

TRUTH IS CONCRETE

A grey crocheted teddy bear is the central figure, standing against a light, textured background. The bear has a simple, friendly face with closed eyes and a small nose. Its left arm is raised, revealing a large, jagged, red wound that resembles a deep laceration or a wound from shrapnel. The bear is made of a thick, textured yarn, giving it a handmade, tactile appearance.

<http://truthisconcrete.org>

A 24/7 marathon camp on artistic strategies
in politics and political strategies in art.
21/09 – 28/09/2012 / steirischer herbst / Graz

Example 154. Mother of four. Injury to left arm, possibly
depleted uranium munition. Died.

Truth is concrete

“Art is a left-wing hobby.”
Geert Wilders

These have been months, years of unbelievably fast change all over the world. Uprisings in the Arabic world. Revolutions and counter-revolutionary attempts. Islamistic threats and the fetishisation of Islamistic threats. Demonstrations and repercussions in Russia, Ukraine, Belorussia ... Persecution of artists – sometimes under a bright spotlight as in the cases of Pussy Riot or Ai Wei Wei, but more often unnoticed by a broader public. The nuclear disaster in Japan. The appearance (and disappearance?) of Occupy all over the world. The rise of the right wing in many countries – often as a side-effect of the financial devastations that threaten the whole European project. The fundamental destruction of social, educational and cultural structures ... Where to start, where to end?

On our travels during the last one and a half years – be it to Zuccotti or Tahrir Square, to Japan after Fukushima or to Moscow during the wave of demonstrations, to London, Budapest, Athens, Istanbul, Ramallah, Tel Aviv, Tunis, Rio or Buenos Aires – everywhere artists were among the first to get involved, among the first to join the political and social movements. But how did art, how did artistic strategies and tactics play a role? At a time when art, theory and practice seem to be constantly lagging behind reality? When art is seen more and more as a mere leftist hobby rather than a foundation of humanity?

We have learned that there are no easy answers any more. We don’t trust ideologies, even though we follow the ideology of capitalism. We know everything is contingent and relative. We replace critique with criticality, the political with the post-political, and neoliberal capitalism with cultural capitalism. But where the answers get too complicated, the desire for simple solutions is growing. And we – perhaps indeed leftist hobbyists – seem to have lost contact with a larger base. The constant awareness of the complexity of the notions of truth, reality or even politics seem to have manoeuvred us into a dead-end road: either we are too simple, or we are too complex, too populist or too stuck in hermetic eremitism. Either we include too much or we exclude too many.

The common ground of art and activism

So what is to be done? Can art help solve problems that politics and society themselves have ignored for so long? Should art be a social or political tool, can it be useful? And why should artists know what to do when nobody else does?

“Truth is concrete” is what was written in big letters over Bertolt Brecht’s desk in his Danish exile – quoting Lenin quoting Hegel quoting Augustine. And in another corner there was – as Walter Benjamin writes in his notes – a little wooden donkey standing with a sign around his neck: “Even I must understand it.” We take the possibility of concrete truth as a working hypothesis and look for direct action, for concrete change and knowledge. For an art that not only represents and documents, but that engages in specific political and social situations – and for an activism that not only acts for the sake of acting but searches for intelligent, creative means of self-empowerment: artistic strategies and tactics in politics, political strategies and tactics in art.

Art and politics always have been in strange love/hate relationships. “Truth is concrete” purposely ignores many of the borders, conflicts and resentments. Art is not activism, and activism is not art. But the common ground, the shared space is large and important. It offers a chance for art to be engaged, connected and relevant. And it offers activism a chance not to get stuck in ideology, routine and functionarism, a chance to stay unpredictable and sharp. “Truth is concrete” takes a close look at what happens where the differences between art and activism lose importance.

170 hours non-stop

“Truth is concrete” is a 24-hour, 7-day marathon camp: for 170 hours more than 200 artists, activists and theorists lecture, perform, play, produce, discuss and collect useful strategies and tactics in art and politics. A full grant program additionally invited 100 students and young professionals from all over the world. The marathon is a platform, a toolbox as well as a performative statement. It is a machine that runs non-stop – often too fast, sometimes too slow. All day, all night. It produces thought, argument and knowledge, but it also creates frustration and exhaustion. Having to miss out is part of having to make choices.

