

AN EVENT OF THE COLLABORATIVE RESEARCH CENTRE 1512 "INTERVENING ARTS" AND THE DF-G-RESEARCH TRAINING GROUP "CULTURES OF CRITIQUE" IN COOPERATION WITH THE ICI BERLIN

INTERNATIONAL WORKSHOP

DRAFTS IN ACTION

CONCEPTS AND PRACTICES OF ARTISTIC INTERVENTIONS

JULY 7–8,
2023

COLLABORATIVE RESEARCH
CENTRE "INTERVENING ARTS"



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BERLIN INSTITUTE FOR CULTURAL INQUIRY


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UNIVERSITY OF LÜNEBURG

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Forschungsgemeinschaft

**AN EVENT OF THE COLLABORATIVE RESEARCH CENTRE 1512
“INTERVENING ARTS” AND THE DFG-RESEARCH TRAINING GROUP
“CULTURES OF CRITIQUE” IN COOPERATION WITH THE ICI BERLIN**

DRAFTS IN ACTION. CONCEPTS AND PRACTICES OF ARTISTIC INTERVENTIONS

SPEAKERS

Raphael Daibert (Leuphana University Lüneburg)

Agata Jakubowska (Warsaw University, Poland)

Amelia Jones (Roski School of Art and Design, USC, USA)

Premesh Lalu (University of Western Cape, South Africa)

Rachel Mader (Lucerne University of Applied Arts, Switzerland)

Natalia Moussienko (Modern Art Research Institute of the National Academy of Arts of Ukraine, Kyiv)

Alia Rayyan (Helmholtz-Zentrum Berlin)

Maria Laura Rosa

(CONICET/Buenos Aires University, Argentina)

Franka Schäfer (University of Siegen)

Valeria Schulte-Fischedick (Berlin)

Paula Serafini (Queen Mary University of London, Great Britain)

MODERATION

Christopher Weickenmeier

(Leuphana University Lüneburg)

ORGANIZATION

Anna Kipke (Leuphana University Lüneburg)

Iryna Kovalenko (European University Viadrina)

Laura Rogalski (Free University Berlin)

Beate Söntgen (Leuphana University Lüneburg)

Simon Teune (Free University Berlin)

Annette Werberger (European University Viadrina)

Mimmi Woisnitza (Leuphana University Lüneburg)

DRAFTS IN ACTION.

CONCEPTS AND PRACTICES OF ARTISTIC INTERVENTIONS

The international workshop examines different modulations of artistic-intervening practices using concrete case studies from the 1920s to the present, encompassing objective planning and practice in their respective geographical-historical setting.

When talking about artistic positions that intervene in social crisis structures, the following questions arise: How do interventionist goals relate to the respective forms and practices of (re)presentation? Does practice follow theory, or conversely, does the artistic process shape the objective? Is there an explicit agenda, for instance in the form of a manifesto, or does the interventionist concern manifest itself in the artistic form or in its modes of production or design? How do artistic-interventionist objectives translate into practice and how, conversely, does the respective practice change the aims

inscribed in it? Where do practices transgress or rupture the frameworks of their objectives? What role do processes of institutionalization play in this? What influence do different media have and which audiences and publics are called upon, addressed, or generated by which means?

At the same time, the questions above concern the methodological approach to practices of artistic intervention: Which modes of representation and writing can be used to describe the practices in their respective situatedness? How can we extend the analytical tools provided by the individual scholarly disciplines? In the sections *manifesto*, *collectivity*, and *forms of documentation*, we will discuss these questions with speakers from different fields of expertise and practice such as art history, curation, sociology, and cultural studies.

FRIDAY, 7/7/2023

ICI Berlin Institute for Cultural Inquiry
Christinenstraße 18/19, Haus 8
10119 Berlin

2 – 3 PM **WELCOME AND
INTRODUCTION**

3 – 6 PM **1. SECTION: MANIFESTO**
with Valeria Schulte-
Fischedick, Alia Rayyan,
and Franka Schäfer
moderated by
Anna Kipke and Laura
Rogalski

7.30 PM Public Keynote Lecture
**AMELIA JONES: PERFORM-
ING ABSENCE AS INTER-
VENTION: THE CASE OF LEE
LOZANO**
moderated by Christopher
Weickenmeier and
Mimmi Woisnitza
— Reception —

SATURDAY, 7/8/2023

Free University Berlin
Institute for Theatre Studies (lecture hall)
Grunewaldstraße 35
12165 Berlin

