history-panels. We then installed the historical film-piece by Liane Brandon (with headphones) ended the exhibition with the piece by Pipilotti Rist (with speakers). This progression was also reflected in the colorscheme – everything was held in the pink/purple tones that are representative of the feminist movement, and with the development over time came the use of more color; from the black and white film to the more colourful contemporary piece.



All in all, the weekly meetings helped us to communicate within our curatorial group in a constant and direct way to develop our concept. Our requests to both the studiomanager of Pipilotti Rist (Nike Dreier) as well as to Liane Brandon were accompanied with our completed concept. This helped acquire the pieces for our exhibition and supported our time and budget management. We feel that our exhibition provided a well-rounded insight into this complex topic and are very proud of this achievement.

ECOLOGY

Hyena Lullaby

Taloi Havini | 2020 | 3.21 minutes

Havini's video explores non-linear textures and the cycles of life and death in an underwater phenomenon the Nakas people call Hyena. Hyena lullaby illustrates the dramatic consequences of climate change. As a result of CO2 emissions, the coral reefs on the coasts of Bougainville island have become bleached, and the sea level has increased. The high sea temperature significantly impacts the coral reefs as a habitat, although the coral's health worsens daily. Nature's way of sustaining the population of organisms slowly falls apart.

'Lebensraum' (40x60cm)

2022

Acrylics and Graffiti on Paper

Her piece *Lebensraum* depicts the habitat beneath the surface of the water, drawing attention to our oceans, the vast ecosystem full of life that is under severe threat from the dramatic effects of climate change.

Process of developing our concept:

When our group was finally formed, we were able to start brainstorming related to the topic of environment and ecology. We came up with three topic clusters, which are the following:

1. Nature as a silent witness to environmental changes:

Nature is a passive observer of the ecological changes caused by human activity. It cannot speak out against these changes but instead reveals them through visible changes on its surface. We must pay attention to these signs of human-induced environmental degradation.

2. Are we losing touch with the environment?

We ask ourselves, are we still touching our environment? Where are we connecting to it? Is there still life in tune with nature? We answered that we lost a certain amount of the connection to the environment because we mostly have less nature around us and made more artificial urban structures and landscapes. We even try to shield ourselves from the influence of nature, such as weather impacts. Therefore we cannot listen to the signals nature is trying to send us as well as humans used to do anymore.

3. Viewing the Environment as a storage medium and preserver of life:

Nature's primary function is to sustain biological life by accumulating all human impacts and adapting to changing conditions.

With our chosen artworks, we want to show that everything around us is intertwined and that we live in a constantly changing cycle.

With our specifically posed question *what lies beneath the surface?*, we want to draw attention to the often invisible connections and social systems that are also the subject of Taloi Havini's artwork.

The painting *Lebensraum* of Tita Schack fits right in, as it shows the remarkable ecosystem of our oceans, which is also a direct answer to our question.

Process of getting in touch with Taloi Havini

After finding the work of Taloi Havini, we set out to find her contact details. This turned out to be very simple at first. On her website, there was a contact column where an email address was noted. So we sat down together as a group to write a first draft of an email. Since time was already a bit pressing, we needed to get in touch with Taloi as soon as possible. This was about three weeks before the exhibition started. Since our previous efforts to find a thematic direction with which we all agreed as a team took a little longer, time was running out.

After more than a week without any news back, we got in touch again with Massimiliano Mollona and Rahel Spröhrer to find out if they had a tip for us to reach Taloi better. On our somewhat desperate message, Massimiliano sent us a constructive answer in which he suggested we contact Chuz Martinez, who has already worked with Taloi Havini. This was a constructive comment because Chuz could tell us we had used the wrong email address to contact Taloi. Accordingly, we wrote her another email, which was sent to the correct address. Unfortunately, we did not get an answer to this contact attempt as well, so we contacted Chuz again. She assured me she would send Taloi another reminder, which was sadly also unsuccessful.

We still haven't received a response from our artist, so we have decided to look for an alternative, as she had yet to answer. As time was short, we saw no option but to form a plan B. By then, we were about two weeks away from the exhibition. We saw difficulty in finding an artist who could visualise our point of view with their work so close to the actual exhibition date. In a way, this forced us to bring back old, already discarded ideas and to think about how we could revise our concept so that even in an emergency, an exhibition worth seeing could still come about, so we decided to get in contact with other artists, which was unfortunately also unsuccessful. This was foreseeable, but we wanted to put in all possible efforts to finish our task properly.

After another reminder to Taloi on our part, we finally received an answer. This contained only a short commitment without further conditions and requirements to us; however, this left us with a slight relief. With this news, we could complete our already existing ideas and thoughts.

Now we were about seven days away from the beginning of the exhibition. Even though we had received a positive answer from Taloi, we couldn't be sure about our concept and that everything would work out as we planned. Since we hadn't yet received any conditions from Taloi, such as the screening fee or a specification of what kind of screen her work should be shown on, so there still was a slight chance, that we may not be able to install her work.

We later found out that Taloi was on a work-related trip in New Zealand that demanded her full attention, which is why communication with her was very limited. However, the few messages we did receive from her were always clear and helpful. Once we had all the information we needed and everything fit within our budget plan, we could spend the last few days finalizing our plans.

Unfortunately, the tight deadline and high stress levels were very apparent within our team, which did not always foster collaboration. To address this, we made an effort to clearly assign responsibilities among team members, ensuring each person had a specific task to focus on. Due to the time constraints, we had to make many last-minute adjustments in the final stages of preparation, which may have been evident in the execution of our concept.

Staging of our art

In our exhibition space for Ecology and Environment, we placed a special emphasis on using materials that correspond to our theme of *what lies beneath the surface*?. This includes eco-friendly cotton fabrics, a natural material that we deemed particularly suitable based on its properties. The white colour scheme used in the white frame and white screen emphasises the theme of coral bleaching and contributes to the exploration of environmental issues addressed in Havini's video. The blue light in the room is meant to convey the feeling of being underwater and establish a connection to the theme. In addition, we used two round, yellow light sources to provide some brightness in the room and enhance the atmosphere using linen fabrics.

The painting "Lebensraum" was placed on an easel to highlight its significance as a living space. This placement underscores the idea that living spaces can evolve and develop over time, just as the painting itself has progressed from a blank canvas on easel. The painting was intentionally placed in the direct line of sight of incoming visitors to give it equal importance and space as Havini's video, which plays behind the layer of fabrics and can be heard everywhere.



Havini's video *Hyena Lullaby* is hidden behind a barricade of white fabrics. These fabrics not only serve as a boundary, but also create a sense of intimacy that allows visitors to fully engage with the constantly repeating video, as it is shown on a loop. To facilitate this, we also placed a few seating options in the form of chairs in front of the screen, though we only included four to avoid creating a full on cinema experience.



We also covered the shelf on which the screen is placed with fabric to conceal the sound system underneath and integrate the screen into the context of the room.

The wall decal with the phrase *what lies beneath the surface*? presents the central theme of the exhibition, and stickers were placed next to wall texts to connect them with the content.

The entrance door was also covered with white cloth to contrast with the previous exhibition and mark the transition. Blue light was also installed in the stairwell to guide visitors and remind them of the other artworks to discover.

Overall, we placed great emphasis on creating a different and intense atmosphere when presenting the artworks in our exhibition in order to offer visitors a unique viewing experience. By using various materials that correspond to the theme, the white colour scheme, the blue light, the other sources of light, placing the painting on the easel, and the wall display "what lies beneath the surface", we have tried to create an immersive environment that allows visitors to immerse themselves in the themes addressed in the exhibition. We hope that this provided our visitors with a special and lasting experience.

ECOLOGY

The exhibition was challenging but ultimately rewarding experience for our team. Despite the difficulties we faced during the planning and preparation process, we are content with the outcome. Visitors were impressed by the atmosphere we created, and many felt as though they had entered another dimension, represented by the theme of water.

However, as a team, we recognize that we could have worked more collaboratively and divided responsibilities more fairly. As we faced some difficulties in communication within our team.

One of the highlights of our exhibition was the use of the sound, of the video *hyena lullaby* that filled the room and stairwell. This created a very intense and immersive experience for visitors. As it practically drew them to climb all the stairs and come to our exhibition space.

One of the central questions we raised was *Where and in what way do we touch our environment?* Due to the vision cards, this question received many answers, with the most common response being *everywhere and all the time*.

Due to that, we believe that we successfully created awareness about the importance of protecting our fragile and omnipresent environment.

We recognize that not all elements of the exhibition were that well received by everyone. For example, the placement of the painting on an aisle or the use of a white screen instead of a black one.

Nevertheless, our primary goal was to create a lasting experience for the visitors, and we believe we were successful in achieving this.

The exhibition as a whole was a valuable learning experience for us all. We gained so many skills, including improved organizational and communicative abilities. We are grateful and proud to have had the opportunity to plan and execute such a meaningful exhibition. Despite some challenges, we are convinced that we managed to create a lasting and valuable experience for the visitors, and we take away a lot of knowledge and experience from it.



Nora Aarseth, Louisa Müller-Spreer,
Marla Pfeleiderer, Christina Zeile

REFLECTION

DIGITAL

The Zeppelin Universities Fallenbrunnen Campus. A building, designed to bring together progress, prospect and success. The future itself is being performed here, that's what each wall seems to tell. Design smoothly connects to knowledge and thereby produce young, responsible elites that are able to confront the big challenges of our time.

But today, something else is happening: Somehow, the main entry towards the campus seems to be blocked by a sofa and other furniture. A movie canvas is installed. What's going on here?