The marathon is the centre, surrounded by a camp-like living and working environment, a social space with its own needs and timings. “Truth is concrete” creates a one-week community, mixing day and night, developing its own jet lag towards the outside world – at the same time being open and free for everybody to join.

The programme of the marathon is accompanied by one-day-workshops, several durational projects and an exhibition. And – most important – by a parallel “Open marathon” that is based on self-organisation: its content is produced entirely by the participants – everybody is welcome to fill the slots, spontaneously or a couple of days in advance.

So is this all just too much? Maybe. But maybe we have no time to lose. The world keeps changing at a fast pace and the marathon is a work meeting – an extreme effort at a time that seems to need extreme efforts.

Fri day 21/ 09

14.00 Black Cube

Some kind of beginning

An opening proposal by *Tim Etchells / Forced Entertainment* (GB)
Performed by *Jerry Killick* (GB)

Questions, hellos, dedications, fragments, answers and yet more questions. In characteristic seriously unserious and unseriously serious style “Some kind of beginning” is a tentative and extremely partial introduction to things otherwise not spoken about or yet unspoken. A proposal of a structure of brief exchange, call and response to kick off the Marathon.

Tim Etchells is an artist and a writer. His work shifts between performance, visual art and fiction. He has worked in a wide variety of contexts, notably as the leader of the performance group *Forced Entertainment*.

Jerry Killick is a performer and actor who has been devising and performing in about a dozen of *Forced Entertainment*’s plays and many other productions.

14.30 Black Cube

Truth is concrete

Introduction and welcome by *Florian Malzacher* (A/D)

“Truth is concrete” was written in big letters over Bertolt Brecht’s working desk in exile – quoting Lenin quoting Hegel quoting Augustine. “Truth is concrete” takes the possibility of concrete truth as a working hypothesis and looks for direct action, for concrete change and knowledge. Large or small scale, loud and aggressive, or intimate and careful. Obscure or obvious. An art that engages in specific political and social situations – and an activism that not only acts for the sake of acting but searches for intelligent, creative means of self-empowerment: artistic strategies and tactics in politics, political strategies and tactics in art.

Florian Malzacher is a curator, dramaturg and journalist. He is co-curator of *steirischer herbst festival* and of “Truth is concrete”.

15.00 Black Cube

Are you talking to me?

Interventionist art in the age of enterprise culture Lecture by *Gregory Sholette* (USA)

Many key assumptions held by an earlier generation of artists and activists about oppositional culture are being challenged today: a new wave of practitioners is less concerned with demystifying ideology than with disrupting it or establishing alternative models apart from the mainstream altogether. At the same time, the overall spirit of this new social-interventionist culture reveals a similarity to the anarcho-entrepreneurial spirit of the neo-liberal economy, including a highly plastic sense of collective identity and a romantic distrust of comprehensive administrative structures. Adorno once cautioned that culture was becoming increasingly similar to the realm of administration. Today business managers throw off traditional forms of organisation to extol non-linear thinking and flexible working habits not unlike artists and other creative labourers.

Gregory Sholette is an artist, author, activist and an Assistant Professor of Sculpture at Queens College, New York. His recent book “Dark Matter: Art and Politics in an Age of Enterprise Culture” is a research into politically engaged artists’ collectives.

16.00 Black Cube

Austrian politics – a crash course for foreigners

Video lecture by *Herwig G. Höller* (A)

Austrian politicians once famous in other countries are now dead – Kurt Waldheim or right-wing governor Jörg Haider for example. So what’s up now? A boring coalition of a social democrat nicknamed “Failman” and a lacklustre conservative party. The next election is scheduled for 2013. Haider’s successors long for power, the Green Party’s hopes are high, too: but are they entertaining enough?

Herwig G. Höller is a journalist, art critic and slavacist based in Graz. Since 2005, he has recorded facets of Austrian internal politics for his video projects.

16.30 Black Cube

Graz in times of revolution

Lecture by *Leo Kühberger* (A)

1918 was the year of big revolutions. Even in Graz, the “stored material for an explanation” was considered to “easily lead to something”. Fifty years later, 1968 left its marks in the city of Graz. And today, the revolutionary changes ahead of us will overshadow everything: “we are living in a period of transition from the world system, the capitalist global economy, to another system or other systems”, wrote Immanuel Wallerstein.

