

Symposium Program

10:00	Welcome note by <i>Christa Sommerer and PoP Team</i>
10:30	<p><i>Übermorgen</i> - Binary Primitivism</p> <p>We deal with a crisis of intelligence (idocracy) and the schism between the anglophile world and other parts of the universe. There is no fragmentation of the EU. The final downfall of the British Empire is occurring and supranational structures like the EU and BRICS, where globalization is not so much about the expansion of the national, are evolving into an unknown future. Now where does Art and Actionism kick in? Artists need to educate themselves about the mechanisms of economics and world politics - especially beyond the constraints of the english language. There is a need to stop seeing problems as a binary game between the good people and the villain.</p>
11:15	<p><i>Robert Pfaller</i> – Not Every Action is a Free Action</p> <p>7 Theses on the possibilities and difficulties of political action in the arts today</p> <ol style="list-style-type: none"> 1. Do not mistake action and activism for freedom. Not every action is a free action. Spontaneous philosophies of the artists. 2. Targeting easy enemies will bring you cheap symbolic capital in the art world. Target the forces that try to manipulate you into choosing easy enemies. Choose less easy enemies. 3. Consider "progressive neoliberalism" (Nancy Frazer) and right-wing populism as political twins. 4. Artistic intervention is always an intervention in the superstructure. The concept of ideology. 5. What arouses people, is not the facts, but their imagination about the facts (Epictetus). The necessity to tackle imaginations. Efficiency of the superstructure. 6. Successful political intervention in the arts has always happened through the form, not through the content. "Hurrah! The Butter Is All Gone!" John Heartfield. Necessity of poetics. 7. There is no use in revealing somebody as stupid who did not pretend to be smart. Problems of dealing with unusual enemies. Difficulties in detecting the enemy's superstructure.
12:00	Reading Room and Workshop intro
12:15	-- <i>lunch break</i> –
13:00	Workshops
15:00	<p><i>Maximilian Thoman</i> - The Future of Demonstration</p> <p>By delivering a short insight into the framework and program of the media art festival The Future of Demonstration and exploring representative examples of some of the key-protagonists, Maximilian Thoman will elucidate the concept behind and illustrate the</p>

	<p>artistic and curatorial intentions. Today, the contradictory power of critique has run out of steam. Creativity services consumerist variety while automation and financialization restrain our prospects of the future. We have to gather and contrive new visions, models, structures and tools through the act of art. The Future of Demonstration is an art series that engages with the transformation towards postglobal ecologies and societies by exploring the notion of demonstration with its technological, political, pedagogical and aesthetic capacities. The art series suspends the separation between art and discourse, exhibition and conference, and instead initiates post- disciplinary practices. Art, performance, music, film, discourse and research are condensed to demonstrations that engage with current potentials of counter-fiction.</p>
15:45	<p><i>Monika Mokre - How to be a political activist?</i></p> <p>Rather recently, I have developed a new vanity: When lecturing, especially in a strictly academic environment, I like to be presented as a political scientist as well as a political activist. I like to be thought of as something different than just a theoretician, somebody who is taking action, working in solidarity in collectives. And, in fact, I am active in political contexts, together with many others. But are we therefore activists? Or, rather, untrained social workers finding rooms and odd jobs for refugees and migrants? Small scale legal advisors? In short: People compensating in small and unsatisfactory ways for massive state failure? Instead of people fighting against the political system creating all the problems we are dealing with? And when – or if – we are a political activists – is our practice solidary? Or, rather, paternalistic or even exploitative? Do we gain cultural capital and a good reputation at the costs of refugees and migrants? In this paper, I would like to discuss questions of solidary practice both from a theoretical and practical angle, with regard to the latter focusing on cultural and arts projects with refugees.</p>
16:30	<p><i>Stefanie Wuschitz - Feminist Hackerspaces</i></p> <p>Feminist hackerspaces are a global phenomenon, but what does feminist hacking actually mean? Is it an artistic methodology? Does it help to transcend gender norms, shape new subject positions, establish immaterial infrastructures? The collective organizing Mz* Baltazar's Lab has to reinvent itself again and again to meet the needs of queer, non-binary and artsy feminists. Open hardware continues to play an essential role in providing means of self-expression and agency. Additionally, research and activism in a wider socio-political context became a necessary routine to face the growing commercialisation in the maker-environment and attacks from nationalism and sexism.</p>
17:15	-- tea break --
17:30	Panel Discussion
19:00	<p>Dokapi A night of live noise-experimental-rhythmic performances <i>by Stevie J. Sutanto, Lina Garabito, Jens Vetter, Karol Kagan and Julia del Río and for warm up "homage to the revolted" Djset by Roland B.</i></p>

Workshop Program

2057: Speculative Climate Futures *by Gabriela Gordillo and Julia Nuesslein*

Climate change has reached our backyards, and while scientists present us the facts, writers and artists are increasingly contributing to the debate by translating graphs and numbers into fictional stories, speculating about how our world might change.

