POSTCAPITAL
LECTURE SERIES, WORKSHOPS, FILM PROGRAM
December 2008 – January 2009
Württembergischer Kunstverein Stuttgart
www.wkv-stuttgart.de

In the framework of the exhibition *Postcapital. Archive 1989 – 2001*
by Daniel García Andújar / Technologies To The People
(November 22, 2008 – January 18, 2009)

PROGRAMM

PROGRAM / SUMMARY

....
Tuesday, December 2, 2008, 7 pm
Lecture (english)
Border Crossings
Keiko Sei
....
Saturday, December 6, 2008, 2 – 8 pm
Parallel event / Conference (english/german)
Censorship in Art?
Corinne Diserens, Iris Dressler, Nikolai B. Forstbauer, Klaus Staeck, Christoph Tannert
In co-operation with Akademie Schloss Solitude and Hospitalhof Stuttgart
....
December 13 – 14, 2008, each day 12 – 6 pm
Workshop (english)
Apprehension of the Postcapital Archive Reality
With: Daniel García Andújar / Technologies To The People
Registration till Monday, December 1, 2008
....
Tuesday, December 16, 2008, 7 pm
Lecture (german)
Capital and Postcapital Art
Helmut Draxler
....
Thursday, December 18, 2008, 7 pm
Lecture (german)
Jeopardized Perception or Perceiving the Jeopardized?
War, Violence, and Relations of Visuality since 9/11
Linda Hentschel
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Wednesday, January 7, 2009, 7 pm
Lecture (german)
Ineluctability of the Third Party
Du-Yul Song
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Friday, January 9, 2009, 7 pm
Lecture (german)
Post-Structural, Post-Critical, Post-Political?
Architectural Debates Following the Fall of the Wall
Ole W. Fischer
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"Postcapital" or What Follows the City? The Knowledge City
Kirsten Wagner
....
January 16 – 17, 2009, each day 7 – 10:30 pm
Film and lecture program
Where is Now?
Curated by Katrin Mundt
....
January 17 – 18, 2009, each day 12 – 6 pm
Workshop (german)
Research the Research / Capitalist City as Urban Utopia
Yvonne P. Doderer
Registration till Friday, December 19, 2008

INTRODUCTION

In the framework of the exhibition *Postcapital. Archive 1989 – 2001* by artist Daniel García Andújar (November 22, 2008 – January 18, 2009) a far reaching event program will take place from December 2088 till January 2009 at the Württembergischer Kunstverein in Stuttgart.

Postcapital. Archive 1989 – 2001 —a project conceived, in equal measure, as multimedia installation, stage, open databank, and workshop—is founded on a digital archive comprised of over 250,000 documents (texts, audio files, videos, etc.) from the Internet compiled by the artist over the past ten years.

The project revolves around the far-reaching changes having evolved worldwide in social, political, economic, and cultural realms over the last two decades, their watershed moments emblematized in the 1989 fall of the Berlin Wall and the attacks on September 11, 2001. Here, Andújar views the developments subsequent to the "fall of the Wall" not as aspects of postcommunism but rather of postcapitalism. Emerging here is the question as to what extent capitalist societies have changed in absence of their erstwhile counterparts and which new walls have been erected through the global politics following events of 1989 and 2001.

The triumphal course of capitalism and of the Western democracies has by no means proved to guarantee peace, security, and stability, as the conflicts in former Yugoslavia, the war in Iraq, or, even more recently, the slumps in the U.S. financial markets have demonstrated. *Postcapital* is an attempt at reading the complex and divergent realities of the twenty-first century by virtue of their forms of representation: the review of an age whose prelude has been pinpointed by Andújar as localized between 1989 and 2001.

The English term "postcapital" references financial capital as well as capital cities. As such, the project explores both the transformations of capitalist societies and the shifting of their urban loci of power.

In 1989, the first cornerstones were laid at the Genevan research institute CERN for the World Wide Web, the significance of which for the transition from industrial to knowledge society has been sufficiently noted. *Postcapital* therefore alludes less to the utopias of a vanquished capitalism than to those upheavals affecting all areas of life that are both spawned and exacted by the networked age of information.

