



BIOS AND PRESENTATION ABSTRACTS

„NEVER AGAIN” CONFERENCE

October 24–26, 2019

ART AGAINST WAR AND FASCISM IN THE 20TH AND 21ST CENTURIES

OCTOBER 24, 2019

Justyna Balisz-Schmelz

Art historian and critic. She is an art history graduate of Jagiellonian University, where she completed her doctorate in 2015 under the direction of Dr Maria Hussakowska. In 2005–2010 she studied art history and theatre at the Humboldt University of Berlin and the Free University of Berlin. She has published works in such journals as *Przegląd Zachodni*, *Jahrbuch der Deutschen Akademie der Wissenschaften zu Berlin* and *Zeszyty Artystyczne*, and in the book *Display. Strategie Wystawiania* (*Display: Strategies of Exhibition*, Universitas 2012). She is the author of several commentaries in exhibition catalogues as well as dozens of critical texts in such journals as *arteon*, *Obieg*, *Szum* and *Fragile*. She also does translations from German on the history and theory of art. She has worked with the International Cultural Centre in Kraków, the Kraków Forum of Culture, and the Centre for Historical Studies of the Polish Academy of Sciences in Berlin. She lectures on cultural studies at Jagiellonian University. Her research interests focus on the possible applications of cultural theories of collective memory in the field of the visual arts, particularly in German art after 1945.

Presentation abstract: "East German requiem. A defiant antifascism in East Germany"

Germany after 1945 was a veritable laboratory of post-war struggles with the legacy of fascism, in political, social and cultural dimensions. The bitterness of defeat was felt there just as strongly as the relief of liberation, the fate of victims was interwoven with the biographies of the executioners, and the fronts of the Cold War met over the heads of the residents. The slogan of antifascist/democratic renewal, ideologically uniting post-war Germany during a process of deepening ideological polarization, survived in the GDR as a political and cultural weapon for undercutting the "capital of moral superiority" of West Germans. While tailored to the needs of party propaganda, it created a strong ethical imperative encouraging East German artists to wrestle with themes increasingly deemed taboo in West Germany, in direct proportion to the country's growing economic prosperity.

David Crowley

Historian, lecturer at NCAD in Dublin. Author of *Socialism and Style. Material Culture in Post-war Eastern Europe* (2000), *Warsaw* (2003), *Socialist Spaces. Sites of Everyday Life in the Eastern Bloc* (2003) and *Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc* (2010). Curator of a.o.: *Cold War Modern* (with Jane Pavitt) at the Victoria and Albert Museum in London (2008–2009) and *Notatki z podziemia. Sztuka i muzyka alternatywna w Europie Wschodniej 1968–1994* (with Daniel Muzyczuk) at Muzeum Sztuki in Łódź (2016-2017) and *Akademie der Künste* in Berlin (2018).

Presentation abstract: „Guernica after 1945”

In this short talk David Crowley will reflect on the ways in which 'Guernica', Picasso's powerful indictment of fascism, was mediated in print, on film and on TV during the first decades of the Cold War. Remediation in these ways was not just a matter of extending the reach of the painting; it was also a means of engaging other political concerns such as the existential threat of nuclear weapons, the project of denazification in post-war Germany and American violence in Vietnam. What was lost in these post-war transmissions and what was gained?

Dorota Jarecka

An art historian, critic and curator. She is the co-author of *Erna Rosenstein: I Can Repeat Only Unconsciously*, published in Warsaw in 2014, which preceded a series of exhibitions of the artist at Foksal Gallery Foundation in Warsaw (2011), Art Stations Gallery in Poznań (2011), and the Xawery Dunikowski Museum of Sculpture in Warsaw (2014). She published a book-length interview with Anda Rottenberg, *Już trudno* (Too Bad, 2013). Until 2012 she was an art reviewer for *Gazeta Wyborcza*. She is currently preparing her doctoral dissertation at the Institute of Literary Research of the Polish Academy of Sciences.