In this workshop, we will invite the participants to collaboratively imagine their own climate fiction by using the methodology of conditional design. The group's dynamic will lead the way to unfold shared scenarios.

Plans in the Sand *by Sam Bunn*

A Utopic Exploration of Today using the backroom tools of the shamans to talk about Tomorrow. Utopia means to critique the present and to propose something other for the future. As artists we can do this with images, and also with words. During this workshop we will prepare a sketch and a text for the sand, to describe some aspect of today that we wish were different, specifically regarding methodologies of mass communication. At the end we will perform the two together, breathing life into them with hands and fingers, a series of open un-open sketches.

Politics of Mobile *by Mario Romera*

The wireless devices grow in its usage as fast as digital natives born, the communication is being delocalized by terms of the moving nodes of the network, and the information relays every day more in the content uploaded by users. This process is not left unattended by the socio-politic movements which find in this technologies a perfect ally in self-organizing, uncensored communication and coordination in real time along the physical space.

In this workshop we will visit some of the most critical experiences and the technical methods behind those that can be potentially useful to hack and create distributed and autonomous networks

Speakers' Biographies

Christa Sommerer and Laurent Mignonneau

are internationally renowned media artist, researcher and pioneers of interactive art. After working, researching and teaching in the US and Japan for 10 years, they set up the department for Interface Cultures at the University of Art and Design in Linz, Austria, where they are both professors. Together Sommerer and Mignonneau created around 30 interactive artworks, for which they received numerous awards: the 2016 ARCO BEEP Award in Madrid Spain, the 2012 Wu Guanzhong Art and Science Innovation Prize. Sommerer & Mignonneau have participated in around 280 international exhibitions, and their works can be found in museums and collections around the world.

UBERMORGEN

is Lizvlx (AT, b. 1973) and Hans Bernhard (CH/USA, b. 1971) are European artists and net.art pioneers. They tenaciously convert code & language and concept & aesthetics into digital objects, software art, net.art, installation, new painting, videos, press-releases and actions. CNN described them as 'maverick Austrian business people' during their Vote-Auction action and the New York Times called Google Will Eat Itself 'simply brilliant'. Their main influences: Rammstein, Samantha Fox, Guns N' Roses & Duran Duran, Olanzapine, LSD & Kentucky Fried Chicken's Coconut Shrimps Deluxe. They have shown their work in major international institutions such as the Centre Pompidou, MoMA/PS1, Sydney Biennale, MACBA Barcelona, New Museum New York, SFMOMA, ICC Tokyo, Gwangju Biennale and were commissioned by Serpentine Galleries London & Whitney Museum New York.

Robert Pfaller

is Professor of Philosophy and Cultural Theory at the University of Art and Industrial Design in Linz, Austria. Founding member of the Viennese psychoanalytic research group "stuzzicadenti". In 2007 he was awarded "The Missing Link" prize for connecting psychoanalysis with other scientific disciplines, by Psychoanalytisches Seminar Zurich - for the German edition of his book "The Pleasure Principle in Culture: Illusions Without Owners" ("Die Illusionen der anderen. Ueber das Lustprinzip in der Kultur. Frankfurt/Main: Suhrkamp, 2002).

Maximilian Thoman

lives and studies in Innsbruck and Vienna. He heads the media arts association *mkt – Büro für intermediären Kommunikationstransfer* and is a member of the managing committee of *p.m.k – platform mobile cultural initiatives*. Beside his curatorial practise on exhibition projects and lecture series he is on the editor-board of the online journal *continent*.

Monika Mokre

works as a political scientist at the Institute of Culture Studies and Theatre History of the Austrian Academy of Sciences and as a political activist in the field of asylum and migration. Her research interests include cultural politics, politics and arts, asylum and migration, democracy and the public sphere.

Stefanie Wuschitz

works at the intersection of research, art and technology, with a particular focus on feminist hackerspaces, open source technology and peer production. She graduated with an MFA in 2006. In 2008 she completed her Masters at the Interactive Telecommunication Program at TISCH School of the Arts at NYU and became Digital Art Fellow at Umeå University in Sweden. In 2009 she founded the feminist hackerspace Miss Baltazar's Laboratory in Vienna, encouraging technology that is developed from a female perspective. In 2014 she finished her PhD with the title 'Feminist Hackerspaces. A Research on Feminist Space Collectives in Open Culture' at the Vienna University of Technology.