



**BITTE SEIEN SIE ACHTSAM. ANDERE
BRAUCHEN IHREN KARLSPLATZ
VIELLEICHT NOTWENDIGER.**

EXHIBITION, LECTURE, WORKSHOPS, INTERVENTIONS, SCREENING, RAPPING, PERFORMANCES

Studio for Conceptual Art [Post-conceptual Art Practices//PCAP]
Academy of Fine Arts Vienna in collaboration with Kunsthalle Wien

WHEN: **6.05, 7.05 AND 8.05.2019**



SKULPTURENPLATZ © KUNSTHALLE WIEN KARLSPLATZ & KUNSTHALLE WIEN MUSEUMSQUARTIER

Kunsthalle Wien Karlsplatz - Treitlstraße 2, 1040 Wien

Kunsthalle Wien Museumsquartier - Museumsplatz 1, 1070 Wien

WITH

Iklim Dogan (installation), Đejmi Hadrović (screenings), Mai Ling (screening), Asma Aiad, Megan Auður, Lia Castillo Espinosa, Victoria Eliseykina, JACK Kollektiv, Sarah Raffaella Jackel, Robert Jolly, Maisie Jowett, Aaron Kimmig, Leonie Rosa Knez, Yul Koh, Marta Grace Latigo, Cathérine Lehnerer, Dean Maassen, Patrick Peljhan, Valentin Pfenniger, Manuel Prammer, Xhejlane Rexhepi, Julien Segarra, Sophie Anna Stadler, Dafina Sylejmani alias DACID GO8LIN, Dominik Szereday (audio/interview laboratory, performative interventions with banners and talks)

and passers-by

&

GUESTS:

Mindj Panther, Heba Y. Amin, James Nguyen, Faris Cuchi, Marissa Lobo, maiz

Cooking by Asma Aiad, Manuel Prammer and with help by Cathérine Lehnerer

Sound equipment and sound providing by Robert Jolly

Zine concept by Megan Auður, Victoria Eliseykina, Cathérine Lehnerer and Anna Sophie Stadler

Organization:

Studio for Conceptual Art [Post-conceptual Art Practices]

Prof. Marina Gržinić, Maren Grimm, Julia Hohenwarter, Mika Maruyama

BITTE SEIEN SIE ACHTSAM. ANDERE BRAUCHEN IHREN KARLSPLATZ VIELLEICHT NOTWENDIGER.

consists of two threads along which we want to elaborate certain questions:

First, what is our responsibility in entering the public space? Who can open it and/or has access to it?

Second, how is it possible to deconstruct the concept of going public with artworks and performative bodies? Can we raise any social awareness, can we “wake the public space and the people” on questions of marginalization, discrimination, precarity?

In this regard students enter the public space with interventions, constructing topical art objects with discursive and political potentials; the temporary built performative spaces (rapping, shouting, manifesting) will exchange with the passerby, and as well with the specific art and any public.

We want to open with this project a platform for dialogue with everybody passing by, building temporary communities and questioning the politics of art practice, the performative of words uttered and bodies in the public space. Using the title, referring to an announcement known from the public transport and adapted to the actual area, we will start this conversation.

HIGHLIGHTS OF THE PROGRAM

Monday, 6.05.2019

at 18.00

Opening at Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Kunsthalle Wien Karlsplatz - Treitlstraße 2, 1040 Wien

Iklim Dogan (installation *The Bench*), Asma Aiad, Megan Auður, Lia Castillo Espinosa, Victoria Eliseykina, Sarah Raffaella Jackel, Robert Jolly, Maisie Jowett, Aaron Kimmig, Leonie Rosa Knez, Yul Koh, Marta Grace Latigo, Cathérine Lehnerer, Dean Maassen, Patrick Peljhan, Valentin Pfenniger, Manuel Prammer, Xhejlane Rexhepi, Julien Segarra, Sophie Anna Stadler, Dafina Sylejmani alias DACID GO8LIN, Dominik Szereday (audio/interview laboratory, performative interventions with banners and talks) and passers-by

at 19.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Social food: **Beim Essen kommen die Leute Zam**

Cooking by Asma Aiad, Manuel Prammer and with help by Cathérine Lehnerer

at 20.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Screening by Đejmi Hadrović **EUROPA** and **Silent Observer**

at 21.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Performance with Rapping by **Mindj Panther**

Simonida and Sandra Selimović (Vienna)

The performance is also connected to the major holiday for the Roma community, Feast of Saint George. It is celebrated on 6th May 2019.

