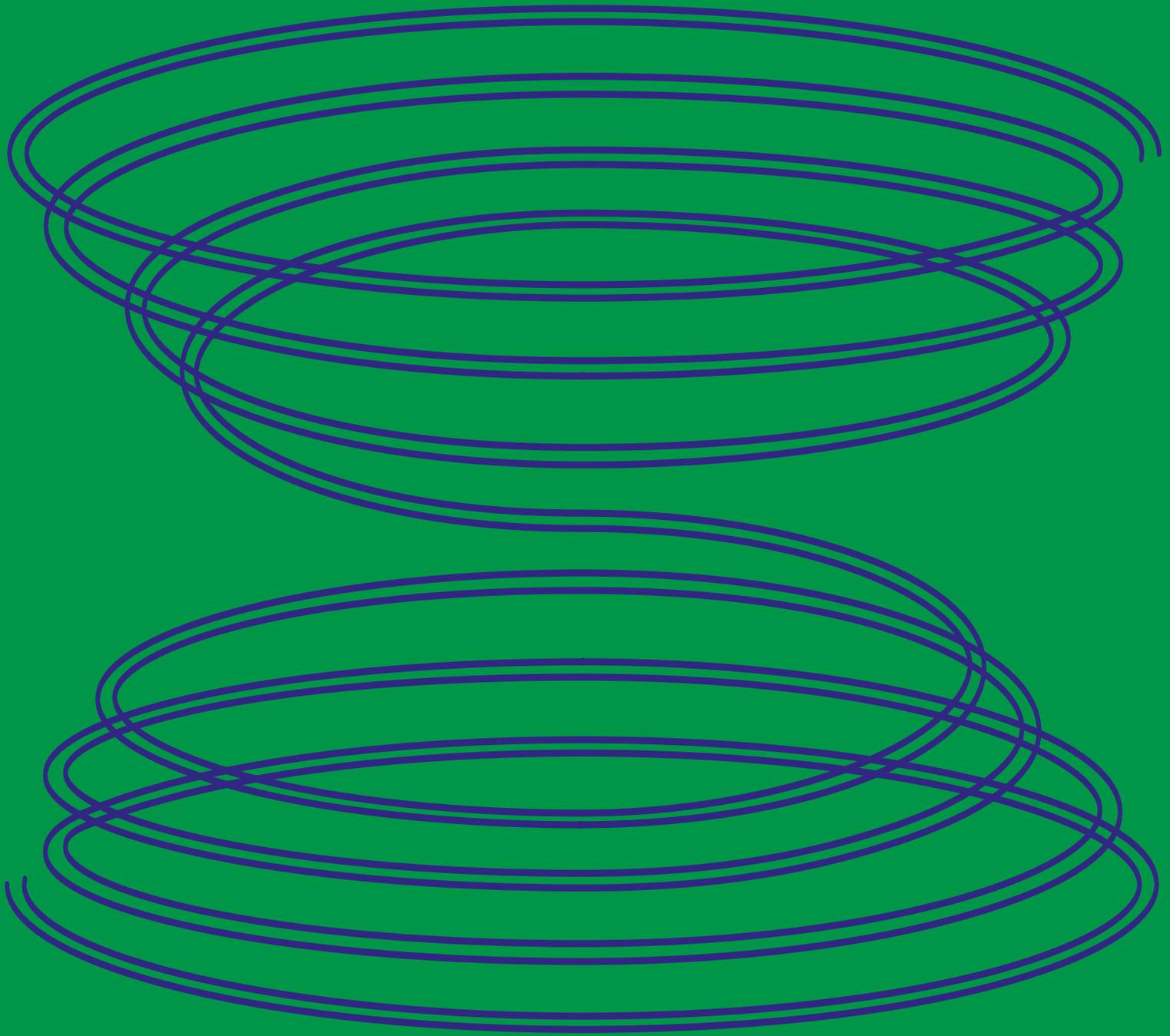


Workshop and Conference November 8/22–24, 2023

Entangled



Practices

University
of Hildesheim

uni-hildesheim.de/grk-2477

DFG Research
Training Group 2477
“Aesthetic Practice”