Leo Kühberger is a historian, cultural anthropologist and (radio)activist, working in adult education in Graz.

Imprint

“Truth is concrete” is a project by
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Editors Florian Malzacher, Maria Motter,
Andreas R. Peternell
Corrector Ursula Hogan, The English Professionals
Graphic design Atelier Neubacher
Printing Druckerei & Grafische Werkstätte Bachernegg
Paper LuxoSamtOffset, 115 g

Status 30/08/2012,
subject to alterations.
For further information
please visit the regularly
updated website at
//truthisconcrete.org

steirischer
HERBST
www.steirischerherbst.at

marathon

17.00

Black Cube

The province and the avantgarde

Lecture by *Michael Zinganel* (A)

Graz isn't known for political rebellion, even the Bourgeois revolution was deputed by an aristocrat. And in the 1960s, there were no clashes in the streets; instead Forum Stadtpark, the three-countries-biennale trigon and steirischer herbst were established – all three with complacent participation of the bourgeois political establishment. So Graz became internationally acknowledged as an intersection of advanced cultural production – in which even a local shoe manufacturer made media history.

Michael Zinganel is an architect and artist, architecture theorist, cultural historian and curator.

18.00

outside

Protest covered

Concert by *Masala Brass Kollektiv* (A)

Quite opposite to Austrian tradition, the Masala Brass Kollektiv is organised without a command structure, but with about twenty brass musicians who claim to be amateurs. The Masala Brass Kollektiv plays its own compositions and arrangements, be it Balkan brass, klezmer, reggae, funk or rock. As brass music creates its best impact on the streets, where activists operate, Masala Brass Kollektiv is often asked for musical support by political initiatives.

Masala Brass Kollektiv is an open collective based in Graz, forming a mobile big band.

18.30

Jaila's Bar

Welcome & opening of steirischer herbst festival

By *Veronica Kaup-Hasler* (A)

“Truth is concrete” replaces business as usual during the first week of this year's steirischer herbst festival - but it is just a start: The festival continues afterwards with exhibitions, performances, concerts further investigating the relationship between art and politics.

Veronica Kaup-Hasler is director of steirischer herbst festival in Graz and co-curator of “Truth is concrete”.

19.00

Black Cube

The 6th black circle declaration: Europe amongst the ruins

Performance by *Kavecs* (GR)

“The black circle” project is an improvisation on the ideological complexities of the European countries under crisis. Drawing upon the recent experience in Greece and the political radicalisation of the Greek youth since December 2008, “The black circle” manifests the dark sides of collective mobilisation and the allure of alternative definitions of national identity and European geography. “The black circle” performances are ambivalent appropriations of ideas and aesthetics that inform the so-called third-positionism today.

Kavecs is an initiative formed by the artists *Vana Kostayola* and *Kostis Stafylakis* in 2005 in Athens as a collective response to the cultural and political setting of the city.

20.00

Black Cube

Bogotá change

Antanas Mockus (CO) in conversation with *Joanna Warsza* (PL)

When Antanas Mockus took over Bogotá for the first time as mayor in 1995, the city was considered as one of the most hopeless in the world. Mockus got elected without the backing of a political party – and employed artistic tactics to change the fate of Bogotá: mime artists regulated the streets, weapons were exchanged for toys, a big heart was cut out of his bullet-proof vest ... With ideas like these, Mockus not only brought back a feeling of civil responsibility to the citizens, but he also was successful by hard numbers: the homicide rate fell 33%, traffic fatalities 50%, 7,000 community security groups were formed and more than 60,000 people voluntarily paid 10% more taxes to support his policies.

Antanas Mockus is a Columbian mathematician, philosopher and former Mayor of Bogotá who has tackled the city's problems such as violence, lawless traffic and lack of drinking water with unusual campaigns.

Joanna Warsza is a curator for performing and visual arts. She co-curated the 7th Berlin Biennale with Artur Żmijewski, and is a founder of the independent platform Laura Palmer Foundation.