While I'm constructing the evening's exhibition, someone is asking me if this is going to be a public viewing area for the football world cup game. No – no, that is not what was intended. The evening begins, and film installations are running: Irritation.

One can directly observe the pedestrians walking through the exhibition being humbled from the new place. Asking themselves, "What is this about? Why is it here?" and then quickly rush away to avoid further confrontations. I am there, trying to hide once a while to give some space for exploration whilst being close enough to answer to questions. And soon, a fellow student encounters me firmly and tells, that he has a short question that he would love me finding the time to answer: "What is the meaning of this?" he asks. So, what is it – the meaning of all this?

Pages of the informal magazine "Diaspora Drama" issued by Isaac Kariuki were glued to the walls of the corridor using nothing but tape. The London based visual artist and writer – whose work centers on surveillance, borders, internet culture and the black market, in relation to the Global South – explores everyday lives of young people of color as well as their relationship to technology and the internet. With a humorous approach, the magazine sought to question the burgeoning trend of neoliberal co-opting of POC-led subcultures, and 'woke capitalism's effects on online spaces.

The latest version of the magazine was presented on a little wild-African animals table beside of the sofa. The magazines are available on Isaac Kariuki's website by following the QR-Code. The wall posters are drawn from Issue 01 and -02, while Issue 03 was displayed.



At the same time, two videos of the "Core Dump" series by Francois Knoetze were repeated on a screen in front of the sofa. Francois Knoetze is a South African scavenger, sculptor, performer, and video artist with special interests in the interconnections between social histories and material culture. The term "Core Dump", in technical language, describes a storage copy that was created automatically just after a system had collapsed totally. It can be used afterward to make sense of what had happened in the moment of collapse and thereby find out, what might have caused the crash. Francois Knoetze sends us this report by exploring digital power relations as well as normative preoccupations in technical media.

Both videos can be watched in minimized quality on the artist's website by following the QR-Code. The videos Core Dump I (Dakar) as well as Core Dump II (Kinshasa) were displayed during the exhibition. There was great importance attached to deliver a somewhat shabby and unfinished look through the whole installation. The posters were crooked, and I used about three times more electric cables than would have been necessary. Also, a spotlight was placed in such a way, that it directly blinded everyone entering the passage. Nevertheless, the place was cosy. Dim light invited you to take a seat, and blankets were ready to stand the cold December wind. Overall it raised one big question: If this is an art-exhibition, if people should spend time here, why was it placed outside within December and why at this strange pathway location?

In the following, I will not deliver a detailed analysis of the works presented. Both artists are perfectly capable of speaking for themselves and the works depicted create a clearly situated, but yet ambivalent and intimate environment. Please have a look at the artworks at first, to be able to follow my elaboration. I decided to show them together, because a specific topic is being examined within their works. It is about space and about media, about belonging and about identity.



DIASPORA

Knoetze's Core Dump series for me is claiming the right to own a space within digital structures, that is not dissolvable into western universalism. Core Dump I (Dakar) I see as a powerful work, turned towards the outside, which cries out a message: "In the word I am heading for, I am endlessly creating myself. I am not a prisoner of History." (Knoetze, 2018, 4:45 min.) A field within the digital realm is being occupied. Someone is demanding control about how to be seen. – But... Immediately a western trained rationalism will raise a doubt: We are sorry for taking away all the romanticism here, but... isn't that what we all do? Isn't the whole internet to be seen as a product of permanent self-creation that we all perform, all the time? Together and happily?! I want to use these pages to examine the claim of difference raised here more closely. I do not intend to speak for the artists, but rather critically analyze the western claim for universalism, which the artworks seem to be opposing. This will also give a closer insight into my main ideas of implementing the exhibition the way that it was.

In Kariuki's Diaspora Drama magazine, a similar pattern of appropriation can be found. His work seems to be rather turned towards the inside of such a newly performed field and therefore directed towards the people who should benefit from it. I understand the magazine as an attempt to uncover and explore cultural structures which is already present but not yet seen or understood totally. In the preamble to the first issue, he is pointing out how difficult it can be, to be able to locate diasporan art within an omnipresent mainstream culture:

'Diaspora' has become an appendage onto any medium – diaspora poetry; diaspora stand-up; diaspora handsoap – then, diffusing itself within instagram, tumblr and twitter and coming out as artwork that is pointedly pro-POC, decolonial and liberated from the western gaze – but is that really what's happening? It's a slightly vague genre that relies on context clues rather than coherent rule and over time, can sound like a joke. (Kariuki, 2014, p. 3)



The topic evolves around a difficulty to create an own identity within a medialized world. While at one time diasporan structures seem to play a part in major technical developments, other important topics seem to be neglected. When Kariuki states out, that diasporan art may sometimes seem like a joke, then he is addressing a certain feeling of displacement: The feeling, that the whole structure of distribution around oneself isn't favoring the type of person, that one is.

But what does he mean, when claiming that diasporan art seems to be everywhere? An exemplary description of this view can be found in Thomas L. Friedman's book *The world is flat*, issued first in 2005.

He constructs a theory about how the unfolding of a globalized internet is leading to more possibilities of individual participation, regardless of where one is coming from. While admitting, that he wasn't really focusing on a cultural dimension within the first draft of his theory, Friedman claims, that now he saw that "the flattening of the world is having surprising, important, and paradoxical effects on culture around the world." (Friedman, 2006, p. 477) His view is interesting for the question of diasporan participation:

Indeed, it is becoming clear that the flat-world platform, while it has the potential to homogenize cultures, also has, I would argue, an even greater potential to nourish diversity to a degree that the world has never seen before. (Friedman, 2006, p. 478)

This flattening must be understood as an eradication of all mountain-like differences, that could bring difficulties to self-fulfillment. In his view, young, innovative and diverse people from all over the world use digital structures to carry out their individual culture anywhere on the planet and are therefore not bound to a fixed location anymore. (Cf. Friedman, 2006, p. 480) So rather than endangering diversity, for Friedman the essence of a new internet-based culture can be understood as a widening of possibilities for people to perform their individuality on a larger display. Therefore, the "flattering of the World is about the creation of a global platform for multiple forms of sharing work, knowledge and entertainment."

(Friedman, 2006, p. 482).

Although the two artists exhibited can be understood in this light of cultural entrepreneurs, distributing their

individual framework of value to a worldwide network, something about this description does not seem to be fitting. Too loud is their cry for distance, too clear is their demand, not to be seen within the same categories. There is something about Friedman's view, that does not seem to do justice to the space of otherness that should be created here. Friedman is very optimistic about his homogenization of the cultural process, as "the flattering of the world is starting to equalize and diversify the flow of culture" (Friedman, 2006, p. 487). In it lies the belief, that – once introduced – all communication will be centered around these new forms of media and therefore have to rely on their structure only.

This claim of the total newness of digital communication isn't altogether that new. Marshall McLuhan in the 60s created a theory of how technologies are being used to extend the human's natural abilities. For him, technological assistance is not something that one can choose just like that, but it much rather deeply affects our way of being as a whole. So, "if a new technology extends one or more of our senses outside us into the social world, then new ratios among all of our senses will occur in that particular culture" (McLuhan, 1962, p. 54). In this light, it can be understood why Friedman seems to regard the internet as something where no outside seems to exist. When a new medium is implemented for McLuhan, the whole society adapts a new way of communication, which it would be dangerous to ignore. (Cf. McLuhan, 1962, p. 44) So all distance will reduce to a single platform:

Ours is a brand-new world of all-at-once-ness. 'Time' has ceased, 'space' has vanished. We now live in a 'global village'...a simultaneous happening. Information pours upon us, instantaneously and continuously. As soon as information is acquired, it is very rapidly replaced by still newer information. (McLuhan and Fiore, 1967, p. 63)

In the light of the diasporan art this claim for digital unity seems to be somewhat problematic. A clear view of naturalization seems to arise with it. The claim of one platform where communication takes place seems to imply a unity which the diasporan art wants to neglect. But can they do that? Is there an outside of the new medium of communication?

The interconnections of a modern self-description and its capitalistic foundations which can be examined in the works of Friedman and McLuhan have been thematized by Mark Fisher in his book about *Capitalist Realism*. Today's capitalist theories tend to take themselves

so much for granted, that they just incorporate all process of self-explanation and therefore build "the horizons of the thinkable." (Cf. Fisher, 2009, p. 8) It therefore starts to become more clear, how the artistic struggle for a diasporan counterculture – presented here within the works of Kariuki and Knoetze – can be understood. As Afro-Futurists, both of them are creating and demanding a cultural sphere which does not dissolve in a wider concept of deeper truths emerging from a system which is not theirs.

When Kariuki is capturing the structures of displaced humans among the digital realm and creates a fashion magazine out of it, then this must be seen as an act of appropriation. He portrays a lived reality for many people, which is nevertheless not visible for the hegemonic framework's perspective. By creating a magazine, he starts to incorporate them. Suddenly, loose and individual stories are connected to a wider group of people that then can perform an identity of its own. A similar tendency can be examined in Knoetze's work, although approached differently. When he performs a futuristic cyborg being, that is able to create own interlinks of his traditional past and technical future this is essentially about rewriting certain expectations about the things yet to come: "Our goal is to intervene in their imperial system that makes waste of people, that extracts blood, consumes dreams and excretes misery." (Knoetze, 2018, 10:45 min.) An alternative future shall be performed – the message seems to be – one that is not invented and managed from the distance, but one that represents those who are affected by it. But how should this happen exactly?

