Utopian Pulse – Flares in the Darkroom
June 20 – August 16, 2015
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Artists

A project by Ines Doujak and Oliver Ressler
in collaboration with
Iris Dressler and Hans D. Christ
Cocurators: Zanny Begg, Pedro G. Romero / Máquina P.H., Christoph Schäfer

Introduction
From June 20 to August 16, 2015, the Württembergischer Kunstverein in Stuttgart will be presenting the exhibition and program Utopian Pulse – Flares in the Darkroom.

This project initiated by the Austrian artists Oliver Ressler and Ines Doujak took place last year at the Secession in Vienna. Focusing concrete sociopolitical situations, it follows utopian projections that serve the purposes of secession from and resistance to our particular present. Utopia here is understood as an always incomplete alternative, the invocation within the given world of something incompatible with, and hostile to, given conditions. It is a recognition of “something missing,” but also a necessarily imperfect assertion of that which is not extant—yet: utopia as the assertion of the unrealized in and against the real.

In Vienna, Utopian Pulse – Flares in the Darkroom was shown in the form of eight salons, taking place one after the other, each for one week. Four of these salons will be presented in Stuttgart in a different form and transformed to accommodate the format of an exhibition: the Salon Klimbim (Fahim Amir and Ines Doujak), the Salon Public Happiness (Christoph Schäfer), the Salon Fluchthilfe (Escape Aid; Zanny Begg), and Cuartos de Utopía (Spaces of Utopia; Pedro G. Romero / Máquina P.H.).

Situated at the heart of the exhibition is a large tent made of colorful strips of fabric, forming the Salon Klimbim display together with a disco ball and a series of platforms. In
Vienna, it served as a framework for the *Utopian Pulse* opening event—a roaring celebration and political manifesto in equal measure, which in Stuttgart will attain presence in the form of a film. In Stuttgart, the tent provides the space and frame for a series of lectures, workshops, and performances revolving around artistic and activistic designs, projections, and projects related to the theme of utopia.

A special contribution to the performative aspect of the project is the daily reading of a utopian manifesto by the members of the Stuttgart civic choir.

The three other Salons fathom the limits and potentialities of utopian ideas in the context of contested urban space—specifically, in Hamburg and Istanbul (*Salon Public Happiness*)—as well as escape with related approaches fostering openness towards the other (*Salon Fluchthilfe*) and flamenco cultures (*Cuartos de Utopía*).

Another facet of the exhibition involves sixteen artistically designed banners created for the exhibition in Vienna and adapted for the Stuttgart venue.

**The Salons**

*Salon Klimbim*
More information about the program will be published in an extra folder.  
See also: www.wkv-stuttgart.de

*Salon Fluchthilfe*
Utopia is often imagined as an elusive yet desirable place. In the *Salon Fluchthilfe*, it is imagined not so much as a *place* but as a *way of relating* defined by a radical openness to the other. The German word *Fluchthilfe* has no easy English translation—it is a positive term used to describe those who help others cross borders to avoid persecution (whereas English has only derogatory translations, such as people smugglers or human traffickers). *Fluchthilfe* eludes a neat connection to any specific identity by encompassing both refugees and their supporters, who form an underground web of knowledge and support that allows *bodies to move*. *Salon Fluchthilfe* (Salon Escape Aid) will explore the *potencia* of relationships based on hospitality, solidarity, and reciprocity, where all are changed and enriched by their engagement with, and dependence on, others.

One of the projects planned for Stuttgart involves asylum seekers and is devoted to the medium of drawing.

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Curator: Zanny Begg
With: Barat Ali Batoor, Pilar Mata Dupont, Mindj Panther, The Silent University, Undrawing the Line, Katarzyna Winiecka und anderen

*Cuartos de Utopía (Spaces of Utopia)*
Flamenco people are a remainder rather than a multitude, having hardly aspired to emancipation or any other political project. And yet, there they are: on the one hand, they inspire many forms of life that are today considered utopian—nomadism, community, the
right to idleness—and on the other, they contribute *poiesis* to the new forms of political imagination—playfulness, camouflage, resistant forms of life. *Cuartos de Utopía* introduces a case study of the present political situation in Spain: the role of the flamenco imagination in the fight. Alongside this, in the form of an open archive, the exhibition project *Living Machines: Flamenco and Architecture in the Squatting and Evacuation of Spaces*, curated with María García Ruis and Antonio Marín Márquez, will be presented at the Wittgenstein House, the current cultural headquarters of the Bulgarian Embassy in Vienna.