21.00

Black Cube

Laughtivism

Lecture by *Srđa Popović* / *CANVAS* (SRB)

The internet age has brought new types of protest, such as hacktivism, clicktivism and even slacktivism. Now one can witness the rise of a new -ism: Laughtivism – the use of humour in social mobilisation and nonviolent action. Political satire is nothing new but laughtivism applies the idea of subversion through humour directly in protest. Laughtivism derives its power from the ability to melt fear – the lifeblood of dictators – build the morale of groups and cut to the core of out of touch leaders, sensitive to derision because of their intense narcissism. 2012 was a bad year for dictators and there is hope that 2013 will be good for democracy.

Srđa Popović is the executive director of *CANVAS* (Centre for Applied Nonviolent Action and Strategies), a non-profit educational institution and international network based in Belgrade.

22.00

Black Cube

Everyday rebellion

Tactic talk by *Arash T. Riahi* (A/IR) & *Arman T. Riahi* (A/IR)

“Everyday rebellion” is a cross-media project paying tribute to the creativity of nonviolent protest and civil disobedience. With a cinema documentary and an online platform, it deals with borders of political paradigms. Global nonviolent activists share their activities, beliefs and destinies. An app for smart phones, to support street movements, will be created, as well as a desktop game to be used in schools to teach students about the possibilities for peaceful protest.

Arash T. Riahi is a writer, film director and producer. His first feature film “For a moment, freedom” was the Austrian entry for the 2010 Academy Awards.

Arman T. Riahi is a director for cinema and television. His first cinema documentary was “Schwarzkopf” (“Darkhead”), 2011.

22.30

Black Cube

Toma Sik (1939 – 2004)

Tactic talk by *Róza El-Hassan* (H/SYR)

Toma Sik and Róza El-Hassan met in 2002 in Budapest. He defined himself as social non-artist and socialised bon vivant, practicing the art of life. Far before others, in the 1960s and 70s, Toma Sik started in the Palestinian/Israeli peace movement as a human rights activist while living in Tel Aviv. He was a vegan, anarchist and cosmopolite. When one looks at Sik's heritage today; his life, his message and poems, one could get an urgent feeling to follow his path.

Róza El-Hassan is a visual artist of Hungarian and Syrian origin. In her drawings, objects, videos and installations, she deals with political and social conditions and advocates for the rights of Roma people.

23.00

Black Cube

Hacking media and houses

Tactic talk by *Jeudi Noir* (F)

Using humour and derision, Jeudi Noir hacks the media in order to spread its social and political message. Armed with costume and fake bank notes and helped by the frenzy of social networks, they create flash mobs on-the-go. Jeudi Noir has had to find a way to use the media that are sometimes reluctant to relay civil disobedience. The next step to hack buildings, choosing significant places and occupying them to make sure politicians speak about major and everyday housing problems.

Jeudi Noir is a French activist association focusing on questions of housing and lodging, through squats, dances and debates; e.g. turning flat viewings at over-priced places into unannounced parties.

23.30

Black Cube

Arabic graffiti

Tactic talk by *Don Karl aka Stone* (D)


The Arab uprisings triggered an explosion of graffiti and street art in the Middle East. Graffiti has been one of the most important tools to express public dissent. Thus walls become the interactive newspaper of the people. In Syria everything started with kids writing graffiti on school walls, while a popular political street art movement formed in Egypt. Artists were detained in many countries throughout the region and in Libya and Syria were even tortured and killed.

Don Karl aka Stone is a graffiti artist, cultural activist, author and publisher. He has curated international urban art projects, such as “Arabic Graffiti”. He runs the publishing house From Here To Fame and the Common Ground Gallery in Berlin.

Open marathon

While the main marathon is packed from the very beginning and set to the minute, the parallel “Open marathon” begins as a blank page – waiting to be filled with whatever one thinks is necessary. The “Open marathon” is based on self-organisation. It is not directed, centralised, has no curatorial agenda. It has his own time, might stutter or even be interrupted for hours. Its content is entirely proposed by the participants of “Truth is concrete”, accommodated with standard technical equipment, announced on location and constantly updated in the internet. Everybody is welcome to fill the slots – spontaneously or a couple of days in advance. First come, first serve: **openmarathon@steirischerherbst.at** or at the guest office in the camp.