Kulturcampus Domäne
Marienburg/Hildesheim
Cathedral Museum

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Diane Barbé

Field Recording and Listening as a Meditative Practice
(Workshop)

The session (in English) opens up a space of deep listening and mindfulness where sound is a tactile, physical field: a source of knowing and understanding. Weather permitting, a sound walk in conjunction with field recording technology will be conducted outdoors. We will follow the connection of listening and meditation: 'Listening to a sound awakens one to the path.' With practical exercises and in-depth discussions, we will explore the interweaving of both paths along the practice of field recording.

Weaving together experimental music, biophonic research and activism, Diane Barbé searches for forms of interspecies resonance. Her electronic works incorporate elements of drone and microtonality, oscillating between oneiric lightness and dystopia, often paired with flutes and field recordings, sometimes leaning into dub pulsations.

Alisa Kronberger

‘Stay, Where the Trouble Is.’
How Contemporary Art Combines an Ecological, Decolonial,
and Feminist Critique in a Communal Enterprise

‘We must remain restless’, feminist theorist of science Donna Haraway exhorts her readers in her latest book, *Staying with the Trouble* (2016). In the face of current states of crisis, she reminds us of the need for a change of course in the way we see and think of ourselves in the world. A new path is required that will point us to the complex connections between the acute problems of global proportions and our position in the world. In the search for a different knowledge, art plays a crucial role, because it is centrally concerned with questions of perception and sensibility as well as forms of representation and narration. My presentation deals with the current field of discourse of other knowledge in contemporary art from an art and media studies perspective and, in view of the movement of thought known as New Materialism, asks about the potentially politically effective power of this art.

Alisa Kronberger is a research associate at the Institute for Media Studies at Ruhr University Bochum. She received her doctorate from Philipps University Marburg and the Zurich University of the Arts with a thesis on new discourses of materiality in feminist media art, for which she was awarded Philipps University Marburg’s doctoral prize. She has been an adjunct lecturer at the Universities of Freiburg, Marburg, and Cologne and a visiting scholar at the Institute for Cultural Inquiry at Utrecht University. Her research interests in media, art, and cultural studies are primarily in the field of (eco)feminist (media) theories, media ecology and philosophy, posthumanist ethics, and the discourse of New Materialism. Most recently, she co-edited (with Katrin Köppert and Friederike Nastold) the 4th edition of *INSERT. Artistic Practices as Cultural Inquiries*, entitled ‘dis/sense in Anthropocene Criticism’ (2023), and her essay ‘Reclaiming difference-within’ appeared in the publication *Witnesses. Zum Werk Ulrike Rosenbachs* (2023), edited by Peter Weibel and Hendrik Folkerts. Her dissertation appeared in 2022 under the title *Diffractionsereignisse der Gegenwart. Feministische Medienkunst trifft Neuen Materialismus* by Transcript Verlag.

Pepetual Mforbe Chiangong

Designs and Strategies of Transformation:
Positioning a Selection of Postcolonial African and
African Diaspora Plays in a Decolonial Matrix

For the most part, postcolonial African theatre creators have always embedded aesthetic strategies that convey anti-colonial and decolonial sentiments through their thematic concerns and theatre techniques. Often inspired by indigenous performance genres, these sentiments, in my view, have nurtured movements towards the ‘liberation’ of now formerly colonized African nations and engaged groups. In this talk, I hope to look at decolonization from multiple perspectives employed as a springboard to discuss transformation in specific African and African Diaspora plays. My interest is to underscore how existing and indeed varied forms of power structures are contested. Ngugi wa Thiongo’s (2014) concept of *globelectics* and Walter D. Mignolo’s (2011) exploration of ‘*les anciens et les modernes*,’ will be useful to the discussion of the selected plays. I draw from both authors to challenge the center/margin dichotomy in order to argue that power is not necessarily located at the center but that its mainstay is in the periphery, pursued in this discussion as way of understanding decoloniality through what Stuart Hall had described as one’s position of enunciation.