Presentation abstract: "A rised fist"

In the history of the workers' movement associated with the communist left, "antifascism" is one of the most mystified concepts. The reason is the semantic instability of the notion of "fascism" in the language of communist propaganda. It was applied for at least two functions: once to identify specific historical formations, and elsewhere rhetorically, as an epithet stigmatizing the enemy, a weapon in a current political battle. In the presentation "A Raised Fist," I will analyse the connections between this complex linguistic and ideational situation and art. I will treat the period of 1933–1952 as a whole. The artists whose works touch on the topic as defined include Marian Bogusz, Henryk Gotlib, Leopold Lewicki, Stanisław Osostowicz, Erna Rosenstein, Jonasz Stern, Henryk Wiciński and Andrzej Wróblewski. I will show moments when art texts diverge from ideological texts. If the political language of the epoch is performative, art disappoints its expectations, thus insisting on its own agency.

Jenny Nachtigall

Jenny Nachtigall is a professor for art theory and history in interim (2019-20) at the *Staedelschule Schule* in Frankfurt. She studied art history, cultural studies and philosophy in Lueneburg and London (2005-2009). From 2014-2019 Nachtigall was a research associate at the Institute for Philosophy/ Aesthetic Theory at the Academy of Fine Arts in Munich. Previously she worked as a research assistant at Tate Modern, London (2010-11) and has taught a.o. at the Humboldt University Berlin and the History of Art Department at University College London (UCL), where she also finished her PhD titled "Form as Contradiction. Berlin Dada's Impossible Formalisms" (publication in preparation). Currently she works in particular on the afterlives of vitalisms in art and theory since 1900. 2013-14 she realized the project "art and (re)production" (HU Berlin, UCL) together with Dorothea Walzer and 2017 she co-initiated the exhibition and magazine project *Klassensprachen/ Class Languages* together with Eva Birkenstock, Kerstin Stakemeier and Stephanie Weber. Recent publications include *Hybrid Ecologies* (forthcoming, *diaphanes*, ed. with M.Muhle, M.Kesting, S.Witzgall), »The Modern Subject, a Dead Form Living. On the Aesthetics of (a Fractured) Vitalism« (2019, in *Post-Apocalyptic Self-Reflection*, ed.Tanja Widmann, Laura Preston), »Vitalism/ Living Form« (2018, in *Neolithic Childhood . Art in a False Present*, c. 1930, ed. Anselm Franke, Tom Holert). She writes a.o. for *Artforum* and *Texte zur Kunst*.

Presentation abstract: "Contradiction and circulation: (anti-fascist) politics of form in Berlin Dada and beyond"

Departing from a range of pictorial and performative techniques that were developed within the circle of Berlin Dada between 1918 and c. 1922, this paper will focus on the shifts as well as the continuities that characterized the more overtly anti-fascist illustrations, montage works and photographs that artists like George Grosz and John Heartfield produced in the late 1920s for communist and left radical magazines (e.g. *AIZ*, *Rote Fahne*). The paper is in particular interested in tracing how what could be understood as Berlin Dada's approach to "form as contradiction" relates to the politics of mass circulation that for instance defined Heartfield's later response to the rise of Fascism and in how and why these politics differ from those in other artistic contexts of inter-war Europe (e.g. the circle around George Bataille in France or Gherasim Luca's dissident Surrealism in Rumania). Thinking through questions of media and myth, affect and violence, the paper ultimately wants to ask, whether (and if so which) lessons can be drawn from these historical strategies for the different political and artistic landscape of the present.

Agata Pietrasik

Art historian. She is a graduate of the University of Warsaw and the Free University of Berlin, where she wrote her doctorate on art in Poland in the 1940s, examining the mutual relations between aesthetics, ethics, and the politics of that decade. She is the co-editor, with Piotr Słodkowski, of *Czas debat. Antologia krytyki artystycznej z lat 1945–1954* (A Time of Debates: An Anthology of Artistic Criticism 1945–1954). Her research interests include post-war modernism in Europe, the representation of the Holocaust and the Second World War in the visual arts, and their contemporary political and social contexts. She has won fellowships from the German Academic Exchange Service (DAAD), the Polish Ministry of Culture and National Heritage, the *Deutsches Forum für Kunstgeschichte* in Paris, and currently the *Institut national d'histoire de l'art* in Paris.