We have understood so far that there seems to be a certain tendency to see the medialized world as a unified development happening in the center of a cultural construct, in which people located at the periphery or even outside of it have little to nothing to say. But what good is it, to know this? How can our understanding of this fact change it? To put the problem in the Kontext of the artists: Why does it matter, what they feel their work to express? They share their stuff within the *global village* of the internet and pretend to be important like anyone else. Unlike historical machines, a technical apparatus for Vilém Flusser is something that we can use, but not totally understand its whole functionality at the same time. As a complex system of components, it appears only as the function it was created to do, somehow hiding its true mechanisms inside. (Cf. Flusser, 1996, p. 29)

But interestingly Flusser does not directly see it to be problematic, that these functions have been programmed by someone, whilst others use it. Although the apparatus already structures the way that it can be used, the users have something to say in this development as well: One could just use a different apparatus in case the first one cannot do what one wants to do with it. If people demand different things, different things will be constructed. (Cf. Flusser, 1996, pp. 30–36) But in this development Flusser sees a certain danger. In his 1985 issued book, he already saw that this interdependence between creation and usage could come to an end if people would stop to anticipate the apparatus they were presented and just take it for granted, that it works like that. The content which would be possible to distribute would standardize, and the things people would want to do with it would so to. “The pictures distributed will always show the same, and the humans watching them would demand to be shown always the same.” (Flusser, 1996, p. 66, translation JK.) For Flusser this would mean the end of all cultural development. Total equality of humans with their cultural medium.

This thought adds an interesting layer to McLuhan’s view of a *global village*:

Where there is no public village square and no private farmhouses, one cannot speak of a village. The business of buttons and dialogical interconnections much rather resembles the structure of a brain. (Flusser, 1996, p. 36, translation JK.)

Flusser points out, that the structure of the internet is by its very means organized differently than any kind of social gathering point, where everyone would meet. If it starts to feel like that, then this is not because of technical determinacy, but much rather because of a cultural development in progress claiming it. So, we could conclude that there seems to be a certain interdependency between the capitalist progressivism and the feeling of being forced to use a medium in a certain sense. Even if digital media changed the way how communication is structured, the claim for any unity within it is still an ideological thought that emerged in the west. It is a dangerous thought which tries to integrate all cultural difference in a unified network, which – following Flusser’s argument – would lead to even

further unification of the technical structure that is hosting it. Only if people stop to do things different, difference would cease to exist. In this sense, progressive radicalism can be seen as exactly that, what the Afro-futurists are doing with their work. Controversial to our imagination of a radical act that shakes the whole population, their work is about unification. But not about an absolute one! A counter unification is taking place. Identity and otherness are being performed and thereby created.

For the internet to be a place of mutual inspiration, some difference must still exist. This movement, which questions hegemonic rule in aesthetics on the one hand and creates a self-aware counter position on the other, is something where our disruptive and person based way of imagining culture can learn from.

The exhibition tried to create such a sphere of otherness by directly intervening into the architectural concept of the university. Otherness was claimed and misuse of space was performed as an aesthetic revolution that could serve others as a way of reflecting their expectations of what valuable culture looks like.



We were asked in this course, what radicality can be, when all forms of avant-garde art are being reintegrated by a totalitarian capitalist logic. I think this question somehow answers itself already. If one searches for a solution to everything, then one still aims for the big media platforms of today’s end-time subjectivism and therefore reinforces certain already existing cultural structures. Real radicality cannot be about high scale visibility. If all platforms of culture are doomed to static recreation of a similar picture, then one must find alternative means of expression. Radicality seems to be about finding others to talk to on pathways that were not intended for it. Real radicality, as we have seen above, turns away from this public altogether, leaving not more than a little artistic note which says: »This is NOT, where you can find me. My life is performed elsewhere.«

*banana for
scale only*



Julian Kraemer

DIASPORA | REFLECTION

INDIGENETTY

"The Forgotten Voices" - Cealli

The young German filmmaker Selina Giorgio, also known as "Cealli", found her task in using her voice to spread awareness on the destruction of indigenous land caused by large industrial companies. Her idea is to create films from her own point of view and to involve those affected and help them tell their own story. For the past year, she has been living with different indigenous communities in the Amazon, documenting their challenges, and learning from their wisdom, traditions, languages, and connection to nature. Her recent documentary "The Forgotten Voices" (2022) offers insights into the violation of indigenous people's land rights and the destruction of their habitat across Brazil due to the Carajas iron mines, the oil industry in Cofán, and the hydroelectric power plant in Monte Belo.

"Nhemongueta Kunhã Mbaraete" - Sophia Pinheiro

Sophia Pinheiro is a Brazilian filmmaker, whose work also centers around indigeneity. Her project "Nhemongueta Kunhã Mbaraete", which we exhibited, is an exchange of video letters between three indigenous women and one non-indigenous woman. Sophia Pinheiro, Michele Kaiowá, Graciela Guarani, and Patrícia Ferreira Pará Yxapy portray their personal experience of social isolation due to the Corona pandemic. By exchanging video letters, they experience the unique differences between the indigenous and non-indigenous cultures but also realize their similarities.

"Wombs of the Atlantic Rainforest" - Amilcar Packer

Amilcar Packer is a Chilean artist, and researcher, who now lives and works in Brazil. His artistic practice aims to intervene in our political imagination and challenge dominant hegemonic discourses through moments of exchange, collective learning, and public debate. The exhibited work, "Wombs of the Atlantic Rainforest," is an ongoing collaborative research and focuses on overcoming colonial narratives. The Atlantic rainforest is perceived as a field of action that has been exploited under transatlantic relations to strengthen the capitalist system, which is ultimately connected to the destruction of the ecosystem and the habitat of indigenous peoples.



Talk with Amilcar Packer

As we find ourselves in the position of power as white western curators, when planning the exhibition, we were always confronted with the questions: Is there a proper way to portray indigenous people, their culture, and their struggles without crossing borders - in a respectful way? How can we avoid the reproduction of stereotypes and take a realistic look at indigeneity? Always having in mind what Maria Utsi, the ÁRRAN 360° project manager, told us: Never about us, without us.

In order to address these questions and end the exhibition in a respectful manner, it was really important to us to have a conversation with the Chilean artist Amilcar Packer, who contributed the film "Wombs of the Atlantic Rainforest" to the exhibition. Amilcar is not someone from an indigenous background and therefore does not own a perspective of indigenous people, but he has been working in and together with an indigenous community, the Guranaí people, in the amazonian rainforest in Brazil. In order to prepare for the interview with Amilcar, we met a few times beforehand to talk to him about possible questions. It quickly became clear that Amilcar does not feel able or comfortable answering questions about what indigeneity is. Questions that address indigeneity as such elevate indigeneity to an issue - which it is not. It is about the way people live. The term "indigeneity" is often used in a homogenous way to describe all indigenous communities and peoples, even though each community has its own culture, traditions, and experiences. Pre-determined questions would impose a framework on the conversation that cannot exist.

On the evening of the 2nd December, after the guided tour of the exhibitions, we invited the exhibition guests to watch Amilcar's film "Wombs of the Atlantic Rainforest" together and then have a discussion with him afterward. First, we asked film-related questions: What was his vision behind it? What narrative was he pursuing and why? Did he have projects planned for the future and which ones? An artistic, conceptual focus emerged. Another focus of the conversation was language: How to find a common language in indigeneity? Can we use the English language when talking about the political struggles of indigenous people as we can't generalize the terms and every struggle is different? There are terms in the native language of indigenous people that don't exist in our language, there are things we will never be able to understand. How do we unpack language to be able to speak about things that we do understand?



Room concept

As already described in the curatorial reflection, the focus of the spatial design was also to represent the power imbalances and boundaries between white, European curators, and indigenous artists, but without reproducing them. Therefore, the rooms were designed in a rather simplistic and often harsh way, through the use of materials such as metal. This facilitated us to direct the viewer's attention to the works as it was important for us to let the artist speak for themselves. After various considerations of which spaces to consider and what materials and colors to use, we finally settled on using the lower floor in the Tower of Turbulence.

The visitors' experience began in the hallway, where visitors could already read the working title "Crossing Borders" before they were confronted with the topic in more detail through the artist's work and physical barriers in the room. The films were distributed over two rooms, including an entrance room introducing our concept and the works of the artists. The first room was kept rather simple in terms of aesthetic design and was equipped with some metal elements. The curatorial reflection, hanging off a metal grid, served as an entry point as well as an exit point for the viewer to reflect on our curation, and their own thoughts and giving them new perspectives on the work with indigenous art. The large metal fence facing the entrance simultaneously framed the room, while giving an illusion of captivity and a physical border. On the fence, we attached photographs of Cealli, who showed an intimate insight into the lives of indigenous communities in Cofan, Monte Belo, and Carajas.



The second room showing Amilcars film on the first day and Ceallis documentary on the second day was again curated in a simplistic manner, with metal boxes and a carpet as seating options directing the viewer's attention to the films. Through no other distractions, the viewers were drawn into the films and their messages. Leading into the third room the visitor was faced with the brutality of the metal fence, closing the exit for the visitor and giving a claustrophobic illusion, which tied into the theme of the next artwork. The third room showcased Sophia Pinheiro's work "Nhemongueta Kunhã Mbaraete". Again the design of the room was meant to be as simple as possible with a TV showing the films and two metal boxes as the only objects in the room. Coming out of the room, the visitor had to redo his route as he was not able to pass through the metal fence, serving as a literal border that was not possible to cross. Forcing him to reflect on the images and emotions portrayed in the exhibition.