Pepetual Mforbe Chiangong served from 2012–2023 as Assistant Professor of African Literatures and Cultures with focus on theatre at the Department of African Studies, Humboldt University in Berlin. She holds a Ph.D. in theatre and drama studies from the University of Bayreuth. She is currently completing her Habilitation on old age in African drama and theatre on a Humboldt University Familienbüro stipend.

Raquel Rosildete

COLORS IN BETWEEN:
On the Interaction between Light and BIPOC on Stage

In her lecture, Raquel Rosildete will present her ongoing praxis-based research *COLORS IN BETWEEN* which tackles how racial biases influence artistic and technical choices on stage. By adopting an innovative approach to BIPOC lighting on stage, she is proposing what she calls '*a new poetics of black skin*'. Her method of lighting design challenges the concept of the 'universal body'. How can the use of filters and colours in lighting dark skin tones according to precise and adapted tonalities become a tool for decolonisation in the performing arts? What elements need to be taken into account to create the right lighting design that respects the singularity of each performer and reveals the plurality of skin tones and their rights to fair representation on stage?

COLORS IN BETWEEN intends to go beyond finding technical solutions to the 'diasporic visualities'. It proposes a different way of exploring the interaction between light and skin.

Raquel Rosildete works at the intersection between theatre and architecture, art and technics, nature and culture, and tangible and non-tangible knowledge. She studied Architecture and Urban Planning at UnB (Universidade de Brasília, Brazil) and started studying lighting at IED (Instituto Europeo di Diseño), in Barcelona, Spain. During her bachelor years, she was part of a scenography research collective (*Laboratório Transdisciplinar de Cenografia*) for five years, always placing transdisciplinary processes at the core of the artistic process. This collective was invited to represent the Brazilian schools of scenography at the Prague Quadrennial 2015. In 2016 and 2017, she completed her Master in Lighting Design at Aalborg University, Copenhagen, Denmark. She defended a master's thesis on 'Culture, Light and Latitudes: A Comparative Study of Lighting Conditions and Habits in Berlin, Brazil, and Copenhagen'.

Since 2017, Raquel Rosildete has been working as a Berlin-based light designer, conceptual and visual storyteller. She has contributed to several dance and theatre projects in collaboration with directors and choreographers such as Ricardo de Paula, Magda Korsinsky, Nasheeka Nedsreal, Mele Yamomo and many others at HAU, Uferstudios, Ballhaus, Naunynstrasse, Ballhaus Ost, Sophiensaele, etc. She also toured and took part in several international festivals in Switzerland, Italy, Poland, the Czech Republic, Slovakia, Hungary, and many other countries.

See www.raquelrosildete.com for more

Specology

The concept of speculation has only recently appeared in the field of aesthetic practice. Yet it is having a remarkable impact, generating new forms of creative, artistic, provocative, experimental production and aesthetic research. A new understanding of collective, risk-taking, hybrid practice is developing. Anke Haarmann and Torben Körschkes present the research project *Speculative Space* and the resulting publication *Specology—Towards an Aesthetic Research* in a semi-performative presentation. We pay special attention to selected methodological approaches: jumping, arranging, symposium as method, writing in research blogs, and food.

Anke Haarmann gardens as artistic intervention and epistemic meditation, and is a philosopher, artist, design theorist and researcher on epistemic practices.

Torben Körschkes is an artist and experimental space designer. In essays, montages, designs and fictions he researches the relationship between complexity and community.

