thinking together is a transdisciplinary platform for political imagination: political because it is concerned with the way in which we organise the resources, spaces, practices and lives that we share, locally as well as globally; imagination because it is aimed at forming new ideas and imaginaries about how to do so. The main theory-related format of the Osthang Project is thus concerned with rethinking future modes of living together in a pluricentric world.

thinking together is set up as a public forum composed of informal seminars, lectures, discussions, film screenings, artistic projects and cooking. International guests from the fields of political theory, economics, social sciences, philosophy, management studies, computer science as well as activism, architecture, arts and design are invited to connect their different knowledges and practices towards future Imaginaries of Living Together.

The project sets out from the growing sense of crisis and degradation spreading in diverse parts of globalised societies. No matter where we look, in Europe or beyond, we encounter symptoms of policies and mindsets unfit to meet the challenges of the future: economic crises, ecological disasters, increasing inequality, precarity and arbitrary power, the subjugation of life to market rules and finance, pervasive political hypocrisy, boundless surveillance, the disappearance of the public sphere – all such phenomena massively impact our living together, on a daily basis, locally and globally.

Meanwhile the coordinates of the world as we knew it are shifting. Global power relations, centuries old and naturalised by force, are transforming towards a state of post-hegemonic dispersion and complexity. Unknown scales of global interconnectedness – and with it interdependency – are challenging established geographical and political notions such as “local” and “global”, “private”, “public” and “common”, “sovereignty”, “autonomy” and “freedom”. Prevailing economic and financial policies are failing and give rise to a multiplicity of toxic consequences for individuals, societies, cultures and the environment. The horizon of peaking natural resources and climate change eventually imposes factual limits onto a number of delusive developmental prospects. – The whistle is blown on the unsustainable promises of modernity.

thinking together wants to pay due attention to these shifts and symptoms: acknowledge them, question them, think with them, understand and learn from them, in order to build on future-oriented imaginaries, practices and strategies. The project is a response to the prevalent sense of stalemate in face of overpowering complexities that seem to arrest our capacity to imagine different ways of organising life and togetherness. Against this individual powerlessness, thinking together wants to create a common space for unbound political imagination, reflection, and doing.

Living together, locally and globally, marks the concrete field of relations where the complex forces of our present manifest. It is the shared space and time where the abstract coagulates into concretion and where the political unfolds – and it is the concrete space where new practices can be and need to be forged.

The format tries to set up the necessary conditions to support such common endeavour, following the conviction that what it needs is time, space, concentration, generosity, disobedience, experimentation and care. The temporary architecture of the Osthang Project, designed and built on the basis of the same concerns, will provide the framework within which invited guests, local and international audiences can spend time thinking together.

Curated by Berno Odo Polzer
in collaboration with Valentina Desideri, Julian Reid, and Seda Gürses

All activities are in English, open to the public, and free of charge.
For thinking together Sessions and Open Dinners, please register at:
info@osthang-project.org or Tel. +49 6151 7876180
Thursday, 31 July 2014
13–19:00  Neoliberal (Un)Reason: Politico-economic Ideologies of the Present
Hosted by Susan George (US/FR), with Damien Cahill (AUS) et al.
20:00  Opening „thinking together“ & Preview Lecture Susan George
21:00  Open Dinner & Film Program

Friday, 1 August 2014
13–19:00  Neoliberal (Un)Reason: Politico-economic Ideologies of the Present
Hosted by Susan George (US/FR)
20:00  Decolonial Perspectives on the Artists’ Colony
Lectures and Discussion with Madina Tlostanova (RU), Ruth Sacks (SA) et al.
21:00  Film Program

Saturday, 2 August 2014
13–19:00  Decoloniality and Border Thinking: Perspectives on a Pluricentric World
Hosted by Madina Tlostanova (RU), with Walter Mignolo (AR/US) & Catherine Walsh (EC)
20:00  Preview Lecture Bernard Lietaer
21:00  Film Program

Sunday, 3 August 2014
11–19:00  Rethinking Currency
With Bernard Lietaer (BE), Jan Ritsema (NL/F), Stefano Harney (SG), Red Vaughan Tremmel (US) & members of the Netzwerk Plurale Ökonomik (Network for Pluralist Economics, DE)
20:00  Performance Christophe Meierhans: Some Use for Your Broken Clay Pots
21:00  Film Program

Monday, 4 August 2014
13–19:00  Mediated Politics and PoliticiSed Technologies
Hosted by Seda Gürses (TR/US), with Miriyam Aouragh (NL) & Femke Snelting (BE) et al.
20:00  Preview Lecture Ranabir Samaddar: Post-Colonial Experiences
21:00  Film Program

Tuesday, 5 August 2014
13–19:00  Dialogues, Contentions, and Thinking Together: Post-Colonial Experiences
Hosted by Ranabir Samaddar (IN)
20:00  Open Dinner & Film Program with Guests and Residents of thinking together

Wednesday, 6 August 2014
13–19:00  Poetry and Finance After the Uprising
Hosted by Franco Berardi (IT)
20:00  Preview Lecture Julian Reid: Imaginary Publics
21:00  Film Program

Thursday, 7 August 2014
13–19:00  Life of the Imagination
Hosted by Julian Reid (UK/FI), with Michael Dillon (UK)
20:00  Lecture-Presentation Sarah Vanhee: Lecture For Every One
21:00  Film Program

Friday, 8 August 2014
13–19:00  Everything for Everyone and Yet There is No Planet B
Hosted by Ayreen Anastas (PS/US) & Rene Gabri (IR/US)
20:00  Presentation: Connecting the Bubbles
Mauricio Corbalán (AR) et al.
21:00  Film Program

Saturday, 9 August 2014
13–19:00  Open Day
Interventions by Guests and Residents of thinking together
21:00  Open Dinner & Film Program with Guests and Residents of thinking together
PROGRAM DETAILS

31 July & 1 August 2014 | 13–19:00
Neoliberal (Un)Reason: Politico-economic Ideologies of the Present
Hosted by Susan George (US/FR), with Damien Cahill (AUS) et al.

Neoliberalism, it has been argued, is the principal ideological power grid of the contemporary world. Since its theoretical formation in post-WWII economic circles and its first implementations in isolated national projects of economic reform in the 1970s, neoliberalism has been propagating to the point of today's ubiquity on a global scale. But what precisely is this political ideology, and how do the countless processes of political, economic and social transformation subsumed under the catchword of neoliberalisation manifest? What are its underlying assumptions and beliefs, its genealogy and its visions of subjectivity and society? In short, what is neoliberalism, and how does it operate? – The first two days of thinking together are dedicated to an autopsy of Neoliberal Reason, with the aim of marking a point of departure for future imaginaries of living together. From market fundamentalism and financialisation to privatisation, debt policies and growth doctrine, these sessions will attempt to circumscribe and to break down the versatile system of beliefs that dominates the economised sociopolitical climate of the present.

