

SATURDAY FEBRUARY 1st afternoon & evening

Bozar Studio & Salles Terarken
A collaboration by erg & P.A.R.T.S.

13h30 Bozar, Studio

Akseli Virtanen and **Peter Pal Pelbart** *n-1. On cooperations to come*
lecture

16h00 Bozar, Studio

Maurizio Lazzarato *La politique de la dette*
lecture

17h30 Bozar, Studio

Angela Melitopoulos *A Logic of Assemblages*
lecture/film

20h00 Bozar, Studio

Sharon Lockhart *Lunch Break*, 2008
83', original language version

22h00 Bozar, Studio

Hassan Khan *Superstructure*, 2011
concert

Bozar, Salles Terarken 1 & 2 & 3 – expo-projections :

Aernout Mik *Schoolyard*, 2009

Ângela Ferreira *For Mozambique (model n° 2 for a screen-orator-kiosk celebrating the post-independence utopia)*, 2008

Pierre Huyghe *The Host and the Cloud*, 2009 – 2010

Peter Pal Pelbart & Akseli Virtanen

Peter Pál Pelbart is a philosopher and an essayist. Born in Hungary, he studied in France and now lives and teaches in Brazil. He has translated some books of Gilles Deleuze into Portuguese and written mainly about madness (in philosophy and literature) and time (in Deleuze's oeuvre, extending to cinema and politics). He has lately focused the relationship between biopolitics and subjectivity. His latest book is *Cartography of Exhaustion: Nihilism Inside Out*. He is the co-editor of *n-1* publications (with Akseli Virtanen) and a member of Cia Teatral Ueinz. He works also as professor at Pontifícia Universidade Católica de São Paulo, at the Department of Philosophy.

Akseli Virtanen is a theorist of new political economy based at Lohja, Finland. He is a co-founder of Robin Hood Asset Management Cooperative and a member of Molecular Organization and Future Art Base in Helsinki. He is currently working on several experiments on coming social, economic and political forms, among them Robin Hood investment cooperative of the precariat, *Kafkamachine* film project on inoperative community, and *n-1* book series studying the organization of heterogeneity. His recent books include *Critique of Biopolitical Economy* (forthcoming 2014), *Molecular Organization of Félix Guattari* (forthcoming 2014), *Economy and Social Theory Vol 1-3* (2011-2014, with Risto Heiskala), *Introduction to Bracha Ettinger's Copoiesis* (2009), *The Place of Mutation. Vagus, Nomos, Multitudo* (2007), *Arbitrary power* (2006). *Dictionary of New Work. A Map to Precarious Life* (2006, with Mikko Jakonen and Jukka Peltokoski).

13:30 – Bozar, Studio

n-1. On cooperations to come

Lecture (in English, with French translation)

"n-1" is a concept from the toolbox of Deleuze and Guattari. It refers to a necessity to create new organizational forms and ideas – to which any "one" (leader, value, meaning, aim, task, community) belongs only as subtracted. It is the question of coming cooperations after the experience of precariousness, erosion of values and semiotic inflation characterizing biopolitical economy. What is organizing at "n-1"? What is "n"? What is "1"? What is "minus one"? What happens to multitude when all coordinating "ones" are lost? How does a multitude organize without any "one"? What is cooperation without any aim? What kind of a cooperation is able to deal with the still uncertain and indeterminate potentiality? How does power function in a condition of arbitrariness? What is the difference between the organization of action, and that of its potentiality?

"n-1" is also a book series Peter Pål Pelbart and Akseli Virtanen edit. The aim of the series is to give expressive support to organizational experiments – like Ueinz theatre company, Robin Hood Asset Management Cooperative, and Kafkamachine based on Félix Guattari's project plan – studying and developing the art of creating new social futures. The motto of the series is "expressive support for a-signifying ruptures": "We don't organize to make the series, we make the series to organize. To organize at n-1. Just as the publications of the series fold as results of cooperation between brains they also unfold into events – theatrical montages, installations, exhibitions, master classes, workshops, dinners between friends... – that go beyond the book-form and reverberate the theoretical and sensitive questions found in them. We try to produce more-than-books, to talk to your senses, which you want to touch and screw and throw and which make you go beyond meaningful communication. They are heterogeneities, more-than-books, which trigger n-1, where any element aspiring to a position of centrality gets subtracted".