Yvonne Hardt

Producing Communities of Reflexive Bodily Knowledge in Dance:
On the Intertwining of Social and Aesthetic Norms
in Constellations of Dance Mediation

Dance is often considered a particularly sensual aesthetic practice that exhibits a specific bodily skill or even ‘body knowledge.’ But how are sensual competencies in dance conveyed and acquired in practice? Which modes, procedures, settings or mechanisms of validation and exclusion become conspicuous in the process? How, finally, do sensual-reflexive practices and social norms become simultaneously effective in the formation of ‘aesthetic subjects’? Based on the assumption that such ‘dance’ competencies are mediated by and acquired and refashioned in communal structures, this article analyses constellations of dance mediation and appropriation in their entanglement. At the same time, it clarifies that it is such mediation scenarios that specifically allow for demystifying forms of a bodily-sensual knowledge whose social and economic dimensions otherwise remain unnoticed. In particular, the influence of somatic practices will be critically discussed in terms of their global and discriminatory mechanisms of exclusion. The presentation also addresses the problems and challenges of qualitative empirical research in the field of dance.

Yvonne Hardt has been Professor of Dance Studies and Choreography at Cologne University of Music and Dance since 2009. Her research interests focus on the methodological development of dance studies as an interdisciplinary science. She is currently leading the DFG research project ‘Modes and epistemes of dance knowledge communities: empirical-qualitative and epistemological investigations of analogue and digital practices of mediation in contemporary dance’. Most recently, she co-edited with Sevi Bayraktar, Mariama Diagne et al. the volume *Dancing/Sharing. Sharing/Dancing* (transcript 2022). Her book *Exploring Dance and Arts Education. An Introduction* (transcript 2023) has just been published.

Objects of Transcultural Entanglements
in the Cathedral Museum (Guided tour)

The medieval cathedral treasure presented in the Hildesheim Cathedral Museum is uniquely preserved in extent and quality and has therefore been designated as UNESCO World Heritage Site. Many of the artefacts conserved in it contain works of art, materials or techniques from more distant regions. In particular, the regions of the southern and eastern Mediterranean, which were influenced by Islam, were regarded with admiration in Europe. At four locations, the staff of the Cathedral Museum will present such artefacts and discuss their transcultural interconnections.

Claudia Höhl completed her studies in art history, classical and Christian archaeology, and medieval history in Bonn and Berlin with a doctorate on book painting in Prüm. Since 2003 as a research assistant and since 2015 as director of the Cathedral Museum, she has been responsible for its program and designed numerous exhibitions.

Eva Malz studied cultural anthropology/folklore, art history and sociology in Mainz. After working in various museums and cultural tourism institutions, she has been responsible for the area of mediation and visitor services as a speaker for church and museum tours at the Hildesheim Cathedral and Cathedral Museum since 2013.

Felix Prinz, after completing his doctorate in art history, philosophy, and sociology in Munich, Amsterdam, and Berlin, and working at the Lenbachhaus in Munich and Humboldt University in Berlin, has been working at the Hildesheim Cathedral Museum since 2015, where he most recently curated the exhibition 'Islam in Europe. 1000–1250'.

Pavla Ralcheva, after studying art history, film, theater and television studies and Romance studies (Spanish) in Cologne, which she completed with a doctorate on convertible image media in the late Middle Ages, initially worked at the Schnütgen Museum. At the Hildesheim Cathedral Museum since 2021, she is currently researching the analogue photo archive.

Felix Prinz

Thinking and Doing
'Islam in Europa. 1000–1250'

Based on artefacts in the Hildesheim Cathedral treasury, in 2022/23 the Cathedral Museum presented the special exhibition 'Islam in Europa. 1000–1250'. It illustrated transcultural interconnections in the 11th to 13th centuries through numerous high-profile loans. The concept and organization of this project included numerous aspects such as research, restoration and mediation, design through workshops, consultations and discussions, but also management and organization—these aspects will be presented for discussion.

Felix Prinz, after completing his doctorate in art history, philosophy, and sociology in Munich, Amsterdam, and Berlin, and working at the Lenbachhaus in Munich and Humboldt University in Berlin, has been working at the Hildesheim Cathedral Museum since 2015, where he most recently curated the exhibition 'Islam in Europa. 1000–1250'.