INDIGENEITY

The existence of indigenous people, their cultures, and their habitats are endangered in many parts of the world. Living on the sidelines of society and in close dependence on natural resources, tribes are exposed to the lack of social recognition, expropriation of their land, ecological depletion, and deforestation caused by governments and large corporations operating under the regime of settler's capitalism. Under the working title "Crossing Borders" we want to approach the issue of geographic and cultural borders and create more social visibility for indigenous people by asking three key questions: What struggles are indigenous people facing in the Amazon rainforest? How does the Western world deal with the recognition of indigenous sovereignty? How can we avoid the reproduction of stereotypes and instead take a realistic look at indigeneity?

To approach these questions, we worked with three visual artists whose art deal with the lives and struggles of indigenous people, their traditions, and their problems. Coming from three different countries, the artists brought different cultures, knowledge and perspectives together. They all engaged with local indigenous communities in the Amazon on the issues of the lack of recognition and appreciation, as well as the violation of land rights. We decided to concentrate on artworks focused on indigenous communities in the Amazon rainforest in Brazil, as we preferred to focus on one geographical area within the exhibition.

If we look at the whole exhibition as well as just our own curatorial part, we can say that we are very content with the outcome. However, if one knows the underlying processes, the in-depth examination of the given topic, the concept development, and the search for suitable artists, one realizes that the curation and realization of an exhibition is a very complex, multi-layered process. Although much of the concept and spatial development went according to our plan, there were some problems that needed to be solved. Dealing with the issue of curating as white, privileged students in relation to marginalized indigenous people during the curatorial process and technical issues during the event, finding effective solutions required creativity, rational thinking, and constructive exchange of ideas. We realized that both, a constant overview of the overall situation and absolute attention to detail are essential to creating a successful and meaningful exhibition. Especially when addressing a highly political issue, no detail, no matter how small, must be expressed in a misleading way. However, the space must provide enough room for the creation of own interpretations.

Moritz Colsman, Claire Partsch, Luisa Voegelé,
Ida Schäff, Julia Hartmann, Marei Brodbeck

REFLECTION

QUEER

Is Queer something you are or something you feel?

How can queer be normalized if it is categorized? Is there something specific that makes art, and cinema in it, queer?

In the attempt to pay attention to what makes queer queer the exhibited moving image was represented in a sensorial way - working with the primary and most basic and instinctive of senses: the sight, the smell, taste and hearing.

In that way it was not only about showing but to expressing, to make the visitors feel like they embody the queer movement.

Anastasiia Nastja Antonenko, *sorry for the saliva* ++, 5:40

Anastasiia is an upcoming Russian artist currently residing in Berlin. Her works originate from the field of Autonomous Sensory Meridian Response (ASMR), and the displayed video plays with this particularly through the use of color. This artist is not afraid to express sexuality or queer 'taboos' which is why her work and personality perfectly present our idea of this topic.

Through her work we want to offer an insight into the queer sensation without words by creating a meaningful and encapsulating experience with her work *sorry for the saliva* as the centerpiece of a whole synesthetic and sensational display.



CINEMA



Clara del Castillo Francisco,
Carlos Benito García

LABOUR & WORKING CLASS

Where are we working towards?

The conceptualization of the absent

Presenting the issue of the working class from a student and privileged perspective is not an easy task. Especially since one has to abandon the idea of going beyond the level of representation, as long as we ourselves move outside the sphere of the working class but still wish to display it. But who are the members of the working class today anyway?

As best described by John Roberts in his well-known text "The Missing Factory" (2012: 2), perhaps we would do better "instead of speaking in the 'name of', to speak in 'our own name'". In this sense, the curator becomes, in a certain way, the partisan of the absentees represented (ibid.). Since the working class in particular is tired of seeing itself at work, the new workers' film, the new representation of the working class - which has ceased to be one at the latest since the office job became a mass phenomenon - has to break out of the representation of work in the classical sense and break new ground. The modern worker, be it the cashier, the shelf replenisher or even the insurance employee, would be bored to tears if they had to watch themselves at work. As Roberts has recognized, most narrative films of (rather than about!) the so-called working class take place in the part of life where work has been left behind (ibid.).

Or in the words of Massimiliano Mollona (unpublished manuscript): „[...] why does the story of cinema begin with the end of work?" This directly leads to the audience simultaneously being disconnected from their work and the work of others (Roberts, 2012: 2).

Therefore, since the emergence of the office job as a mass phenomenon, the working class can no longer be clearly delineated. Today, however, it is difficult to draw a clear picture of the concept of labour and the working class. The social subgroup of the proletariat - to speak in Marxian terminology - seems to be absent; not least because they themselves criticize and reject the very notion of the working class. Therefore, the five student curators Elena Stoimenovski, Jan Ennker, Lilli Kim Schreiber, Yannick Hofmann and Xenia von Elverfeldt decided on the guiding question: **Where are we working towards?**



CINEMA

An escape from circularity

Knowing that in our privileged and western society, most of the physical labour has been outsourced to the global South and is highly anonymized, deindustrialization has arguably led to increased labour productivity, but not to increased prospects for workers. Not least, this offers employers the opportunity to largely avoid social responsibility. In contrast to this is the self-employed person working in the creative industries, who does not want to be tied to a fixed employment relationship and does not fit at all into a possible definition of today's working class. So what is the role of those who work in the arts and Adorno's so called culture industry? And why do we still seem to need this classification in a post-Marxist and post-Fordist economic society? What kind of work contributes to community and society? How can we imagine a radically changed future of work that is both solidarity-based and considerate, sustainability- and community-oriented?

The five-part oil painting series *Under Construction* by artist Jared Alexander, hung on the right-hand wall, revealed itself first to the viewer as they entered the room, shows construction workers depicting a narrative of a constructivist point of view of things and a reconstruction that is constantly taking place.

Introducing: Jared João Alexander | *2000

2022 Under Construction

A Series of Paintings | Oil on Canvas | 20x20; 120x120

Jared Alexander, born on the 23th of October 2000 in Portimão is an artist living and working in Manchester, United Kingdom. He recently graduated from Lancaster University with a First Class Honours in Fine Art, and has also completed a Foundation Course in Art and Design at De Montfort University, Leicester. Although Jared's work has spanned across different media in the visual art, more recently he has settled on oil painting as his primary medium.



The image series *Under Construction* is like a performance act, or a movie scene, in paint. The gestures in each image form a narrative but the faces of the workers remain anonymous. They thus point to the situation of the seemingly invisible workers in the global South and to a certain ignorance emanating from Western societies towards this very issue of unjust and unequal conditions of production, which ultimately reinforce the concept of the self and otherness – in the words of Husserl – in a constant cycle. This points to the fact that construction work, although an integral part of our society's smooth running, is often overlooked and seen even as a hindrance. Yet every step we take in our local town depends on the efforts of manual labourers. The series “*Under Construction*” also seeks to speak about construction in its more pervasive meaning: that all phenomena of the world are under construction - changing, decaying, and re-constructing themselves anew. Hence, an act of labour becomes the story of the entire world.

The curator as initiator

These considerations led to the decorative concept of the mirror, which was set up on the left-hand wall and, in addition to a spatial separation, also represented a point of self-reflection - further explained later in the text. In front of the mirrored wall, two screens were set up - spatially and temporally separated by the element of the mirror between and a seating area with two white wooden benches centred to them. The unifying element between the two films (*Trainspotting* (l.) and *Acorn* (r.)) played on those screens - is the absence of the production conditions of a working class that is obsolete both in the past and in the future and has to find its way in a general monotony and lack of perspective. Switcher's *Acorn* and Danny Boyle's *Trainspotting* both depict young people trapped in a world that has nothing left for them; first and foremost, no work under fair production conditions. The two screens, by their placement on different pedestals and at different heights within the space, manifest just too pictorially the downward direction in which we are moving in the future: progressive destruction of our ecological conditions of production.

Social and ecological crisis – A kinship of fate

The sound of the dialogue-based theatre piece *Acorn* from 2021 by the British film collective Switcher's is about class, building a

radically new social order and dealing with nature after an ecological collapse: How can we create a life well lived together in an economically and ecologically dystopian future? The hopeful responses to a radical restructuring and reshaping of economy, politics, society and solidarity are ultimately - it is said - "no less utopian than the abolition of the opposition between capitalists and wage workers". Out of these circumstances of social and ecological crisis, the young people are forced to construct radical alternatives of community in their collective misery. Solidarity is the only thing left to give if there is nothing else left.

The movie *Trainspotting* (1996) by the British director Danny Boyle was played on loop on the neighbouring screen. It shows the misadventures of young men in Edinburgh, Scotland, trying to find their way out of unemployment in an era of precarious working conditions, aimless relationships and drug addiction. Some are successful, others hopelessly unsuccessful.

In a sense, in both cinematic oeuvres we find ourselves in a kind of socially or ecologically post-apocalyptic world: in *Trainspotting* as the complete lack of working and production conditions with nothing to do but *trainspotting*; in *Acorn* the challenge of creating new and just working conditions, starting from a new beginning.

Introducing: Switchers | a collective of eight people

2020 *Acorn*

Switchers is theatre and film group composed of a network of artists, performers and young people from Hackney, London and Mid Powys, Wales, initiated as a youth theatre exchange in 2018 by artist Emanuel Almborg. It seeks to link city and countryside through issues that young people face. It has since developed into an extended and shifting collaborative framework for artistic production based on playworlds - creative pedagogies that combine drama, narrative and play, based on a shared world of collectively created fiction.

