

Conference: “Ecologies of Making Worlds”

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Schillerplatz 3, Räume M20 und M13a
1010 Wien

BIOs

Ruken Aydoğdu is an architect and urban planner. Living and working in Berlin, Aydoğdu focuses her work and production on areas such as the city, architecture and ecofeminism. In her artistic works, Aydoğdu aims to focus on places where violence is visible, the stories that take shape in these places, archaeological/architectural layers, forms of resistance and the forms that make these visible to us. Aydoğdu, who completed her architecture education at the Aristotle University of Thessaloniki and Mardin Artuklu University, and her master's degree at Dicle University in 2022, worked as a volunteer at the Washington Holocaust Memorial Museum in 2019, and then became a member of the collective Land Assembly, consisting of artists and researchers, and the Board of Directors of the Diyarbakır Chamber of Architects.

Özge Çelikaslan's visual and scholarly work centers on counter-media narratives of social struggles, overlooked moving image artifacts and mapping archival gaps through orphan images. She completed her PhD at Braunschweig University of Arts, focusing on archives as commons, which led to her 2024 book *Archiving the Commons: Looking through the Lens of bak.ma*. She is co-founder and an active member of the bak.ma digital media archive of social movements. She currently teaches at the film department of Hochschule Mannheim Faculty of Design.

Angela Melitopoulos is based in Berlin and Mitilini/Greece and has been making video essays, multi-screen installations, documentaries and music pieces since 1985. Melitopoulos studied at the Nam June Paik Academy of Art in Düsseldorf, at the Academy of Media Arts in Cologne with Valie Export. She has a P.h.d in Visual Cultures entitled *Machinic Animism and the Revolutionary Practise of Geo-psychiatry*. (Goldsmiths University of London, Center for Research Architecture, 2015).

Her works consist of multi-screen installations [see Research Project *Matri Linear B* (2020, 2022), *Crossings* (2017), *The Refrain* (2015), *The Life of Particles* (2012), *Déconnage* (2012), *Assemblages* (2010)], of video-essays [see *Passing Drama* (1999), *The Language of Things* (2008)], of net-based, collective montage projects [(see *Corridor X / Timescapes / B-Zone* (2006)), activist projects [see *Unearthing Disaster I and II* (2015)], performative archive presentations in cinema and installations in public space [see *Moeglichkeitsraum I-V* (2012-2016) and *Industries of Denial* (2022)]. She collaborates with artists and scholars in Europe, Turkey, Japan, Brazil, Korea, USA. A retrospective of her work at the Museo Nacional Centro de Arte Reina Sofia took place in June 2023.

Angela Melitopoulos works on cine(so)matic cartographies in which moving bodies and site traversals create mnemonic milieus. Her interest in the theoretical qualities of time-based media include a constant exploration of duration, memory, geography and subjectivity in relation to non-linear narratives and their technical procedures. Her collaboration with sociologist Maurizio Lazzarato in the 1990s led to the book publication *Videophilosophy* (Edition b_books Berlin, 1997), which spun Henri Bergson's theses further (*Matière et Mémoire*) as technical, aesthetic and social memory with media art. Melitopoulos' works are interested in the mnemonic capacities of our perception of time as a digital trace in archives or in the geology of the landscape. The narratives of subterranean, collective memory transmissions stand for a post-colonial alliance. Against a homogenisation of subjectivity, she understands the auto-poetic logic in media art as an order of thought against the

mainstream. She tells of deviant, collective forms of memory of resistant subjectivities and of revisions of history, of imperialist violence, fascism and the experience of migrations in the 20th century.

Leyla Keskin is an artist and painting teacher in mid-school. Her research is focusing on the extracted geographies of Southeast Anatolia. In her practice and artistic research, she deals with spatial production - temporality - memory and belonging. "Ecological Mourning" is the main theme in her practice and research, with her field research centered on Ilisu Waterdam and Tigris Valley. She researches dispossessed lands, cultural heritage, agro-ecological practice as resistances and rights of rivers. She graduated from Dicle University, Faculty of Fine Arts in 2010; Pre-school Teacher Dept., Anadolu University in 2007. Leyla completed her MA on the topic of "Ecological Mourning" and Hasankeyf in the Visual Communication Design program at Mardin Artuklu University in 2022. She conducts pedagogical studies on "Visual Arts and Drama" for children in the age group of seven to sixteen. She has participated in workshops/talks and exhibitions: "Tofan", "Kayitta" exhibition (craftsmen and artist collaboration), 13 Metrekare Art Collective, 2021. She was a speaker at the "Repairing the Future" Symposium by Bart_Lab_Art. In 2021 she participated in an exhibition about home and covid conditions.