Monica Juneja

Can Art History Be Made Global?
Transculturation as Paradigm

The talk will introduce my recent book in which art history responds to the challenge of the global turn. While cautioning against the conceptual traps of a facile globalism, it builds on a theory of transculturation to form the keystone of a critical globality, which would enable art historians to transcend different shades of parochialism—Eurocentrism, methodological nationalism, or insulated area studies. Such a perspective carries a radical critique of explanatory paradigms and disciplinary frameworks premised on a bounded understanding of culture. It provides an episteme as well as a tool-box to rewrite art history from a position not aligned along a Euro-American axis, though shaped through interaction with globally travelling concepts.

Monica Juneja is Professor of Global Art History at the Heidelberg Centre for Transcultural Studies, University of Heidelberg. She has written extensively on transculturation and visual representation, the disciplinary practices of art history in South Asia, the history of visibility in early modern South Asia, heritage and architectural histories in transcultural perspective.

She has recently published *Can Art History be Made Global? Meditations from the Periphery* (De Gruyter, 2023), for which she received the Opus Magnum award of the Volkswagen Foundation.

Monica Juneja edits the Series *Visual and Media Histories* (Routledge), is on the editorial board of *Ding, Materialität, Geschichte* (Brill), *Ästhetische Praxis. Transdisziplinäre Perspektiven* (Brill), *History of Humanities* (University of Chicago Press), and co-editor of *Journal of Transcultural Studies*. She is a member of the Advisory Board of the Cluster of Excellence ‘EurAsian Transformations’ at the University of Vienna, the Walter-Benjamin-Kolleg at the University of Bern, the Tate-Hyundai Research Centre, London, and the Deutsches Zentrum für Kulturgutverluste that supports provenance research of objects acquired in colonial contexts. She is the recipient of this year’s prestigious Meyer-Struckmann Prize awarded for excellence in the Humanities and Social Sciences.

PARA

Berge Versetzen

Berge Versetzen aims at restituting the summit stone of Mount Kilimanjaro, which colonial geographer Hans Meyer took from the highest mountain range of the African continent to Germany in 1889. For this purpose, the artist group PARA invites the public to purchase replicas of the mountain peak, which will be produced at the GRASSI Museum für Völkerkunde in Leipzig and sold as part of this crowdfunding campaign. The proceeds from the sold replicas will be used to return the summit stone. To raise the stakes, PARA has removed the top six centimeters of the Zugspitze. The Zugspitze is the hostage in the process of repatriation. Only when the summit stone of Kilimanjaro has returned to Tansania will the top of the Zugspitze also be put back in its place.

PARA is a group of artists from Berlin, Hamburg, Leipzig and Frankfurt am Main, who interrogate a range of phenomena in globalization and the politics of memory in an interdisciplinary, research-based and performative way. PARA means 'beside,' 'to the side,' 'during,' 'in difference,' 'against,' and 'towards.'

Since 2015, PARA has been working to overcome current modes of coexistence, mostly in site-specific ways and often in public spaces, using techniques of reconstruction and speculation, between research and fiction. PARA is both a label and an approach, and sees itself as a network of artists and experts from various disciplines: the group (currently 10 permanent members with expertise in theater, architecture, visual arts, design, literature and humanities) expands and contracts depending on the project, and collaborates with other artists, scientists, activists and civil society actors.

Currently, the campaign/exhibition 'Berge Versetzen' ('Moving Mountains') for the restitution of the summit of Mount Kilimanjaro can be seen at the GRASSI Museum für Völkerkunde in Leipzig. PARA also makes participatory sculptures for coal-fired power plants that are to be demolished, saves records of the Burning Age for future court cases, guides robots through Frankfurt's banking district as a park of ruins for the day after tomorrow, or plans orangeries of care.