Maurizio Lazzarato is an independent researcher, philosopher and sociologist. He wrote about immaterial labour, the end of the wage earner and the contemporary cognitive capitalism. His theory on 'infinite debt' as a new form of domination sheds new light on the actual crisis. His latest work is "La Fabrique de l'homme endetté. Essai sur la condition néolibérale" (Editions Amsterdam, 2011). (The Factory of indebted man. Essay on the neoliberal condition) Previous works include *Puissances de l'invention. La psychologie économique de Gabriel Tarde contre l'économie politique* (Les Empêcheurs de penser en rond, 2002), *Les Révolutions du capitalisme* (Les Empêcheurs de penser en rond, 2004), *Le Gouvernement des inégalités. Critique de l'insécurité néolibérale* (Editions Amsterdam, 2008), *Expérimentations politiques* (Editions Amsterdam, 2009)

16:00 – Bozar, Studio

La politique de la dette / The politics of debt

Lecture (in French, with English translation)

Debt is not an economic phenomenon, it is constitutive of the politics of Capital since the end of the 70ies.

It constitutes a relation between creditor/endebted around which globalisation has been organised, or the backlash against the social and political achievements of the post-WWII period.

The lecture will describe how this power relationship functions, especially since the crisis of 2007 and the modes of government that are associated with it.

Angela Melitopoulos & Maurizio Lazzarato

Angela Melitopoulos realizes video-essays, installations, documentaries and sound pieces. She studied Fine Arts with Nam June Paik. Her work focuses on time, geography and collective memory in relation to electronic/digital media and documentation. Within her research projects she curates exhibitions and symposiums and publishes articles about *mnemopolitics*. Her experimental approach highlights the invention of new formats of multi-screen works and performance based, expanded cinema formats. Her videos and installations were awarded and shown in many international festivals, exhibitions and museums (Generali Foundation Vienna, Berlinale, Haus der Kulturen der Welt, Antonin Tapies Foundation Barcelona, KW Institute for Contemporary Art Berlin, Manifesta 7, Centre Georges Pompidou Paris, Whitney Museum New York, among others). She is teaching as a professor in the Media School of the Royal Art Academy in Copenhagen.

17:30 - Bozar, Studio

A Logic of Assemblages

Lecture/Projection (in French and English)

Angela Melitopoulos will discuss her collaborative research with Maurizio Lazzarato on Felix Guattari and his thoughts about machinic animism. By screening excerpts of her previous video works (*Passing Drama*, *Corridor X*) and commenting upon them, she will shed light on a method of research and collaboration which became central to the project *Assemblages* - that of non linear editing. As an instrument to think and link different planes of logic together, non-linear editing as a sequential logic builds an open structure of temporality, shifting familiar patterns to their margins where we find yet unconnected threads. It is an alternate play of becomings: listening to the echo of an accumulated memory and composing sequences which reiterate this echo. It is a multi-modal and multi-logical collaboration that transposes theoretical and practical knowledge back into a field of experimentation where ideas are actualized in relationship to a concrete context and concern. The vertical and horizontal form of non-linear editing in the installation "*Assemblages*" refers to a process of "decolonizing our mind". It points to visual cultures that project knowledge onto the network of a landscape. It is a method for de-centering subjectivity, „to rethink the Object, the Other as a potential bearer of dimensions of partial subjectivity, if need be through ... aesthetic phenomena for example.“ (Félix Guattari)

Sharon Lockhart was born in Norwood, Massachusetts, in 1964. The American artist and filmmaker studied at the Art Center College of Design in Pasadena, and at the San Francisco Art Institute. She lives and works in Los Angeles. Her work has been shown in numerous exhibitions and screenings in America, Europe and in Japan and has won many awards. Lockhart is the recipient of fellowships from the Guggenheim Foundation, the Rockefeller Foundation and the Asian Cultural Council.