Tuesday, 7.05. 2019

at 12.00 - 15.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Workshop by Heba Y. Amin with students and passers-by

Intimate Bureaucracy

Followed by interventions in space with talks and screenings

at 15.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Social food: **Beim Essen kommen die Leute Zam**

at 19.00

Kunsthalle Wien Museumsquartier - Museumsplatz 1, 1070 Wien

Public lecture by Heba Y. Amin

Female Subjectivities and Technological Dystopias

Organized by Studio for Conceptual Art [Post-conceptual Art Practices], Academy of Fine Arts Vienna and Kunsthalle Wien

Egyptian artist Heba Y. Amin grounds her work in extensive research that looks at the convergence of politics, technology, and architecture. Techno-utopian ideas, as manifest in characteristic machines of soft colonial power, are at the heart of Amin's work. Starting from the idea that landscape is an expression of dominant political power, Heba Y. Amin looks for tactics of subversion and other techniques to undermine consolidated systems and flip historical narratives through critical spatial practice.

Wednesday, 8.05.2019

at 12.00 - 15.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Workshop by James Nguyen in situ with students and passers-by

Australia-Austria: A New Terra Nullius (immigration as amnesia) - the violence of recurrent colonisations in contemporary Australia

This workshop has been assisted by the University of NSW (Art & Design), Australia

Followed by interventions in space with talks and screenings. The reflections are connected with 8th May 1945, the unconditional surrender of Nazi Germany, and the end of the WWII. Where are we standing today in the EU regarding rights?

at 15.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Social food: **Beim Essen kommen die Leute Zam**

at 18.00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Statements and talk: **What do the disobedient bodies speak?**

Organized by Grace Marta Latigo

with the participation of Asma Aiad, Faris Cuchi, and Marissa Lobo

Talk with activists and artists who carry historically marked bodies connecting intersectional questions and a narrative of epistemic disobedience.

Disobedience is performed through body-minds, body speeches, body genders, body sexualities and body counter hegemonic positions.

at 20:00

Skulpturenplatz @ Kunsthalle Wien Karlsplatz

Screening by Mai Ling **My name is Mai Ling**, JACK Kollektiv **The Suitcase-Suit** and Soli-Video-Kollektiv **maiz soli video's**

STEPPING OVER THE THRESHOLD

MIKA MARUYAMA

Solidarity does not assume that our struggles are the same struggles, or that our pain is the same pain, or that our hope is for the same future. Solidarity involves commitment, and work, as well as the recognition that even if we do not have the same feelings, or the same lives, or the same bodies, we do live on common ground.

Sara Ahmed, *The Cultural Politics of Emotion* (2004)

As we have constantly witnessed different states of body existence in the face of neoliberal global capitalism, which produces ceaseless discursive racism and sexism as well as the migration crisis, to rethink the body is an urgent but at the same time continuous struggle of life and politics. In this context the body appears as a space potentially open to fragility; feeble, invalid, tearful, worn and, therefore, as queer. It embodies a way of questioning the contemporary public space which produces value and profit by dividing it into what is the legitimated norm about social ideals and what it is not a potentiality that a body has, regarding exclusion using control and restriction. The bodies take the shape at the very contact they have with others through the repetition of actions and recognition. Who are “we”? and who is not “us”?; these questions along with a sense of belonging or discomfort to communities, crowds, public, and civil societies are also arisen and shaped by bodies in the processes of forming capacity and agency, as well as the subjectivity of race, gender, sex, and class. Besides, the vulnerable situations of suffering and misery imposed over the body of immigrants and non-citizens, the exceeding states of normativity are sustained by continuity of dehumanization and coloniality in Europe entangled with fascistic and necropolitical governmentality of life and death.

In art, since the early 20th century, there has been a constant request to reconstruct the notion of the body and its perception using representation within media and technology. These tasks have been carried out with a transition that goes from the modernist patriarchal autonomy of the art to embodied subjectivity within art practice where the body is (again) projected onto art as a center of practices and discourses. In such a context, the once rationalized and gendered body produced for and by modern society has been criticized and, on the other hand, the concealed and unquestioned body has been exposed in art practices. As well as in philosophy and aesthetics through various discourses ranging from phenomenology, post-structuralism and postmodernism to feminism and current queer and trans* theories.

These transitions happened with simultaneous developments of media and digital technologies with new mode of power, which have brought crucial shifts and changes in the understanding of the body from the natural to the cultural representation of the body; the human body is understood not as a complete entity, but as being dividual and in-pieces as well as expanded and extendable, or even being manipulatable. The politics of the body is happening not only in spaces where the body locates and takes shape but rather in simultaneous multi-channel spaces where an excess of representations mingle with realities. It makes it easy to control, observe, record and evaluate our everyday life activities, apart from the actual body presence. Therefore, changes in our understanding of relationships with others shaped by and within our bodies are inseparable from technological developments together with spatial and geopolitical transitions over time.