Political Performance between Theatricality
and Digital Image Culture

The fact that political performances have a theatrical dimension is in principle nothing new, and activists and demonstrators in global protest movements have long been aware of this. Especially where a protest action is also to function as an 'image' and become incorporated into digital communication, techniques of staging are required on the part of the various actors involved. However, these practices do not always proceed without conflicts, misgivings, and divergent assessments; thus in the context of performances in the long tradition of 'direct action,' there is sometimes a fear that theatricalization, in the sense of the staged production of fictional worlds or multilayered configurations, might be detrimental to the putative directness of the action. An action that works well on the street and is experienced as empowering by the participants does not necessarily have to produce impressive images. The relationship between performative protest actions and media-disseminated images of those actions is thus complex. In this sense, my presentation will explore tensions between political protests, theatricality and image cultures. In the first part, I would like to illuminate the theatrical dimension of contemporary political performances by means of examples. In doing so, a number of partly contradictory forms of the theatrical will be suggested: strategies of authentication, for example in the field of autofictional performances, can be found alongside offensive fictionalization and aestheticization. Styles of argument skeptical toward theatricality in the domain of protest movements will also be considered. The second part will deal with the relation between street protests in the mode of spatiotemporal co-presence and accompanying image production. From a theater-scientific perspective, the question arises as to what effects the ongoing digitalization of protest and the associated circulation of images have on performance-like protest practices in the mode of spatiotemporal co-presence.

Matthias Warstat has been Professor of Theater Studies at Freie Universität Berlin since 2012. Previously he held the Chair of Theater and Media Studies at the University of Erlangen-Nuremberg from 2008 to 2012. He is a member of the Dahlem Humanities Center and the Berlin-Brandenburg Academy of Sciences and Humanities. His research focuses on the history and theory of political theater, social theatricality, and aesthetic developments in contemporary theater. Current projects in the Berlin SFBs 'Affective Societies' and 'Intervening Arts' concern forms of affective contemporaneity as well as dissociative political protests in the tradition of agitprop theater.

Elad Lapidot

Decolonizing Epistemic Injustice:
On Inter-Epistemology

My lecture responds to the current challenge of decolonization and epistemic injustice. I do so by offering the notion of inter-epistemic thought or 'Inter-Epistemology.' The point of departure is the existing critical epistemology of Western science, which seeks to go beyond the negative moment of self-critique. Instead, it seeks to confront Western science with actually existing divergent systems of knowledge. I am thinking here, on the one hand, with Martin Heidegger and Michel Foucault, on the other hand with the variety of the recent disciplinary areas of 'studies': gender, women, queer, black, creole, African, Islamic, Jewish.

This kind of epistemic confrontation implies epistemic plurality and requires theory and methodology of inter-epistemic knowledge. The lecture argues that a main challenge to inter-epistemic theory is the paradox of knowing the epistemic other. To face this challenge, I will propose that the preliminary task of inter-epistemology is not to overcome the absence of the epistemic other, but to overcome the simulated other, through operations of un-knowing. Getting to know the epistemically other requires not the expansion, but the contraction of knowledge.

Elad Lapidot is Professor for Jewish Thought at the University of Lille, France. Holding a PhD in philosophy from the Paris Sorbonne university, he has taught philosophy, Jewish thought and Talmud at many universities, such as the University of Bern, Switzerland, and the Humboldt Universität and Freie Universität in Berlin. His work is guided by questions concerning the relation between knowledge and politics. Among his publications: *Jews Out of the Question. A Critique of Anti-Anti-Semitism* (Albany: SUNY Press, 2020), Hebrew translation with introduction and commentary (with R. Bar) of Hegel's *Phänomenologie des Geistes*, Vol. 1 (Tel Aviv: Resling Publishing, 2020), *Heidegger and Jewish Thought. Difficult Others*, edited with M. Brumlik (London/New York: Rowman & Littlefield, 2018), and *Etre sans mot dire: La logique de 'Sein und Zeit'* (Bucarest: Zeta Books, 2010).

