

kunstmuseum basel



# THE ART OF INTER- VENTION

RINGVORLESUNG DES DEPARTEMENT  
GESELLSCHAFTSWISSENSCHAFTEN IM  
RAHMEN DER AUSSTELLUNG  
*MARTHA ROSLER & HITO STEYERL*  
*WAR GAMES*

# KANN POLITISCHE UND GESELLSCHAFTSKRITISCHE KUNST «ÜBERLEBEN»?

FRAGT MARTHA ROSLER

## ÖFFENTLICHE VORTRÄGE

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- # 2 **UNBUILDING GENDER: TRANS\* ANARCHITECTURES IN AND BEYOND THE WORK OF GORDON MATTA-CLARK** 16.10.2018
- # 3 **PERFORMING IN PUBLIC SPACE AT THE TIME OF IDENTITY CLAIMS AND POLITICAL RESISTANCES** 13.11.2018
- # 4 **WER INTERVENIERT? GEDANKEN AUS KUNST/ KULTUR\_AKTIVISTISCHER PERSPEKTIVE** 27.11.2018
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Die Veranstaltungsreihe The Art of Intervention nimmt diese Frage als Impuls, um sich mit Beiträgen aus Kunst und Kultur zu gegenwärtigen Debatten über multiple Krisen des neo-liberalen, globalen Kapitalismus, von Migrationsbewegungen und wieder aufflammenden Nationalismen auseinanderzusetzen. Angesichts zunehmender Angriffe auf und Einschränkungen von kritischen Positionen, und die Verspottung politisch gesinnter Kunst, Geistes- und Sozialwissenschaften als überflüssige Ideologie, erkunden wir den radikalen Einfluss und die Möglichkeiten von Kunst und Kultur in Verbindung mit kritischem Denken und politischer Mobilisierung.

## CAN POLITICAL AND SOCIO-CRITICAL ART "SURVIVE"? MARTHA ROSLER ASKS

The lecture series The Art of Intervention takes this question as its cue to focus on art and culture's critical and visionary contributions to current debates on the multiple crises of neoliberal global capitalism, migration, and reignited nationalisms. On the occasion of the exhibition by Martha Rosler and Hito Steyerl at the Kunstmuseum Basel Gegenwart, we will explore academic and artistic synergies that emanate from interventions that are intensely critical and fun, politically creative and creatively political, espousing queer-feminist, postcolonial and intersectional perspectives.

# 1

## RETHINKING DEBATES ON FREEDOM OF THE ARTS AND ITS LIMITS

BANU KARACA (Istanbul)

02.10.2018

18 Uhr (in English)

*In Kooperation mit Kulturanthropologie, (Nah-Ost-Studien)*

Much has been publicized about the recent crackdown on freedom of expression in Turkey. What is often overlooked, however, is how censorship works, and how it has been changing. Based on cases studies collected for more than a decade, this presentation situates recent developments in Turkey in the wider European context faced with challenges to free expression under the conditions of the “global war on terror,” mass surveillance and rising right-wing politics. Detailing the modalities of censorship and the different actors involved in it, the presentation will outline how freedom of the arts is legally and discursively circumscribed by official memory regimes and examine artistic strategies that push back against censorship.



**BANU KARACA** an anthropologist by training, is currently a Mercator-IPC Fellow at the Istanbul Policy Center at Sabanci University. Her recent and forthcoming publications examine the entrenchment of art in state violence, cultural policy and museum politics, freedom of expression in the arts, the visualization of gendered memories of war and political violence, and visual literacy. She is the co-founder of Siyah Bant, a research platform that documents censorship in the arts and continues her research on how lost, dispossessed, and misattributed artworks shape the practice of writing art history in Turkey.

# #2

## UNBUILDING GENDER: TRANS\* ANARCHITECTURES IN AND BEYOND THE WORK OF GORDON MATTA-CLARK

JACK HALBERSTAM (New York)

16.10.2018

18 Uhr (in English)

*In Kooperation mit Gender Studies, Urban Studies*

In this present talk, I look towards anarchitectural practices of unmaking as promulgated by the American artist Gordon Matta-Clark (1943–1978) and I link the ideas of unbuilding and creative destruction that characterize his work to develop a queer concept of anarchitecture focused upon the trans\* body . The concept of “anarchitecture” is attributed mainly to Matta-Clark, whose inventive site-specific cuts into abandoned buildings demonstrated an approach to the concept of home and to the market system of real estate that was anarchistic, creatively destructive, and full of queer promise. Of course, this is not to say that Matta-Clark nor any of the participants in the Anarchitecture group that he helped to found in downtown Manhattan in 1973 and '74 would have understood their work in this sense. Rather, we might take up the challenge offered by Matta-Clark’s anarchitectural projects, in order to spin contemporary conversations about queer and trans\* politics away from notions of respectability and



JACK HALBERSTAM is Professor of English and Gender Studies at Columbia University and is currently working on a book titled *WILD THING* on queer anarchy, performance and protest culture, the visual representation of anarchy and the intersections between animality, the human and the environment

inclusion and towards an anti-political orientation to unmaking a world within which queers and trans people, homeless people and immigrants are cast as problems for the neoliberal state.