These engagements with the body in the current image-based global neoliberal culture show that rethinking the body does not mean its empowerment and open-handedness towards imperfect or defective bodies that have been excluded from normativity. But it rather urges for commitment and movement challenging social norms and involving a different affective relation to those norms within the zones of indistinction between thought and action.

As Spinoza claims the body has a capacity for affecting and being affected; these capacities allow for opening oneself up for being affected and turning affects in a slightly different way than that moment before. The change in capacity is

described as stepping over the threshold; capacity isn't something fixed.¹ This is the way of connecting and shaping the body with others and with other situations, and therefore the way we live is always embodied. Thus it is never an entirely neither personal nor conscious thought.

In the studio of Conceptual Art (Post-conceptual Art Practices) at the Academy of Fine Arts Vienna, the students and guests from different backgrounds and fields have engaged with the current situations mentioned above about topics ranging from decolonial and postcolonial studies, queer feminism, and discursivity, to political activism and migration movements. These various topics are inseparable from each other to understand our society and to develop processes for the conceptualization of contemporary arts and the multilayered politics of the world.

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¹ Brian Massumi, *Politics of Affect* (Cambridge: Polity Press, 2015), p.6

POSITIONS

Participants from the Studio for Conceptual Art [Post-conceptual Art Practices //PCAP].

On view the installation “The Bench” by **Iklım Dogan**, **Đejmi Hadrović** (screening), **Mai Ling** (screening) **JACK Kollectiv** (screening), audio/interview laboratory, performative interventions with banners and talks, cooking, zine, sound structure by **Asma Aiad**, **Megan Auður**, **Lia Castillo Espinosa**, **Victoria Eliseykina**, **Sarah Raffaella Jackel**, **Robert Jolly**, **Maisie Jowett**, **Aaron Kimmig**, **Leonie Rosa Knez**, **Yul Koh**, **Marta Grace Latigo**, **Cathérine Lehnerer**, **Dean Maassen**, **Patrick Peljhan**, **Valentin Pfenniger**, **Manuel Prammer**, **Xhejlane Rexhepi**, **Julien Segarra**, **Sophie Anna Stadler**, **Dafina Sylejmani** alias **DACID GO8LIN**, **Dominik Szereday**

GUESTS:

Mindj Panther, **Heba Y. Amin**, **James Nguyen**, **Faris Cuchi**, **Marissa Lobo**, **maiz**



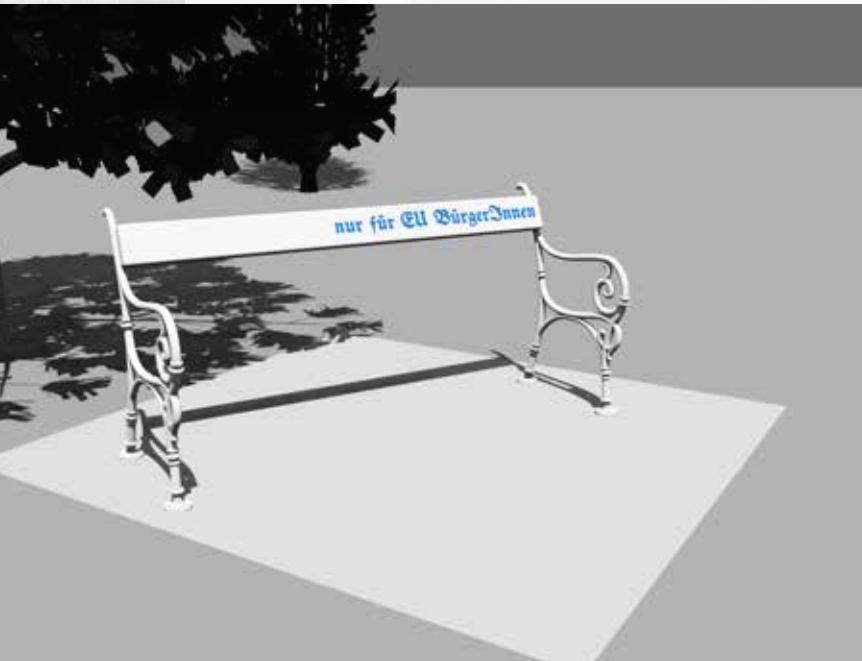
Iklım Dogan **The bench**

Installation

“The Bench” is a re-conceptualization of one photograph encountered at the House of Austrian History [Haus der Geschichte] in Vienna. It was a research visit to this newly opened museum in Vienna with the students of the Studio for Post-conceptual Art Practices at the Academy of Fine Arts in Vienna.

On that photograph taken in 1938, the year in which Austria was annexed into Nazi-Germany, we see an ordinary Viennese bench that is still in use today but repainted in 1938 with a slogan: “nur für Arier” [only for Aryans].

I changed this slogan in 2019 into “only for EU citizens” as Europe is turning more and more in a Fortress Europe.