Introducing: Danny Boyle

1996 *Trainspotting*

Danny Boyle is a British film director and screenwriter. He was born on the 20th of October 1956 in Manchester, England. His films are known for their bold imagery and euphoric energy. Boyle began his career in the theatre, serving as Artistic and later Associate Director of the Royal Court Theatre Upstairs. In 1987 he made his directorial debut with the television film *Scout*. After his first feature film, *Trainspotting* was the director's big breakthrough, becoming an international hit and one of the most successful films in the UK.

REFLECTION

In the process of creating a space for visibility, knowledge and reflection, we were given the opportunity to learn and grow in curatorial and organisational practice. This challenging, rewarding and inspiring task opened perspectives and debates that were potentially uncomfortable, since our privileged position was - in contrast to portrayed minority groups and movements so as the seemingly vanishing working class - pointed out to us over and over again - always echoing the question of within what scope our ability to drive change might roam – **What does it mean for us to be curators in the realms of the topic of the working class?**

Starting with the positioning of Jared Alexander's painting series *Under Construction*, we left the sphere of solemnly curating and started on incorporating artistic practices as well: We chose to add self-created elements for a thematic reference of the once white and empty space - the entrance area of the space, the hanging of the pictures, the mirror and and the leading question of the wall *Where are we working towards?* This leitmotif was attached to the window front of the exhibition space in the form of a lettering covered with adhesive tape and met the visitor as soon as he entered the exhibition space after passing through the entrance area, which was played with construction sounds and an arrangement of stacked Dr. Martens shoe boxes.

When thinking about Nicholas Serota's approach of classifying our own practice (Serota, 2000), it becomes obvious that there is not the one version of being a curator - that it is a layered, diverse and complex position of multiple roles and positions. Looking for today's labour and working class, our approach naturally had to be leftist political when criticising the former representation as well as the current lack of representation, what already marked a certain position of the curator. Jumping between the different enabling, initiating, political, artistic roles of a curator was not easy - especially with regard to our closely knit time schedule and the many elements we chose to include. Some curatorial decisions - like the different pedestals for the moving images - were a result of findings in the process, of finding solutions to occurring problems, of improvisation and creating alternatives from the materials and time we were given in the

current moment. Other curatorial decisions - like the mirror and the Dr. Martens shoe boxes - were ideas exiting from the very beginning. In choosing Danny Boyle's *Trainspotting*, we looked at the consequences of government decisions for a social class in post-Fordist England of the post-Thatcher era, where physical labor was already largely outsourced and other labor was almost non-existent - a socio-economically and socio-culturally still intact working class without work.



We tried to create an atmosphere that was taking the viewer to a life lived in misery through the lack of work - and chose to install headphones for a more captivating reception of this part of the exhibition. In contrast to the pre-event on the 27th of November where the movie was screened in full length, *Trainspotting* was here meant to be seen only in pieces, to get an aesthetical impression which linked to the second film *Acorn* by the British film collective Switchers. Within the process of planning and setting up the exhibition space, the topic of working class therefore also turned into an exploratory approach by creating a kind of timeline from past, over present, to future: *Trainspotting*, the painting series *Under Construction* and *Acorn*.

The filmed theatre play *Acorn* entered the sphere of future imaginations and addressed other highly political topics of current relevance as mentioned earlier: ecological crisis and the restructuring of societal togetherness and responsibility. As we aimed to address future representations of neglected voices with the entirety of the exhibition, *Acorn* took a more prominent place in this space by being played loudly - The pressing issues and problems of the community portrayed echoed in the space, while communicating with the aesthetics and scenic similarities of *Trainspotting*, which here reflected the near past.

According to our guiding question, it was important for us to encourage the visitors to self-reflect on their connection to the working class and how they perceive people belonging to it. This idea was realised through several components. Even before entering the space, visitors were confronted with the mentioned loud construction noise which is, in daily life, mostly perceived as annoying and disturbing. Another element - the Dr. Martens shoe boxes in the entrance area - were pointing out even more critically who does not belong to today's working class: a boot-wearing, on a MacBook typing generation of Zeppelin University. This dramaturgy recalls the shoe originally attributed to the working class, which ironically has long since become a fashion statement

and thus remains as the viewer's first point of self-reflection inside the exhibition.

In addition, the mirror served a similar function. In it, visitors could see themselves as well as others, but also the paintings by Jared Alexander in the background. The placement of the mirror in direct line with the series of oil paintings reinforced the reference to Bourdieu's famous concept of critical self-analysis, which the curators demanded not only of themselves as part of their curatorial work, but also of the visitors to the exhibition space.

In an effort to broaden the scope as well as the understanding of our two day long exhibition, it was decided that we as labour and working class group host a pre event: the screening of the exhibition movie *Trainspotting* by Danny Boyle in full length. We were aware that the exhibition as such was not meant for a visitor spending 94 minutes watching the entire film and also wanted to engage with the citizens of Friedrichshafen. This is why we were screening in the *Seekult* festival space downtown. Hosting this space was another task we had to fit into a tight schedule. Luckily, free drinks and comfortable seating opportunities were organized by our artist care team. Approximately 25 people were visiting the pre-event under them a few awaited locals.

In addition, the young artist Jared Alexander held an artist talk together with the curator and researcher Massimiliano Mollona moderated by Jan Ennker on the first evening of the exhibition. We wanted to add an evening event to the exhibitions framework and at the same time provide the audience with a more profound understanding concerning the topic of working class in connection with the groups of queer and feminist filmmaking. Numerous visitors attended the talk in the *Toward Sanctuary Dome* and together discussed questions ranging from the definition of labour to a possible future representation.

**Jan Ennker, Yannick Hofmann, Xenia von Elverfeldt,
Lilli Kim Schreiber, Elena Stoimenovski**



VISUALIZING IMAGINATIONS

VISION CARDS

Enabling participation and creating a space for voices that should be instrumental and radical in shaping a possible future; namely all voices on this earth - this was a major concern for us which should be reflected and retrieved in all ends of this exhibition.

For this purpose, we developed the concept of the vision cards: every curatorial group developed a rather emotional and intuitive question with regard to their topic as a low-threshold alternative of participation. As visitor, you could pick up the cards in the corresponding space or the art bar and draw, sketch or write your thoughts and feelings on the back of the cards, which were then pinned and clustered on the central windowed wall of the bar itself. From the outside, you could see more and more questions appearing; from the inside you could see various answers to them.

The concept of vision cards as participation and encouragement of further discourse outside of the art spaces and planned formats like artist talks and guided tours, was very well recieved. This form of participation created the safe space to leave all kind of feedback and thoughts behind - positive and negative critique. As complementary element it kept ideas and impressions rolling, but also made us even more aware that being wholly inclusive and on-eye-level is about minding all the nitty-gritty details, which we did not always succeed in. For example, we have been made aware that the symbol of the purple triangle (facing downwards) was a marking symbol of Jehova's Witnesses in German Concentration Camps. A serious coincidence, which originated from playing with the triangles that were inspired by the door frame of the *Toward Sanctuary Dome*.

The vision cards and their loaded thoughts reverberated on the university's walls and were continuously filled over the the two day exhibition - revealing emotions, open questions, passions, creative minds as well as deep and critical thinking.



MOVING IMAGES_RADICAL ASSEMBLIES

IMAGINE
**HOW WOULD YOU
LIKE TO BE SEEN
AS A WOMAN?**

like a man just plus a Wow!
(human)

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD

WO, W'MAN

i would not like to be
seen as a women in
terms of it being my
defining attribute. I
consider my
womanhood as an
attribute just like my
hair color.

EMPATHISCH
MOVING IMAGES_RADICAL ASSEMBLIES

IMAGINE:
**HOW WOULD YOU
LIKE TO BE SEEN
AS A WOMAN?**
FINANZIELLE
UNANNAHMESETZ

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD

TÜRBOREICH

GEWERTSCHÄTZT

CHARACTERSTARK

AKZENTSETZ

**HOW WOULD YOU LIKE
TO BE SEEN AS A
WOMEN?**

mehr
als ein
körper

as an
equal ...
seriously

everytime and
hopefully with
respect &
appreciation

MOVING IMAGES_RADICAL ASSEMBLIES

**WHERE AND IN
WHAT WAY DO
YOU THINK YOU
TOUCH YOUR
ENVIRONMENT?**

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD

every step outside
everywhere
I'm part of the
environment and
you're too



the end of mankind, a
destroyed
environment
Where a lot of living
space is destroyed and
life recovered only
blowly

MOVING IMAGES_RADICAL ASSEMBLIES

**WHERE
ARE WE
WORKING
TOWARDS?**

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD



bizarr romantisierendes
Verständis von
"Working class".
Baustellengeräusche??
Schuhe? Besser mal
den DHL-Boten fragen
der die Kartons
geliefert hat

MOVING IMAGES_RADICAL ASSEMBLIES

**WHERE
ARE WE
WORKING
TOWARDS?**

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD

ZUFRIEDENHEIT

SCHNELL
NEBENTHAT

GELD

IDENTITÄT

SELBSTAKZEPTANZ

GUTE BEZIEHUNGEN

definetly the end of
the world! but it is
jet unclear if there is
another one to
come.

WHAT DOES IT NEED FOR YOU TO FEEL AT HOME?

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD



my mom

Akzeptanz
MOVING IMAGES, RADICAL ASSEMBLIES

WHAT DOES IT NEED FOR YOU TO FEEL AT HOME?

Emi & John

Geborgenheit

Freiraum

vertrautes
soziales
Umfeldgebraucht
fühlen

Liebe

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD

Home is... where I'm protected from storms, cold heat, wet - where I'm welcome to live and people don't want to get rid of me - where my loved ones are - where I can be myself - where love and growth are the cornerstones

human kind who didn't lose the touch with the environment like the white mankind do. the are in pain like the environment is everything is connected and rooted somewhere

WHAT IS YOUR PERSPECTIVE ON INDIGENOUS PEOPLE



MOVING IMAGES, RADICAL ASSEMBLIES

WHAT IS YOUR PERSPECTIVE ON INDIGENOUS PEOPLE?