1 August 2014 | 20:00
Decolonial Perspectives on the Artists’ Colony
 Lectures and Discussion with Madina Tlostanova (RU), Ruth Sacks (SA) et al.

This evening is dedicated to the historical project of the Darmstadt Artists’ Colony. Set up as a discussion and an exchange of ideas, guests of thinking together will interrogate the historical, topographical and political implications of the term “colony” and engage in contextualising the Darmstadt Artists’ Colony within a landscape of contemporary artistic practices and perspectives.

2 August 2014 | 13–19:00
Decoloniality and Border Thinking: Perspectives on a Pluricentric World
Hosted by Madina Tlostanova (RU), with Walter Mignolo (AR/US) & Catherine Walsh (EC)

One of the devastating consequences of modernity is a consistent cultivation and maintaining of the economic, social, cultural, ethical, epistemic and ontological bondage – in decolonial terms, a global coloniality of power, of being and last but not least, of knowledge. Therefore decolonizing knowledge and learning to unlearn in order to relearn on other than modern/colonial grounds is the central task for border thinking. Border thinking is marked by a shift in the established geography of reason, a shift from its Western place contaminated by the hubris of the zero point to various intersecting liminal and exterior positions marked by the colour of skin (and hence the colour of reason). Border thinking is also characterized by gender, sexuality, religion, by the geopolitics and body-politics of knowledge, of being, and of perception. Today’s world more and more openly celebrates and endorses its universal pluriversality in which the principle of many intersecting and interacting worlds, cosmologies and visions comes forward. The more important it becomes to master the tools of decolonization and setting our minds and bodies free from the constraints of modernity/coloniality. This session of thinking together will concentrate on a number of key concepts of the decolonial option having to do with epistemic decolonization in knowledge production and intersecting in multiple ways with activism and art. This refers to border thinking, grounded in delinking from the modern/colonial matrix, the body-politics and geopolitics of knowledge, being, gender and perception, to decolonial aesthetic as opposed to explicit aesthetics, to pluritopic (multi-spatial hermeneutics) and the imperial and colonial differential the way it is being reiterated today. (Madina Tlostanova)
3 August 2014 | 11–19:00
Rethinking Currency
With Bernard Lietaer (BE), Jan Ritsema (NL/F), Stefano Harney (SG), Network for Pluralist Economics (DE)

Day four of thinking together is dedicated to a fundamental organising principle of living together: currency. Whether it is understood as a synonym for money, a term referring to any medium of exchange, or a notion pertaining to the circulation of things, values and ideas in general, currency lies at the heart of organising life and togetherness. Rethinking Currency is dedicated to new imaginaries and projects engaged in rethinking matters of currency.

Amongst the hosts of this day are Bernard Lietaer, a leading expert in complementary monetary systems; Jan Ritsema, artist and Managing Director of the Robin Hood Minor Asset Management; Stefano Harney, Professor at the Singapore Management University; and members of the Netzwerk Plurale Ökonomik (Network for Pluralist Economics).

4 August 2014 | 13–19:00
Mediated Politics and Politicized Technologies
Hosted by Seda Gürses (TR/US), with Miriyam Aouragh (NL) & Femke Snelting (BE)

Let’s First Get Things Done: On Division of Labor and Practices of Delegation in Times of Mediated Politics and Politicized Technologies
Be it in getting out the call for the next demonstration on some “cloud service”, or developing a progressive tech project in the name of an imagined user community, scarcity of resources and distribution of expertise makes short cuts inevitable. But do they really?

The current distance between those who organise their activism to develop “technical infrastructures” and those who bring their struggles to these infrastructures is remarkable. The paradoxical consequences can be baffling: (radical) activists organise and sustain themselves using “free” technical services provided by Fortune 500 companies. At the same time, “alternative tech practices”, like the Free Software Community, are sustained by a select (visionary and male) few, proposing crypto with 9-lives as the minimum infrastructure for any political undertaking.

The naturalisation of this division of labor may be recognised in statements about activists having better things to do than to tinker with code or hardware, or in technological projects that locate their politics solely in the technology and infrastructures as if they are outside of the social and political domain. What may seem like a pragmatic solution actually re-iterates faultlines of race, gender, age and class. Through the convenient delegation of “tech matters” to the techies or to commercial services, collectives may experience a shift in the collective’s priorities and a reframing of their activist culture through technological decisions. The latter, however, are typically not open to a broader political discussion and contestation. Such separation also gets in the way of actively considering the way in which changes in our political realities are entangled with shifts in technological infrastructures.

We want to use this day to resist the reflex of “first getting things done” in order to start a long term collaboration that intersects those of us with a background in politics of society and politics of technology. (Seda Gürses, Miriyam Aouragh, Femke Snelting)

5 August 2014 | 13–19:00
Dialogues, Contentions, and Thinking Together: Post-Colonial Experiences
Hosted by Ranabir Samaddar (IN)

With Ranabir Samaddar one of the seminal thinkers of Indian peace studies will be hosting the seventh session of thinking together. As the director of the Calcutta Research Group, as an editor and author he has worked extensively on issues of justice and rights in the context of conflicts in South Asia, on migration and refugee studies, the theory and practices of dialogue, nationalism and postcolonial statehood in South Asia.

In his session, Ranabir Samaddar will open a space of reflection and discussion around the notions of dialogue, contention, and thinking together in a post-colonial perspective.

6 August 2014 | 13–19:00
Poetry and Finance after the Uprising
Hosted by Franco Berardi (IT)

Abstraction is the dominant thread of the 20th and 21st Centuries both at the economic level and at the level of perception. Financialisation of capital, precarisation of work, digitalisation of social communication. The aesthetic sphere has been part of this process of abstraction, from the age of Symbolism. Abstraction has particularly invested cognitive activity and the social dimension of cognitive work. The separation of the general intellect from the social body, and the internal fragmentation of the activity of the general intellect have to become the subject of our theoretical attention, and also the main focus of our therapeutic imagination.

