

EPHEMEROPTERÆ 2016 Summer Performance Series

Thyssen-Bornemisza Art Contemporary–Augarten, Vienna
Friday, June–September, 2016
7 - 9 pm | free entry!

9 SPOKEN WORD PERFORMANCES

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Ephemeropteræ 2016,
#3 Babi Badalov | Vít Havránek,
TBA21–Augarten.
Photo: eSeLat - Lorenz Seidler
/ TBA21, 2016

With **EPHEMEROPTERÆ** 2016, Thyssen-Bornemisza Art Contemporary launches the fifth consecutive season of the foundation's summer season spoken-word performance series held in nine prolonged episodes. These unique, open-air acts explore the rich traditions and evanescent articulations of poetry, literature, performance, philosophy, and language-based artistic practice at TBA21–Augarten. **EPHEMEROPTERÆ**—referring to species which live only for a brief moment—stages the fleeting emergence of singular and truly remarkable voices performing, displaying, and choreographing spoken expression.

This year's season is comprised of 9 evenings of **EPHEMEROPTERÆ** and invites artists, musicians, curators, thinkers Mario García Torres, Carl Michael von Hausswolff, Martina Hochmuth, Olga Dukhovnaya, Boris Charmatz (Musée de la danse), Babi Badalov, Vít Havránek, Natasha Ginwala, Sarathy Korwar, Nira Yuval-Davis, Oliver Ressler, Sandra Terdjman, Bassam El Baroni, Pierre Bal-Blanc, Amal Khalef (GCC), Monira Al Qadiri (GCC), Jakob Jakobsen, Heinrich Dunst.

EPHEMEROPTERÆ 2016 is curated by Daniela Zyman and Boris Ondrejčka. From June to September the performances are taking place on Fridays at 19:00 in TBA21 – Augarten in Scherzergasse 1A, 1020 Wien. The entry is free.

EPHEMEROPTERÆ 2016 Program



Natasha Ginwala |
Sarathy Korwar

#4

FR, JULY 8 | 7 pm

“Are there not alternatives to memory and forgetting: periods where the past returns – and periods where the past effaces itself? Perhaps such an alternative would be the rhythm of history...” – Henri Lefebvre

The prolific curator and writer, **Natasha Ginwala**, explores for Ephemeropterae#4 her ongoing project, *The Museum of Rhythm* putting into action Henri Lefebvre's ideas around rhythm analysis. This project considers how time regimes act upon social bodies and surveys schemes of regulation from ancient systems of time-keeping to the application of scientific management in industrialized society. According to Ginwala *“The Museum of Rhythm* sets forth a gestural itinerary, which includes the early life of metronomes, a dog whistle, a satellite image of “White Lines in The Gobi Desert”, Parisian street calls, the invention of a swimming stroke, Frank B. Gilbreth's motion studies, an indigenous song tradition composed to radio static, Simone Forti dancing the news, a Laurel and Hardy classic set to a “nervous” throbbing, Theosophist aura diagrams, Hanne Darboven's encryptions of deep self-time, an aural archive that surveys the politics of listening, nineteenth century photographs of an indigo factory in

colonial India, “Sonakinatography drawings” of Channa Horwitz, and much else, to build fictive bridges as well as vital frictions between aesthetic proposals, material histories and scientific documents.”

We tend to treat thinking through rhythm as a methodology that allows us to juxtapose different materials and sources to enable a reading of modernity as principles of organization as well as decode life-patterns across organic and mechanical worlds. But rhythm also performs as a mode of resistance—where the body gains freedom against the disciplinary beat of social construction and knowledge boundaries.

Percussionist and composer **Sarathy Korwar** performs music inspired by circadian rhythms and insect sounds. He explores the cyclical and spontaneous sonics of the insect world using traditional Indian percussion and electronics. Following the presentation of *The Museum of Rhythm*, Korwar brings into focus the use of non-conventional music notation to frame his practice and collaborative experiments in sound. His most recent project *Day To Day* features the traditional folk music of the Sidi community in India. The Sidis are descendants of African migrants and their music integrates East Africa, Sufi, and Indian influences. *Day To Day* weaves together the music of the Sidis and the reaction and responses to their music by contemporary jazz and Indian classical musicians.