# 3

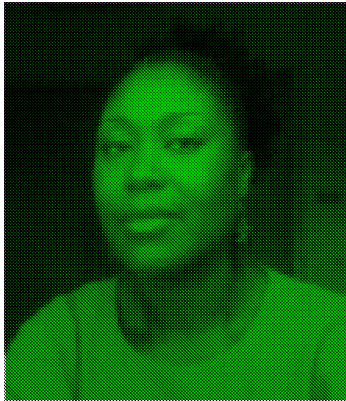
## PERFORMING IN PUBLIC SPACE AT THE TIME OF IDENTITY CLAIMS AND POLITICAL RESISTANCES

MICHÈLE MAGEMA (New York)

13.11.2018

18 Uhr (in English)

In Kooperation mit *Ethnologie, African Studies*



**MICHÈLE MAGEMA** is a Congolese-French video, performance, and photography artist. She was born in Kinshasa Democratic Republic of Congo in 1977. She emigrated to Paris, France in 1984, where she currently resides. In 2002 she received her MA in fine arts from l'École Nationale Supérieure d'Arts de Cergy. In addition to being a resident artist at Cité Internationale des Arts, she has participated in the Africa Remix Exhibition in Centre Pompidou. Her work has been exhibited in the Global Feminisms exhibition at the Brooklyn Museum, the Hirshhorn Museum, and Sculpture Garden. One of her most well-known works is *Oyé Oyé*, (2004) a two-channel video installation, in which a woman (Magma) is shown marching in place on the left, while on the right historic footage of Zaire's Mobutu Sese Seko overseeing parades of Congolese cultural pride. A key focus, for her, is articulating a permanent exchange between individual stories, collective memory and History.

# 4

## WER INTERVENIERT? GEDANKEN AUS KUNST/KULTUR\_AKTIVISTISCHER PERSPEKTIVE

SARAH OWENS AND RAHEL EL-MAAWI (Zürich)

27.11.2018

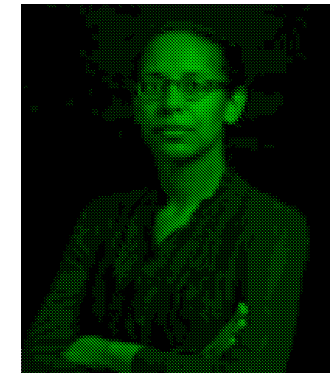
18 Uhr (Veranstaltung auf Deutsch)

In Kooperation mit *Soziologie und Politikwissenschaften*

Ein Dialog zu Themen der Blackness, Un/Sichtbarkeit, Community, Kultur, Kunst und Kritik. Ausgehend von ihrem eigenen Engagement und Schwarz-/queer-feministischer Literatur sprechen Rahel El-Maawi und Sarah Owens über die Beweggründe für, sowie Möglichkeiten und Konsequenzen von einer intersektional agierenden kunst-/kultur\_aktivistischen Arbeit. Dabei verschiebt sich der Blickwinkel von der Art der Intervention hin zu den Fragen, wer interveniert und wie diese Intervention durch gesellschaftspolitische Rahmenbedingungen unterstützt oder eingeschränkt wird.

### **RAHEL EL-MAAWI**

soziokulturelle Aktivistin u. a. bei Bla\*Sh – dem Netzwerk Schwarzer\* Frauen\*, Lehrbeauftragte und Bewegungsforscherin, und **SARAH OWENS** Aktivistin bei Bla\*Sh und Professorin für Visuelle Kommunikation, Zürich.



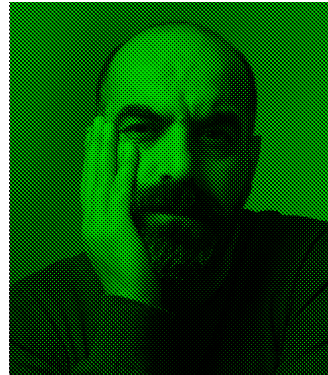
# #5

## ART WAR DISPLACEMENT.

ROUNDTABLE CONVERSATION WITH HITO STEYERL,  
SENER ÖZMEN, HEJA NITIRK  
MODERATED BY BILGIN AYATA

29.11.2018

18 Uhr (in English)



HITO STEYERL is an artist, filmmaker, writer based in Berlin whose works explore art institutions in an age of planetary civil war, growing inequality, and proprietary digital technology.

HEJA NETIRK is a Kurdish artist from Mardin who has worked in several genres. She has produced a film and is currently recording her own music album. At present, she is living in Germany as a refugee after fleeing from Turkey.

ŞENER ÖZMEN is an artist and writer whose works question the certainty of existing conditions and situations, authoritarian structures and existing taboos. In 2017, he was a resident fellow as part of the IIE Artist Protection Fund at Montclair State University and currently resides in Berlin.

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### Impressum

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