20:00 - Bozar, Studio

Lunch Break, 2008

83', HDCAM, color, original language version

Lockhart spent the last year looking at the lives of workers in Maine's Bath Iron Works. *Lunch Break* features 42 workers as they take their midday break in a corridor stretching nearly the entire shipyard. Contrary to her previous films, the camera is untethered and, as it slowly moves down the corridor, we experience what was a brief interval in the workday schedule expanded into a sustained gaze. Lined with lockers, the hallway seems not only an industrial nexus but also a social one, its surfaces containing a history of self-expression and customization. Over the course of the lunch break we see workers

engaged in a wide range of activities – reading, sleeping, talking – in addition to actually eating their midday meal. The soundtrack is a composition designed in collaboration with composer Becky Allen and filmmaker James Benning, in which industrial sounds, music, and voices slowly merge and intertwine. Together, picture and sound provide an extended meditation on a moment of respite from productive labor.

Hassan Khan (1975) is an artist, musician and writer who lives and works in Cairo, Egypt. Before beginning to exhibit his work in art spaces in the late '90s, Khan was involved in Cairo's alternative cultural scene. He is considered within that context a pioneering influence in the fields of experimental music and video. His practice over the years has incorporated increasingly diverse media including photography, architectural installation, sound, animation, film and video, interventions in publications, performative actions, lectures and sculptural works. He had solo shows in Istanbul, New York and Sankt Gallen and participated in group exhibitions such as dOCUMENTA 13 and the New New Museum. As a musician, Khan regularly composes soundtracks for theater and performances around the world. His album *tabla dubb* is available on the *100copies* label. Khan is widely published in Arabic and English.

22:00 Bozar, Studio

Superstructure, 2011

Concert – in collaboration with Carta Blanca, Paris

Alone behind the mixing table, the artist manipulates and transforms a wide arrange of original sound materials that was composed, produced and recorded following different hybrid methodologies. With a strong sense of materiality he borrows from a wide range of genres and registers : from popular urban music such as the New Wave Shaabi – to so-called intellectual New Music, with its avant-garde horizon of pure and self-referential sound. His concerts are both critical and intense, the composite energy of the acoustic landscapes of the globalised world. *Superstructure* is an intense composition of compositions, a concert of concerts, an object of a sonorous ubiquity that has become structural.

In *Superstructure*, a complex rhythm is deconstructed into its essential elements and then reconstructed. The pulsation reaches a massive climax accompanied by human voices, trumpets, reeds and electric guitars. The concert starts as a precise, intimate and fragile moment and turns into a semi-mythical collective landscape.

Exposition / exhibition

Bozar – Terarken 1, 2 and 3

Ângela Ferreira (born in 1958 in Maputo, Mozambique. Lives and works in Lisbon) grew up in South Africa and obtained her MFA from the Michaelis School of Fine Art, University of Cape Town. She teaches Fine Art at Lisbon University. Ferreira's work is concerned with the ongoing impact of colonialism and post-colonialism on contemporary society. She represented Portugal at the 52nd Venice Biennale in 2007. Among her recent solo shows: "Entrer dans la Mine" part of the Lubumbashi Biennale, Congo (2013) and "Political Cameras", Stills, Edinburgh (2013).

Terarken 3

For Mozambique (model n° 2 for a screen-orator-kiosk celebrating the post-independence

utopia), 2008

Wood, steel cable, 2 DVD, 2-channel video projections, 60' (loop): '*Mozambique*' (Bob Dylan / Bob Dylan, Jacques Levy) in *Hard Rain, Bob Dylan in concert at Hughes Stadium, Fort Collins, Colorado, USA, May 23, 1976*, produced by TVTV in association with Streaming Eagle Productions Inc. (3'41"). '*Makwayela*', a film by Jean Rouch and Jacques d'Arthuys, Maputo, Mozambique, 1977 (17'52")

500 x 130 x160 cm

For Mozambique captures two historical moments of great social and political optimism: the first being the period following the Russian revolution in the 1920s, which is denoted through the formal physical structure of the work; and the second being the euphoria surrounding the independence of Mozambique in the mid 1970s, referenced through the two films included in the piece.