Mareike Kajewski

'I feel therefore I can be free' (Audre Lorde)
Emotion and Resistance in the Political

This presentation explores the resistance of emotions in the political. Emotions are learned, transmitted and cultivated in social 'contact zones' such as families, various forms of relationships, friendships and institutions (Sara Ahmed). Emotions are thus also modes of subjectivation in social structures and can be involuntarily imposed on subjects. The presentation will examine what kinds of resistant practices of feeling and emotion emerge in the political and are practiced, shaped and developed there. These resistant practices of feeling will be examined using the example of feminist activism. It will also be shown how this changes our understanding of the political.

Mareike Kajewski is a research associate at the Institute of Philosophy at the University of Hildesheim. Her research interests are in political philosophy, social philosophy, and feminist theory. She is currently working on a postdoctoral project on the resistance of emotions in the political. Publications include: *The Spontaneity of Revolutionary Action* (Weilerwirst: 2020); 'The Political in the Anthropocene' (Stuttgart-Bad Cannstatt: 2020); 'Emotions and Social Critique—A Feminist Phenomenological Approach to the Gewordenheit of Emotions Using the Example of Powerlessness' (Opladen: forthcoming); coauthored with Dr. Yoko Arisaka, 'Anger as a Political Emotion and its Role in Anti-racist and Feminist Struggles' (Frankfurt/New York: forthcoming). She is also a feminist self-defense instructor and martial artist.

Lukas Popp and Sabine Zielke

Courage as Aesthetic Practice?

A conversation with Lukas Popp and Sabine Zielke hosted by
Meriam Bousselmi, Hannah Feiler and Meike Schudy

How can we approach the public space with courage? How do we act in solidarity and respond to climatic, economic, geopolitical and cultural challenges and demands? Does courage lie in engagement, disengagement or somewhere in between? How can political affects be grasped? What role does staging play in this? Can the judiciary do without stages and scandals? Which new aesthetic practices are developing in resistance to collective discouragement? In the roundtable, we draw connections between research questions about justice, solidarity, and the political potentials of movements. Together we open windows to the public space and discuss perspectives from academia, activism and culture.

Sabine Zielke, born 1959 in Laage (Mecklenburg-Western Pomerania). 1978 Abitur (A-levels) in Rostock. 1978–1981 Studies at the Staatliche Schauspielschule Berlin and from 1981 at the Leipzig Theatre Academy, Theatre Studies Section. 1986 engagement as dramaturge at the Theater im Palast, Berlin. Since 1989 first assistant (directing, dramaturgy), later dramaturge at the Volksbühne am Rosa-Luxemburg-Platz, Berlin. From March 2021, provisional artistic director of the Volksbühne together with Gabriele Gornowicz until the start of René Pollesch's directorate.

In addition to classical dramaturgy, her focus is on literature, discussion events and theme-specific projects. She has worked with Frank Castorf, B.K. Tragelehn, Gero Troike, Johann Kresnik, Constanza Macras, among others.

Lukas Popp, born in 1998, is a climate activist. He has been supporting the 'Last Generation before the Tipping Points' since the beginning of 2022. Raised in a German pastoral family in France, he first completed a carpentry apprenticeship before dedicating himself to studying mechanical engineering at the Technical University of Munich. In addition to his studies, he pursues a career as a choir director and choir singer. Since his youth, he has been preoccupied with the field between natural sciences and art, which leaves room for constant changes of perspective. Through his studies, he became aware of the gap between climate action and overall political evolution, as well as the injustice of its consequences. He has been involved primarily in cooperation with cultural institutions (e.g. on the International Museum Day). The 'Last Generation' has attracted media attention mainly through its uncommon protests. Their supporters blocked and sometimes glued themselves to highways, busy roads, oil pipelines or picture frames and interrupted a fashion show, sporting events and sprayed private jets with paint, among other things. Their aim is to draw attention to the failed German climate policies and the irreversible consequences of breaking the Paris Climate Agreement.