In view of contemporary information and storage media, knowledge is, according to the artist's theory, no longer acquired by visiting archives but rather through life in the networked archives. Thus, an essential role is inherent in the interpretation of information. In this sense, *Postcapital* is an open model for traversing archives, as metaphorical as it is practical and implementable.

The event program comprises lectures, workshops and a film program delving into various subjects of the exhibition.

PROGRAMM / CONTENT

....
Tuesday, December 2, 2008, 7 pm
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Lecture + Screening (english)
Border Crossings
Keiko Sei

Keiko Sei will talk about her experiences with border crossings through video tapes, the screening of these tapes, and about her collaboration with dissident groups, the Samizdat media people, artists, and writers in Eastern Europe during the communist period and after—as well as how this experience, research, and her video archive have been used in other still-totalitarian countries such as Burma. She will also screen tapes that have crossed borders many times, such as: Spartakiada, the Czechoslovakian communist mass game having taken place once every five years, the last May Day celebration in communist Czechoslovakia, a Hungarian Samizdat video, an election campaign video of the first presidential election in Romania, Hungarian live broadcasting of the Romanian Revolution, a Yugoslavian satire video on Tito, a documentation of the day when Emperor Hirohito died, and political reality TV in Thailand.

Keiko Sei is a writer, curator, and advocate of independent media. After running an organization for independent video and video art in Japan, she moved to Eastern Europe in 1988 to research the communist bloc media scene. Since 2002 she has been based in Bangkok to continue her research on independent media in Southeast Asia, especially Burma where she founded the *Myanmar Moving Image Center* in 2003. She has initiated and worked on various projects, including: the symposium *The Media Are With Us!: The Role of Television in the Romanian Revolution* in Budapest, 1990; video program *The Age of Nikola Tesla* in Osnabrück, 1991; *EX-ORIENTE-LUX – Romanian Video Week* in Bucharest, 1993; exhibition *Orbis Fictus – New Media in Contemporary Arts,* 1995, and exhibition *POLITIK-UM/New Engamement,* 2002, both in Prague; and *documenta 12 magazines project* (editor), 2006–2007. Her video archive, which has been collected in transition across different continents, was exhibited to the public at the Generali Foundation in Vienna in 1999, and the German media described it as "the biggest collection of revolutionary videos in private hand." She has taught and given lectures on media art, independent media, and media activism at numerous institutions, including the University of Media Art and Design in Karlsruhe (HfG) where she currently teaches as a guest professor. She writes for publications worldwide, with the overall focus of her essays being society in transition.

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Saturday, December 6, 2008, 2 – 8 pm
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Parallel program / Conference (english/german)
Censorship in Art?
With Corinne Diserens, Iris Dressler, Nikolai B. Forstbauer, Klaus Staeck, Christoph Tannert
In co-operation with Akademie Schloss Solitude and Hospitalhof Stuttgart

> 2 pm (german)
> *Censorship Strategies, Strategies against Censorship*
> *Former GDR and Present-Day Experiences*
> Christoph Tannert, Director and Project Coordinator Visual Arts, Künstlerhaus Bethanien, Berlin

3 pm (german)
Thoughts are Free…Censorship and Art
Professor Klaus Staeck, president of the Academy of the Arts in Berlin, in conversation with Nikolai B. Forstbauer, editor of the *Stuttgarter Nachrichten* cultural section

4:30 pm (english)
Censorship and exhibition policy
Corinne Diserens, Director of the Museion – Museum of Modern and Contemporary Art, Bolzano, Italy

5:30 pm (german)
Subtle Forms of Censorship
Iris Dressler, Director of the Württembergischer Kunstverein Stuttgart

6:30 pm
Closing discussion with conference speakers

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13. – 14. Dezember 2008, jeweils 12 – 18 Uhr
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Workshop (english)
Apprehension of the Postcapital Archive Reality
With: Daniel García Andújar / Technologies To The People
Registration till Monday, December 1, 2008

The aim of the workshop is to facilitate reflection on the structures of the "archive culture" process. We will delve into the methods of exploring and reinterpreting the archive along with the possibilities these present, intervening artistically using various methods. We are also going to test new public participation models of understanding and working with the archive. This process takes shape as a platform, understood as a cooperative space, enabling the work done to be shared through workshops, actions, and other instruments, opening up a vast range of possibilities for collective intervention and participation. During the workshop period, forms of creative, critical, and subversive handlings of media and new technologies, in both theory and practice, shall be developed. The focus of the workshop thereby additionally lies in the specific information and archive situation of our society. The project furthermore offers an opportunity to examine strategies of "artist practice in the *Postcapital Archive*"—a new public space having long been influenced by new information and communications technologies.