About the artists

Natasha Ginwala is a curator, researcher, and writer. She is curator of Contour Biennale 8 and curatorial advisor for documenta 14 (2017). Recent projects include *My East is Your West* featuring Shilpa Gupta and Rashid Rana at the 56th Venice Biennale; *Still Against the Sky* featuring Hajra Waheed at KW Institute for Contemporary Art, Berlin, and *Corruption...Everybody Knows with e-flux*, exploring corruption as a planetary subject within the framework of the SUPERCOMMUNITY project. Ginwala was a member of the artistic team for the 8th Berlin Biennale for Contemporary Art (with Juan A. Gaitán). She first curated *The Museum of Rhythm* at Taipei Biennial 2012 (with Anselm Franke), it will travel to Muzeum Sztuki, Łódź in November 2017 (with co-curator Daniel Muzyczuk).

Sarathy Korwar is a percussionist/composer born in the United States, raised in India and now based in London. In 2015, Sarathy was awarded the Steve Reid InNovation Award and has since been mentored by the likes of Four Tet, Gilles Peterson and Emanative. His debut album *Day To Day* has recently been released on Ninja Tune and features field recordings of Sidi musicians, who are descendants of African migrants in India.



Nira Yuval-Davis |
Oliver Ressler

#5

FR, JULY 15 | 7 pm

In *Brexit and the rise of contemporary autochthonic political projects of belonging* **Nira Yuval-Davis** discusses the results of the Brexit referendum in the context of the more general rise of autochthonic political projects of belonging in Europe. These can be seen as an attempt to solidify the local in response to the global around elastic notions of belonging, which divide the world to 'us' and them. The double crises of governability and governmentality as a result of neoliberal globalisation, itself in crisis, have triggered the growth of such movements everywhere. In Europe there is also a growing sense of collective racialized existential anxiety that securitisation technologies have only intensified. The lecture will illustrate these issues mainly in relation to Britain where technologies of everyday bordering have paved the way to the historical victory of the 'leave' campaign in the Brexit referendum.

Occupy, Resist, Produce, **Oliver Ressler's** series of films developed in collaboration with the sociologist Dario Azzellini over the past two and a half years, focuses on the rare, better-organized cases of factory occupations in Europe where the purpose of the struggle is to bring production under workers' control. The workers take the initiative and become protagonists, building horizontal social relations on the production sites and adopting mechanisms of direct democracy and collective decision-making.

The first film "Occupy, Resist, Produce – RiMaflow" (34 min., 2014) deals with the RiMaflow factory, a former car parts production site in Milan which now applies the concept of an "open factory". "Occupy, Resist, Produce – Officine Zero," (33 min., 2015) shows the transformation of a factory in Rome once specialized in maintenance and repair of sleeping cars into an eco-social factory. Officine Zero literally means "Zero Workshops": "zero bosses, zero exploitation, zero pollution". The most recent film in the cycle, "Occupy, Resist, Produce – Vio. Me." (30 min., 2015) will be presented at ephemeropteræ after an introduction by Oliver Ressler.

Vio.Me. in Thessaloniki used to produce industrial glue, insulant, and various other chemically derived construction materials. After the owner stopped paying wages in July 2011 the workers decided to occupy the plant. In February 2013, Vio.Me. began producing organic cleaning products and organic soap and formed a cooperative in order to operate legally. However, Vio.Me. does not operate as a traditional cooperative. The workers do not consider the company their property but a common good that should serve the community. Vio.Me. has “solidarity supporters” paying a monthly fee in advance and getting Vio.Me. products in exchange. The solidarity assembly also supports the workers' mobilizations.