Courtesy Iklım Dogan

Iklım Dogan studies art, architecture, and philosophy in Vienna. Her work generally deals with ideology, power relations, the invisible in the urban space and spaces of memory in architecture. Currently, she works on the Diaspora and Heimat definitions.

Exhibitions in Istanbul, Vienna, Dessau, and Mürzzuschlag.



Sign.: Pk 3002, 2596 Wien 1938, *Bank in einem*
Verwendungsgenehmigung in Ausstellung „Akbild PCAP - Kunsthalle Karlsplatz 6-8.5.2019“
ist hiermit erteilt. Copyright: „ÖNB Wien: Pk 3002, 2596“.

Beim Essen kommen die Leute Zam

Social food

Cooking by **Asma Aiad, Manuel Prammer** and by the help of **Cathérine Lehnerer**

In Austria, it is common to say, »Beim Essen kommen die Leute Zam« (translated into People come together through food). And this is true; even though the society splits when it comes to talking about topics such as refugees, migrants, and diversities in society, some hummus, oriental salads or čevape on the table – and even better for free – bring people together, and maybe even sharing the same opinions.

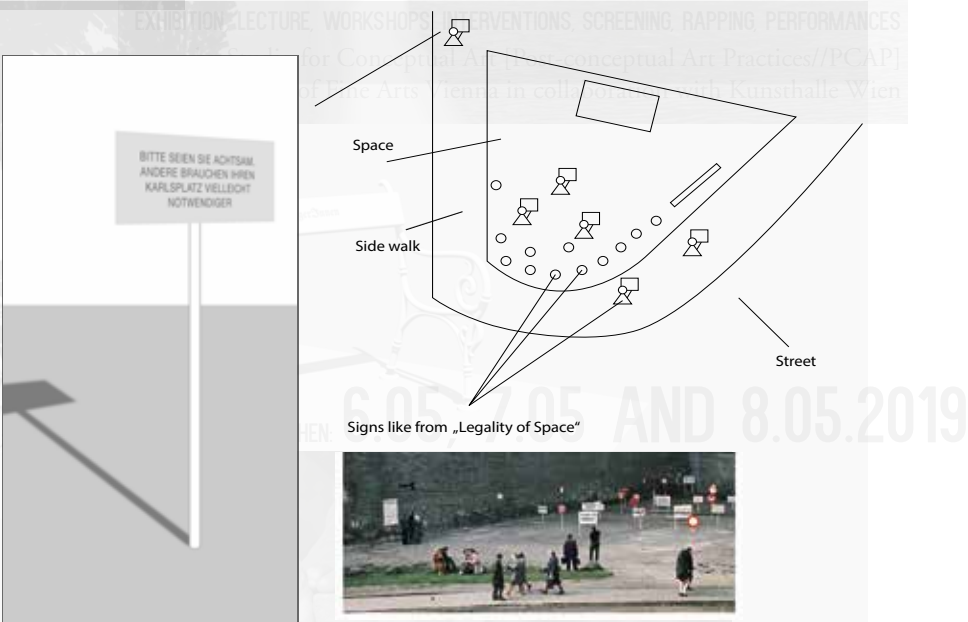
We see food as a great possibility to bring people together, and we want to bring people together at Karlsplatz public space through our project. The food is cooked by the students of the Academy of Fine Arts Vienna and the ingredients are coming from different sharing projects sources. We want as well to raise the questions of sustainability, disposability, sharing and collaborating, to create great stuff from what is to be seen as disposable though still usable.

(Asma Aiad)

Intervention with banners

The interventions with and on banners by a group of PCAP students derived from the installation “The Legality of Space” by the Polish artist Ewa Partum from 1971. In her installation (see picture), the artist placed numerous boards with prohibitions: actual traffic signs and others, created by the artist, bare absurd messages for example, “Prohibiting prohibited” or “Permitting prohibited.”

Like Partum’s installation, the wooden signs of the PCAP deal with the impact of public space on the human body as a political entity. Optically, the signs are based on protest signs.



Courtesy Dean Maassen

Instead of naming only prohibitions, however, the focus is now on the questions of who can stay undisturbed at Karlsplatz, to what extent the Austrian government excludes minorities, what kind of cohorts are preferred, etc.; these topic-related questions are posed by the PCAP group along with the project’s evolvement. Each member created a sign with a statement that the group would like to discuss with passers-by and road users at Karlsplatz.

(Dean Maassen)

Đejmi Hadrović **EUROPA**

video, 1:00, 2019, AT.

<https://vimeo.com/309681532>

This desire for clarity, which must precisely define where Europe ends, is the construction of symbolic geography that separates so called Europeans from “others”; it is a separation in between “Europeanized Westerners” and “others.” The proposal is that the next “iron curtain” will divide Europe as a whole and isolate it from the Other.