10 AM – 1 PM **2. SECTION: COLLECTIVITY**
with Agata Jakubowska,
Premesh Lalu,
Rachel Mader, and
Paula Serafini
moderated by
Anna Kipke and
Simon Teune

LUNCH

2 – 5 PM **3. SECTION: FORMS OF DOCUMENTATION**
with Raphael Daibert,
Natalia Moussienko,
and María Laura Rosa
moderated by
Iryna Kovalenko and
Mimmi Woisnitza

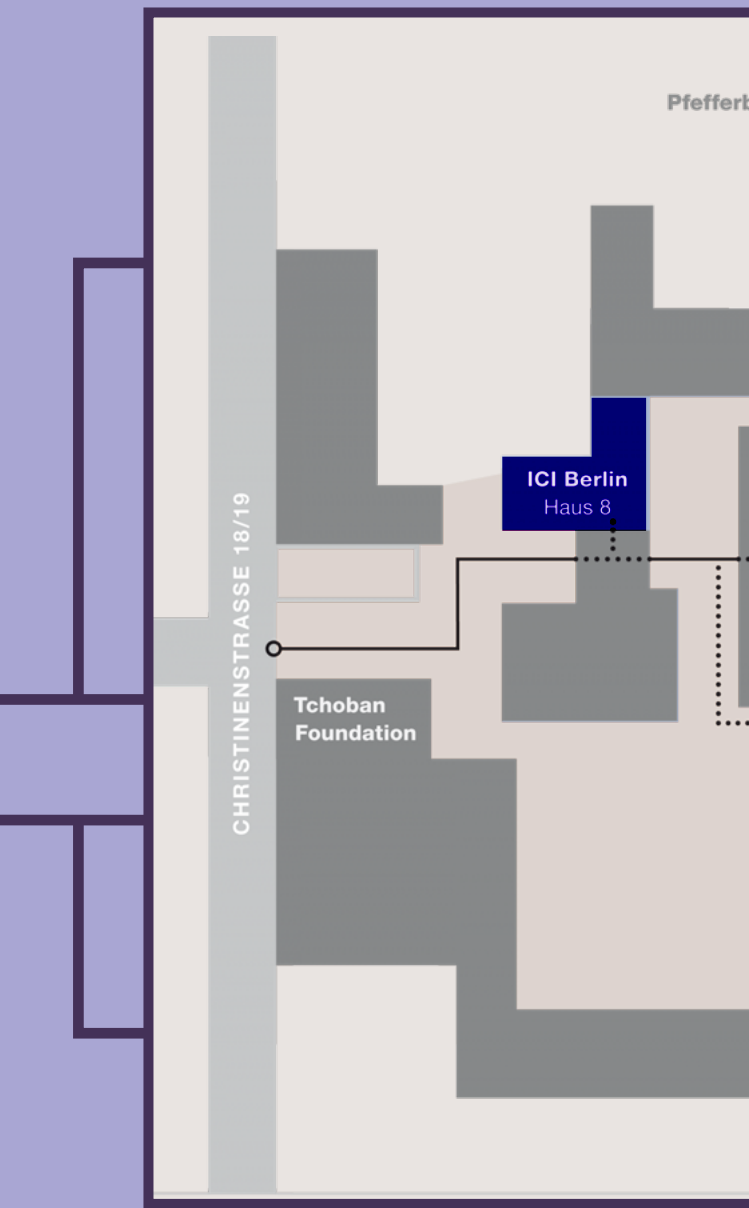
5 – 6 PM **FINAL DISCUSSION**

Pfeffer

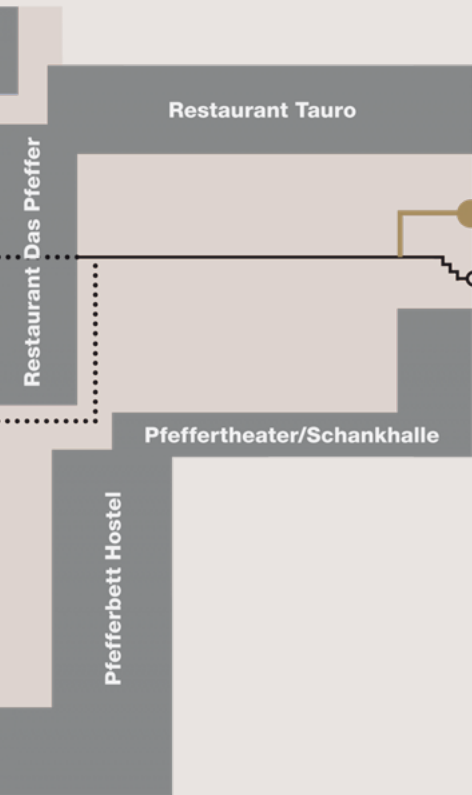
ICI Berlin
Haus 8

Tchoban
Foundation

CHRISTINENSTRASSE 18/19



berg Areal



Restaurant Das Pfeffer

Restaurant Tauro

Pfefferbett Hostel

Pfeffertheater/Schankhalle

SCHÖNHAUSER ALLEE 176

LIFT



U-BHF SENEFFELDER PLATZ

PUBLIC KEYNOTE LECTURE

PERFORMING ABSENCE AS INTERVENTION: THE CASE OF LEE LOZANO

AMELIA JONES

(ROSKI SCHOOL OF ART AND
DESIGN, USC)

The artist has long been understood in conventional Western art history, art criticism, and curatorial practice as the site of active agency, the origin of the meaning and value of the work of art. By the later twentieth century, during a period of social crisis across Europe and North America, however, theorists such as Roland Barthes and Jacques Derrida put pressure on this model. At the same time artists began mobilizing their agency in radically different ways as part of a broad societal challenging of Western hegemony, patriarchal and white dominant models of subjectivity, and structures of power more generally. Jones examines one extreme example of such a mobilization from the 1960s New York art

world — the case of American woman artist Lee Lozano, who ostentatiously proclaimed her plan to “drop out” and leave this vibrant scene at the height of her career — to explore how artistic authorship itself could be seen as a key site for the interrogation of power in the world. The case of Lozano allows to pose the question: is a performance of withdrawal from art institutions the ultimate intervention in a period of social crisis? Or was she effectively “copping out” just at the moment when many of her colleagues (for example, in New York, feminists such as her friend Lucy Lippard, and the anti-racist protesters participating in the 1970 Art Strike) were publicly agitating on the streets and in the museums for equity and inclusion?

Amelia Jones

