

Media Announcement

10. Dezember 2018

F+F guest_*talks-Reihe 2018 – Where? Wo?
guest_*talk 3 with Thomas Hirschhorn: *What I can learn from you. What you can learn from me.*

Date	Wednesday, 19th December 2018, 6.30 pm (door opens at 6pm)
Venue	KOSMOS Klub, Lagerstrasse 4, 8004 Zürich, kosmos.ch
Introduction	Seraina Stefania, artist
Moderator	Mirjam Bayerdörfer, artist and curator

Short Intro

With his **guest_*talk *What I can learn from you. What you can learn from me.*** the artist **Thomas Hirschhorn** is referring to his critical workshop, which he held at the opening exhibition at the Remai Modern in Saskatoon, Canada at the beginning of 2018. For this exhibition Hirschhorn had turned the whole ground floor of the new museum into a workshop. Where he then stayed every day for four weeks in order to facilitate the exchange of knowledge, competences and stories between the residents of Saskatoon and the visitors at the museum. Before the project got started Hirschhorn had already met with local residents, local groups and organizations, among other things, to test the potential of roles such as those of teachers and the taught, fully aware that this relationship can always be reversed again and again.

In his manifesto-like text on this project, Thomas Hirschhorn emphasizes «the idea which is the guideline and confirmation of this workshop: to share the «unique» in order to make it «universal». »

Full text

«What I can learn from you. What you can learn from me.» (Critical Workshop)

This is a Critical-Workshop. An everyday workshop, from morning to evening. I want to invite different and diverse residents of Saskatoon to be present and to share their specific knowledge, specific skills or specific history with the other. I, myself, will take part with my own input. I will be on site from morning to evening, every day.

The idea, the philosophy, the guideline, the affirmation of this workshop is: To share the «particular» and in sharing it to make it «universal». Because everybody can learn

something from the Other. And because everybody can teach the Other something specific.

Art is universal. Universality means Equality, Justice, Truth, the Other, the One World. Art – because it's art – can provoke a dialogue or confrontation directly, from one to one. Therefore I think that each human being can get in touch with art, each human being can be transformed by the power of art. I believe that art is the way to reinvent the world. Art is autonomous. Autonomy is what gives an artwork its beauty and its absoluteness. Art – because it's art – can create the conditions of an implication, beyond anything. Art is resistance. Art resists facts; Art resists political, aesthetical, cultural habits. Art is positivity and intensity. Art – because it's art – calls for equality. There is no other fundament, there is no other mission. The absolute affirmation of Equality is the link, the hidden and invisible connection which holds a work together. Precisely because it's not a fact, pure equality needs to be fought for at every moment. Therefore I believe there is something «I can learn from you» and there is something «you can learn from me.»

I believe in art and I have faith in art. I think that art is an inclusive movement; art should include the 'Non-exclusive audience', the Other, the Neighbor, the Stranger, the Unknown, the Uninterested. Art can never act in resentment or negativity, art is always and in all circumstances against discrimination, racism, and exclusion. As an artist – I want to express my belief in equality and my understanding of Equality as a common wealth: A wealth which we have in common. Equality – as wealth – is something to achieve and defend, day-by-day, work-by-work, again and again. Achieving and defending equality – as an artist – means making an egalitarian work of art and taking an egalitarian artistic position. The competence to do this – my competence – can only come from the work itself, from making it, and asserting it. I consider my competence to give form a mission. Competence is an important term to me because the competent one has to prove his or her skill with acts. Competence towards Equality demands asking myself and giving a response in working, in doing a work of art. «What I can learn from you. What you can learn from me.» wants to work this out.

Working – as an artist – means understanding art as a tool, an instrument or a weapon. I understand art as a tool to confront reality. I use the tool 'art' to encounter the world I am living in. I use the tool 'art' to live within the time I am living in. I use the tool «art» because it allows resisting the historical fact beyond the history I am living in – precisely because it allows me to make an a-historical work within the chaos and complexity of the moment. I want to use art as a tool to establish a contact with the Other. I am convinced that the only possible contact with the Other happens «One to One», as equal. I want to make a work that gives form – a form of equality – to the affirmation: the Other is included in «me» and in «I». As Edouard Glissant wrote in his beautiful and powerful

sentence: «L'autre est en moi, parce que je suis moi. De même, le Je périt, dont l'autre est absent (abstrait)»*. This is the problematic, the challenge, the mission, and why I love making a work of art so much. My «Critical Workshop» *What I can learn from you. What you can learn from me.* is an attempt to give Form.