Recomposition of the general intellect means essentially the reconnection of the poet and the engineer. (Franco Berardi)

7 August 2014 | 13–19:00
Life of the Imagination
Hosted by Julian Reid (UK/FI), with Michael Dillon (UK)

We are exhausted by the political failures of the liberal imaginary. Most especially the reductive nature of its will to think the life of the human in purely biological terms. Human sensibility, the faculty of the imagination, and our capacities for the poetic, have each been victims of these failures. Sensibility is not just useless but dangerous within the dense integrated connective systems which form the infrastructures of neoliberal regimes. Hence neoliberal societies are characterised by psychic suffering, the growth of panic and depression, and mass anxiety. Sensibility, as this session will explore, is the principle faculty of human beings which suffers pain at the duress of neoliberalism, as well as that faculty which
will find new expression after neoliberalism, enabling the imagination to come to life again, and for a new politics to be created. Such expression will be fundamentally poetic. Poetry is the semiotic concatenation that exceeds the codified correspondence of the signifier and the signified, creating new paths of signification and opening the way to a reactivation of the relation between sensibility and time. This session explores the potential for this political passage through an engagement with the works of Giorgio Agamben, Franco Berardi, and other contemporary thinkers of the poetic and the life of the imagination. (Julian Reid)

7 August 2014 | 20:00
Lecture-Presentation: Lecture For Every One
With Sarah Vanhee (BE)

Since its inception in May 2013 Sarah Vanhee, her collaborating team and performers have realised more than 200 of those Lecture For Every One that will also take place in Darmstadt between 28 and 30 July. Between Gothenburg and Lisbon, Helsinki, Vienna and Paris these interventions into existing gatherings took place. In her Lecture-Presentation Sarah Vanhee will reflect on the diverse and rich experiences and impressions the artistic as well as political process of this project has generated and will contextualise it within the questions raised during thinking together.

http://lectureforeveryone.be

8 August 2014 | 20:00
Presentation: Connecting the Bubbles
With Mauricio Corbalán (AR) et al.

Connecting the Bubbles is the presentation of a workshop and research process initiated by Mauricio Corbalán in collaboration with guests and students that takes place during the entire period of the Osthang Project. In its first phase, during the summer school, the group will trace and map the supply chains of the materials and building resources used for constructing the temporary architecture at the Osthang. In the second phase, during thinking together, Corbalán and his guests will put the whole Osthang Project into a larger context. By creating an interface between building practices, spatial analysis and economy, and by mixing different perspectives from inside and outside Europe, the group will work on a cartography that tries to render visible the position of the Osthang Project in relation to these frameworks as well as to current initiatives engaged in reengineering the production of the public, like Degrowth theories, P2P, Open Source and “Buen Vivir” movements.

8 August 2014 | 13–19:00
Everything for Everyone and Yet There is No Planet B
Hosted by Ayreen Anastas (PS/US) & Rene Gabri (IR/US)

Common(s) is a contested term and horizon which has become a critical space of reflection over the last decades. To think about a common(s) is to interrogate fundamental institutions and basic categories of human existence in the early 21st century (nation, state, public, people, private, property, law, money, culture, nature, history, just to name a few). But as George Caffentzis and others have pointed out, common(s) may well be neoliberalism’s „Plan B“. This is a risk that must remain central to any consideration of the common(s) or practices of commoning. To what degree are our notions of a common(s) and our practices of commoning able to undermine and bring the demise of capitalist norms and relations? (Ayreen Anastas and Rene Gabri)

Ayreen Anastas’ and Rene Gabri’s collaborative projects have evolved a great deal through their work at 16Beaver. 16Beaver is the New York City address of a space initiated/run by artists since 1999. Since that time, it has served as place where those involved in art, politics, education, as well as a multiplicity of other contexts and fields of activity could discover and develop a common place to share research, questions, understandings, concerns, and struggles. Thus, it has been an open place to share, present, produce, and discuss a variety of artistic/cultural/economic/political projects. It has also been a site where discussions can lead to actions and action can be discussed and rethought. (www.16beavergroup.org)

http://16beavergroup.org/common

9 August 2014 | 13–19:00
Open Day

The final day of thinking together is dedicated to collective study as well as to communal cooking in preparation of the vespertine feast that will conclude the project. Time for talks, discussions, presentations – for all those unprojectable initiatives that might arise out of nine days of living and thinking together. Time for looking back, time for looking forward. The program will be announced in due time.
ARTISTIC PROJECTS

28–30 July 2014 | Darmstadt
Sarah Vanhee: Lecture For Every One
Darmstadt

Lecture For Every One is not a show. It is an intruder, a gift, a pleasant or challenging virus spreading through the complex fabric of the city. Like friendly strangers, the performance artists Sarah Vanhee and Katja Dreyer enter already existing gatherings – a board of directors, a jour fixe, a neighbourhood association, a hearing etc. – to give a brief lecture about living together. Infiltrating as many different contexts as possible, the lecture revolves around the following questions: How, in which language and with which content, is it possible to address all citizens, collectively and individually, in our fragmented societies? Can this be done other than through rules and laws, political messages, mass media and advertising? In truth, does a shared frame of reference exist today? During the Osthang Project, between 28 and 30 July, Lecture For Every One will infiltrate gatherings and communal situations in the city of Darmstadt.

Concept & Text: Sarah Vanhee, in collaboration with Juan Dominguez Rojo, Berno Odo Polzer, Dirk Pauwels & Kristien Van den Brande | Performance German version: Katja Dreyer | Performance English version: Sarah Vanhee | Management host organisations & website Linda Sepp | Thanks to Sylvia Freydank, Kerstin Schultz, Thomas Schäfer, Marijke Vandersmissen | Production CAMPO (Ghent) | Co-production Kunstenaarspraktijken (Brussels) & Frascati Producties (Amsterdam) | Supported by STUK Kunstencentrum (Leuven)

http://lectureforeveryone.be

31 July–9 August 2014 | Osthang
Valentina Desideri: Political Therapy

Political Therapy is a one-to-one performative format that creates the conditions for intimate conversation and speculative thinking around political issues. A session is individual and lasts approximately one hour. It is not recorded in any other way than by means of a conceptual map drawn during the conversation. Political Therapy borrows from the therapeutic set-up as it places a moment of “healing” in the middle of a conversation. Although it understands itself as a “therapy”, this practice is not aimed at solving problems, on the contrary: any problem is treated as an occasion for language to emerge if we would overturn our constitutional regulations? It is up to the spectator to imagine what our new types of citizens would be, what emergent forms of identity we would assume if we had the chance to write the constitution anew. It is an exercise in constitutional creativity. Its script is nothing short of a new constitution for a radically different democratic state, developed in collaboration with specialists from several Belgian universities. The text provides an overview of all the institutions, bodies, laws and procedures necessary to set up a new democratic system. If we assume that our identities as citizens reflect what is written in our constitutions, then the performance, shaped and co-created by the audience, is an exercise in constitutional creativity. Its script is nothing short of a new constitution for a radically different democratic state, developed in collaboration with specialists from several Belgian universities. The text provides an overview of all the institutions, bodies, laws and procedures necessary to set up a new democratic system. If we assume that our identities as citizens reflect what is written in our constitutions, then the question to as is what new types of citizens would emerge if we would overturn our constitutional regulations? It is up to the spectator to imagine what our lives would be like under different constitutional conditions.