Đejmi Hadrović **Silent Observer**

video, 10:03, 2017, AT.

<https://vimeo.com/208009453>

Silent Observer is a video performance conducted as a monologue confession of a woman in the early '30s about obstacles she is dealing with. Her story is touching on problematics, such as gender, identity, migration, and ethnicity. Her biographical thoughts are exposed to an audience by audio recording while the performer herself in the video is just slightly visible. It gives a notion of a classical portrayal, but the viewer perception of the other side is the main source of happening. The artist is asking herself if an individual did enough for society and if it is even possible to do more regarding the personal confusion that the individual witnesses in global capitalism.

The performance is not only personal; it shares common threads of the world nowadays and appeals to the public to identify with the performer and vice versa.



Silent Observer, Courtesy Đejmi Hadrović



Europa, Courtesy Đejmi Hadrović

Đejmi Hadrović is a time-based media artist who was nominated for OHO – young visual artist award in 2018. She was part of the KulturKontat residency in Vienna and was a holder of Austrian chancellery scholarship. Đejmi got awarded by Förderungspreis der Stadt Wien 2018 and is a PhD scholar at the Academy of Fine Arts Vienna. The emphasis of Hadrović's artistic approach is an attempt to extrapolate important cultural connections and ideological points in the Balkan region and the post-socialist nations at large. Her work is based on a theoretical framework that is applied to contemporary art practice such as video, photography, performance and installation.

Mindj Panther (Roma Army Fraction)

Sandra Selimović and Simonida Selimović, founders of the Mindj Panther RAF (Roma Army Fraction), deal with topics of exclusion, racism, hate speech, discrimination and much else. With their rap singing, the two sisters Mindj Panther * fight discrimination and populist baiting.

Mindj Panther RAF sees its task to address the current political issues and to process them artistically. On the one hand, they are by themselves affected themselves, and on the other hand, they thereby empower minorities. These themes run into their rap lyrics and music. They are protagonists of women's equality movement in the Roma community and fight against antiziganistic discrimination. They sabotage racist campaign speeches and call young migrants to protest. In Berlin, Hellerau, Dresden, Vienna and many other cities, they perform, along with other trappers and activists, hip-hop-infected versions of self-empowerment.



Simonida Selimović, born in Serbia in 1979, immigrated as a child with her family to Austria; she speaks German, Romany, Serbian and English. Early on she began her career as an actress in film / television and theatre. She appeared in the children's series "Operation Dunarea", in the film "Ciao Cherie" by Nina Kusturica, "Zerschlag mein Herz" by Simon Schwarz and others as well as later, among others, at the Schauspielhaus Essen and currently at the Maxim Gorki Theater in Berlin. In the Viennese theatre scene she often works together with Tina Leisch and her sister Sandra Selimović. In 2010 she and her sister founded the first feminist and professional Roma theatre association "Romano Svato", as well as "Mindj Panther", where she acts as a feminist rapper and activist against racism and for equality for the Roma.

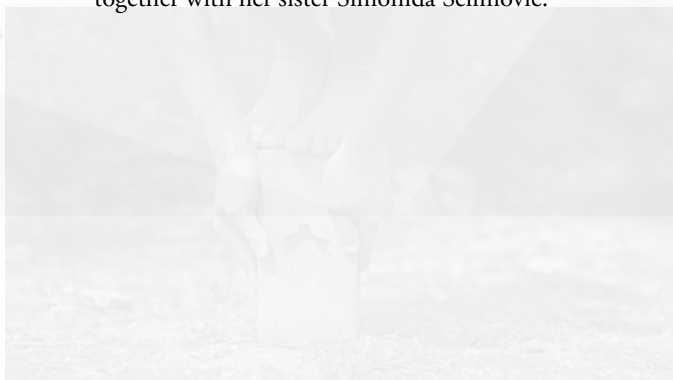
Sandra Selimović, was born in 1981 in Zaječar (Serbia) performs since 1994 on stage. At the age of five she emigrated with her family from Serbia to Vienna and speaks five languages. She is working as an actress, director, rapper and activist. Sandra Selimović performs at Dschungel Theater Wien, the Theater des Augenblicks, the Volkstheater Wien and with Karl Wozek, Volker Lösch, with P.



NIEN SIE ACHTSAM. ANDERE
CHEN IHREN KARLSPLATZ
LEICHT NOTWENDIGER.

Courtesy Sandra Selimović & Simonida Selimović

W. Hohegger and Tina Leisch. She is currently part of the acting ensemble of the Maxim Gorki Theater in Berlin and on view with the play “Roma Armee” directed by Yael Ronen. As a self-confident and queer Romni, she is on the one hand a protagonist of women’s equality movement in the Roma community; on the other hand, she fights anti-Roma discrimination. In 2010 she founded the first feminist and professional Roma theater association “Romano Svato” together with her sister Simonida Selimović.