About the artists

Nira Yuval-Davis is a Visiting Professor and the Director of the Research Centre on Migration, Refugees and Belonging (CMRB) at the University of East London. She has been the President of the Research Committee 05 (on Racism, Nationalism and Ethnic Relations) of the International Sociological Association, a founder member of Women Against Fundamentalism and the international research network of Women In Militarized Conflict Zones. Nira Yuval-Davis has written extensively on theoretical and empirical aspects of intersected nationalisms, racisms, fundamentalisms, citizenships, identities, belonging/s and gender relations in Britain & Europe, Israel and other Settler Societies. Among her written and edited books are *Woman-Nation-State*, 1989, *Racialized Boundaries*, 1992, *Unsettling Settler Societies*, 1995, *Gender and Nation*, 1997, *Warning Signs of Fundamentalisms*, 2004, *The Politics of Belonging*, 2011, *Women Against Fundamentalism*, 2014 and the forthcoming *Bordering* (2017).

Oliver Ressler produces installations, projects in public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. He is the first prize winner of the newly established *Prix Thun for Art and Ethics Award* in 2016. Ressler is currently preparing large solo exhibitions for SALT Galata, Istanbul and MNAC – National Museum of Contemporary Art, Bucharest.



Bassam El Baroni |
Sandra Terdjman |
Pierre Bal-Blanc

#6

FR, JULY 22 | 7 pm

Bassam El Baroni

Nemocentric Antagonism

Chantal Mouffe's notion of Agonism has been a 'go to' concept for theorists looking to account for notions of public sphere and democracy within a discourse on art. This talk unpacks the concept's parameters in relation to questions regarding subjectivity and the place of reason in art. The theory suffers from ambiguity on how antagonism can be transformed into Agonism and suggests that, despite its attack on Habermas's opposing 'discourse ethics' theory (and the rationalist tradition in general), the two positions share many similarities. Traversing theory and examples from art practice, the talk suggests a rethinking of art's approach to subjectivity, politics, and antagonism in line with the concept of Nemocentrism – the idea of a subjectivity centered on no one - outlined in Thomas Metzinger's magnum opus *Being No One* (2003). Leading us to the conclusion that *Nemocentric Antagonism* provides art with a more realist understanding of how political antagonism and subjectivity can work within the site of art itself.

Sandra Terdjman

As many of her peers, mainly male archaeologists, M learnt to divide and rationalize the world in categories. Some of her archeological findings contributed to museums' collections, still organized in departments by periods, mediums and regions. It was her encounter with ethnopsychiatry that made her reconsider this heritage. Her gaze shifted from object to people. M preferred exchange with inhabitants to fact-finding and object analysis. In research, she found meaning in processes of participatory and collaborative nature. She realized those categories she was hired to sustain were not appropriate anymore. She could not perpetuate such epistemological laziness, she thought. In this talk, Sandra Terdjman will present the work of M and speculate on how methodologies in social sciences inspire contemporary art collections building and their role in the production and dissemination of arts.

Pierre Bal-Blanc

Soleil Politique

Pierre Bal-Blanc announces and launches his new publication *Soleil Politique* through performative lecture. This talk is the third of a series of presentations and talks held by Bal-Blanc, previously staged Paris and Athens and now in Vienna. The *Soleil Politique* book was conceived by Bal-Blanc in dialogue with Vier5 and Paraguay (publishing house), and it follows the exhibition curated by Bal-Blanc by the same name that opened at Museion in Bolzano, Italy, in September 2014. Having been offered to use the rooms of the museums fourth floor for his exhibition, Bal-Blanc instead installed the artworks in the foyer, info lounge, bookshop, project space and “Passage” area, and moved the communal spaces upstairs. The subversion of the hierarchy of the exhibition space served as the framework for an exhibition that posed incisive questions concentrating the role of the museum and the use of their authority in shaping cultural discourse. Inspired by the compositions of Cornelius Cardew “that allow the performers to freely follow their own musical direction guided by clusters of notes arranged on a grid”. Bal-Blanc developed an exhibition score leaving quote free and open all groupings, tempos and reading order of the works, in order to highlight the intimate connection between immanence and the unconscious. This catalogue maps the process that lead to the exhibition “*Soleil Politique*” as well as some of its afterthoughts and consequences.