is Robert A. Day Professor at Roski School of Art & Design, USC. Publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012) and *Otherwise: Imagining Queer Feminist Art Histories*, co-edited with Erin Silver (2016). Her catalogue *Queer Communion: Ron Athey* (2020) was listed among the “Best Art Books 2020” in the *NY Times*, and the curated show was listed among Top Ten 2021 exhibitions in *Artforum* (December 2021). Her book entitled *In Between Subjects: A Critical Genealogy of Queer Performance* was published in 2021. Her current work addresses the structural racism and neoliberalism of the twenty-first-century art world and university.

SECTION I: MANIFESTO

The section focuses on the relationship between theory/discourse and practice. The contributions address the translation of artistic-intervening objectives into practice and, conversely, ways in which practices inform programmatic conceptions and manifestations.

MANIFEST YOURSELF! — VISUALIZING AND CONTEXTUALIZING (QUEER) FEMINIST MANIFESTOS IN AN EXHIBITION

VALERIA SCHULTE-FISCHEDICK

The exhibition MANIFEST Yourself! is a hymn to the (queer) feminist manifesto as an integral part of an ongoing protest culture and a medium of expression frequently used in contemporary art and (sub-)culture – from transgressively ephemeral events to resounding materializations to contagiously viral online phenomena. The group-show aimed to demonstrate the unabated vitality of (queer) feminist manifesto culture since the suffragettes and reflected its variegated and increasingly intersectional aspects, taking into account Black Feminism and Ecofeminism, Cyber-, Trans- and Carefeminism, to name only a few. It surveyed different regions, cultural contexts and media and included manifestos in the form of texts, statements, poetry, children's books, comics, podcasts, sculptural objects, installations, playlists, videos, pole-dance and performances, as well as documents on the history of feminist manifestos by women*,

trans and non-binary people. Preparing the exhibition required intense research into how manifestos can be visualised and contextualized, its messages amplified – always questioning how broad the notion could be stretched without losing its special character and strength.