Presentation abstract: "Figures of resistance: Maja Berezowska and artists from Ravensbrück"

Maja Berezowska is an artist known mainly from illustrations, caricatures, and frivolous erotic drawings which appeared in many periodicals and books. Not so well known is the wartime chapter of the artist's work, when she was a prisoner first at Pawiak in Warsaw and then at the women's concentration camp at Ravensbrück. During that time she drew, to paraphrase Georges Didi-Huberman, despite it all, portraying her fellow inmates and life in the camp. In 1946, along with Jadwiga Simon-Pietkiewicz, she organized an exhibition of drawings from Ravensbrück in Sweden, where she stayed after liberation from the camp.

The presentation problematizes the concentration-camp works of Berezowska in the context of artistic practices of other inmates at Ravensbrück, including Jadwiga Simon-Pietkiewicz and Maria Hiszpańska, as well as Jeannette L'Herminier and Violette Lecoq. At the centre of these considerations are questions about drawing as a specific medium for recording wartime experiences as well as artistic creativity defined as a practice of resistance.

Piotr Słodkowski

An art historian and lecturer at the Academy of Fine Arts in Warsaw. He is a graduate of the doctoral program of the *Artes Liberales Academy*. He wrote the book *Modernizm żydowsko-polski. Henryk Streng / Marek Włodarski a historia sztuki* (Jewish-Polish Modernism: Henryk Streng/Marek Włodarski and Art History, 2019), and edited the volumes *Przestrzeń społeczna. Historie mówione Złotego Grona i Biennale Sztuki Nowej* (Social Space: Oral Histories of the Golden Circle and the Biennale of New Art, 2014) and (with Agata Pietrasik) *Czas debat. Antologia krytyki artystycznej z lat 1945–1954* (A Time of Debates: An Anthology of Artistic Criticism 1945–1954, 2016). He is a two-time winner of the *Szczęśny Dettloff Prize* of the Polish Association of Art Historians (2017 and 2018). He is interested in Polish and Central European art of the twentieth century from the perspective of contemporary humanistic thought.

Presentation abstract: "Against war, against fascism, but what else? Marek Oberländer's Branded"

The point of departure for my presentation is the belief that the *Arsenal* show (1955) should be viewed not only as a major event in the history of the Polish *ideoza* (interrelations between art and politics, socialist realism and the thaw), but also as an important site for the emergence of art addressing the issue of war and the Holocaust. Assuming this perspective, I focus on *Branded* by Marek Oberländer. By relating this painting to Nazi visual documents from the ghettos and placing the painting in the socio-historical context of the post-war era and the thaw, I will seek to present *Branded* as a valuable historical witness which is an example of the realization of the ideological slogan "Against war, against fascism" and also a trace of the difficult existence of Jews in Poland not only during the Nazi occupation but also under the realities of the Polish People's Republic

INTERNATIONALISM AFTER THE END OF GLOBALISATION

OCTOBER 25–26, 2019

The Anti-Fascist Year

A country-wide initiative promoted by a coalition of public institutions, NGOs, social movements, collectives, individual artists and activists across Poland. Its goal is to support anti-fascist struggles and facilitate anti-fascist ideas and messages.

Presentation abstract: "Surprising alliances. Mapping the Anti-fascist Year"

The Anti-fascist Year operates through a diverse network of contacts, collaborations, surprising alliances and multidirectional flows. During our intervention we will map this network focusing on how different art worlds, institutions, local authorities, NGOs, media, artists' collectives and activist groups cooperate within the frame of the Year, supporting and learning from each other. We believe that the mechanisms we developed are a good starting point for discussing how to build a wide, international anti-fascist coalition.

Marco Baravalle

Member of S.a.L.E. Docks, a collective managing an independent space for visual arts and activism in Venice. In addition to curating the diverse programming at S.a.L.E. Docks, Baravalle is also part of INCOMMON research team (IUAV University of Venice), focusing on the relationship between art, theatre and activism.

Presentation abstract: "Beyond Capitalist Realism: project and utopia"

If "it is easier to imagine an end to the world than an end to capitalism," then, in the midst of the current ecological crisis, climate justice movements are showing that is precisely the reproduction of capitalism that is putting an end to our world as we know it. If our understanding of capitalism as a planetary death machine grows, that does not mean that we are able to break with capitalist realism. Indeed capitalism still occupies a vast spectre of possibilities and possibles: from reactionary, populist and neofascist, to "green", "blu" or sustainable versions. So, what role can art play in this scenario? Of course it would be great if we could speak from a perspective where arts and social movements would be unified in one indistinguishable machine, but that's not the case (at least most of the time). So how to break the cage of capitalist realism? Is it possible to think art and intellectual labour as forces that put together what was previously separated, project and utopia? How do we set in motion, in our present, the imagination of alternative futures? How do we exceed the institutional art circuit? How do we transform harmless representations of alternative futures in machines able to subvert the present? And, on the other side, how do we empower our political anticapitalistic projects with the force of a constituent imagination?