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Tuesday, December 16, 2008, 7 pm
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Lecture (german)
Capital and Postcapital Art
Helmut Draxler

Capital and art can be understood neither as total opposites nor as being in complete congruity—but rather as mutually superimposing spheres of symbolic accumulation. These superimpositions can be considered reciprocal intensifications in which one sphere becomes the embodiment of the other; yet they can also define realms where the contradictions and inconsistencies inherent in both sides become apparent. In this sense the sphere of postcapital art is actuated.

Helmut Draxler, art and cultural theorist, occasional independent curator, resides in Berlin and works as professor of aesthetic theory at the Merz Akademie college of design in

Stuttgart. Publications: *Gefährliche Substanzen: Zum Verhältnis von Kritik und Kunst* (Berlin, 2007); *Die Gewalt des Zusammenhangs: Raum, Referenz und Repräsentation bei Fareed Armaly* (Berlin, 2007); as editor: Sabeth Buchmann, Helmut Draxler, Stephan Geene, ed., *Film, Avantgarde, Biopolitik* (Vienna, 2008); Helmut Draxler, ed., *Shandyismus: Autorschaft als Genre* (Stuttgart, 2007).

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Thursday, December 18, 2008, 7 pm
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Lecture (german)
Jeopardized Perception or Perceiving the Jeopardized?
War, Violence, and Relations of Visuality since 9/11
Linda Hentschel

This lecture explores present-day Western image politics in the age of war and terror, grouping these visualizations with, for example, interpretations by Jacques Derrida, Michel Foucault, and Judith Butler.
Once again a burning issue, at least since the terror attacks of September 11 and the subsequent wars, is the old question as to how much violence and horror should be shown through media. My view is focused on mass-media representations of war and violence over the last two centuries, and I will be discussing the way in which trans/national security alliances are devised by means of image politics. Here my interest lies especially in the question of a visual responsibility that is neither subordinated to conservative censorship, nor devoted to naïve curiosity or forfeited in neoliberal "anything goes." It is an attempt at an *ethic of visuality*.

Linda Hentschel, PhD, studied art history, media studies, cultural studies, and romance studies in Marburg and Montpellier. From 2001–2008 she served as research assistant at the Berlin University of the Arts and from 2009–2011 will be guest professor at the Weißensee School of Art, Berlin. Areas of expertise: history of optical media and of visual perception, photography and film theory, media and violence, spatial sciences, history of pornography, cultural studies-related gender studies. Current publication: *Bilder als Regierungstechnologien: Krieg, Gewalt und visuelle Kultur*.

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Wednesday, January 7, 2009, 19 Uhr
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Lecture (german)
Ineluctability of the Third Party
Du-Yul Song

In a dyadic political landscape on the Korean Peninsula, where the expression "border crosser" still belongs to the expletive category of words, the life of a "border crosser" is risky. Here there is only room for a protocapitalism or a protosocialism. While the demarcation line (cease-fire line) stretching across the middle of the peninsula could conceivably open up perspectives to third parties, the dyadic formulas of life and death, inclusion and exclusion, or even angel and devil continue to remain insurmountable. The blend or the hybrid between the two "absolutes" is accordingly unthinkable.
After the fall of the Berlin Wall, the dyadic guiding model from the Cold War Era has often been called into question. Despite widespread "posthistorical" optimism, the once exorcised diabolic ghosts are rematerializing all over again. Catastrophes like the events of 9/11, the