Valeria Schulte-Fischedick

(*1968 Münster/Westf.), curator and author, lives and works in Berlin. She studied Art History, English Studies and Modern History at Humboldt University in Berlin. Research on body fragments and the abject in contemporary art, concepts of the „formless“, its attributions and reconceptualizations as well as (queer)feminist theory since 1996. Currently curator/coordinator of the International Studio Programme at Künstlerhaus Bethanien in Berlin. From 2010 – 2013 director of the Norwegian Opdahl Gallery in Berlin. 2003 scientific advisor to the exhibition *Louise Bourgeois – Intimate Abstractions*, Akademie der Künste, Berlin (curated by Beatrice E. Stammer and others). Curator of a.o. *The Sophisticated Eye - Trompe L'Œil* (2010), *Mesmerized* (2012), *Swimmingpool – Troubled Waters* (2021), *MANIFEST Yourself! – (Queer) Feminist Manifestos since the Suffragettes* (2022/2023). 2022 Head of the section *Formlessness... with Consequences: Eccentric Abstraction, Anti-Form, Post-Minimalism, Informe and their Relectures (in German)* at the XXXVI. Deutsche Kunst-historikertag, Stuttgart, together with E. Zanichelli. Publications in art magazines and catalogues.

INTEGRATING KNOW- LEDGE FROM PRACTICE INTO THEORETICAL DISCOURSE: SOCIALLY ENGAGED ART PRACTICE IN JERUSALEM — A CRITICAL REFLECTION OF PUBLIC SPACE ART ENGAGEMENT

ALIA RAYYAN

Starting from a practitioner's interest in making the experience of implementation comprehensible and shareable for other practitioners and theorists in the field – focusing on the making – rather than the art action perceived and observed by the participants themselves, I have tried to develop a method that allows for a critical analysis of one's practice, beyond the classical participative observation, auto-ethnographic analysis or artistic research. Drawing on my work as a curator conducting socially engaged art interventions in a specific location - Jerusalem - I developed the idea of reflexive practice into a decolonial critical version that takes a closer look at the assumptions formulated by art theory and the prevailing discourse about a general emancipatory effect and en-

abling direct participation in public space, and contrasts them with the observations collected in the field, leading to new insights into notions of public space and their influence on the discourse around art interventions in non-Western contexts.

Alia Rayyan holds a MA degree in International Politics with a focus on the Middle East, Sociology and Art History (University of Hamburg, School of Oriental and African Studies - University of London) and completed her PhD in Cultural Studies at Leuphana University in 2022. Between 2016 and 2019, she was a member of the DFG Research Training Group „Cultures of Critique“ at Leuphana University. In her interdisciplinary doctoral dissertation, *Decolonizing Socially Engaged Art Practice in Non-Western Context*, she questions the dominant view of public space in art research and focuses on knowledge generation from art practice as a further tool for theoretical discourse. Rayyan has worked for over 15 years as an art critic, writer, lecturer, policy advisor and curator in Berlin, Beirut, New York, Amman and Ramallah for international cultural organizations and art magazines. As co-founder of the art magazine „Bidoun“ for contemporary art from the MENA region, she accompanied the beginnings of the new Arab cultural scene and followed its development. From 2013–2016 she directed the Al Hoash Gallery in Jerusalem, where her socially engaged art program and urban interventions set a new focus in the discourse on the role of art in (public) conflict spaces.

THEORY IS/IN PRACTICE — ON THE RELATIONSHIP BETWEEN THE THEORE- TICALLY INTENTIONAL AND THE PRACTICAL LOGIC OF INTERVENTIONS OF DRAFTS IN ACTION

FRANKA SCHÄFER

In the presentation, the theoretical terms of *programmatic* and *practice* are put in relation within a sociological perspective. From a practice-theoretical approach, the boundaries between the two concepts become blurred, since following Bourdieu (2001), Reckwitz (2003) and Hillebrandt (2014), theory is also just a kind of practice and only constantly brought forth anew effective in practical performance. With Foucault's concept of *événementialisation* (1978), a discourse-theoretically extended practice theory (Schäfer 2023) is brought into play in order to discuss how theoretical conceptions occur in practice and vice versa. Within such a practice-theoretical architecture of theory, intentional and actor-centered interventionist goals analytically recede into the back-

ground compared to the physical and material dimension of practice and join the assembly of socialized bodies, artifacts, discourses and symbolic forms that enact the intrinsic quality of the practical enactment of artistic performance.

By comparing two examples of artistic pop culture (Schäfer 2021) and avant-garde protest practice (Schäfer 2019) I will show how dichotomously conceived theoretical concepts and practices of intervention are assembled in practice, thereby mutually produced and initiate subsequent practices.