Walking the Watermelon in Cairo
Performance, 2016
Courtesy Heba Y. Amin



The Master's Tools I (restaging of Herman Soergel's portrait), 2018
Archival B/W print, 86 x 110 cm
Courtesy Heba Y. Amin

Heba Y. Amin **Intimate Bureaucracy**

Workshop with students and passers-by

Heba Y. Amin **Female Subjectivities and Technological Dystopias**

Public lecture

Organized by Studio for Conceptual Art [Post-conceptual Art Practices]Academy of Fine Arts Vienna and Kunsthalle Wien

Egyptian artist Heba Y. Amin grounds her work in extensive research that looks at the convergence of politics, technology, and architecture. Techno-utopian ideas, as manifest in characteristic machines of soft colonial power, are at the heart of Amin's work. Starting from the idea that landscape is an expression of dominant political power, Heba Y. Amin looks for tactics of subversion and other techniques to undermine consolidated systems and flip historical narratives through critical spatial practice.

Amin teaches at Bard College Berlin, is a doctoral fellow in art history at Freie Universität, and a current Field of Vision fellow in NYC. She is the co-founder of the Black Athena Collective, the curator of visual art for the MIZNA journal (US), and co-curator for the biennial residency program DEFAULT with Random Association (IT). Furthermore, Amin is also one of the artists behind the subversive graffiti action on the set of the television series "Homeland" which received worldwide media attention. Amin lives in Berlin.

James Nguyen **Australia-Austria: A New Terra Nullius (immigration as amnesia) — the violence of recurrent colonisations in contemporary Australia**

Workshop in situ with students and passers-by

This workshop has been assisted by the University of NSW (Art & Design), Australia

James Nguyen has received support and funding from The Australia Council for the Arts, Samstag, Creative Arts NSW, and the Clitheroe Foundation. Nguyen has completed a Bachelor of Pharmacy (Charles Sturt University Wagga Wagga), a Bachelor of Arts. Honours (National Art School, Sydney), a Masters of Fine Arts (Sydney College of Arts, University of Sydney) and currently a Ph.D. candidate at the University of NSW (Arts & Design). Nguyen has also been a fellow at UnionDocs (Centre for Experimental Documentary Arts, NYC), co-founder of Astute Art Investments International, on the artist's board for WestSpace and currently a Gertrude Contemporary Studio Artist, Melbourne.

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Sandstock - performance with convict bricks purchased at auction, 2018

Work in process

AT: Courtesy James Nguyen

KUNSTHALLE WIEN KARLSPLATZ · 6 KUNSTHALLE WIEN MUSEUMSQUARTIER
Kunsthalle Wien Karlsplatz · Treitdstraße 2, 1040 Wien
Kunsthalle Wien · Museumsquartier · Museumsplatz 1, 1070 Wien

What do the disobedient bodies speak?

Statements and talks

Organized by **Grace Marta Latigo**

with the participation of **Asma Aiad, Faris Cuchi, and Marissa Lobo**

Talk with activists and artists who carry historically marked bodies connecting intersectional questions and a narrative of epistemic disobedience. Disobedience is performed through body-minds, body speeches, body genders, body sexualities and body counter hegemonic positions.



Archival photo “Mai Ling”; copyright the archive

MAI LING, *My name is Mai Ling*, 2019

My name is Mai Ling is a story of the daily trivial and often violent racism. An Asian woman in Europe is often not perceived as a person/individual, but rather they have to do with a representation of stereotypes, prejudices, desires, and fantasies of the others persons attributed to her. The name “Mai Ling” refers to Gerhard Polt’s sketch (1979) of the same name which represents racist and sexist stereotypes about Asian women but also holds up a mirror to the German-speaking societies and their ignorance. Mai Ling in the video is an Asian hybrid – her flight starts in Bangkok, she is wearing a kimono and cooking Chinese food. She doesn’t speak for herself; instead, all informations about her are given by her husband who embodies the clichés of a chauvinistic, white, racist, sexist and ignorant man. Even though the original point of departure is a sketch over 40 years old, it didn’t lose its relevance, as the same stereotypes and clichés still linger around today.

MAI LING is an association promoting contemporary Asian art and culture with a focus on women and LGBTQ + people and their artistic work; the association supports recounting individual or group experiences imbued with racism, sexism, stereotypes, and prejudices in order to subvert them.

Kunsthalle Wien Karlsplatz – Heidsstraße 2, 1040 Wien

Kunsthalle Wien – Museumsquartier – Museumsplatz 1, 1070 Wien

JACK Kollektiv **The Suitcase-Suit**

video, 10:00, 2019 A

In the first part of the video, a black body penetrates a white room and immediately leaves it. The image remains undisturbed except for this irritation. This sequence is then repeated in slow motion, and yet a thrown object disappears. There remains an empty space that appears uniform and sterile.