war in Iraq, and the ongoing global financial crisis threaten the rampant turbo-capitalism, which consequently expresses its temporary willingness to adopt the perspectives of the sinister other. Now there is even talk of a nationalization of banks and key industries. The dyadic bricks encircling the third party, postcapitalism, are being laid higher and higher. The (anti)logic of a dyadic view of the world involves it, for its part, violently forcing the third party to take a stand, to be "called home" as soon as possible in a dyadic order. In the face of such tragic intolerance, many breaches of dyadic relationship forms have been undertaken: "Les parasites" (M. Serres), "The Third Space" (H. Bahbah), "Ma (*Between*)" (Kimura, Bin), "Túm (*Gap*)" (Kim, Chi–Ha) are some examples of this.
Without acts aimed at transgressing and undermining the binary-coded border regime on the part of the third party, the horizon of "postcapitalism" will also remain closed to us.

Professor for sociology at the University of Münster; born 1944 in Tokyo. Prior to naturalization in Germany (1993) he was a citizen of South Korea. He studied philosophy, sociology, and economic history in Seoul, Heidelberg, and Frankfurt am Main and earned a PhD in philosophy under J. Habermas in Frankfurt (1972) and a habilitation in sociology in Münster (1982). As a prominent political dissident against the military dictatorship and also mediator between the two enemy brother states, he accepted invitations—in September 2003 after thirty-six years of exile—officially extended by the "Foundation for Democracy" and the "Korean Philosophy Association" in South Korea, at which time he was, however, detained for violating the "National Security Law." Thanks to worldwide protests, he was set free again after an appellate ruling in July 2004.

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Friday, January 9, 2009, 7 pm
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Lecture (german)
Post-Structural, Post-Critical, Post-Political?
Architectural Debates Following the Fall of the Wall
Ole W. Fischer

So-called "critical" architecture (criticality) emerged in the nineteen-seventies, parallel to the rejection of postmodernism and late modernism, as a theoretical construct meant to, following the failure of architectural and social utopias after 1968, secure a place for architecture as autonomous art in the scope of the prevalent social conditions, namely capitalism and mass consumption culture. It didn't take long for "critical" parameters to become established, such as post-functional formalism, abstract manipulation of geometric elements, display of architectural conventions, a disdain for traditional architectural values like location, materiality, detail, or construction, and so forth. In this respect, projects that often remained on paper or as models were accompanied by not-easily-penetrable theoretical texts that, borrowing from post-structuralist authors, emphasized the entitlement to an architecture of decomposition, disjunction, transgression, or deconstruction, or that verbosely spoke of architecture's problematization, decomposition, denial, and silence. When in 1988 the exhibition *Deconstructivist Architecture* was put on at the MoMA in New York, the triumphant advance of a "critical" architecture seemed inexorable, but only a few years later it had already disappeared again from the international debate on architecture, while the related architects (Koolhaas, Gehry, Eisenman, Hadid, Libeskind, Coop Himmelb(l)au, Tschumi) today remain among the ranks of the globally prominent.
This lecture sets out to approach the seemingly interdisciplinary phenomenon of a "critical" and "post-critical" architecture by referencing the political and social climate of the nineteen-nineties, with the intent of contextualizing the vehement criticism of a "critical" theory and practice in architecture having stepped onto the stage of the architecture debate starting, significantly, in 2001. Here, "critical" architecture can be traced back to neo-Marxist and

linguistic approaches, while the "post-critical" approach evinces vestiges of (neo)pragmatic currents. Of issue is, not least, the dialectic aspect of "post" that establishes a binary model—critical versus post-critical—to be scrutinized.

Ole W. Fischer, born 1974, studied architecture at the Bauhaus University in Weimar and the Swiss Federal Institute of Technology Zurich (ETH). Since 2002 he has been a freelance architect and also teaches architectural theory at the Institute for History and Theory of Architecture (gta) at ETH, in the fall of 2008 as a visiting professor. His dissertation (2002–2008) explores the programmatic transfer of Friedrich Nietzsche's philosophy to the theory and work of Henry van de Veldes. In the summer of 2004 and 2005, he was a guest researcher at the Foundation of Weimar Classics, in spring 2005 fellow researcher at the Harvard Graduate School of Design, and in summer 2008 a scholarship recipient at the Akademie Schloss Solitude. Ole W. Fischer founded the discussion platform "MittelBau" at ETH and is co-coordinator of "Explorations in Architecture" as part of the Swiss contribution to the Venice Biennale 2008. He publishes internationally on issues related to the history and theory of architecture (including *Werk, Bauen und Wohnen*; *JSAH*; *MIT Thresholds*; *Archplus; An Architektur; GAM*; *Umeni*) and is coeditor of *Precisions: Architektur zwischen Wissenschaft und Kunst* (Berlin: Jovis, 2008).