Franka Schäfer graduated in Sociology, European Ethnology, and Education in 2006 and received her PhD from WWU Münster in 2012 with a discourse-analytical thesis in Inequality Studies and a research project at the Cluster of Excellence “Religion and Politics in Pre-modern and Modern Cultures” on the framing of the religious in important current sociological narratives of modernity. As a postdoctoral researcher, she moved to the Institute of Sociology at University of Hagen, where she became *akademische Rätin* for General Sociology and Sociological Theory in 2018. After receiving the *Venia Legendi* in Sociology there in 2021, she is currently a member of the CRC 1472 “Transformations of the Popular” and *akademische Oberrätin* in General Sociology at the Department of Social Sciences at the University of Siegen. Publications include *Discourse : Event : Practice. Draft of a Research Program Informed by the Concept of Event to Overcome the Dichotomy*

between Discourse and Practice Theories (in German, 2023) and “Avantgarde or Pop – On the Relationship between Sensual Perception and Discursive Location of NDW’s Practices between Art and Commerce”, published in: *Perceiving as Social Practice. Arts and Senses in Interaction*, edited by Christiane Schürkmann and Nina Tessa Zahner (in German, 2021).

SECTION II: COLLECTIVITY

The section starts from the assumption that the respective case studies are embedded in collective processes of negotiation. Collectivity can be studied with regard to both the production and effects of art. Contributions analyze the sociality of intervening/political practices, forms of organization, processes of institutionalization, and interventions in the public sphere.

THOUGHTS ON THE WORK OF AN AESTHETIC EDUCATION IN UNDOING APARTHEID

PREMESH LALU

I wish to reflect on the key argument about the importance of an aesthetic education that holds together the argument of a recently published monograph titled *Undoing Apartheid* (2022). Beyond laying out the key arguments of the book, I draw attention to how the text is animated by a work of an improvised Humanities aimed at desiring the post-apartheid that shaped the work of the Centre for Humanities Research at the University of the Western Cape. I also reflect on the unintended consequences of the emergence of experimental psychology in the laboratories of Wilhelm Wundt in Leipzig, Germany in shaping apartheid's discourse. An aesthetic education both reveals the subtle but consequential force of a banal everyday form of control known as petty apartheid and lends itself to overcoming the psychic orchestrations of apartheid's

power. To this end, I outline the effects of the work undertaken in partnership with the Handspring Puppet Company in a rural town in South Africa to rethink relations of sense and perception that apartheid had torn asunder.

Premesh Lalu is a Research Professor and former director of the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC), South Africa. He completed a doctoral study titled *In the Event of History* with the support of a MacArthur Foundation Fellowship in the ICGC at the University of Minnesota in 2003. As director of the CHR at UWC, Lalu oversaw the establishment of the first South African Department of Science and Innovation-National Research Foundation Flagship initiative in 2016, following a national competition across the fields of the Humanities and Natural and Physical Sciences. Premesh has published widely in academic journals such as *History and Theory*, *Critical Times*, *Journal of Southern African Studies*, *Afrika Focus*, *Journal of Higher Education in Africa*, *Kronos: Southern African Histories*, *History in Africa*, *Journal of Africa*, and *Middle East and Asian Studies*. His book *The Deaths of Hintsa: Postapartheid South Africa and the Shape of Recurring Pasts* (2009) was included in the Long List for the Alan Paton Award. He is co-editor of *Remains of the Social: Desiring the Post-Apartheid* (2017); *Becoming UWC: Reflections, Pathways and Unmaking Apartheid's Legacies* (2012); and with G. Arunima and Patricia Hayes of *Love and Revolution in the Twentieth Century Colo-*

nial and Post-colonial World (2021).

A recent monograph, *Undoing Apartheid* was published by UK-based Polity Press in November 2022. Lalu is a former Advisory Board member of the international Consortium of Humanities Centres and Institutes, former chairperson of the Handspring Trust for Puppetry in Education, and a former trustee of the District Six Museum in Cape Town, South Africa. He currently serves as advisory board member of the Käte Hamburger Research Center in Munich, a Juror for the Akademie Schloss Solitude in Stuttgart, Germany, an Advisory Board Member of the Leuphana Institute for Advanced Studies in Culture and Society, Lüneburg, Germany, and an External Advisory Board member of the Humanities Long Room Hub at Trinity College Dublin.