14.00 – 18.00



18.00 – 21.00

21.00 – 24.00

Legend

- General Assembly of the participants of “Truth is concrete”, a daily session of reflection and discussion, facilitated every day by a different host
- Tactic talks of short, concrete introduction of different artistic and activist practices – a tool box in progress
- Thematic blocks and panels hosted by guest curators
- Series of regularly repeated events, excursions, yoga sessions, film screenings
- “Open marathon” of non-curated often spontaneous contributions by participants of “Truth is concrete”

open marathon

Saturday 22/09

00.00 White Box

7 promises

Performance by Davis Freeman (USA/B) and Jerry Killick (GB)
Supported by Andreas Semlitsch (A)

There is a lot of talk about the impending ecological doom, but what can one really do about it? How can one convert one's words into action? Bribery! An unorthodox preacher will present a late night topical performance that proposes 7 actions that could possibly fend off this future disaster. By passing out almost free alcohol with a few moral costs, "7 promises" hopes to change the world one vodka shot at a time!

Davis Freeman is a performance artist who embraces languages of dance, theatre and performance as well as film, often developing new situations of encounter between audience and performers.

Jerry Killick is a performer and actor who has been devising and performing in about a dozen of Forced Entertainment's plays and many other productions.

01.00 Black Cube

Worthy son of Africa

Concert by Lexxus Légal (CGO)

The rough texts of Lexxus Légal denounce the ills haunting Africa in general and the Democratic Republic of the Congo in particular, especially Kinshasa: From corruption to globalisation, from trickle down theories to pity economy: Lexxus Légal calls for human rights as well as for freedom of speech to express the people's frustration. He claims his africanity and criticises some misleading traditions; at the same time, hoping to contribute to the realisation of the dream of a unified and fair Africa.

Alex Dende aka Lexxus Légal is one of the pioneers of hip hop in Kinshasa, Democratic Republic of the Congo. He is the founding member of the band PNB (Pensée Nègre Brute / Raw Nigger Thought).

02.30 Black Cube

Awesome tapes from Africa

DJ set by Brian Shimkovitz (USA)
Supported by DJ Black Fox Tropikal (A)

A trip to the music cultures of an entire continent: after a stint in Ghana researching the local hip-hop movement, Brooklyn's Brian Shimkovitz has accumulated hundreds of cassette tapes of rare African music from Zimbabwe to Ethiopia to Senegal. He has been sharing his bounty through his popular blog "Awesome tapes from Africa" – and he takes these tapes on the road as a DJ. He is accompanied by Black Fox Tropikal who combines African and Caribbean music styles with contemporary pop.

Black Fox Tropikal releases on Wilhelm show me the Major Label, an independent music label specialising in cassettes and based in Graz.

Brian Shimkovitz is an American musicologist who discovered Ghana's rich cassette culture while on a Fulbright scholarship in the country. He started the blog "Awesome tapes from Africa" which is now also a record label.

05.00 Meeting Point: Laila's Bar

Daybreak into the city I: Park politics

Excursions by Theater im Bahnhof (A)
With Marta Navaridas / The Loose Collective (A)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.

This morning: Join collective polit-sports in the early hours of the morning at a spot, highly characteristic for Graz as a city of bans, which will be a perfect build-up for election campaigns to come.

Theater im Bahnhof is an independent theatre ensemble based in Graz, making contemporary "Volks theater" and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by Sri Louise (USA)

To start the day, Sri Louise invites us to Yoga for the masses. These open level sessions are geared to awaken one's political body by exploring what the renunciation of capitalism means for the global revolution. Each class is accompanied by a series of songs to promote the journey. First up on the playlist, in solidarity with Spanish and South African miners, is an old union song revamped by Ani DiFranco asking, "Which Side Are You On?"

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 Black Cube

re.act.feminism

Lecture by Bettina Knaup (D)

Feminist queer artists of different generations understand performance art as a laboratory for new forms of (collective) action and social/political practice (Mierle Laderman Ukeles, Tanja Ostojić, Pauline Boudry & Renate Lorenz et al.). These artists propose a relational feminism that defines urban space as somatic practice or stresses the autonomy of migration, a queer time policy of "temporal drag" and the strategy of performative invisibility.

Bettina Knaup is a curator based in Berlin, interested in the interface of arts, politics and knowledge production. Her focus is on live arts, performance and gender.

9.30 Black Cube

Movement. Women power. Bare breasts.

Tactic talk by Femen (UA)

Feminism means that one has to fight – even with crazy weapons. Feminism is not something only to be written about in books: Femen have provoked a number of small revolutions in mass media, claiming "If I am not a feminist, I am a slave to men". The reaction to their bare breasted protests measures freedom in each country where Femen take action.