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Wednesday, January 14, 2009, 7 pm
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Lecture (german)
Remixing and the Culture of Networked Society
Felix Stalder

Remixing—the use of existing works to create new works—is more than just a style of electronic music. Remixing rather characterizes a meta-method that is becoming increasingly pivotal to all cultural practices. While many avant-garde movements of the twentieth century were concerned with processes of authorship decentering, the universal medium of the networked computer at the dawn of the twenty-first century turned it into a mass phenomenon. Felix Stalder will be presenting an overview of the ramifications of this changeover, which links questions of media-related development with a reconceptualization of authorship and with legal, economic, and sociopolitical dynamics.

Felix Stalder is a lecturer on the theory of media society at the School of Art and Design Zurich, Department for Media Arts. For many years he has been exploring the dynamics of the interface between culture, technology, politics, et cetera and has been a longtime moderator of the Nettime mailing list as well as a board member of the Vienna Institute for New Culture Technologies, where he most recently co-organized the conference *Deep Search*. Recent publications: *Open Cultures and the Nature of Networks* (Frankfurt: Revolver, 2005), *Manuel Castells and the Theory of the Network Society* (Polity Press, 2006), and *Mediale Kunst Zürich* (Zurich: Scheidegger & Spiess, 2008). His publications can be accessed at http://felix.openflows.org.

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Thursday, January 15, 2009, 7 pm
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Lecture (german)
"Postcapital" or What Follows the City? The Knowledge City
Kirsten Wagner

With the advent of the so-called information age, much seemed prone to vanish: the body, the space, the city, the book along with its institution, the library. But everything returns, and not only as visual metaphors on monitor surfaces. While the physical body has proved to be an equally ineluctable and refractory factor in technical thing ensembles, megacities—notably illustrated by media geography through their radiant diagrams and maps—have asserted themselves as spatial and economic centers of a globally networked media culture. And despite an increasing digitalization that includes historical text and image inventory, libraries have been experiencing an unexpected renaissance over the past years, as attested to by a series of spectacular newly erected libraries.
The city was already emerging in the nineteen-seventies as visual metaphor and spatial organization model in the framework of computer-supported data management. Based on the various data management systems of the Architecture Machine Group at the Massachusetts Institute of Technology and augmented by the self-denoted "urban" network associations of the nineteen-eighties, a literal tide of digital cities of information and knowledge came forth in the nineteen-nineties. The practice of classifying knowledge spatially and demonstrating it by means of architectural image models such as the city now boasts a long tradition.
A critical examination of digital knowledge cities naturally includes these historical forerunners as well as the limits and utopias of spatial knowledge organization.

Kirsten Wagner studied art history, German studies, and sociology at Braunschweig University and Oldenburg University (1989–1996). From 1997–1998 she was artistic director of the Oldenburger Kunstverein; 1998–2000 postgraduate program on "Political Iconography," University of Hamburg; 2001–2002 doctoral scholarship from the state of Schleswig-Holstein; 2004 doctorate; since 2002 research associate in cultural sciences at Berlin's Humboldt University; member of the German Research Foundation (DFG) network *Urban Spaces: Perspectives on an Art-Historical Exploration of Space*; current research project in special research field 447 *Cultures of the Performative* on library architecture. Further areas of expertise: spatial models of knowledge from early modernism to the present, spatial perception in aesthetics and architecture theory of the nineteenth and twentieth centuries, urban representation.

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January 16 – 17, 2009, each day 7 – 22:30 pm
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Film and Lecture program
Where is Now?
Curated by Katrin Mundt

With films and videos by: Yael Bartana, Bernd Behr, Walter Heynowski / Gerhard Scheumann, Lewis Klahr, Alexander Kluge, Johannes Maier, Gail Pickering, Nicolas Provost, Sarah Vanagt, Emily Wardill, The Wooster Group and others.