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Curators: Pedro G. Romero / Máquina P.H., Assistenz / Assistance: María García Ruíz
With: 4taxis, Marco de Ana / Javiera de la Fuente / Rudolf Rostas, Constant / pie flamenca, flo6x8, Israel Galván / Manuel Soler, María García Ruiz, Isaías Griñolo / Los Flamencos, Antonio Marín Máquez, Rocío Márquez / Jorge Martínez, Charo Martín, Tomás de Perrate / Amador Gabarri, Stefan Voglsinger and others

*Salon Public Happiness*
Recent struggles over public space have managed to create resistance on slippery post-Fordist ground. *Salon Public Happiness* extends an invitation to people who are active with artistic means in urban struggles in Istanbul and Hamburg. Videoccupy is part of the multifaceted Gezi-Taksim movement. The groups from Hamburg support the inhabitants of the ESSO-Häuser and struggle for social urban transformation. They develop new ways of recording, distributing, and working with private experience, with the imagination that jumps forth from everyday life. The Salon’s title brings back a phrase used by the American revolutionaries of the eighteenth century. According to Hannah Arendt, the phrase “the Pursuit of Happiness” in the preamble to the Declaration of Independence originally referred not to an individual right, but to “public happiness.”

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Curator: Christoph Schäfer
With: Irene Bude / Steffen Jörg / Olaf Sobczak, Margit Czenki / Renée Tribble, Katharina Duve / Ted Gaier / Timo Schierhorn & Die Goldenen Zitronen, Echohäuser, Megafonchor (Svenja Baumgart, Sylvi Kretzschmar), Videoccupy and others
Dates

Press conference
Friday, June 19, 2015, 11 a.m.

Opening
+ Party (DJ Vincent) and Performance
Friday, June 19, 2015, 7 p.m.

Program

Saturday, June 20, 2015
2 p.m.
Exhibition tour and panels with the curators and artists
With: Zanny Begg, Ines Doujak, Pedro G. Romero / María García Ruíz, Christoph Schäfer
5 p.m.
Performance (Flamenco)
Yo vengo de hungria (I come from Hungary). A Trip to the Origins of „Gypsy Urbanism“ (Czárdas & Marianas)
With: Marco de Ana, Amador Gabarri, Rudolf Rostas
8 p.m.
Performance (Flamenco)
Tomás der Perrate & Amador Gabarri at Haus Wittgenstein
Vocals: Tomás de Perrate
Guitar: Amador Gabarri
Images + texts: María García Ruíz

Further program
see: wkv-stuttgart.de

Hours
Tue–Sun: 11 a.m.–6 p.m.; Wed: 11 a.m.–8 p.m.

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Images (Selection)

Salon Klimbim (Secession Vienna, 2014, Photos: Lina Eidenhammer)

Performance by Ines Doujak
Banner (Selection)

Halil Altindere, Taksim Square, June 2013

Undrawing the Line, *In The Shade of the Waq Waq Tree*, collective drawing

Christoph Schäfer
QUEER FUTURES ARE BEING SHAPED
EVERY TIME WE CREATE IMAGINARIES OF
LIVING OTHERWISE

Giuseppe Campuzano (1969–2013) / Miguel A. Lopez
Salon Fluchthilfe

Undrawing the Line, In the Shade of the Waq Waq Tree

*In the Shade of the Waq Waq Tree* is a modular collaborative drawing produced by the collective Undrawing the Line. The drawing was first produced for The Secession, Vienna. Undrawing the Line was formed by four people who come from refugees and non-refugee backgrounds – Mona Moradveisi, Safdar Ahmed, Zanny Begg and Murtaza Ali Jafari – to challenge the binary between citizen and non-citizen that frames current thinking about borders.

Using borderlessness as method Undrawing the Line began working on an oversized drawing of the Waq Waq Tree in anaglyph 3D. Waq Waq is a non-place from 13th century Islamic maps that denoted the limits of the known world, it sits outside the western tradition of utopia and predates Thomas More’s famous book by a few hundred years. Evocative of a “post-human” reality the Waq Waq tree grows human fruit that speak of the future. To affect a physical breach of “the binary” viewers needed to wear 3D glasses, which disrupt signals between the left and right eyes, providing glimpses a borderless future animated along the Z axis.

Barat Ali Batoor, *The Unseen Road to Asylum*, Fotoserie, 2013
The Silent University
Salon Public Happiness

PlanBude, Hamburg

Megaphone Choir (Sylvi Kretzschmar)

Documentation of the performance of the Megaphone Choir
Cuartos de Utopía (Spaces of Utopia)

Máquina P.H., Untitled (Wittgenstein and the roma), work in progress, 2013-2015

Exhibition view, Secession, Vienna, 2014

Los Flamencos
Stefan Voglsinger, Spanish Caravan (repetition), sound installation, 2014

Exhibition view, Secession Vienna, 2014