Joanna Bednarek

Philosopher, translator and writer Author of the books „Politics Beyond Form. Ontological determinations of poststructuralist political philosophy”, „Lines of Femininity. How Sexual Difference Transformed Literature and Philosophy?”, „Life that Speaks. Modern Community and Animals”, and „Origin of the Family”. Member of the editorial board of the journal „Praktyka Teoretyczna”. She translated (among others) Rosi Braidotti, Donna Haraway and Karen Barad. Collaborator of „Krytyka Polityczna” in the years 2006-2009. Her fields of interest are: poststructuralism, feminism, autonomist marxism and literature.

Presentation abstract: "Fear and Curiosity: Reading H.P. Lovecraft in Times of the Anthropocene"

The current rise of fascism can be seen as, among others, a reaction to the knowledge of global warming – an attempt at repressing the knowledge of the ongoing disaster and seeking illusory safety. At the same time we can observe the rise of the importance of H.P. Lovecraft's work for contemporary speculative fiction and theory. This phenomenon may be concerning, because, in the word of China Miéville, „Lovecraft is an astonishing visionary writer, and the source of his vision, in many cases, is race hatred”, and many of his advocates try to downplay his racism. However, this is not the rule, as many of the writers and academics who use, rewrite and analyse Lovecraft's work use the tools provided by feminist, queer and left-wing theories and social movements.

As Lovecraft states, „The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown”. This is obviously not true; equally basic and important emotion is the irresistible curiosity about the unknown, as Lovecraft’s texts themselves testify. Their current re-readings and reinterpretations, both literary and theoretical, are aimed precisely at examining the nexus of fear of the inhuman and miscenegation and the desire to merge with the despised and feared object/abject. The goal of this is to analyse the current collective libidinal assemblage and cut to the core of the fears and desires surrounding global warming and living in the anthropocene.

Vasyl Cherepanyn

Head of the Visual Culture Research Center (VCRC, Kyiv) and works as a lecturer at the Cultural Studies Department of the University of Kyiv-Mohyla Academy. He recently co-edited *Guidebook of The Kyiv International* (Medusa Books, 2018) and *'68 NOW* (Archive Books, 2019) and curated *The European International* (Rijksakademie van beeldende kunsten, Amsterdam) and *Hybrid Peace* (Stroom, The Hague) projects. VCRC is the organizer of *The School of Kyiv – Kyiv Biennial 2015* and *The Kyiv International – Kyiv Biennial 2017*.

Presentation abstract: “Against an Anti-Communist International”

From ‘decommunization’ in Ukraine and Poland to Germany’s “GDR has never existed”, from counter-revolutionary authoritarian regimes in Russia and Turkey to ruling populists in Austria and Italy, radical attitudes and hostility have continued to increase, and hate speech has spread on both national and international levels. Perhaps, it is today’s ‘anti-communism without communists’ that serves as a common negative signifier of all the political trends usually gathered under the term ‘illiberalism.’ How is declared anti-communism paving the path to neo-fascism normalizing newly emerged avatars of the old ideologies of hatred? What is needed to reclaim anti-fascist foundations of a post-war democracy in the current entourage of anti-migrant consensus and anti-Semitic backlash?

Angela Dimitrakaki

Angela Dimitrakaki works at the University of Edinburgh. Her research engages Marxism and feminism to think about the complexities of global capitalism, mostly in relation to art and culture. She recently co-edited the special issue of *Third Text* on anti-fascism/art/theory (Autumn 2019).