With a lecture by: Johannes Maier (artist, London)

"Where is Now?" picks up at the archive as a repository for the present—approximating a medial place where reality is not only stored and formatted in images and documents but also interpreted and configured anew through each individual access. Here, time itself becomes a malleable substance, the material of playful intervention and radical reinterpretation. From the perspective of divergent presents—from the nineteen-sixties through today—the films and videos in this program frustrate the linear progression of time, countermand the historical run of events, anticipate the future, or open imaginary exits from the now. Historical crises and turning points in particular, which still today determine the rhythm of our time calculations, are encountered by the works with skepticism. With unpredictability and a pragmatism that almost seems surreal their actors develop strategies for overcoming history—by proclaiming new beginnings, by becoming involved in the permanent crisis of a precarious present, or by staging a retro-future against the backdrop of dated utopias.

The fast-forwarding and rewinding along this axis of time equally addresses the question of how the historical itself can be circumvented as well as initiates an exploration of the changing material forms taken on by our present. Political and social shifts go hand in hand with a new- and re-configuration of the physical environment, with its design, in turn, governing the way in which people are in a position to access their present. In this respect it displays similarity to the images that a society creates of itself in order to ensure its presentness. The merging of historical moment and absolute now will, along with other topics, be probed during a lecture given by Johannes Maier (Saturday, January 17 at 7 p.m.), who will be exploring the creation of presence in media images with the aid of his own video works as well as other film examples.

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January 17 – 18, 2009, each day 12 – 6 pm
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Workshop (german)
Research the Research / Capitalist City as Urban Utopia
Yvonne P. Doderer
Registration till Friday, December 19, 2008

The digital material made available by Daniel García Andújar in his project "Postcapital Archive 1989–2001" incites a wide range of questions and opportunities for critical reflection.

Part 1: Researching Research (January 17, 2009)
One initial explorative topic relates to the archive itself. How are digital archives structured? In which respects do digital archives differ from other archives? Who has access to digital archives and information? Which strategies for indexing and appropriation are necessary to be able to generate knowledge from data? If we are already living in networked archives: Which realities and life-forms are construed here? Is the data flood confronting us today merely an expression of a technological promise of heightened control or does it also lead to an increase in participatory power of agency—especially in urban spaces?

Part 2: The Capitalist City as Urban Utopia (January 18, 2009)
In this workshop section we move to the inside of the archive: Which images of cities/urban spaces are portrayed here and put to use? Do the observed transformations of capitalist societies and their metropolises lead to a departure from previously valid spatial-urban and societal-social categories? To what extent does capitalism, now virtually operating on a global scale, actually redeem its promise of modernization? Is the capitalism of today a utopia of yesterday?

The objective of this workshop is concerned less with conclusively answering these questions and moreover with jointly working through the questions, sounding them out, and discussing their shallows.

PRIZES + REGISTRATION

Lectures
each: 4 Euro / 2 Euro reduced / members free

Workshops
In each case for two days including lunch and drinks
25 Euro / 16 Euro reduced / members 10 Euro

Program *Where is Now?*
Each evening: 4 Euro / 2 Euro reduced / members free

Conference *Censorship in Art?*
Complete: 20 Euro / 12 Euro reduced
Single lecture: 5 Euro / 3 Euro reduced

Registration for Workshops at
Fon: +49 (0)711 – 22 33 710
zentrale@wkv-stuttgart.de

FURTHER EVENTS IN THE FRAMEWORK OF *POSTCAPITAL. ARCHIVE 1989 – 2001*

Free guided tours
Each Sunday, 3 pm

Exhibition tour with the artist (english)
Saturday, November 22, 2008, 1 pm

Exhibition tour with the curators
Saturday, November 29, 2008, 4 pm
Saturday, December 13, 2008, 4 pm
Saturday, January 10, 2009, 4 pm

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Hours
Tue, Thu – Sun : 11 am – 6 pm, Wed: 11 am – 8 pm