Concept, Realisation & Actor: Christophe Meierhans | Dramaturgy: Bart Capelle | Conceptual Advisor: Rudi Laermans | Advising Team: Anne-Emmanuelle Bourgaux (ULB), Rudi Laermans (KU), Jean-Benoît Pilet (ULB), Dave Sinaert (VUB) | Constitutional jurist: Anne-Emmanuelle Bourgaux | Scenography: Sofie Durnez | Conception & Graphic Design: Bart Capelle | Production: STUK Kunstencentrum (Leuven) | Illustration: Nuno Pinto Da Cruz | Co-production: Kaaitheater (Brussels), Workspace Brussels, Vooruit Arts Centre (Ghent), Teatro Maria Matos (Lisbon), BIT Teatergarasjen (Bergen), Kunstenaarspraktijken (Brussels) | With the support of: the Vlaamse Gemeenschapscommissie & Government of Flanders

http://www.mokum.be

3 August 2014 | 20:00
Christophe Meierhans:
Some Use for Your Broken Clay Pots

Some use for your broken clay pots refers to the voting mechanism in the Athenian city state through which untenable political leaders could be banished by way of writing their name on a shard of pottery. Christophe Meierhans starts out from this form of ostracism to fundamentally question our current democratic system. The performance, shaped and co-created by the audience, is an exercise in constitutional creativity. Its script is nothing short of a new constitution for a radically different democratic state, developed in collaboration with specialists from several Belgian universities. The text provides an overview of all the institutions, bodies, laws and procedures necessary to set up a new democratic system. If we assume that our identities as citizens reflect what is written in our constitutions, then the question to as is what new types of citizens would emerge if we would overturn our constitutional regulations? It is up to the spectator to imagine what our lives would be like under different constitutional conditions.

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http://www.mokum.be

6–8 August 2014 | Osthang & surrounding
Heath Bunting: Survival Skills

British artist Heath Bunting invites you to take part in his workshop, Survival Skills, in the forests around the Mathildenhöhe in Darmstadt. The workshop is aimed at anyone who wants to spend the day in the artist’s company and learn about edible plants, building tree houses or hunting.

http://irational.org
Ayreen Anastas
present 4–9 August 2014

Ayreen Anastas is an artist born in occupied Palestine, lives in New York.

http://www.16beavergroup.org

Miriyam Aouragh
present 2–6 August 2014

Miriyam Aouragh is a scholar and activist in antiracism and anti-imperialism movements. She follows, and writes about, the complex revolutionary dynamics in the Arab world with special interest in the impact of the internet. Her research interests and areas of expertise include: digital imperialism, cyber warfare; social media; activism; Arab uprisings; and MENA (Palestine/Israel, Lebanon, Jordan, Morocco, Syria, Bahrain, Egypt). I Miriyam grew up in Amsterdam as a second generation Moroccan and has a background in cultural anthropology/non-Western sociology (Vrije Universiteit Amsterdam). For her PhD she studied the implications of the internet (Web 1.0) in Palestine after the outbreak of the Second Intifada. In her postdoc research at the Oxford Internet Institute she focused on the political role of Web 2.0 for grassroots activists. She is currently Leverhulme fellow at Communication And Media Research Institute at Westminster University. I Her work is published in several books and journals including her own monograph Palestine Online: Transnationalism, the Internet and the construction of Identity (London, I.B. Tauris 2011). Her next book is about cyber imperialism which will offer an attempt to theorise how the contradictions of capitalism shape the modes and meanings of resistance in the era of revolution and digital transformations. (Source: http://www.westminster.ac.uk)

http://miriyamaouragh.blogspot.be

Franco Berardi
present 5–8 August 2014

Franco Berardi is a contemporary writer, media-theorist and media-activist. He founded the magazine A/traverso (1975-1981) and was part of the staff of Radio Alice, the first free pirate radio station in Italy (1976-1978). Like others involved in the political movement of Autonomia in Italy during the 1970’s, he fled to Paris, where he worked with Felix Guattari in the field of schizoanalysis. During the 1980’s he contributed to the magazines Semiotexte (New York), Chimères (Paris), Metropoli (Rome) and Musica 80 (Milan). In the 1990’s he published Mutazione e Ciberpunk (Genoa, 1993), Cibermauti (Rome, 1994), and Felix (Rome, 2001). He is currently collaborating on the magazine Derive Approdi as well as teaching social history of communication at the Accademia di belle Arti in Milan. He is the co-founder of the e-zine rekombinant.org and the telestreet phenomenon. I Key Publications: The Uprising. On Poetry and Finance (2013); The Soul at Work: From Alienation to Autonomy (2009); Ethereal Shadows: Communications and Power in Contemporary Italy (with Marco Jacquement & Gianfranco Vitali, 2009); Precarious Rhapsody. Semio-capitalism and the Pathologies of the Post-Alpha Generation (2009); Félix Guattari. Thought, Friendship, and Visionary Cartography (2008).

http://miriyamaouragh.blogspot.be

Heath Bunting
present 5–9 August 2014

Heath Bunting works with technological, cultural, and social systems. He has explored both the dirty and progressive dimensions of the Internet, hacked urban spaces through physical activities, and in recent years has been dedicated to an extensive research aimed at constructing fully valid identities from scratch based on a deep knowledge of how such identities are officially constructed. Heath Bunting is a founding member of the web collective irational. In 1997 he publicly declared his retirement from net art, but his work nevertheless still involves online and computational aspects, only more integrated with the conceptual and material possibilities offered by life in the offline world.

http://irational.org

Damien Cahill
connected on 31 July 2014 via skype

Damien Cahill’s research focuses primarily on the relationship between the economy and society. This informs his writing on neoliberal think tanks, neoliberalism and the global financial crisis; neoliberal hegemony; and the social foundations of the contemporary Australian economy. Damien is Chair of the Department of Political Economy at the Faculty of Arts and Social Science, University of Sydney. His work has appeared in publications including Arena, Australian Journal of Political Science, Journal of Australian Political Economy, Labour History, Overland, Rethinking Marxism and Z-Magazine. He has also contributed several book chapters to edited collections. I Key Publications: Market Society: History, Theory, Practice (ed., with Benjamin
Mauricio Corbalán
present 31 July–9 August 2014