FOSTERING INTERNATIONAL DIALOGUE OF WOMEN ARTISTS. “FEMINISTISCHE KUNST / INTERNATIONAAL” (AMSTERDAM 1978, THE HAGUE 1979)

AGATA JAKUBOWSKA

All-women exhibitions have been organized since the beginning of the process of professionalization of women artists at the end of the nineteenth century until today. They can be considered acts intervening in the art world and have been analyzed as such. In my presentation, I will concentrate on INTERNATIONAL all-women exhibitions and one specific aspect of their interventionist potential: building an international community of women artists that aims to create transnational solidarity of women. My case study will be two exhibitions titled *Feministische Kunst / Internationaal* organized by the collective SVBK (Stichting Vrouwen in de Beeldende Kunst). The first took place in 1978 at the de Appel Gallery, the second in 1979 at the Gemeente Museum in The Hague. I will

concentrate on the organizers' attempts to create a transnational dialogue between artists and discuss what were the limitations of this dialogue.

Agata Jakubowska is Associate Professor of Art History at Warsaw University in Poland. She is an author and the editor of numerous publications on women's art, e.g., *Multiple Portrait of Alina Szapocznikow's Oeuvre* (in Polish, 2008); *All-Women Art Spaces in Europe in the Long 1970s*, co-edited with Katy Deepwell (2018), *Zofia Kulik: Methodology, My Love* (2019), and *Art and the Emancipation of Women in Socialist Poland: The Case of Maria Pinińska-Bereś* (in Polish, 2022). She is presently conducting research into the transnational history of all-women exhibitions financed by the Polish National Science Center. Together with Andrea Giunta (University of Buenos Aires), she runs the project "Narrating Art and Feminism: Eastern Europe and Latin America" (within the framework of the Getty Foundation Connecting Art Histories initiative).

CONCEPTUAL EXPAN- SION AND NARRATIVE CONSTRICTION. COLLECTIVITY AS A STRUCTURAL CHAL- LENGE

RACHEL MADER

The great interest that has been shown in the collective in art in recent years is usually justified by socially relevant aspects: the problems at hand, according to one of the frequently voiced arguments, can only be solved collectively. This takes up a narrative on collectivity that has accompanied collective production in Western art since its beginnings: the organization of a collective is not an artistic setting, but a socio-critical one. Art historical narratives, on the other hand, have long understood collectivity as an authorial problem, which has challenged its fundamental categories - such as intention or handwriting - and still leads to skepticism when assessing the artistic value of works originating from collecti-

ve production. The discussion is still torn between a very broad understanding of socially framed collectivity and a version of the phenomenon focussed on artistic production, which are conducted as largely separate debates and have established their own logics (e.g. in the attempt to identify typologies of organizational form). In the lecture, this constellation will be shown along selected examples and an interpretative narrative will be proposed that positions collectivity in art with a view to its constitution in the interplay between artistic practices and structural location.

Rachel Mader is an art scholar. She has been head of the Competence Centre Art, Design & Public at the Lucerne University of Applied Sciences and Arts since 2012. She is responsible for practice-based research projects on artistic self-organization and cultural policy, art education, the collection of ephemeral art (live performances), art schools as heterotopias, as well as basic research projects on topics such as artistic research, institutional studies, ambiguity in art and art and politics. Rachel Mader is co-president of the Swiss Artistic Research Network (SARN). She published *Unabhängig, prekär, professionell. Künstlerische Selbstorganisation in der Schweiz*, co-edited with Pablo Müller (2023); *New Infrastructures, Performative Infrastructures in the Art Field*, special issue of *Passepartout (Skripter for Kunst-historie)*, co-edited with Signe Meisner Christensen (2020), *What can art do?* co-edited with Nina Bandi, Marina Belobrovaja, Siri Peyer, Bernadett Settele (2020).

COLLECTIVE PERFORMANCE AND THE EXPANSIVE POTENTIAL OF THE BODY-TERRITORY

PAULA SERAFINI

This presentation will bring to the table the idea of the body-territory as developed by Latin American feminists, as a lens through which to understand collective performances. The body-territory is a way of linking the historic forms of oppression experienced by women and other minoritized groups with the violence of colonialism, extraction, neoliberalism and the destruction of territories. It is also a concept that allows us to situate collective action in relation to the material and symbolic characteristics of a particular territory. Starting from the performance *Un Violador en tu Camino* by the Chilean collective Las Tesis, I will then move to consider the mediatization of collective performance and its replicability and adaptability in other contexts, specifically the Latin American diaspora in the UK. Is the body-territory a productive lens in a context of digitization and virality? Does it become more or less relevant in diasporic art and activism?

Paula Serafini is Lecturer in Creative and Cultural Industries at Queen Mary University of London. Her research is situated in the field of cultural politics, and her interests include extractivism, social movements, art activism, performance, cultural labour and policy, and socio-ecological transitions. In her work, she employs interdisciplinary approaches, drawing from cultural and media studies, political ecology, political ontology, sociology, anthropology and art theory. In addition to her research, over the last decade she has developed a collaborative practice of pedagogy and organising alongside autonomous collectives in London, where she is currently based. She is author of *Performance Action: The Politics of Art Activism* (2018) and *Creating Worlds Otherwise: Art, Collective Action, and (Post)Extractivism* (2022).