In the second part, a human body enters the room and frees itself from the everyday clothes, which also disappear from the picture. The body transforms into a black form against the white background, and the face remains unrecognized.

In the third part of the video, the body that left the room enters it again, this time with a suitcase that is slowly becoming a playful accessory due to its alienation. The black figure forces itself into the suitcase until the body is completely enclosed in it. The suitcase that makes mobility more difficult is an extension of the human body and at the same time a restriction.





Wir wollen in Reaktion auf die Kürzungen nicht einfach Geld sammeln, sondern neue Räume für rassismuskritische, politische Diskussionen und gemeinsames Handeln aufmachen.

In reaction to the cutbacks we do not just want to collect money, but rather create new spaces for antiracist, political discussions and for collective action."

Courtesy Soli-Video-Kollektiv

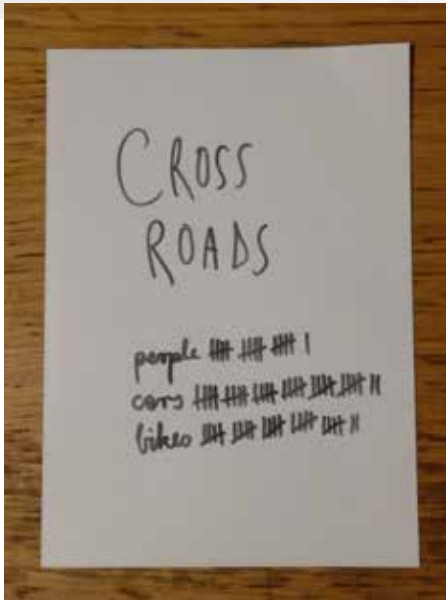
Soli-Video-Kollektiv: **maiz soli-video's**

Since December 2017, the independent association maiz has been massively affected by (partly short-term) funding cuts, and its 24-year-long work with migrants* and sex workers* is endangered. But, maiz and networked organizations fight back! Based on maiz's own position: "in reaction to the cutbacks, we do not just want to collect money, but rather create new spaces for antiracist, political discussions and for collective actions," a group of filmmakers* and activists* started a loose video collective (»Soli-Video-Kollektiv«) in 2018. The collective has set itself the task of making the valuable work of maiz visible and to expose by means of a video portrait and statement campaign the importance of maiz. Until now, five videos have been produced and already broadcasted on the Mígra Zine-YouTube channel, inviting you to join in and continue.

CROSSROADS

zine

The zine *CROSSROADS* is an associative group effort, a loose and incomplete collection of perspectives in the form of text/collage/drawing/poetry/... all relating to, circling around, interfering with or dodging the topics of queering and migration. It is an attempt to draw connections rather than conclusions, to approach what is uncomfortable, to reflect and contradict, to try out and fail. If now you wonder if we have sold our soul to the devil already, come and see for yourself.



Courtesy the zine CROSSROADS

QUEERING MIGRATION, POLITICIZING BODIES

MARINA GRZINIC

My intervention underlines the necessity to carefully analyse the construction of gendered racialisation in Europe, its relationship to migration and the ascription of migration to certain bodies. I argue that not only the construction processes are complex, but also that the knowledge production in transnational queer feminist studies is blurry, ambivalent, contradictory, and uncomfortable. This is what we have to use as a constant challenge and potential in a struggle for and knowledge production on radical social transformation.

Alyosxa Tudor, »Queering Migration Discourse« (2017)

We talk so much about racism, incarceration politics, fear, anti-Muslim racism, apolitical subjectivities, the new right, and new fascisms as these are all procedures, conditions, and realities that are used in banning refugees from advancing to Europe, or better to say towards the European Union, and as well in threatening migrants, minorities, and ethnicities, trans* identities, non-binary bodies, etc. Racism and racialisation that is racism's extensively structural mode of dispossession, differentiation, discrimination, ghettoization, imprisonment, abandonment, ban, and finally, the expulsion of refugees, ethnicities, migrants, minorities, etc., is central to neoliberal global capitalism.

It is a centuries-old and systematically used tool of de-humanisation serving colonialism's looting, killing, and exploitation of people and communities, lands, and natural resources. Racism re-appeared centrally as a mechanism of violent control and differentiation in recent global world history, notably from the 1990s on. It showed though its violent structural physiognomy throughout the

past century in the US, UK, Germany, Austria, Italy, and France. It “resurfaced” nevertheless with the fall of the Berlin Wall in 1989 and got its full reappearance in relation to the events of the 9/11 2001, or as stated recently by Nicole Hemmer, assistant professor at the University of Virginia’s Miller Center, it started to be operative after the US and its NATO allies incited wars in connection to and with the use of the 9/11 tragedy.