Presentation abstract: "From Internationalism to Antinationalism: A Contested yet Necessary Step for Contemporary Antifascism"

The presentation addresses the conference’s key concepts, ‘internationalism’ and ‘globalisation’, in relation to anti-fascism as anti-capitalist political education. It argues that capitalist globalisation is hardly coming to an end but is rather, and inevitably, advancing as a complex neo-imperialist project in which neo-liberalism and nation-based protectionism play a complex role; also that ‘globalisation’, through its conceptual re-alignment with the radical imaginary of equality struggles, can be far more progressive than ‘internationalism’, a concept which ultimately retains the imaginary nation as its core and the class divide the latter is necessarily tied to and which, within a capitalist imperialist order, it organises on a global scale. The argument draws on Marxist analyses of class re-composition engaging feminism and anti-imperialism

Charles Esche

Director of Van Abbemuseum, Eindhoven; professor of contemporary art and curating at Central Saint Martins, London and co-director of Afterall Journal and Books. He teaches on the Exhibition Studies MRes course at CSM, and at Jan van Eyck Academie, Maastricht. Outwith the museum, he (co) curated Le Musée Égaré, Kunsthall Oslo 2017 and Printemps de Septembre, Toulouse 2016; Jakarta Biennale 2015; 31st Sao Paulo Bienal, 2014, U3 Triennale, Ljubljana, 2011; RIWAQ Biennale, Palestine, 2007 and 2009; Istanbul Biennale, 2005; Gwangju Biennale, 2002 amongst other international exhibitions. He is chair of CASCO, Utrecht. He received the 2012 Princess Margriet Award and the 2014 CCS Bard College Prize for Curatorial Excellence.

Presentation abstract: "For Western Europe, decolonising must also mean demodernising"

As the crimes of the second world war pass from living memory, it becomes possible to link anew longer historical trajectories to that terrible past. In particular, the colonial history shared by much of western Europe also played its part in Europe both west (British Isles, Scandinavia) and east (Poland, the Balkans). Museums of modern art are in many ways custodians of a part of this legacy at least once it is understood that modernity and coloniality are impossible to separate from one another. My talk will speculate on the ways that museums in western Europe might need to demodernise as their contribution to wider processes of decolonising and how a broad anti-fascist front has to address the universalist and singular ambitions behind modern art. By telling different stories and decolonising narratives of modern and contemporary art's development, I want to suggest that museums of modern art have a crucial part to play in determining a more 'pluriepistemological' present (Maria Iñiigo Clavo).

Zuzanna Hertzberg

Painter, author of installations, performative actions, activist and educator. She deals with subjects of memory and body, as well as issues related to a broad sense of identity and geopolitics. She participated in a number of exhibitions in Poland and abroad. She is member of Antifascist Coalition as well as co-founder of Jewish Antifascist Block.

Presentation abstract: "Artivism as every day anti-fascism"

Presentation will address four crucial elements of my activist praxis: art as every day anti-fascist feminism; my experience in building international connections; the Jewish Antifascist Block as a part of broader antifascist coalition and the last one: my performances, assemblages, installations, collages and the use of archives as a mean of education.

Keep It Complex

A collaborative and evolving organisation which confronts political issues through ideas and action. It developed out of an artist-run Remain campaign during the UK's EU referendum in 2016. Keep It Complex is about making clear what we want and collectively devising ways to get what we want: a peaceful, caring, angry, anti-austerity, factual, DIY, transnational, struggling, messy, family-friendly, queer, inclusive, intergenerational, generous, diverse society. It's about using art to have conversations with people you don't usually talk to. It's about not giving in to fear and apathy.

Presentation abstract: "Unite Against Dividers - Organise With Others – Make it Work"

These are the titles of the three last Annual Activation Days organised by Keep it Complex. They set the tone for a short presentation in which we will use some of our rules and tools to share what we do.

Acknowledging the fact that radical practice is always messier than radical ideas, and dissatisfied by the frequent disconnection of how art institutions make radical ideas their programme but not their lived experience, Keep it Complex is a self-organised push to insist on our terms when it comes to bridging the gap between talking and doing.