Mauricio Corbalán is an architect and urbanist living and working in Buenos Aires. He is a co-founder of m7red. Based in Buenos Aires, m7red is an urban resources network with archives, laboratories and consulting offices. m7red was founded by Mauricio Corbalán and Pio Torroja in 2005. Since then, they have been working with a wide range of experts and non-experts, analysing, discussing, researching and making proposals on the most pressing political and urban topics. m7red is working on the boundaries between an NGO, a research group, urban consulting and a strategic forum. Its know-how comes from the analysis and management of exchange processes and transformations between civil society and the nation state’s control. Mauricio Corbalán is also part of the Blue House project at IJburg, developed by Jeanne van Heeswijk, Herve Paraponaris and Dennis Kaspori, since its inception in 2005.

http://m7red.org

Valentina Desideri
present 31 July–9 August 2014

Valentina Desideri considers making as a form of study, and study as a form of making. She wants to create the condition to rehearse another kind of subjectivity: a being who creates herself through a social ensemble that is itself a constant and provisional creation. Her current practices include Fake Therapy and Political Therapy. She co-organises the Performing Arts Forum in St. Erme, France (www.pa-f.net), she speculates with Prof. Stefano Harney, she writes biographies by reading people’s palms, she dances, and she is often around. I Valentina Desideri trained in contemporary dance at the Laban Centre in London and did a MA in Fine Arts at the Sandberg Institute in Amsterdam.

http://faketherapy.wordpress.com

Michael Dillon
present 3–8 August 2014

Michael Dillon is Emeritus Professor of Politics at Lancaster University, UK. He researches the problematisation of politics, security and war from the perspective of continental philosophy. He has been especially interested in what happens to the problematisation of security when security discourses and technologies take life rather than sovereign territoriality as their referent object. He publishes widely in international relations as well as in cultural and political theory. Among his recent book publications are: Foucault on Politics, Security and War (Palgrave/Macmillan, 2008, co-editor Andrew Neal), The Liberal Way of War: Killing to Make Life Live (Routledge, 2009, co-author Julian Reid); and, Deconstructing International Politics (Routledge 2012). Forthcoming is, Biopolitics of Security in the 21st Century: A Political Analytic of Finitude (Routledge). His latest essays include: ‘Specters of Biopolitics: Eschatology, Katechon and Resistance,’ The South Atlantic Quarterly, Summer 2011; ‘Afterlife: Living Death to Political Spirituality,’ Millennium Journal of International Studies, 2013. Michael Dillon also co-edits The Journal of Cultural Research (Routledge).

http://www.lancaster.ac.uk

Katja Dreyer

Katja Dreyer was born in Berlin in 1974. She studied at the Hogeschool voor de Kunsten in Utrecht where she graduated as a performer and theatre maker in 1999. Since 2000 she has been working in Belgium and elsewhere as a maker and co-creator or as a performer in the field of dance, theatre and performance. She worked with and for Ivana Mueller, Bernard Van Eeghem, Miet Warlop, Superamas, Stefan Dreher, Mette Edwardsen, Sanja Mitrovic, Bill Aitchison et al. In her solo work she is inspired by historical events. Between 28 and 30 July 2014 Katja Dreyer will perform the German version of Lecture for Every One by Sarah Vanhee.
Wolfgang Fiel  
**present 31 July–9 August 2014**

Besides his collaborative practice with tat ort Wolfgang Fiel is working individually, in various capacities and institutional settings as an independent artist, architect, curator, researcher, educator, and writer. He is currently teaching at the University of Applied Arts Vienna, is a member of the Advisory Board of the Arts and Culture Division in the Federal Chancellery of Austria and an Editorial Advisor of the *Design Ecologies* journal published by Intellect, UK. After having finished his studies of architecture in Vienna and London, he received his PhD with *A practice led investigation into emergent paradigms of immediate political action* from the Planetary Collegium at the University of Plymouth/UK in 2012. He has published a number of articles and books, such as a monograph on the work of Eckhard Schulze-Fielitz titled *Metalanguage of Space* with Springer in 2012.

www.tat-ort.net

Rene Gabri  
**present 5–9 August 2014**

Rene Gabri is an artist born in Iran, lives in New York.

http://www.16beavergroup.org

Susan George  
**present 31 July–2 August 2014**

Susan George is an internationally renowned political scientist and the author of 16 books written in French and English and widely translated. She is president of the Board of the Transnational Institute TNI in Amsterdam, a decentralised fellowship of scholars living throughout the world whose work is intended to contribute to social justice and who are active in civil society in their own countries. She is Honorary President of ATTAC-France (Association for Taxation of Financial Transaction to Aid Citizens) where she also served as vice-president between 1999 and 2006 and remains a member of the scientific council.

Her current work concerns various aspects of neoliberal globalisation and ideology, as well as the multiple, ongoing crises that began in 2007-2008, particularly their impact in Europe. In the TNI tradition of “scholar-activist” Susan George has been active in many campaigns. From 1990–1995 she served on the Board of Greenpeace International as well as that of Greenpeace France. She has acted as a consultant to various United Nations specialised agencies.


http://www.tni.org/susangeorge

Seda Gürses  
**present 1–5 August 2014**

Seda Gürses is a postdoctoral research fellow in the Media, Culture and Communications Department at NYU Steinhardt and at the Information Law Institute at New York University Law School working on privacy, security, surveillance studies and requirements engineering. Recently, she has been empirically studying and critically reflecting on the assumptions and methods that inform prominent strands of privacy research within computer science. Further topics of interest in her research include questions of privacy and design in online social networks, anonymity as a cultural and technical phenomenon, feminist critique of computer science and activist use of information technologies.

Previously Seda was a postdoctoral researcher at COSIC (Computer Security and Industrial Cryptography) in the Department of Electrical Engineering of the KU Leuven and, recently, a visiting researcher at the e-Humanities Group of the Royal Netherlands Academy of Arts and Sciences in Amsterdam. She is also a member of the interdisciplinary arts-lab Constant based in Brussels and has taught courses at the Ecole de Recherche Graphique in Brussels and at the Piet Zwart Institute for Media Design and Communication in Rotterdam. She is also one of the original members of the collective de-center based in Berlin.

http://vous-etes-ici.net

Stefano Harney  
**present 3–9 August 2014**

Stefano Harney is Professor of Strategic Management Education, Singapore Management University and co-founder of the School for Study, an ensemble teaching project.


http://business.smu.edu.sg

raumlaborberlin consists of nine people: Andrea Töpfner. Together with Halla Ólafsdóttir, Kim Hagdahl was the artistic director of Reykjavik Dance Festival '12: A Series of Events. She is one of the initiators and producers of The Swedish Dance History and The Inpex and works as a supervisor at DOCH in Stockholm. Moreover she choreographed the solo triptych As Found; Name Given By The Spectator, and has been granted several scholarships and residencies, e.g. DanceWeb Europe Vienna, Movement Research New York and Housemate Residency Melbourne. She studied at Laban in London, ex.e.r.ce in Montpellier, was part of MyChoreography and has a degree from DOCH in Stockholm.