About the artists

Bassam El Baroni is an independent curator and a member of the faculty at the Dutch Art Institute in Arnhem, NL. He is based in Alexandria, Egypt. Formerly, he was founding-director of the discontinued non-profit art space Alexandria Contemporary Arts Forum (ACAF), 2005 - 2012. He was co-curator of Manifesta 8, the European Biennial of Contemporary Art, 2010, Murcia, Spain for which he curated OVERSCORE, an exhibition across three different venues in the region. In 2015, he curated ‘What Hope Looks like after Hope (On Constructive Alienation)’ one of two exhibitions part of the HOME WORKS 7 Forum in Beirut, Lebanon. Since 2004, El Baroni has curated a diverse array of exhibitions and projects including Eva International - Ireland’s Biennial, Limerick, 2014, the Lofoten International Art Festival (LIAF), Norway, 2013 (co-curator), ‘When it Stops Dripping from the Ceiling (An Exhibition That Thinks About Edification)’ at the Kadist Art Foundation, Paris, 2012, and the locally influential Cleotronica 08, festival for media and internet arts, Alexandria, 2008. He is the curator of ‘Nemocentric’ an exhibition at Charim Galerie, Vienna, opening in September as part of Curated by Vienna 2016.

Sandra Terdjman is a curator developing frameworks for shared knowledge and artistic productions. In 2013, she together with Gregory Castéra initiated Council, a curatorial platform that conducts pluridisciplinary researches on social issues resulting in various forms of publications, events, productions and exhibitions. Council has developed projects on hearing and Deaf knowledge (Infinite Ear, Sharjah Art Foundation, Bergen Assembly, Norway 2013-2016), the construction of Nature in the Law (The Manufacturing of Rights, Ashkal Alwan, Beirut, 2014-ongoing) and on how the anthropocene affects humans scale (On Becoming Earthling, Le Musée de l’Homme, Paris, 2015-ongoing). She is also

the co-founder of Kadist, a contemporary art foundation based in Paris and San Francisco. As the director from 2006-2012, she created a residency for artists and curators and produced a number of artistic projects. Since then, Sandra Terdjman advises the foundation's program and collection.

www.houseofcouncil.org

www.kadist.org

Pierre Bal-Blanc is an independent curator and art critic based in Athens and Paris. He is currently curator for the Documenta14. He was director of CAC Brétigny (Contemporary Art Centre of Brétigny, greater Paris in France). There from 2003 to 2014, echoing the societal thought of Charles Fourier, he has run the "Phalanstère Project," a series of site-specific proposals aiming at critical rethinking of the logic behind accumulation of art works.

His exhibition sequences *La monnaie vivante/Living Currency* adapted from Pierre Klossowski essay (CAC Brétigny/Micadanses, 2005–06; Stuk Leuven, 2007; Tate Modern London, 2008; MoMA Warsaw and Berlin Biennale, 2010) and *Draft Score for an Exhibition*(Le Plateau Paris, Artissima Torino, Secession Vienna, 2011; Index Stockholm, 2012; catalog *Draft Score for an Exhibition*, NERO Publisher Rome, 2014) negotiate the current and historical analysis of the body and the strategies related to performance in visual arts. The three chapters of *Reversibility* (Frieze Art Fair, 2008; CAC Brétigny, 2010; Peep Hole Milan, 2012; catalog *Reversibility*, Mousse Publishing, 2012) reflect on the consequences of the art object's materiality upon the configuration of the cultural domain's protagonists, as well as on the role and shape of the cultural institution today. *The Death of the Audience* (Secession, Vienna, 2010; catalog *Ver Sacrum/The Death of the Audience*, Verlag Niggli AG Sulgen/Zurich, 2011) reveals the processes of emancipation and alienation taking place in the interstice between the figures of the artist and the spectator. He has recently presented "Soleil politique", an exhibition at Museion in Bolzano, Italy that has continued his exploration of the forms and responsibilities of museums, their daily activities, and their relationship with the city (catalog *Soleil politique*, Paraguay press, 2015).