Tomislav Medak

Doctoral student at the Coventry University's Centre for Postdigital Cultures. Member of the theory and publishing team of the Multimedia Institute/MAMA in Zagreb, amateur librarian for the Memory of the World/Public library project, and artist in the performing arts collective BADco. His research interests are in technology, capitalist development and post-capitalist transition, with a particular focus on environmental crisis, political economy of intellectual property and unevenness of techno-science. His writing can be found at: tom.medak.click

Presentation abstract: "Accelerated Technocapitalism and the Politics of Non-Complicity"

Akceleracja zmian technologicznych i rosnące transnarodowe powiązania akumulacji kapitału w ciągu ostatnich The acceleration of technological change and the growing transnational interconnectedness of capital accumulation have over the last two decades precipitated the rise and fall of the hegemony of capitalist democracy and multilateral neoliberal globalisation. Essential for the neoliberal re-ordering of the global relations of production were digital networks, enabling the world-spanning supply chain economy that benefitted from the global differentials in labor costs and the ecologically unequal exchange. Technologically accelerated transnational capital accumulation processes have eroded the capacities of workers and communities to effectively contest economic processes at the levels of political participation and antagonism, while enabling an enormous redistribution toward the wealthy. They have produced a deluge of ever-cheaper consumables, while making for many more elusive the fundamentals of social well-being - food, housing, health, child and elderly care, education, social and environmental safety. This has politically and economically set the stage for the replacement of liberal with authoritarian capitalist governmentality, the emergence of unilateralist neoliberalism and the rise of fascistic tendencies that are defending the structural privileges of class, race, gender or territory.

Keir Milburn

Lecturer in Political Economy and Organisation at the University of Leicester. His latest book, *Generation Left*, published by Polity, explains why young people are moving to the left while older people are tending towards the right. He also co-hosts the #ACFM podcast on Novara Media

Presentation abstract: "Are we in an Acid Communist Moment?"

Over the last couple of years, the discourse around Acid Communism and Acid Corbynism has taken off in the UK and has even begun to influence discussion of policy. In this presentation Keir Milburn will explain the background and key debates of Acid Communism before asking questions such as: What elements of the current conjuncture have allowed these ideas to gain purchase? Conversely what in contemporary conditions threaten to lead an Acid Communist discussion astray? Is it really possible to form a politics around collective joy? And, do we really need a Weird Left?

Zeyno Pekünlü

Artist based in Istanbul and currently running the Work and Research Program of the Istanbul Biennial (ÇAP) for young artists and researchers. She is part of the editorial collectives of the culture and politics journals *eXpress*, *Bir+Bir* and *Red Thread*. She is also part of several local and international political networks such as *Müştereklerimiz* (Our Commons), *Dünyada Mekan* (A Place on Earth), *Solidarity Academies Network Turkey*, *IRI* (Institute of Radical Imagination).

Presentation abstract: "The Eclipse of Strategies"

The political scene in Turkey has been utterly unpredictable and unstable during the last decade. Accordingly, the very nature of the political field has kept alive the tension between the fear of a regime change towards even more authoritarian forms and the persistent hope to turn the tide via elections or referendums. On the other hand, the debate on strategies concerning the ways of standing up against the raising authoritarianism has never been so diverse.

In this presentation first I would like to focus on how we name the changes in the political regime that deviates from our conventional idea of a democratic government would effect our strategic decisions. Then I would like to reflect on the complicated and contradictory role of the cultural institutions in Turkey in such ambiguous and uncertain times and contexts from the perspective of artists and users of cultural institutions. Looking back from the "normalization" period of today and without turning my back on the successful examples of the past and potentials of the future, I would like to explore how past alliances ring the danger bells of the present day.

Ana Teixeira Pinto

Writer and cultural theorist based in Berlin. She is a lecturer at the DAI (Dutch Art Institute) and Leuphana University, Lüneburg. Her writings have appeared in publications such as *Third Text*, *Afterall*, *Springerin*, *Camera Austria*, *e-flux journal*, *Mousse*, *Frieze*, *Domus*, *Inaesthetics*, *Manifesta Journal*, or *Texte zur Kunst*. She is the editor of *The Reluctant Narrator* (Sternberg Press, 2014) and of a forthcoming book series on the antipolitical turn, to be published by Sternberg Press

Presentation abstract: "Capitalism with a Transhuman Face: The Afterlife of Fascism and the Digital Frontier"

The most salient feature of the far-right movement, which became known as the alt-right is its relation with IT, rather than with the diminished expectations of the post-industrial working class. This, I would argue, points to a new configuration of fascist ideology taking shape under the aegis of, and working in tandem with, neoliberal governance. If every rise of Fascism bears witness to a failed revolution, one could say that the rise of cryptofascist tendencies within the tech industry bears witness to the failures of the "digital revolution," whose promises of a post-scarcity economy and socialized capital never came to pass. From this perspective the online cultural wars are a proxy for a greater battle around de-Westernization, Imperialism and white hegemony.