Thomas Hirschhorn, Aubervilliers, 2017

*Edouard Glissant, *L'intention Poétique* (Paris: Seuil, 1969), p.101.

The Other is in me because I am me. Equally – the I from whom the other is absent – perishes.

The Artist Thomas Hirschhorn

is known for his monuments, like the *Bataille-Monument* for the 2002 documenta 11 in Kassel, or the 2013 *Gramsci-Monument* in the Forest House settlement in the New York Bronx. The summer academy he curated in 2016 at the Zentrum Paul Klee in Berne ran under the title *Where do I stand? What do I want?* At the moment he is working, amongst other things, on the *Robert Walser Sculpture*, which will be made accessible to the public as a project commissioned by the Stiftung Schweizerische Plastikausstellung SPA Biel/Bienne (Swiss Sculpture Exhibition in Biel/Bienne) and curated by Kathleen Bühler.

Former guests guest_*talks 2018

guest_*talk 1 with Silvia Federici and Mascha Madörin *Morgen? Tomorrow?*

Date	Wednesday, 16.05.2018, 8 pm 7 pm Videos by RELAX showing the protagonists and their service at the bar at 7pm
Venue	Helmhaus Zürich.
Introduction	Daniel Morgenthaler, curator, Helmhaus.
Moderator	Mirjam Bayerdörfer, artist and curator

The economist Mascha Madörin and the political philosopher Silvia Federici started off the new guest_*talks series with their contribution. Both form part of the new feminist movement that since the late 1960s has been contending the unequal distribution of power, of sexual violence, the exploitation of unpaid labor and discrimination on the public scene, in the workplace, in politics and science. What Federici and Madörin have in common is their insistence on covering the unresolved question of unpaid labor, such as housework, nursing and care management.

In their talk they included certain perspectives that are relevant from activist, socio-theoretical and political-economical points of view, especially if vital to the stakes of our future!

guest_*talk 2 with U5
Bleach

Date Sunday, 11.11.2018, 11.11 am

Venue Kandis, a hairdressing salon, Zurich

Introduction Seraina Stefania, with Vivian Wang, musician and the F+F-Team

The U5 Collective came on the scene in 2017 with their much-acclaimed movie *The Human Crater* on the personalities of the volcanoes on the Indonesian island of Java. This movie is a combination of travelogue, documentation, research, reflective thinking and fiction. Humans, nature, politics and beauty are interwoven. U5 develops movies, spaces, conferences and performances in which different practices and environments intersect, and the answer to the question «Where are we here?» can change completely according to the participants. In 2018 U5, amongst other things, presented their 4-channel-videoinstallation *House of Sentiments* in the exhibition République Géniale at Kunstmuseum Berne.

Background

guest_*talk-series 2018 – *Where? Wo?*

Where does something take place? Where is an immersion in fundamental experiences possible? Where can good conditions be found where something can be tackled together? Where is it possible to find the kind of people that as counterparts bring the hoped-for recognition with them? Where does that recognition process take place, that context where the posing of individual questions is of interest?

Why these questions? It is about where?! The question where? is gaining weight. Even though, thanks to globalization and the omnipresence of digital networking, the where? no longer plays a role. But the questions still persist: where do I find access to living space, to the internet, to education, to legal aid, to medical care or fresh water? These questions cannot all be simply and positively answered.

Marcia Tucker, curator and founder of the New Museum in New York 1977, posed the question of «Where?» in 1998 in an expanded cultural and political context when she wrote: «There is an increasing awareness that everyone is a racialized and gendered subject, created within and defined by the hierarchies of power. As the feminist critic and philosopher Gayatri Spivak constantly reminds us, we must always acknowledge

not only who we are, but where we are, that is, where we are positioned in relation to those hierarchies, and to questions of authority and privilege.» (1)