During thinking together Emma Kim Hagdahl will focus on work with food and knives together with Christian Töpfner.

http://emmakimhagdahl.com

Emma Kim Hagdahl is a Swedish artist, choreographer and dancer living and working in Stockholm. Her recent works are Deep Terra, a collaboration with Atlanta Eke, Epic by Mårten Spångberg.

Jan Liesegang was born in Cologne in 1968. He studied Architecture in Berlin (TU Berlin), Copenhagen (Kunstakademie) and New York (Cooper Union, School of Architecture). He received a prize for the best Diploma in 1997, worked 3 years for Sauerbruch/Hutton Architects, and was Assistant of Prof. Matthias Sauerbruch as well as Guest Professor at Art Academy Stuttgart and a resident of the Villa Massimo in Rome in 2010. He is a co-founder of raumlaborberlin.

raumlaborberlin was founded as a working group for architecture, art, planning and action in 1999. Taking a process-based approach, the group focuses on urban conditions, working on subjects of temporary architecture and urbanism. In interdisciplinary teams raumlaborberlin elaborates strategies for urban renewal, engaging in urban planning, design and construction of architecture, interactive environments and happenings along with research and teaching in the field of architecture and urban planning. raumlaborberlin seeks a specific analysis, trying to avoid generalisations. In their implementation of large-scale projects, the group develops platform-like structures allowing different actors to collaborate on the overall process. The core group of raumlaborberlin consists of nine people: Andrea Hofmann, Axel Timm, Benjamin Forerster-Baldenius, Christof Mayer, Florian Stirnemann, Francesco Apuzzo, Frauke Gerstenberg, Jan Liesegang, Markus Bader, Matthias Rick (18.04.2012)

http://raumlabor.net

Emma Kim Hagdahl
present 31 July–9 August 2014

Bernard Lietaer, author of The Future of Money (translated in 18 languages), is an international expert in the design and implementation of currency systems. He has studied and worked in the field of money for more than 30 years in an unusually broad range of capacities including as a Central Banker, a fund manager, a university professor, and a consultant to governments in numerous countries, multinational corporations, and community organisations.

He co-designed and implemented the convergence mechanism to the single European currency system (the Euro) and served as president of the Electronic Payment System at the National Bank of Belgium (the Belgian Central Bank). He co-founded and managed GaiaCorp, a top performing currency fund whose profits funded investments in environmental projects. A former professor of International Finance at the University of Louvain, he has also taught at Sonoma State University and Naropa University. He is currently a Research Fellow at the Center for Sustainable Resources of the University of California at Berkeley. He is also a member of the Club of Rome, a Fellow of the World Academy of Arts and Sciences, the World Business Academy, and the European Academy of Sciences and Arts. Lietaer has written numerous books and articles about money systems, including Of Human Wealth (2011), Monnaies Régionales (2008), and The Mystery of Money (2000).

http://www.lietaer.com

Jan Liesegang
present 31 July–1 August 2014

Christophe Meierhans
present 31 July–9 August 2014

Christophe Meierhans (*1977, Geneva, Switzerland) is a multi-disciplinary artist. Trained as composer, his work comprises performances, public art interventions, video and media installations, short films, publications and musical compositions. His work has been presented in theatres, art centres, concert halls, museums and festivals across Belgium, Switzerland, Germany, Portugal, the Netherlands, France, England, Austria, Norway, Sweden, Italy and Denmark. Christophe is a founding member of the audio-performance duo TAPE THAT and was a co-founder of the Brussels-based performance collective C&H with which he has collaborated in numerous projects between 2000 and 2012, among which the year-long urban intervention project Postcards from the Future in Brussels. In 2012 he has co-curated Cantus Firmus, an group exhibition based on the video installation You take the words right out of my mouth at the W139 arts centre in Amsterdam. His short film Up North Right East Down South Left West has been selected for screening at the 31st Uppsala International Shortfilmfestival as well as for the ExDox festival, Cologne. Christophe Meierhans lives and works in Brussels, Belgium

http://www.contrepied.de

http://www.lietaer.com

http://raumlabor.net

http://emmakimhagdahl.com
Federica Menin
present 31 July–9 August 2014

Federica Menin’s artistic practice concerns and interrogates architecture with both an experiential and theoretical approach. Since 2008 she collaborates with another artist and friend, Laura Lovatel. Their research mainly deals with considerations about the city dimension and its surrounding, investigating about space meant as a threshold and interval, trying to discover alternative ways to experience the living environment, observing and challenging man’s mode of abusing it. In the last months they lived in Athens where they have been developing the art context-based project Without a proper noun. They attended the residency program at Spinola Banna Foundation in Turin, in 2013 together with the guest artist Rirkrit Tiravanija, in 2014 with Martha Kuzma and Linus Elmes. In 2013 Federica took part in the itinerant workshop On Board, on the redefinition of architecture today, curated by Sofia Dona, on the route from Marseille to Athens. Federica studied visual arts at IUAV University of Venice, and at M.A. “Public art and new artistic strategies” at the Bauhaus, Weimar. She is currently collaborating with raumlabor Berlin, and is involved in a long term collective-experimental-pedagogical experience in Lecce (IT) named Free Home University. The more I write it, the more I go far from my life.

Walter D. Mignolo
connected on 2 August 2014 via skype

Walter D. Mignolo is William H. Wannamaker Distinguished Professor and Director of the Center for Global Studies and the Humanities at Duke University, USA, where he has joint appointments in Cultural Anthropology and Romance Studies. He received his Ph.D. from the Ecole des Hautes Etudes, Paris. He has published extensively on semiotics and literary theory. For the past 25 years he has been working on the formation and transformation of the modern/colonial world system and on the idea of Western Civilization, exploring concepts such as global coloniality, the geopolitics of knowledge, transmodernity, border thinking, and di/pluriversalities. I Key publications: Learning to unlearn (with Madina Tlostanova, 2012); The Darker Side of Western Modernity: Global Futures, Decolonial Options (2011); Rereading the Black Legend: The Discourses of Religious and Racial Difference in the Renaissance Empires (ed., with Margaret R. Greer, Maureen Quilligan, 2008); he Idea of Latin America (2005); The Darker Side of the Renaissance: Literacy, Territoriality, Colonization (2003); Local Histories/Global Designs: Coloniality, Subaltern Knowledges and Border Thinking (1999); The Darker Side of the Renaissance: Literacy, Territoriality, Colonization (1995).