From the 1990s on, the progression of global capitalism and its neoliberal ideology (after the fall of the Berlin Wall that was presented as the “end” of the world divided into binaries, i.e., Communism vs. capitalism) had to shift the capital-labour-gender inequalities to another narrative, and racism in the form of cultural racism entered the world in its purest form.

Cultural racism also replaced the role of the (pseudo)scientific conceptualised category of the race that had been used abundantly in the past and that through pseudo-scientific discourses had long been a marker of a supposedly biological racial difference. This pseudo-scientific racism allowed the most brutal genocidal politics of the imperial Occidental powers: Colonialism and Holocaust. Explicitly because of the latter that was executed on European soil by Nazi Germany and its allies, it had to disappear soon after WWII from the Occidental media and public space.

Cultural racism works tightly with sustaining inequalities and exclusion, but through, it is said, almost “naturally” existing differences in culture that acquire through time nearly hereditary qualities. Cultural differences are seen more and more as being almost “genetically” imprinted onto a specific ethnicity, minority, identity, community, and are slowly but steadily reproducing themselves as effectively biological racial marks of difference. As elaborated by Marisol de la Cadena, cultural racism involves rampant nationalism and is always gendered, sexualised, and imprinted onto bodies and territories.

This means that in the long run ethnicities and minorities fail to reach the “high” level of the culture in power. This culture is the culture of the regime of whiteness that is the only one—as stated by Occidental fundamentalism—that has capacities and possibilities for the future. This kind of racism—known as cultural racism—started its progression in the last decades of the previous century and in historical terms, replaced so-called (pseudo)scientific biological racism.

But, in 2017, we undoubtedly witness a reappearance of what we thought for a long time was gone forever: pseudoscientific racism. In 2017, Nicole Hemmer named this contemporary resurgent pseudoscientific racism as intellectual racism that reproduces itself visibly amidst the racist, white supremacist and right-wing conservative era of the US President Donald Trump. This intellectual racism, Hemmer elaborates, is not the result of not knowing (the myth goes that racists are poor and unknowledgeable) on the contrary, she argues, in the prevalent atmosphere of the alt-right movement in the USA it grows and flourishes by and through academic scholars who in suits and with books reinvigorate it.

This scientific racism in the mode of intellectual racism is present today through books and pseudo-scientific elaborations that poison, destroy, and harshly subjugate social and political spaces and communities, made them inferior, with “evidence” that rediscovers that all those who are not white are less “adaptable,” “poorer,” and that their “incapability” is definitely “hereditary.” Central to this pseudo-narrative is the regime of supremacist whiteness that reproduces inside the axis of Europe and the US a system of racial differentiation that presents itself as a benevolent outcome of scientific research, though it is clear that this racialisation is not the outcome of ignorance but violent hegemonic power.

Moreover, from 2017, the once-hidden systematic (pseudo) scientific racism, that was a platform for the genocidal politics of Black African and Latin American indigenous populations, Jews and Roma, etc., through centuries of imperial Western colonialism and enslavement, anti-Semitism and coloniality, “reappeared” publicly on a global level, notably in the US and the European Union.

It came back having been defunct for a long time, to be implemented now on migrants, refugees, ethnicities, etc., through racialised procedures that operate with highly diversified intellectual, academic as well as bureaucratic rhetoric that has been of late a domesticated and normalised form for dispossession and marginalization. It is important to emphasize that in contrast to some decades ago, the constructed markers of difference today, such as intelligence and morality that were rooted in class differentiation, are fully racialised. Pupils in Austria are sent to “sonder school” [to segregated schools, differentiated by “disability types,” to produce homogenous classrooms, as well as a highly developed system

of segregated apprenticeship programmes], as because they are supposedly not able to speak German well. Their “mark of difference” is that though being born in Austria they are as well having a minority background.

At the moment the consequences of such theories and practices are devastating. In the end, the “shortcomings” of different ethnicities, identities and minorities seen, presented and reinforced through racialised culturally and intellectually offered theories, opinions and governmentality procedures produce “inferior” cultural communities, that are almost “biologically,” i.e., immutably immobilised, without hope of “improvement.” Presently, this terminal racism works as a process of elimination of aid to poor mothers, “so they will stop having children” or in a shift “in immigration law from family-based immigration to merit-based immigration,” to obtain through this blatant racism “higher-IQ immigrants.”

The paradox is that the most violent and brutal is the neoliberal [necro]capitalist state itself with its myriad of governmental institutions. That is something that we have to rethink and thoughtfully put into perspective. And we need to continue thinking about and reflecting on the positions from which we speak.



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