In reference to art the question could be the following: «Where do we stand with our art?» Still a fair few artists barely concern themselves with the question, «what is art?». Moreover, for a few years now numerous art schools have focused more attention on questions of context, concerns about content and artistic self-will than the question of what art could possibly be. The somewhat shorter question «Where is the art?» has already replaced the question «What is art» for decades now as art historian Philip Ursprung described in his book *Grenzen der Kunst (The Limits/Borders of Art)*; in which he takes on the work of artists Allan Kaprow and Robert Smithson and at the same time scrutinises the value criteria of art history writing, as well as their links with the acquisition policies of museums and private collectors. In his foreword he emphasises that for both artists, reflections on the media they implemented or questions on the very being of art no longer played any role, whereas an interest in questions of duration, the addressee and the costs of art began to develop increasingly and as far as they were concerned art was quite simply a concrete part of societal reality. (2)

Like Ursprung, Tucker has already addressed what artists, individually and in collectives have been concerning themselves with more and more since the 1960s. For her, the question is «Where is art in society?» For many artists this has been expressed by an overlapping of artistic practices with positions of feminism, anti-racism, anti-military dictatorships, anti-torture, concerns of ecology and economy or with the maintenance of public structures. As in the case of Mierle Laderman Ukeles, Ketty La Rocca, Helio Oiticica or Faith Ringgold. In 1969 the Art Workers Coalition (AWC), a cooperation of artists, filmmakers, critics, authors and museum employees demanded political, legal and economic reforms of the New York museums. Among the demands was that artists invited to exhibitions should be given an exhibition fee, that art collections should represent the diversity of society rather than featuring only the works of white, male artists.

The thoughts of philosopher and author Nina Power in «Where Do We Stand in Relation to These Hierarchies» appear to act as an explosive continuation of Tucker's observations in which she warns of the dangers of instrumentalisation in the demands for representative distribution of power: «Perhaps we should rather less break our heads over questions of representation than about the fundamental structural and ideological factors of influence. After all the controversy regarding more women, ethnic minorities and homosexuals in 'top positions' should at present be aiming specifically at their actual rights.» (3).

The questions concerning, where we stand and how someone with whom in whose name when and to whom it is directed, thus merits a great degree of attention. Where? In societal reality which is also the world of art. Wherever that may be!

- (1) Marcia Tucker: Talking Visions, Multicultural Feminism in a Transnational Age. Foreword. New Museum, New York, MIT Press, 1998, p.xii
- (2) Philip Ursprung: Grenzen der Kunst. Allan Kaprow und das Happening. Robert Smithson und die Land Art; München: Verlag Silke Schreiber 2003, p.9 / Philip Ursprung: Allan Kaprow, Robert Smithson, and the Limits to Art; University of California Press, 2013
- (3) Nina Power: Die eindimensionale Frau, Merve Verlag Berlin, 2011, p.11 / Nina Power: One Dimensional Woman, Zero Books, 2009

The F+F guest_ *talks

Since 2001 the guest_ *talks have been a series of events at the F+F Schule für Kunst und Design/School of Art and Design curated by Daniel Hauser, head of the Curriculum of Art and the Team. Most often the guests are from the world of art, but not always. The guest_ *talks subsist on concerts, performances, lectures, talks and other formats. The *guest_ *talks series 2018* posed the question: «Wo? Where?» Where in society does art take place? Where does anything at all take place? Where is it possible to immerse oneself in fundamental experiences? Where do you find good conditions for tackling something together? Where is it possible to find people who show hoped-for acknowledgement of one's opposite number? Where do those insight processes take place that are of interest to one's own questions?

F+F Art Study Programme

The Art Study programme at the F+F Schule für Kunst und Design cultivates the self-conception of a critical participation in the art scene and beyond its confines. The (self) image of artistic activity as a frayed one is not made at-tractive but investigated and used. The central idea is one of a desirable school as a potential which does not reduce itself to the logic of «before my studies I was not an artist but after my studies I have become an artist». Therefore, the emphasis on «living from (artistic) work» in relation to «living for (artistic) work» regarding its im/possible or also pathetic remuneration is regularly investigated. (ffzh.ch/kunst and ffzh.ch/English)

Programme team guest_ *talks 2018

Daniel Hauser, Head of the Art Study Programme and member of RELAX (chiarenza & hauser & co); Talaya Schmid, Assistant Head of Art Study Programme and artist as well as a group of artists around Aurora Corrado, Mirjam Hurschler, Deliah Keller, Tran Hin Lanh, Hamed Rashtian Lea Schwegler and Seraina Stefania.