http://waltermignolo.com/

Netzwerk Plurale Ökonomik (Network for Pluralist Economics)
represented by Ulli Jacob & Johannes Euler
present 31 July–9 August 2014

http://www.isipe.net

Berno Odo Polzer
present 31 July–9 August 2014

Berno Odo Polzer is an independent curator, dramaturge and theoretician working in the fields of contemporary music, dance and performance. He is a doctoral candidate in International Relations at the University of Lapland, Finland. Artistic and dramaturgical collaborations comprise work with Jérôme Bel, Xavier Le Roy, Philipp Gehmacher, Krööt Juurak, Pierre Leguillon, Frank Scheffer, Eszter Salamon, Jan Ritsema, Sarah Vanhee and others. As a curator he has developed and facilitated interdisciplinary projects such as Kopfwelten.Adolf Wölfli (together with Daniel Baumann, Vienna 2001), Pasta for Tired Dancers (Brussels 2007), Music and the Brain (Vienna 2008, Salzburg 2009) and Televisions. New Music on TV (Vienna 2009). He worked with institutions such as Kaaitheater Brussels, Tanzquartier Wien, World Venice Forum, Mozarteum Salzburg, and Internationales Musikinstitut Darmstadt. From 2000 to 2009 he was curator and artistic director of the international contemporary music festival Wien Modern. Since 2010 he is tutor at the Darmstadt International Summer Course for New Music, where he initiated the self-organised educational platform Open Space. Starting in 2015, he will be working with Berliner Festspiele as the artistic director of the festival MaerzMusik.

Julian Reid
present 31 July–9 August 2014

Julian Reid is a critically acclaimed theorist of International Politics. He is best known for his three books, The Biopolitics of the War on Terror, Resilient Life, and The Liberal Way of War. Reid has taught at the School of Oriental and African Studies, University of London (UK), Sussex University (UK) and King's College London (UK). He is currently Professor of International Relations at the University of Lapland, Finland. I Key publications: Resilient Life. The Art of Living Dangerously (with Brad Evans) Polity 2014; Deleuze & Fascism: Security: War: Aesthetics (ed., with Brad Evans) Routledge 2013; The Liberal Way of War: Killing to Make Life Live (with Michael Dillon), Routledge 2009; The Biopolitics of the War on Terror: Life Struggles, Liberal Modernity and the Defence of Logistical Societies, Manchester University Press 2006; The Biopolitics of Development: Reading the Empire.
Jan Ritsema
present 31 July–5 August 2014

Dutch theatre maker Jan Ritsema works in a wide variety of contexts in many countries in Europe, predominantly in the Netherlands, Belgium, France and Germany. Ritsema explores the boundaries of various art forms. He has directed plays by Shakespeare, Koltès, Jelinek and, notably, Heiner Müller; adapted texts for the stage by writers including James Joyce, Virginia Woolf and Rainer Maria Rilke and also devised genre-spanning projects with dancers and actors. Since 1995, he has been working also as a dancer, working amongst others with Meg Stuart, Boris Charmatz, Jonathan Burrows and Sandy Williams. Ritsema’s aesthetic interest lies in a form of theatre in which thought meets with representation. He is not concerned with illusionary theatre but rather with the physical presence of thinking performers on stage and the open and uncertain nature of feedback between performer and audience. In addition, Ritsema has published over 400 books with the International Theatre Bookshop in Amsterdam. He teaches at different theatre schools for acting and directing in the Netherlands and Belgium and at Summer academies around Europe. From 1990 to 1995 he was professor at the Rijksacademie in Amsterdam. He teaches at P.A.R.T.S., the contemporary dance school of Anne Teresa De Keersmaeker, since its foundation. In 2006 he founded the Performing Arts Forum, PAF, an artist-run, self-organised project and residency place located near Reims in France. Furthermore Ritsema is the Managing Director of the Robin Hood Minor Asset Management.

http://www.pa-f.net
http://www.robinhoodcoop.org

Ranabir Samaddar
present 4–8 August 2014

Ranabir Samaddar is the Director of the Mahanirban Calcutta Research Group, Kolkata, and belongs to the school of critical thinking. He has worked extensively on issues of justice and rights in the context of conflicts in South Asia. Samaddar’s particular researches have spread over a wide area comprising migration and refugee studies, the theory and practices of dialogue, nationalism and postcolonial statehood in South Asia, and new regimes of technological restructuring and labour control. His recent political writings The Emergence of the Political Subject (2009) and The Nation Form (2012) have signalled a new turn in critical postcolonial thinking and have challenged some of the prevailing accounts of the birth of nationalism and the nation state. Key publications: The Biopolitics of Development: Reading Michel Foucault in the Postcolonial Present (Sandro Mezzadra, Julian Reid and Ranabir Samaddar, eds., 2014); The Nation Form (2012); The Emergence of the Political Subject (Sage, 2009); The Materiality of Politics (Anthem Press, 2007); a three-volume study of Indian nationalism: Whose Asia Is It Anyway – Nation and The Region in South Asia, (1996), The Marginal Nation – Transborder Migration from Bangladesh to West Bengal (1999), A Biography of the Indian Nation, 1947-1997, (2001).

http://www.mcrg.ac.in

Linda Sepp
present 31 July–9 August 2014

Linda Sepp studied Physical Theatre at the Scuola Teatro Dimitri, Switzerland. She has worked as a performer and teacher, as an assistant director with Myriam Van Imsschoot (Living Archives) and as a production assistant with SARMA, a Brussels-based laboratory for criticism, dramaturgy, research and creation in the field of dance. Since 2012 she is part of the German-French Master program in „Kulturvermittlung“ at the Université Aix-Marseille / Universität Hildesheim. At the same time she is working with the cultural production centre CAMPO in Gent and collaborates with Belgian artist Sarah Vanhee on her project Lecture For Every One that has been presented internationally. Linda Sepp will facilitate thinking together as a host and production assistant.