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD

Altezeit: indigenous what?
Ich finde die Tugde etwas anmaßend. Vielleicht wäre eine andere Frage passender.
z.B. indigenous struggles oder indigenous resistance
Aber die Frage zur Perspektive nach einem indigenen Volk ist strange.
Trotzdem würde für's Sichtbarkeit schaffen!

they have been repressed by white man ever since the so called "conquest" took place

Sina Perkert & Elena Stoimenovski

IS QUEER SOMETHING YOU ARE OR SOMETHING YOU FEEL

Queer sein heißt nicht immer seiner Identität und sexualität im klaren zu sein. Sie zu entdecken kann ein ganzes Leben dauern. Queer sein heißt aber auch allen Menschen unabhängig ihrer Identität und Sexualität mit Respekt und vor allem mit achtsamkeit zu begegnen.

it is rather something i experience

Ich glaube es ist ein

Gefühl ♥

... oder? doch nicht?

Sprichwort:

Queer as folk

MOVING IMAGES, RADICAL ASSEMBLIES

IS QUEER SOMETHING YOU ARE OR SOMETHING YOU FEEL?

DRAW, SKETCH, WRITE: VISUALIZE YOUR IMAGINATIONS ON THE BACK OF THIS CARD





ORGANIZATIONAL GROUPS

PROJECT

The project management for the exhibition Moving Images_Radical Assemblies was taken over by Elena Stoimenovski and Sina Perkert, who, in close cooperation with Rahel Spöhrer and Massimiliano Mollona, dedicated themselves to the organisational tasks that this exhibition entailed. Particularly challenging in terms of organisation were the many people involved. Since there were six curatorial groups with different themes, the exhibition basically comprised six exhibitions in one. The main task was therefore to draw up schedules, communicate them to the whole team and, of course, deal with deadlines for to-dos that were met or not met. We firstly created a project hub in which we timed all foreseeable duties and responsibilities, budget templates, group structures and program outlines. In addition to these purely organisational tasks, the exhibition developed in a way in which the project management was also partly responsible for the overall concept. This was about making sure that the six exhibitions were related to each other and that a conceptual and content-related connection not only existed, but was also clear to the visitors.

We both had a lot of fun with the tasks this position entailed and were aware of the responsibility we were taking on in advance. As both of us already had professional experience in this field, we benefited from this in our approach. Nevertheless, from our perspective, the scope of the tasks and the responsibility that came with it were very unbalanced in relation to the tasks of other teams.

It demanded a lot more commitment and time from us. It was not uncommon to have a somewhat strange relationship with our fellow students when it came to collecting unfinished tasks or feedback.

So we also take this as our biggest "failure". The groups consisted of many students with different levels of commitment, so it was difficult to bring the entirety of the group together on a regular basis and to really put the exhibition together.

In the end, however, it naturally turned out as an exhibition of all of us. We had a really intensive and enriching time and are glad that we were able to realise as many of our ideas as possible within the limited time frame we were given. The communication with Rahel and Massimiliano worked very well even though not all of us were always on site in Friedrichshafen. Their guidance and help, their patience and structure, their input and experience helped us to succeed in the making of this exhibition. Through all this we were able to create a space for visibility, knowledge and reflection that gave us as students the opportunity to learn and grow in curatorial and organizational practice. We greatly appreciate the exchange and work with both of them. This course was challenging, rewarding, inspiring as well as very appreciative and always on eye-level – something every ZU-student can look forward to. In the end, we look back a little wistfully on the only two day exhibition, in which a lot of work, heart and soul went into.

Sina Perkert & Elena Stoimenovski

MANAGEMENT

Months	October				
	KW 39	KW 40	KW 41	KW 42	KW 43
Weeks	26.09 - 02.10	03.10 - 09.10	10.10 - 16.10	17.10 - 23.10	24.10 - 30.10
Project Management	Deadline for ZUG	finish timetable & working structure		overview first concrete ideas of curating groups and artist requests	check working title vs real title with communications
ZUG Application	realise the application				
Fundraising/Financing	Financial plan for ZUG	research and requests for partners: fundraising	research and requests for partners: fundraising (SWSee, Gessler, SL)	first version of splitting the budget to the projects, look for sponsoring (i.e. catering)	
Communication/Press		prepare communication plan: collecting possible ways for the publication (advertisement, social media etc.; and advertisement, prepare collecting materials for PR work > communication plan/photos, designs etc.		collecting materials for PR work > photos, designs etc.	present communication plan in general meeting with deadlines, <u>deadline</u> for the exhibition, save the dates, rethink the title of the ZUG application
Tech/Location/ Facility		check out the equipment of the university and check in with Sturm about the "journey", cellar space & possibilities	check out the equipment of the university and check in with Sturm about the "journey", cellar space & possibilities		collect tech rider, block rooms and information about the broad frame to facility
Team and Artist Care		producing a hospitality rider: for teams, artists and guests (how can we work well together? is the weekend alright? What experience do we want to offer that aligns with the overall concept? What kind of hosts do we want to be? How can we treat people? etc.			planning the errands: food, drinks, specials



November										December			
KW 44	KW 45	KW 46	KW 47	KW 48	KW 49/50				KW 51				
31.10 - 06.11.	07.11 - 13.11.	14.11 - 20.11.	21.11 - 27.11.	28.11 - 30.11.	01.12 & 02.12	05.12 - 11.12	12.12 - 18.12.	19.12 - 25.12.					
	organize documentation with communication team	detailed schedule for days of event: who? when?; set-up plan with facilitation, shift plan, security plans (health precautions) with facility					project wrap up & brochure						
	invite ZUG to the exhibition and share all the news												
finalise the budget plan: <u>closing</u> budget; switch to controlling; schedule regular team meetings/insights; collect logos/info of partners for communication team	SACHSPONSORING applications out; invitations sponsoring partners - check in with communication						project wrap up						
present corporate design in the session, public invitations, sponsoring & VIPs, list for invitations, check-in with artist descriptions & check; collect info financing for the press				set-up all hands on deck	days of event: all hands on deck		project wrap up & brochure						
present individual events, teams, specials.													
propositions for rental equipment, check university partners, student lounge etc. check-in with financing		create security plan											

ZUG FUNDING

In order to receive funding from the ZUG, it was necessary to submit a grant application by September 30th, 2022. We therefore teamed up in a group of three and worked on a first draft immediately at the beginning of the semester. For the application it was crucial to describe in detail the three main questions of what we want to exhibit, how we want to build a connection between the university and the city as well as how and when the exhibition will take place.

We first explained the topic of the exhibition, which was linked to the annual theme of the artsprogram "Radical Dreaming". We further discussed how, under the working title "Radical Assemblies", we are engaged in curating film and video with different thematic focuses. For this purpose, we presented the main topics of the small groups, all of which dealt with the question of radical social change.

Subsequently, we announced the date and location of the exhibition as well as the dramaturgical design of the event. It was important to describe in detail the concrete course of the evening, to create the reference to the premises of the university and why, especially today, the occupation with the focus of the exhibition, the question of the possibilities of social transformation is important. Furthermore, the ZUG is particularly interested in how the curatorial course plans to take the exhibition to the outside and create a connection with the city. For this it was important to underline that the exhibition will be aimed not only at students of Zeppelin University, but at all those interested in art in and around Friedrichshafen and to introduce a plan on how we can implement that. We concluded the application with a financial plan, where the expenses needed by the different organizational groups were presented in detail. After that, we submitted the application to the ZUG and were granted financial support.

Moving Images

Radical Assemblies



Oliver Ressler: „Everything is coming together while everything is falling apart: The ZAD“, still, 2017.

"Long forgotten or ignored by radical movements as relics of a world destined to disappear, indigenous commons are returning today to the foreground of political action, as an inspirational force and the only clear alternative form of organization to contemporary capitalism."

Sylvia Federici, Reenchanting the World.

APPLICATION

FURTHER FUNDRAISING

Financing Team

The team of fundraising and controlling for the exhibition "Radical images" consisted of Laetitia Lüke, Moritz Colsman, Marei Brodbeck and Nora Aarseth. In the beginning of the semester, we made a timeline for all financing and controlling activities. We also discussed potential sponsors for our exhibition and made a first budget draft to get an idea how much money we need to realize the exhibition. To make the work efficient, each group member had responsibility for a specific task. During the semester, the financing team met every Thursday morning. The intention of the regular meeting was to update, get an overview of the exhibition's financing progress and adjust the budget if necessary. It was also important to make sure that the different tasks of each curatorial and organizational group had been implemented. All documents and budgets were collected in a shared Google Drive. Therefore, every curatorial and organizational group had access and sufficient information to our work. The groups were also able to give us feedback or add new ideas during the whole financing process.

Fundraising

We have written to several sponsors. Therefore, it was necessary to always adjust the concept of the exhibition to suit the appropriate sponsor. We sent applications together with our budget draft and a short covering letter that would explain why this specific sponsor would be fitting and important to realize the exhibition. We were able to convince Seezeit, the StudentLounge, the ZUG and the Student Vice President of the University for our exhibition. In the end we had a total budget of €6000. As soon as we got the approval for the sponsoring, it was important to pay attention to the guidelines, such as mentions or the use of the logos on the advertising measures, at this point a lot of cooperation with the comm team was necessary. After the fundraising was closed, Moritz supported the Team and Artist Care Team to acquire partners for the sponsoring of drinks, catering and other things we needed to host the event.