Yelta K m is an architect, artist, and researcher who incorporated architecture, artistic and spatial practices to discuss social and political issues. He graduated from Stadelschule Architecture Class. His work is mainly influenced by the perception of the environment, neoliberal transformations, the contradiction between nature and technology, and collective movements. K m's methodology and mediums demonstrate the diversity of each project, and collaboration is a vital part of it. He co-founded Herkes Icin Mimarlik (Architecture for All), an Istanbul-based non-profit that mediates design processes. He was the associate curator of the Vardiya at the Pavilion of Turkey at Venice Architecture Biennale in 2018. He writes articles for academic and popular culture magazines and books. His work has been shown internationally in biennials, galleries and museums. He is a member of the Arazi Assemy, which works on different spatial scales focusing on the Southeast region of Turkey. Yelta K m is currently a researcher at the ERC-granted Topological Atlas project at TU Delft and a guest lecturer at Berlin International University of Applied Sciences.

Mezra  ner is an urban planner who focuses on the geography of trash/waste, Z. Bauman and biopolitics, anthropocene. She completed her master degree about the Politics and the Geography of Trash/Waste at Master Program of Architecture at Mardin Artuklu University under the Supervisor of Assoc. Prof. Dr. Pelin Tan. She is a grants manager of the International Medical Corps Turkey which is an international humanitarian aid organization for Refugees in Turkey that provides medical and outreach support to cross-border. She is responsible for conducting projects on the field with coordinating local NGO's.  ner graduated from the department of City and Regional Planning at Middle East Technical University in Ankara. She was the Project Cordinator of the Mardin Waste Water Treatment Plant Project on behalf of Mardin Metropolitan Municipality for two years and has taken the role for institutional capacity building of Municipality.  ner is a member of Chamber of City Planner and Association of Human Rights in Diyarbakır. In addition that, she has participated in multiple workshops and seminars as speaker and participant: "Urban transformation, Border&Migration and urban warfare", The Aesthetics of Affect: conflict, space, action, method, Workshop, Actopolis Project, Goethe Ankara, 2016, "Extrastatecraft – Colonization of Infrastructure", Autonomous Infrastructure Project, Oslo Architecture Triennale 2016: After Belonging 2016", "Understanding Autonomy Practices", Radical Urban Theory with Prof. David Harvey, Mardin Artuklu Architecture Faculty 2015, Summer School-Practices of Commoning: Critical Spatial Ecology in Beirut 2016.

Mazlum  rmek graduated from Dicle University, Dept. of Geography (2015). He completed his master's thesis at Geography Dept., Harran University in 2019 with the subject "Investigation of the Socio-Economic Dimensions of Migration in Sur (Diyarbakır) District

Center (2015-2016)". He took Urban Sociology courses from Boğaziçi University Summer School (2017). He provided support as a co-writer/artist with his photographs and articles in the Documentary Photography books *Surdibi Dreams* (2012), *Disappeared in Custody - Saturday Mothers* (2016), and *Gender Inequality and Violence* (2019). He attended the International Diyarbakır: History, Society and Economy Congress (2018) and the Karaburun Science Congress on Fascism (2024). Mazlum's practice is on spatial politics in conflict zones, and minor verbal and visual narratives, particularly on places of lost memory.

Merve Gül Özokçu is an architect, researcher and activist. Her research focus is commons, creative actions, narratives of everyday life and indigenous eco-feminist practices. She is the vice president of the board *Herkes İçin Mimarlık* (Architecture for All) Association that aims to resolve social problems through architecture while searching for alternative ways of practising architecture. She is a part of *Arazi Assembly* (2016, Mardin); a research assembly consisting of researchers that are working together in different spatial scales focusing on the Southeast region of Turkey. *Arazi* considers collective research as a form of knowledge production of decolonization, care and solidarity. Currently, Merve Gül Özokcu is a grant holder of IASPIS and İstanbul Cultural Art Foundation's Design Resilience Program.