Ruth Sacks
present 31 July–9 August 2014

Ruth Sacks is a South African visual artist who lives and works in Johannesburg. Group exhibitions include: The Global Contemporary at ZKM Centre for Art and Media (Germany, 2011), Performa 09, (USA, 2009), za at the Palazzo Delle Papesse (Italy, 2008), the 52nd Venice Biennale (Italy, 2007) and the 1st Biennial of the Canaries (Spain, 2006). Recent solo shows have taken place at Musee Jules Verne in Amiens (2013), the Center for Historical Reenactments in Johannesburg (2012) and Extraspazio in Rome (2010). Sacks’ third artist book, Twenty Thousand Leagues Under Seas was launched last year. Her previous books to date are: False Friends (Kunstverein Press, Amsterdam 2010) and An Extended Alphabet (Expodium, Utrecht 2011). She is currently based at the Wits School for Social and Economic Research (WiSER), where she is a doctoral fellow. Sacks was one of the facilitators of the collaborative arts platform, the Parking Gallery, hosted by the Visual Arts Network of South Africa (VANSA) in 2012/2013. She is a laureate of the Higher Institute for Fine Art (HISK) in Ghent, Belgium.

http://www.ruthsacks.net
Femke Snelting present 2–6 August 2014

Femke Snelting is an artist and designer, developing projects at the intersection of design, feminism and free software. She is a core member of the Brussels based association for arts and media, Constant. Femke co-initiated the design- and research team Open Source Publishing (OSP) and formed De Geuzen (a foundation for multi-visual research) with Renée Turner and Riek Sijbring. She coordinated the Libre Graphics Research Unit, a partnership of four European medialabs that investigated interrelations between digital tools and practice. She is a core tutor at Piet Zwart Institute Media Design in Rotterdam and teaches at the Ecole de Recherche Graphique (erg) in Brussels.

http://snelting.domainepublic.net

Christian Töpfner present 31 July–9 August 2014

Christian Töpfner is a doctoral candidate in Visual Cultures at Goldsmiths, University of London, and a self-taught chef. His non-culinary research is focussed on creation and its functional linkage between ontological conception and instantiation in existence – forcing Alain Badiou and the late Michel Foucault into an unlikely bedfellowship. He holds an MA in Contemporary Art Theory from Goldsmiths, University of London and an MA in Communications from the University of Vienna.

Red Vaughan Tremmel connected on 3 August 2014 via skype

Red Vaughan Tremmel is a professor, filmmaker, performance curator, and installation artist who lives in New Orleans, Louisiana. Tremmel's work explores spaces of play and pleasure, including the body, as historically significant sites of social struggle where people negotiate complex constellations of power. He is particularly interested in the ways marginal erotic bodies (transgender, queer, stripper, etc.) and cultures function as sites of alternative and oppositional knowledge production, re/membering, and healing. He is the director and co-producer of the documentary film Exotic World and the Burlesque Revival (2012, http://exoticworldthemovie.com), the curator and producer of the Sissy Butch Brothers’ live Gurlesque Burlesque shows (2001-08), and co-creator of Subjects of Desire: Objects of Resistance, a multimedia installation commissioned for dOCUMENTA(13). Tremmel earned his doctorate in American History from the University of Chicago. He is current fellow at the Newcomb College Institute and a past fellow of the Social Science Research Council; Columbia College’s Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media Program; the University of Chicago’s Center for Gender Studies Program; and the James Hormel Sexuality Program. In 2012, he founded the Office for Gender and Sexual Diversity at Tulane University, where he teaches history and gender and sexuality studies.

https://rane.academia.edu/RedVaughanTremmel

Madina Tlostanova present 31 July–5 August 2014

Madina Tlostanova is professor of philosophy at the Russian Presidential Academy of National Economy and Public Administration, a trans-diasporic scholar with mixed ethnic origins (Circassian, Tatar, Uzbek) living in Moscow but extensively teaching abroad. Trained in Moscow State University as an American Studies major focusing on US Southern fiction, she gradually drifted to multiculturalism and transcultural aesthetics to finally shift to post/decolonial interpretation of post-soviet space, subjectivities, literature and the arts. She has studied and taught in several universities in the USA and in Europe. Key Publications: Multicultural Discourse and Late 20th Century US Fiction (Moscow, 2000, in Russian); Post-soviet Literature and the Aesthetics of Transculturization (Moscow, 2004, in Russian); From the Philosophy of Multiculturalism to the Philosophy of Transculturization (New York, 2008, in Russian); Decolonial Gender Epistemologies (Moscow, 2009, in Russian); The Sublime of Globalization? Sketches on Trans-cultural Subjectivity and Aesthetics (Moscow, 2005, in English); Gender Epistemologies and Eurasian Borderlands (Palgrave Macmillan, 2010, in English); Learning to Unlearn. Decolonial Reflections from Eurasia and the Americas (Ohio State University Press, 2012, co-authored with Walter Mignolo). Currently she is working on a book on decolonial aesthetics.

https://rane.academia.edu/MadinaTlostanova
Sarah Vanhee's artistic practice is linked to performance, visual art and literature. It uses different formats and is often (re)created in situ. Her work has been presented internationally in various contexts, such as Kunstenfestivaldesarts (Brussels), De Appel arts centre (Amsterdam), iDans (Istanbul), Centre Pompidou (Metz), Impulstanzfestival (Vienna), Artefact festival/Stuk (Leuven), Van Abbe Museum (Eindhoven), Printemps de Septembre (Toulouse), Arnolfini Gallery (Bristol), Mousonturm (Frankfurt). She published two art books with Onomatopee (Eindhoven) and De Appel (Amsterdam), as well as a short novel, TT, with Campo (Ghent). Her book *The Miraculous Life of Claire C* is part of the artist novel collection.

http://www.sarahvanhee.com

Catherine Walsh is senior professor and director of the doctoral program in Latin American Cultural Studies at the Universidad Andina Simón Bolívar in Quito, Ecuador, where she also directs the Afro-Andean Document Fund. Her research interests include decoloniality and interculturality, the geopolitics of knowledge and critical thought, Andean social movements (afro and indigenous), and decolonial pedagogies.


http://www.uasb.edu.ec
thinking together takes place within the framework of the Osthang Project, an International Summer School and Festival for Future Modes of Living Together. The Osthang Project is a collaborative project of the Architecture Summer Rhine-Main (ASRM) and the International Music Institute Darmstadt (IMD).

Since 2008 the Darmstadt Architecture Summer has used artistic interventions in the public sphere to promote discourse on urban development in Darmstadt, the Rhine-Main metropolitan region and beyond; since 2011 it has done so in conjunction with the cities of Frankfurt, Offenbach and Wiesbaden as the Architecture Summer Rhein-Main (ASRM).

Hosted by the International Music Institute Darmstadt (IMD), the International Summer Course for New Music has been offered every two years since 1946. It is a hot spot for contemporary music with its summer academy, festival, discussion platform and its capacity to host over 400 composers, interpreters, performers, sound artists and academics.

Artistic Direction: Kerstin Schultz, Thomas Schäfer
Curator “building together”: Jan Liesegang
Curator “thinking together”: Berno Odo Polzer
Project Management and Communications: Martin Krammer
Project Coordination: Sylvia Freydank, Céline Scherer, Olga Maria Hungar
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