Controlling

During the planning process of the exhibition the Controlling Team kept track of the individual calculations by the organizational and curatorial groups, to make sure that we plan within the drafted budget. Therefore, close co-working with the individual groups was very important, as well as demanding updates over the planned expenses. Nora had the responsibility to control that every group's budget fitted into the overall budget. his task included communication with every curatorial and organizational team to make sure that they updated their own budget after new agreements with artists or sponsors were made. Nora also adjusted the overall budget based on new sponsor agreements and the general sum of money which was disposable for the exhibition.

& FINANCING

Before the groups confirmed their artists, artistic positions and services, we provided detailed information about the invoice process. Since the whole financing was transacted by the University, it was very important that all details for the invoices were handed over correctly and adapted later. Also, for the reimbursement process for other expenses, we provided a guideline that everyone from the group could be reimbursed self-contained and quickly. Towards the end of the semester, the first invoices and reimbursements were passed on to us by the team. Here, too, we have established a structure. It was essential to keep an overview and possibly again adjust the budget plan.

During that process, Marei took care to administer the reimbursements and Laetitia the invoices. Both helped team members with the processes because those were new to almost all of them. Once we verified the invoices and reimbursements, we forwarded them to the finance team of the University. Here we have also paid attention to which amounts are suitable for which sponsor, and noted this to be able to show them later which part of the exhibition they made possible to be realized.

After the exhibition we kept an eye on which invoices and reimbursement forms were handed in and dealt with and which were missing. With a generalized "Thank you" text from the project management which we just had to adjust a little bit for each sponsor, we gave them a report over the successful exhibition, sent them the final calculation to prove what happened with their money and informed them where to transfer the money to. Marei was taking care of Seezeit, Moritz of the StudentLounge, Laetitia of the ZUG and Student Vice President while Nora started writing the reflection of our work during the whole semester. Laetitia finally handed in the income in cash that we got from our "art bar" to the finance team of the University and as well stayed in close exchange with them until every bill was paid and all sponsorings were passed in. In the end we had a financial surplus about €1000 that we withdrew from the sponsoring of the ZUG which was our main sponsor.

COMMUNICATION

To promote Moving Images_Radical Assemblies to as wide an audience as possible, the communications and press team was formed. The team consisted of Analea Schäfer, Lilli Kim Schreiber and Ricarda Hommann and the tasks centered around the advertisements, invitations and press announcements for the exhibition.

1. Advertisements

To attract as many visitors as possible, it was vital for us to advertise the exhibition within and outside of the university. We began with the print-work, which included making a draft for a city-card as well as a poster. We came up with the original idea for the design which was inspired by the coloured triangles in the dome structure and each color is associated with a respective curatorial group. The overlay of the forms addresses the intersectionality of the different curatorial topics as well as the simultaneous connections. We then sought out a graphic designer who drafted the final version of the print products, which we distributed throughout our university and within the city of Friedrichshafen. Another print product was the exhibition booklet, which guided visitors through the different rooms at the ZF Campus and provided an insight into the curatorial works. To create this booklet we worked together with an architectural student who rendered the 3D-floor plan for this guide. Furthermore, we wanted to advertise the exhibition online. It was listed in the event calendar of ZU and we drafted social media posts, both for the pre-event and for the actual exhibition, that were then shared via the accounts of SEEKULT and the digital channels of the university. Lastly, we transferred the design of the city-card and created a chalkboard image for our campus, as well as organizing groups to promote the exhibition in the halls during the days leading up to the event.

2. Invitations

After advertising the event as broadly as possible, we were tasked with inviting visitors to the exhibition. We sent out carefully written save-the-date emails for the pre-event and the actual exhibition to all relevant stakeholders as well as a final invitation email right before the event. This included the student body, staff, professors, sponsors and press. We also took the time to deliver hand-written invitations to several individuals.

3. Press

As part of the press work, contact was sought early on with the local daily newspapers. The Schwäbische Zeitung and the Südkurier were acquired through contact requests, information emails and press releases. The Schwäbische Zeitung was won over for two online reports, on 24 November and once on 13 December - the latter even appeared in the print edition, with the reporter receiving a personal press tour on the second day of the exhibition. To further enhance the exhibition's outreach, an article was written for the student online magazine ZU|Daily, which summarized the entire project and was subsequently published on the 12th of December and included several pictures from the exhibition. In order to provide the press outlets with high-quality images, we hired Nikolas Beyer, a student photographer, and gave him a private tour through the exhibition, to enable him to capture the essence of our curatorial work.

& PRESS

4. Reflection

Immediately after the start of the semester, the Communications & Press Team met regularly (online and in person) to discuss and develop a strategy. In order to move forward efficiently and in a targeted manner, we decided to divide the individual tasks equally. This way, individual areas of responsibility and authority were formed within our three-member communication team and internal processes could be approved and discussed collectively. The working process was very fluent because we split the responsibilities well; our weekly meetings were essential to ensure accurate communication within our team. We succeeded in advertising the event and were happy to welcome a variety of visitors during the two exhibition days. Unfortunately, there were very few individuals from Friedrichshafen although the pre-event was held in the city center, but potentially we should have sought out more means of advertising the exhibition to the local community.

Another shortcoming was in the cooperation with local newspapers; despite our efforts and numerous tries to contact the Südkurier, the editorial office did not publish an article about our exhibition. Nevertheless, we are satisfied with our efforts and the results. We were able to create informative and aesthetically pleasing print-products that provided a basis for all graphic design of the exhibition. We even printed merch (in the form of stickers) towards the end, which was a nice take-away for our visitors and our team. We managed to scout out talented individuals to help us with this project and elevate it to the next level.

Analea Schäfer,
Lilli Schreiber, Ricarda Hommann



TECHLOCATION

The tasks of "Tech/Facility" included both the procurement of all technical equipment for the exhibition and the regular consultation with the facility management of Zeppelin University, especially the caretaker Mr Sturm. We arranged a meeting with Mr. Sturm right at the beginning of the semester to explain our initial plans for the exhibition. We told him which rooms we wanted to use and how we wanted to design them. The spaces were decided early on: the Napping room, the workshop and the ground floor in the Tower of Turbulence, the WhiteBox, the BlackBox and the tunnel in front of the WhiteBox. However, the discussions with Mr. Sturm turned out to be more difficult than expected, as the fire protection rules of the building allow very little freedom of design in the use of the rooms. From then on, we began to meet regularly with Mr. Sturm to negotiate space design options, making many compromises, but always striving for a good relationship with the facility management. The early and regular consultation with Mr. Sturm is highly recommended, as it allowed us to directly incorporate his requirements into the planning.

In addition to consulting with the facility management, we tried to plan early on where we could get the technology we needed for the exhibition. We wanted to borrow as much technology as possible from Zeppelin University in order to save costs. To do this, we first asked IT, the StudentLounge, the Artsprogram and Facility Management. The request to IT was rather unsuccessful, but we got some lights and sound boxes from the StudentLounge, extension cables and multiple plugs from the Facility Management and we were able to borrow screens, a beamer, headphones, HDMI cables and a sound system from the Artsprogram.

For the rest of our needs, we contacted several technology rental companies in and around Friedrichshafen, and finally agreed on Markus Enderle, as he had the most equipment as well as preferential conditions for Zeppelin University. It was also important to regularly discuss the technical needs of the individual curatorial groups. For this purpose, we drew up a list early on, on which the groups were to enter all the technical equipment they needed. However, the personal consultation with the individual groups was also very helpful, as this gave us an overview of what specific requirements there were. As soon as it was clear what technical equipment each group needed for the exhibition, we could divide up the tech team and decide who would organize what. One of us took care of ordering the lights from Mr. Enderle, someone else took care of screens and beamers and again someone else took care of smaller parts like cables, adapters, headphones etc.. When it came to purchasing the technology, the respective rental companies were very accommodating: The Studentlounge provided us with lights and speakers so that we only had to pick them up in the Tower of Turbulence. From the Artsprogram we got headphones and screens, which we could pick up from the Beuys room by arrangement. Again, friends and acquaintances lent us their beamers or screens for the exhibition, which we then collected from their homes. Mr Enderle delivered the technology directly to the university shortly before the exhibition began. In view of the exhibition opening on Thursday, 1 December, we in the tech team started to have everything set up by Tuesday at the latest, so that each team still had time to go through everything once and see if the technology worked.

& FACILITY

With the list, we went through each team and distributed their needed equipment. Each team was to take care of setting up their exhibition rooms themselves, and we were then always available for technical questions and help.

More difficult proved to be the total of 16 lights from the technical rental company Enderle, which we had to install and adjust ourselves in the staircase of the Tower of Turbulence, in the bar area in front of the Whitebox and in the Whitebox. Since the lights were special event lights, we had to be very careful with the (dis)installation as well as placement to make sure none of them broke during the set-up and exhibition. On the day of the exhibition opening, we checked in again with each team. This included checking that all cables were linked and laid in such a way that there was no risk of tripping, that the lights, screens and sound worked. After the exhibition, we asked each team to carefully dismantle the technology and then leave it in their exhibition rooms so that we could collect everything and make sure that nothing was broken or lost. When dismantling, the same game as when setting up: make sure everything is sorted properly, following the saying "return it the way you got it". We sorted everything into their boxes and returned the equipment to the respective rental companies over the next few days and Mr. Enderle came personally to take away his equipment. In the course of a technology-based art exhibition, the quality of the corresponding media devices is of great importance.