The structure itself is based on a 1922 design for an agitprop kiosk by the Latvian-Russian artist Gustav Klucis, who was an important exponent of Russian Constructivism in the late 1910s and early 1920s. The agitprop kiosk was a multifunction structure used widely in the Russian Communist Party in the 1920s to influence and mobilize public opinion within the volatile period following the Russian Revolution. Often nomadic and demountable, the temporary kiosks were placed in the streets during special events and offered a range of functions, including bookstands, loudspeakers, screens and platforms for speakers, sites for posters, and screens for film projections.

Ferreira uses her agitprop structure to present two films which capture the celebratory spirit of post-independence Mozambique (1975-77). The short film *Makwayela*, directed by the French documentary filmmaker Jean Rouch, shows Mozambican factory workers articulating their independence from colonial rule through song and dance; whereas Dylan's song lyrics imagine a hedonistic atmosphere in Mozambique, where he sees himself 'among the people living free'.

The structure becomes a manifestation of the celebratory utopian atmosphere in post-colonial Mozambique, and also a monument to the feelings of hope held for the future of the country at this time, prior to the political shift towards Marxism and the civil war, which would grip the country for the next two decades.

Aernout Mik (born in Groningen, 1962. Lives and works in Amsterdam) since 1995 works with film, video, photography in order to create laboratory settings which, parallel to the real world, create absurd situations reflecting on the conditions of humans at work, at play etc. His installations are usually site-specific using props to enhance the perception of the absurdity of the situations. Among his recent solo shows: *Haus der Kulturen der Welt*, Berlin (2013), the Stedelijk Museum in Amsterdam (2013) and *Museum of Modern Art*, New York (2009).

Terarken 2

Schoolyard

2009

Two-channel video installation, color, silent, looped

Schoolyard is a two-channel video installation filmed, as its title indicates, in a schoolyard. In it we see a group of teenagers and a few adults —presumably pupils, teachers, administrative and security staff— who have been evacuated from the building for some unknown reason. The ethnic diversity of the teens is evident not only in their physical

features but also in how they dress and act. Everyone is thrown together in the schoolyard. As they wait, groups form spontaneously and act out a series of situations in which violence begins to escalate. Conflicts break out between groups and individuals in an atmosphere of generic aggressiveness. At several points in the film, processions are formed in which participants raise a dummy or even a real person onto their shoulders and parade the figure around the yard. In another scene, a car becomes the centre of everyone's attention, and the crowd rushes to pile inside and on to the roof. Although here is a strong suggestion of conflicts and violence in the work, there is hardly any real confrontation between people going on, there is basically just the car that is being destroyed, besides some very small incidents... But of course the suggestion can leave the memory that actually something is really taking place. It is important in the work that you would expect to have different social and ethnic groups acting in opposition of each other, but that this is, when you look closely, in fact not taking place.

Pierre Huyghe (born in 1962 in Paris, studies at the École nationale des arts décoratifs in Paris) founded the Association des temps libérés (Association of liberated times) in 1995, with the intention to 'develop unproductive times, a reflection on free time, and the development of a society without work'. Huyghe questions our relationship to time and to collective memory; he reinvents new modes of celebration. "I'm interested in the vital aspect of an image, in the way an idea, an artefact or a language can flow inside the contingent reality, be it biological, mineral or physical. It's about exposing someone to something, rather than something to someone."

Terarken 1

The Host and the Cloud

2009 - 2010

HD video, color, surround sound

122 minutes

This film starts from a series of 'live' experiences that took place during three days at the Museum of Traditional and Popular Arts (ATP) during the the celebration of All-Souls, Saint-Valentine and the International Workers' Day. While the museum is closed to the public, it hosts a number of situations that Pierre Huyghe sets in motion and then lets unfold by themselves. 15 actors circulate in the abandoned museum, reacting spontaneously to different stimuli (sleeping pills, hypnosis, alcohol etc.), witnessed by 50 other people. The artist explains: "During this intense experience, some things were performed, others were out of control and chaotic, either for myself or for the actors (...). It's first of all an act of exorcism, something that takes place in reality without being addressed to us."