#7

FR, AUGUST 26 | 7 pm

About the artists

Amal Khalef and **Monira Al Qadiri** are part of the artist collective GCC (Gulf Cooperation Council) that is both inspired by and addresses the contemporary culture of the Arab Gulf region. For their inaugural series of exhibitions, the collective focused on the notion of achievement, focusing on the rituals that mark accomplishment as well as the physical objects that embody them. They have created a series of *Congratulants* based on trophies exchanged in the Gulf as well as videos examining ribbon-cutting ceremonies and installations that reference the spectacular cities that have been recently constructed in the region. The GCC's visual language is not one of irony or hyperbole, but rather a way of framing culture that reveals the ambiguity and nuance of how people live today. By utilizing new mediums like HD and 4K video, in addition to appropriating traditional forms like news radio and miniature model building,

the GCC span a range of artistic practices. They are rooted in the legacy of identity politics while engaging with new ways of relating images and objects.

#8

FR, SEPTEMBER 2 | 7 pm

About the artists

Jakob Jakobsen is a politically engaged visual artist, educator and activist. He was part of the Copenhagen Free University, was co-founder of the trade union Young Artworkers in 2002, and the artist run television station tv-tv in 2004. He was professor at the Funen Art Academy from 2006 to 2012. Recent exhibitions include *Billed Politik* at Overgaden, Institute of Contemporary Art in Copenhagen and *This World We Must Leave* at Kunsthalle Aarhus in 2010 and *Trauma 1 - 11: Stories about the Copenhagen Free University* and the surrounding society in the last ten years at the Museum of Contemporary Art in Roskilde in 2011. Most recently he participated in *And And And* at dOCUMENTA13 with the *The Antiuniversity Research Project*.

Heinrich Dunst was born in 1955 in Hallein (Salzburg, Austria), He lives and works in Vienna. Dunst creates spatial interventions and performances that navigate the gap between what can be seen and what can be said, the untranslatability of one form into another, and the contextual nature of spatial presentations. Dunst's conceptual approach is rooted both in the work of artists like Marcel Broodthaers who scrutinize the systems underlying the perception of words and images, and in the Viennese scene of the 1980s and its characteristic ambition to extend abstract painting into the exhibition space. He lends these complex issues fresh interest by developing forms into correlations and pointedly questioning the seemingly unequivocal meaning of the elements through variation, superimposition, and changes of direction.

#9

FR, SEPTEMBER 16 | 7 pm

About the artist

Appropriation, storytelling, reenactment, repetition, and reportage are some of the strategies that the Mexican artist **Mario García Torres** (born 1975 in Monclova, Mexico) deploys to uncover (hidden) histories, narratives, and strategies embedded in sites and places and thereby to highlight the limitations of factual evidence and the subjectivity of historical records and objects.

INFORMATION

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9 spoken word performances

Location

TBA21–Augarten, Scherzergasse 1a, 1020 Vienna, Austria

Free entry

Visitor Information

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About TBA21

Founded in 2002 by Francesca von Habsburg in Vienna, Thyssen-Bornemisza Art Contemporary (TBA21) represents the fourth generation of the Thyssen family's commitments to the arts. After more than 14 years of collecting, commissioning projects, and engaged exhibition practice, TBA21 has established a highly respected collection of more than 700 contemporary artworks in the field of new media, including film, video, light, sound and mixed-media installations, sculpture, painting, photography, and performance. TBA21's unique collection is the result of its ongoing commitment to commissioning and disseminating numerous art projects, including multimedia installations, sound compositions, endurance performances and contemporary architecture. This has led to its pioneering reputation in the art world. The foundation sustains a far-reaching regional and international orientation through a number of collaborations with other cultural partners around the world, and explores modes of presentation that are intended to provoke and broaden the way viewers perceive and experience art. In 2015 Francesca von Habsburg decided to dedicate the foundation's ongoing program to becoming an agent of change by focusing on the complexities and urgencies of the "age of anthropocene", as well as today's pressing challenges caused by climate change, with a special focus on the marine eco systems.

Supported by

As one of the leading insurance groups in Central and Eastern Europe, the Vienna Insurance Group and its main share holder clearly perceive its social responsibilities and have been reliable sponsoring partners for Thyssen-Bornemisza Art Contemporary and other cultural projects for many years. Numerous museums and galleries have insured their collections with Vienna Insurance Group. The main objective for cooperating with cultural institutions is to promote the international exchange in the field of arts and culture.