Ultimately, it is the projectors, sound systems and lights that create and convey the intended spaces of experience. Any irregularity, malfunction or qualitative limitation would directly affect the experience achieved. In general, we are proud to claim, that we were able to provide each group with an individually tailored and highly professional experiential environment. During the exhibition, only one unplanned malfunction was observed, which was related to the fact that some TVs had an automatic shutdown function that we did not know about beforehand. Especially the early contact with the individual groups, the technical rental companies as well as the house staff proved to be very important, as only in this way we were able to combine the different demands of the various groups in a profitable way. We are glad to have gained such deep insights into the necessary organizational structure for event planning, but due to the high workload and responsibility, we would not like to supervise comparable events in the given group size again.



Luisa Voegel, Julian Kraemer, Ida Schäff

ARTIST CARE

As the “team and artist care” team we were in charge of planning and executing the bar nights, acquiring the needed technical equipment, finding a location for a bar and commonly used space, and deciding on a room concept. We were also responsible to find sponsors for the beverages and to take care of the artists. In our case, we were responsible for accommodating the British artist Jared Joao Alexander, who stayed in Friedrichshafen while the exhibition took place. Jan was kind enough to let Jared reside in his apartment. For him to see more of the Fallenbrunnen Campus and learn about the architecture of the building, we asked Rahel Spöhrer to give him an architectural tour around the campus. Afterward, we invited him for a cup of coffee at *Beton und Bohne*. Furthermore, we checked in on him, if everything was satisfactory and tried to make him feel welcome at the University.

We planned and hosted both evenings of our exhibition, which included an open bar, some music, and food for the guests and the class. With the help of Julian and Laetitia, we were able to create a concept for the bar in front of the white box. By elucidating our concept to the facility management we wanted to prevent any misunderstandings or breaches of the rules of our campus. Choosing the right location of the bar was important, as it needed to be centrally situated for students to pass by, as well as in the vicinity of the exhibition areas so that visitors would be able to come back to the bar after visiting the rooms or starting their tours. During the two evenings, we served drinks, and soup and arranged for three DJs to play their sets and set the mood. The team decided to split the different tasks to be as efficient as possible.



Therefore, every team member was responsible to find and contact different beverage companies for sponsoring our drinks as we did not want to exhaust our budget of 500 Euros. While Xenia and Claire were responsible for the wine and prosecco sponsors, Julia was in charge of acquiring beer, which she succeeded with Meckatzer, who provided us with twelve beer crates. Aufricht and Markgraf von Baden were kind enough to give us each four boxes of white wine, whereas Hendricks gave us three boxes of Prosecco. We were not able to acquire any sponsors for Soft drinks and water and therefore had to purchase them. Each team member then was in charge of collecting the drinks as well as storing them. Furthermore, Louisa and Xenia were in contact with the canteen and the cafe “Beton und Bohne”, and were able to organize the food for the evening, which Louisa cooked. We also bought some Christmas cookies, to provide the Team with sugar to reinforce our positive energy. Lastly, Xenia was able to rent glasses for the evening. Which were then picked up and brought back by members of our team (Louisa, Xenia, and Christina).

To create a cozy atmosphere that would encourage an exchange of the beforehand seen exhibition, Lousia, Claire and Julia organized the technical equipment for DJs to play during the evenings. For the first evening on the opening day, we wanted to create an atmosphere so that guests could first discuss and reflect on the seen art pieces and later on dance. Therefore, we invited Moritz von Bismarck and Cosima Pourroy to play their sets. On the second evening, we aimed for a more dynamic atmosphere and chose Ludwig von der Osten to play his set. We are extremely thankful to our Dj's as they played from 8 to 12 pm each night and did not expect anything from us in return. With their musical contribution, we were able to create our envisioned atmosphere on both evenings.

Moreover, we were also in charge of organizing the gifts and thank you presents for the professors and the general management of the curating class. Hence, Christina organized flower bouquets for everyone.

In the run-up, we wanted to bring a specific structure into the evenings with Sina and Elena. It was important that each team member was fully involved on both evenings and that everyone helped out. To keep track of who was doing what and when we divided ourselves into shifts. This was true for the tours as well as for the bar. So everyone had at least one shift at the bar during the two days. On both evenings, we stocked and set up the bar as a team with the help of a few people from the group. Although there was always someone else assigned to the shifts, there was usually one person from the "team and artist care" team at the bar, and everyone stopped by in between to see if help was needed. We especially enjoyed our role as hosts and loved how the visitors came together at the bar, as it also was a space for reflection and interaction.



Claire Partsch, Xenia Elverfeldt, Christina Zeile
Louisa Müller-Spreer, Julia Hartmann

OVERALL

How can we create cultural capital from our experiences? How can we make the creation of art and culture perceptible in a way that reflects us as people who have it much easier than others? How can we learn to rethink what is supposedly taken for granted and rethink radicality?

In retrospect, one can certainly speak of "breaking new ground" when one considers the ideational development process that we, the student curators for Moving Images_Radical Assemblies went through.

Looking at the product of the finished exhibition, it must also be said that something was often added to the original medium, the moving images. This was not so much out of the conviction that the medium of the moving image was insufficient, but rather that the additional media used were intended to underscore the themes in a variety of ways. Thus, each curatorial group found its own ways to clarify its statements and contents. The greatest challenge was also found in the content. The highly topical but often sensitive themes of working-class cinema, feminist filmmaking, queer cinema, digital diaspora, ecology and indigeneity had to be presented with care. The individual curatorial groups strove for a consensual and non-stereotyping as well as non-discriminatory way of exhibiting. Of course, we also made mistakes in the process. The motto "never about us, without us" met us during the conception and showed us that we should not make curatorial decisions that affect the representation of marginalised groups. Implementing this moral and political cursory perspective only requires correspondingly more time and capacity, which is why we certainly did not manage to pursue this in all themes. In this process, we also became more aware of our perspective: the perspective of a privileged and predominantly white role that has to reflect on the powerful position it is in when presenting other societal groups.

Our position as curators was strongly linked to a political statement, a challenge which had to be considered in every detail of the topics and was not always as carefully thought along as we would have wanted to - like the mentioned critique that became visible through the concept of the vision cards.

On the other hand, there was a successful implementation of how we as curators could position ourselves in the sense of Marchart. We put aside the outdated self-portrayal of the curator as a patronising stage designer and oriented ourselves towards the demand for the creation of a public sphere. It proved difficult to generate real and deeper debate outside the exhibition programme of Moving Images_Radical Assemblies with its strictly timed artist talks and subsequent group discussions. To this end, we developed the offer of vision cards, which we saw as a low-threshold alternative to discussion panels and debates. These vision cards produced a public sphere that stimulated debates as they were placed all over the exhibition but were presented centrally, at the art bar where people were meant to be coming back to and to spend some more time in exchange with others. Their evaluation can also be found here in this book.

REFLECTION

By curating six spaces in and around Zeppelin University, plus the Kunstbar as a community space, and organising a two-day exhibition, we quickly learned that we had to fill multiple roles. We left the sphere of provider and enabler and entered into the relationships of artistic production to complete atmospheric feelings and connect six themes into a whole through the overall narrative (source John Roberts).

By considering radicality as a world-making act, it was necessary to keep constructing and deconstructing in the process, working with what we have, with the possibilities of the spaces used and a limited time frame. By not only making the themes accessible, but also by making the corresponding spaces our own, by literally putting them in charge, but also providing them with a signature, we entered areas of different authorship in collaboration with the exhibiting artists. From here on, sticking to our overall goal (to make our own point of view visible and critical) increasingly became a balancing act. As co-authors of the project, we had to be careful not to place a particular artwork into a framework that we felt fitted a prevailing Eurocentric view,

but to build everything else around it. Since this is exactly what we did not want to do and feared, it was important to include the artist in the process and put our newfound authorship second; to deconstruct while we construct.

Acknowledging this tension and trying to put our way of creating, which we take for granted, in the background is essential for a radical restructuring of a society that should aim at compassion, cooperation and solidarity.



Lilli Schreiber, Sina Perkert & Elena Stoimenovski

FINAL COMMENTARY

Oh, what a task to fulfill! But seeing how this exhibition came together and how every component interacted with the visitors was very rewarding and enriching. We greatly appreciate the opportunity to learn in a practical way and value the work of our co-curators and mentors as well as the exchange and feedback of our professors, visitors and friends. Special thanks go to our lecturers Rahel Spöhrer, Massimiliano Mollona and Karen van den Berg: the two corresponding classes were challenging, rewarding, inspiring as well as very appreciative and always on eye-level – something every ZU-student can look forward to. We also thank the ZUG, our universities partner for every crazy-passionate cultural project, without whom this would have not been possible. That Zeppelin University is placed within a supportive, curious and generous region is also a reason for thanking all our sponsors and helping hands that made hosting an event like this way easier. The university's community also always provides support from within our own ranks: thanks to our Student Vice President Moritz Schön and our chef de cuisine Johannes Katzenmeier. Thank you also to all of those who are not mentioned but were also involved in implementing this amazing project - also if you just heard us quarrel and supported with a hug and some encouraging words.

All photo credits of this brochure go to our friend Nikolas Beyer.

zeppelin universität

zwischen
Wirtschaft Kultur Politik

**zeppelin
universitätsgesellschaft**

Freundeskreis zwischen
Universität Stadt Region

**STADTWERK
AM SEE**

studierendenwerk bodensee
seezeit

artsprogram

**STUDENT
LOUNGE**

GESSLER
1862



MARKGRAF VON BADEN

Aufrecht

Hendriks
FÜRST
+ WEINE



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