SECTION III: FORMS OF DOCUMENTATION

The section explores the question of how ephemeral practices, both past and present, can be reconstructed at all. Contributions tackle methods of collecting information as well as forms of presentation and writing on the basis of a large number of heterogeneous sources such as images, films, photographs, personal testimonies, manifestos, reports from contemporary witnesses.

QUESTIONS OF WHAT REMAINS: TRACING ARTISTIC DOINGS AS RESEARCH

RAPHAEL DAIBERT

In questioning and at the same time being inspired by my interdisciplinary background and reality as a researcher, curator and artist, I aim to incite a debate around the possible materializations, gaps and formats the conceptualization of artistic practice might take. In what ways do artistic practices impact, or rather, inform the theories around the intervening potential of art? And how does my own artistic practice influence me as a scholar and the other way around? These are fundamental questions I pose to myself and other „etc-artists“ (Basbaum, 2003). Drawing on projects I have curated/organized/developed and informed by Performance Studies scholarship and recent debates on artistic research, my interest concerns the „ephemera“ (Muñoz, 1996) of artistic doings and how writing about/enacting of them can be understood as inscriptions in time.

Raphael Daibert a Brazilian researcher, curator and artist based in Berlin. He's currently a research associate at the

Philosophy and Art History Department and a PhD candidate at the DFG Research Training Group “Cultures of Critique” at Leuphana University Lüneburg. Raphael holds a Master’s degree in Art Praxis from the Dutch Art Institute. He is part of the curatorial collective Cruising Curators in Berlin and the anti-racist working group “Third Space: Disordering the Mess” in Munich.

ARTISTIC REPRESENTATIONS IN WARTIME IN UKRAINE

NATALIA MOUSSIENKO

The artistic representations of the war in Ukraine are significant for the global picturing of art in war that is an important phenomenon for philosophy, art theory, sociology, history, political sciences, etc. Being in Kyiv continuously since the beginning of the large-scale Russian escalation on February 24, 2022, I have been collecting diverse empirical data how Ukrainian art has plunged into war just like Ukrainian people themselves: under the bombardments, sirens, curfew, very limited public transportation, and lack of materials. Some of the artists went to the Army, some to the Territory Defense, some volunteering. In wartime metro stations and other

shelters have become places for theatre performances, film screenings, poetry presentations, and concerts. However, social networks remain the best promoter of art, and often its producer. Songs in support of Ukraine, posters, documentaries, etc. are becoming popular and widely distributed. The war has entered into all kinds of Ukrainian art and impregnated them with new narratives, images of heroes-defenders of Ukraine, satirical memes. Civilization processes, especially in their crisis stages like wars, have always been the central concern for scholars and require particular responsibility from the researchers conducting their surveys in the thick of events.

Natalia Moussienko is a leading research fellow at the Modern Art Research Institute of the National Academy of Arts of Ukraine (Kyiv). She is the author of numerous books and articles on art history, cultural diplomacy, cinema, and urbanism, including *Art of Maidan* (2016), *Kyiv Art Space* (2013), and *Arts and Politics* (2002). In 2016 the National Academy of Arts of Ukraine awarded Dr. Moussienko a gold medal for her achievements in cultural diplomacy. She was also awarded a Fulbright scholarship to conduct research at the Kennan Institute, Wilson Center, in Washington, DC (2011–12), and a Thesaurus Polonia Fellowship to study at the International Cultural Center in Krakow (2017 and 2022). Moussienko is an initiator and curator of *Art of Maidan*, a continuing project begun in 2014 to document the explosion of artistic creativity during the Revolution of Dignity in 2013–14 and

a Russo-Ukrainian war premonition in it. Central to the project is a book and exhibition that has already been presented in 19 locations in Ukraine, the United States, and Europe. The artistic representations of wartime are the focus of Moussienko's attention now.