Theo Prodromidis

Artist and director based in Athens, Greece. Since 2017, he has been a Visiting Artist under the program Risk Change at the Department of History and Philosophy of Science of the National and Kapodistrian University of Athens and a volunteer at the Open School for Immigrants of Piraeus. He is a member of the Institute Of Radical Imagination and a member of Solidarity Schools Network. For 2019-2020, he is a fellow of Artworks, a Stavros Niarchos Foundation Artist Fellowship Program.

Presentation abstract: ""The realities and possibilities of action"

The situation on the ground is prohibitive of even finding time to formulate a question, even more a question on how to act. This question has to be answered every morning, when one begins the weekly assembly, every night when inhaling teargas, every time one has to face the nationalist application of the "law and order" dogma and on the same time the attempt to co-opt social struggle and social justice, along with the withdrawal of progressive political party support for social movements.

Drawing from my experiences as an artist living in Athens, a citizen living in Exarcheia, a volunteer at the Solidarity School of Immigrants of Piraeus and member of the Solidarity Schools Network, I will attempt to present the realities and possibilities of action in education and cultural institutions now and in the immediate future.

Sabina Sabolović

Member of the curatorial collective *What, How & for Whom/WHW* formed in 1999 and based in Zagreb and Berlin (together with Ivet Ćurlin, Ana Dević and Nataša Ilić). WHW organizes production, exhibition and publishing projects and is involved in long-term collaborative platforms and cultural politics. Since 2003 WHW has programmed Gallery Nova, a city-owned space in Zagreb. Alongside this, WHW has curated international projects including 11th Istanbul Biennial, 2009; *Meeting Points 7 – "Ten thousand wives and a hundred thousand tricks"* (Zagreb, Antwerp, Cairo, Hong-Kong, Beirut, Vienna, Moscow), 2013-14 and *"Really Useful Knowledge"*, Museo Reina Sofia, Madrid 2014. Most recently they curated *"My Sweet Little Lamb (Everything we see could also be otherwise)"* in collaboration with Kathrin Rhomberg, a series of exhibitions based on the Kontakt Art Collection and taking place across Zagreb and at the Showroom, London (in collaboration with Emily Pethick) in 2016-17. Currently members of WHW are directors of Kunsthalle Wien.

Presentation abstract: "The revision and continuity of anti-fascism"

The revisionism of antifascism started in Croatia with the beginning of the independent state. The reaction in art took quite a long time to develop and then boomed in small but persistent circles, supported by various out of institutional initiatives. The artists and curators reacted through symbolic gestures, interventionist projects, new forms of knowledge production... After almost thirty years, many of the strategies feel exhausted but the need for persistent antifascist struggle is greater than ever. I will try to show some of the examples of artistic resistance and open the question what kind of actions could be useful for the future?

Yaiza Hernández Velázquez

Lecturer in the Visual Cultures department at Goldsmiths, University of London. Previously, she worked for six years at Central Saint Martins-UAL, where she led the MRes in Exhibition Studies. Before returning to academia she worked for over a decade in art institutions, including as Head of Public Programmes at MACBA (Barcelona), director of CENDEAC (Murcia) and curator at CAAM (Las Palmas de Gran Canaria). Recent publications include "Imagining Curatorial Practice after 1972" in *Curating after the Global* (MIT Press, 2019), "Cortocircuitos del museo y la autonomía" in *¡Autonomización! ¡Autonomía!* (TEA, 2019) and "Who Needs Exhibition Studies?" in *El Museo Foro* (UNAM, 2019).

Presentation abstract: "The Universal at the end of the Rainbow"

Remaining close to the terms of Mark Fisher's own account of "capitalist realism", this short intervention will attempt to do two things. Firstly, it will explore the continuing validity of Fisher's diagnostic and the crucial role that forms of cultural production occupy there. Secondly, it will concentrate on critically interrogating one of the moments when the text turns prescriptive, with the injunction to "oppose Capital's globalism with its own authentic universality".