Oliver Ressler is an artist and filmmaker who produces installations, projects in public space, and films on economics, democracy, racism, climate breakdown, forms of resistance and social alternatives. Ressler had comprehensive solo exhibitions at Museum of Contemporary Art, Zagreb; Neuer Berliner Kunstverein; MNAC—National Museum of Contemporary Art, Bucharest; SALT Galata, Istanbul; Centro Andaluz de Arte Contemporaneo, Seville; Museo Espacio, Aguascalientes, Mexico and Belvedere 21, Vienna. He has participated in more than 400 group exhibitions, including Museo Reina Sofía, Madrid; Centre Pompidou, Paris and the biennials in Taipei, Lyon, Gyumri, Venice, Athens, Quebec, Jeju, Kyiv, Gothenburg, Istanbul and at Documenta 14, Kassel, 2017. From 2019–2023 Ressler has worked on *Barricading the Ice Sheets*, a research project on the climate justice movements funded by the Austrian Science Fund. www.ressler.at

Pelin Tan is the 6th recipient of Keith Haring of Art&Activism (2019). Turkish art historian and sociologist, currently a professor at the Faculty of Fine Arts, University of Batman; based in Mardin/Turkiye. Senior research fellow of the Center for Arts, Design and Social Research. For more than two decades, she has focused on urban&territorial conflict, commons, labor conditions, alternative pedagogies, and methodologies in art&architecture. A Lead author of the *Urban Society* report by ipsp (Cambridge Univ.Press 2018). She contributed to several publications such as *Climates: Architecture and The Planetary Imaginary* (Columbia Univ., 2017), *Refugee Heritage* (2021), *Radical Pedagogies* (MIT Press, 2022), *Designing Modernity The Arab Architecture* (Jovis, 2021), *From Public to Commons* (Routledge, 2023), *Agonistic Assemblies* (Sternberg Press/MIT Press, 2024), *Urgencies in Architectural Theories* (Columbia Univ.Press, 2015). Her current short documentary "Landscapes as Archives" is about the production of architecture in Palestine supported by the Qattan Foundation, Ramallah (2023). With Vidokle she produced "The Fall of Artists' Republic" in Tripoli/Lebanon (2014). Her last film "Gilgamesh: She, Who Saw the Deep" (2022) supported by the Sharjah Film Platform. Tan was invited to Montreal Biennial (2014), Bergen Assembly (2013), Lisbon Architecture Triennial (2014), Istanbul Biennial (2007, 2015, 2022), Istanbul Design Biennial (2021), Beijing Art Biennial (2023), Oslo Architecture Triennial (2016) and others. Forthcoming book: *Forms of Non-Belonging*, E-flux book/Sternberg Press, 2025. Tan is the editor of *i press*, Cambridge.

Elizabeth A. Povinelli is Franz Boas Professor of Anthropology and Gender Studies at Columbia University, where she has also been the Director of the Institute for Research on Women and Gender and the Co-Director of the Centre for the Study of Law and Culture. She is also Corresponding Fellow of the Australian Academy of the Humanities and a founding member of the Karrabing Film Collective. Povinelli's academic work has focused on developing a critical theory of settler late liberalism and its aftershocks, elaborated across

eight monographs and numerous essays. *Geontologies, A Requiem to Late Liberalism* was the recipient of the 2017 Lionel Trilling Award. She has also explored similar thematics in a series of artworks shown in galleries and museums, including Prometeo Gallery, Milan, ar/ge gallery, Bolzano, the Biennale Gherdëina, and MADRE, Naples. Her film, *The Inheritance*, made with Thomas Bartlett, premiered with Taxispalais, Innsbruck. A series of her drawings reimagining prehistory as a series of colonial sedimentations was part of the reopening of the Museo delle Civiltà, Rome, in 2022. With her Karrabing colleagues, Povinelli has also participated in eight award winning films, prizes of which include the 2015 Visible Award and the 2021 Eye Prize from the Eye Filmmuseum, Amsterdam.