EMERGENCY STATE. PAIN AND RESILIENCE POINTS IN MEXICO DC. A CASE TO SPEAK ABOUT TRANSFEMICIDE AND FEMICIDE THROUGH FEMINIST ART AND ACTIVISM

MARÍA LAURA ROSA

To speak of feminism in Latin America is complex. The diversity of the historical, social, and ethnic particularities that characterize feminism's development in the Latin-American world requires nuances that resist classification and summary scholarship on the subject. As such, this talk will address the project *Emergency State. Pain and Resilience points in Mexico DC*, where art and feminist activism come

together in order to raise awareness and fight against gender violence, transfemicide, and femicide. A group of women artists and humanities researchers from Argentina, Brazil, Chile, Mexico and USA organized round tables and actions with the participation of citizens. *State of Emergency* was an unprecedented work that sought to speak about existential themes.

María Laura Rosa is a Researcher at the National Scientific and Technical Research Council, better known as CONICET, in Buenos Aires, Argentina, and Assistant Professor at Buenos Aires University. Her research focuses on feminist art from Argentina, Brazil and Mexico. She has written many articles on feminist art in magazines such as *Art Journal of CAA* (USA) and participated in specialized publications such as *A Companion to Feminist Art* edited by Hilary Robinson and Maria Elena Buszek (2019) or *The Intimacy of the Drawing. The Voice of the Writing in Mónica Mayer and Magali Lara*, written for ARCO MADRID (2019), as well as authored and co-edited books around feminist debates in the cultural field in Argentina. Her current curatorial projects include the following exhibitions: *40 years old of Polvo de Gallina Negra. Mexican Feminist Art*, Museo Cabañas (2023, Guadalajara, Mexico), *Alicia D'Amico, an Identity in Flight*, Parque de la Memoria (2022, Argentina), *Polvo de Gallina Negra. Mal de ojo and others feminist recipes* at Amparo Museum (2022, Puebla, México) and CENAC (2022, Chile), *Sequenced Images*.

ORGANIZING TEAM

Anna Kipke is an art historian with a research focus on the history and theory of form, spirituality and materiality in modern and contemporary art. In her current PhD-project on Emma Kunz (1892 – 1963), she reconstructs therapeutic practices between trauma, intervention, and healing in the arts of the early 20th century.

Iryna Kovalenko is a doctoral researcher at the CRC 1512. Her field of research is contemporary Ukrainian culture and literature. Within the CRC 1512, she works on the project “The practices of artistic intervention during the Ukrainian Revolution in 2013/2014”.

Laura Rogalski is a sociologist focusing on cultural sociology, social theory, and qualitative methods. At the CRC 1512 she pursues a PhD thesis on artists’ and activists’ perspectives on the social impact of their practice.

Beate Söntgen is an art historian and art critic. She holds the chair of art history at Leuphana University in Lüneburg and serves as speaker of the DFG Research Training Group “Cultures of Critique”. At the CRC 1512, she leads the project “Artistic life practice as intervention” with a research focus on the intersection of art, life and production within the Bloomsbury group.

Simon Teune is a political sociologist with a research focus on protests and social movements. Within CRC 1512, he works as a postdoctoral fellow in the project “Expectations of the Impact of Artistic Intervention: An Enquiry into Self-Understanding, Practices, and Receptions”.

Annette Werberger holds the chair of Eastern European Literatures at the European University Viadrina in Frankfurt (Oder). Her fields of research are Slavic literatures, cultures and Yiddish Studies. At the CRC 1512 she leads the project “Artistic Conceptions and Intervening Practices of Cooperation of Avant-Garde movements and Contemporary Art in Central/Eastern Europe”

Mimmi Woisnitza is a theatre scholar and cultural historian at Leuphana University Luneburg. Her research focuses on revolutionary theatre practices in the early twentieth century from a feminist perspective. Within the CRC 1512, she pursues a post-doctoral project on the intersection of life and art in Latvian theatre maker Asja Lācis’ relational theatre practice and its reception.

COLLABORATIVE RESEARCH CENTRE 1512 “INTERVENING ARTS”

The arts are currently subject to increasing demands to be socially impactful. Across the globe, they are striving to change social processes, intervene in political conflicts, and create new public spheres. The arts involve themselves in conflicts over global power relations and human rights, address crises such as climate change and global pandemics, and devise new ways of living and working. Intervening arts are productive, developing new forms of activity, and not infrequently recurring to the tools of the activist. These tendencies call for a fundamental redefinition of art as an interventionist practice.

This research network combines arts-related disciplines with philosophy, history, sociology, and cultural anthropology. The CRC is based at the Free University Berlin and works in cooperation with Humboldt University, the Berlin University of the Arts, the European University Viadrina in Frankfurt (Oder), and Leuphana University in Lüneburg. The spokesperson is Prof. Dr. Jürgen Brokoff.

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