Femen is a feminist protest group from Kiev, Ukraine, founded in 2008, focusing on topless protests in public to fight against sex tourism, corruption and exploitation.

10.00 Black Cube

Art and crime. Legally on the edge

Hosted by Joanna Warsza (PL)

With ArtLeaks, Jakob Braeuer (D), Nikolai Klimeniuk (RUS/UA), Wolfgang Vacarescu (A), Dmitry Vilensky (RUS), Hans Winkler (D), WochenKlausur (A)

Since 1969, the Belgian writer and satirist Noël Godin has attacked well known people with cream pies: Jean-Luc Godard, Nicolas Sarkozy and Bill Gates have been among his victims. In the US, one can be sentenced for cream pie throwing for up to six months, but Godin was proclaimed innocent, as he was aligned with the surrealist tradition.

On September 30, 2004 a car accident by a Polish and a German vehicle in the middle of the Polish-German border disturbed traffic for some hours. The crash happened at the very place where it is impossible to determine which legislation should apply. The accident was arranged by the artist Hans Winkler, testing the boundaries between art and criminality.

The block of short lectures and interventions will look upon art, which is legally on the edge, which dares to enter the area of the forbidden to make political or social use of it. Based on case studies – such as the show trial of Pussy Riot in Moscow or revisiting the action "Immigrant labour issues" of WochenKlausur at steirischer herbst 1995 – it tries to answer what is the nature of the conflict between "immunity" of art and the concrete truths of the paragraphs. How to create the grey zones, which make art enable what otherwise is illegal? And how the normative can be re-negotiated with the help of the constitutionally guaranteed freedom of expression and freedom of art?

ArtLeaks is a platform initiated by artists, curators and intellectuals in response to the abuse of their professional integrity and the infringement of their labour rights. In Graz they are represented by Corina L. Apostol, Valentina Desideri, Vladan Jeremie, Vlad Morariu and Dmitry Vilensky.

Jakob Braeuer is a lawyer at Heller & Partner in Berlin, a firm specialised in art.

Nikolai Klimeniuk is a Moscow based journalist and Deputy Editor-in-Chief of the online magazine servicePublicPost.ru.

Dmitry Vilensky is an artist, activist and writer who lives and works in St. Petersburg. He is also a founding member of the platform Chto Delat.

Joanna Warsza is a curator for performing and visual arts. She co-curated the 7th Berlin Biennale with Artur Żmijewski and is founder of the independent platform Laura Palmer Foundation.

Hans Winkler is a German artist interested in the matters of legal and was the initiator of the exhibition "Legal/Illegal", NGBK Berlin 2004.

WochenKlausur is an artist group in Vienna. Their proposals aim at small but effective improvements to socio-political deficiencies. In "Truth is concrete", they will revisit an action done at steirischer herbst in 1995, with the lawyer Wolfgang Vacarescu.

13.00 Black Cube

Unpleasant cat stories for learning

Lecture and screening by The Pinky Show (USA)

The Pinky Show cats produce a wide range of research-forms and texts in order to address a simple question: "In the face of disaster-level human stupidity, what can ordinary nobodies like ourselves do to try to make things better?" Pinky & Bunny show how they use simple analytical instruments and inexpensive, D.I.Y. production techniques to help move people towards a critique of our most deeply-held stories.

The Pinky Show from the USA is the world's only independent super lo-tech metaeducational project by cats. Created by Pinky & Bunny, the Pinky Show focuses on ideas that have been misrepresented or excluded from mainstream discussion.

14.00 Black Cube

Random acts: Free Syria air force

Short film by Leah Borrromeo (GB)

Commissioned by the British Channel 4, "Random acts" are shot in collaboration with their subjects as they play in that space and truth between journalism and art. No. 138 shows artists and activists launching a poignant paper aeroplane "assault" on London's Syrian Embassy in solidarity with Syrians killed in protests against Bashar al-Assad.

Leah Borrromeo is the director of "Random acts". She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

14.05 Black Cube

General Assembly

Facilitated by Hector Huerga (ES)

Every day the camp comes together to reflect and discuss whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly (GA) is facilitated every day by a different moderator – offering different ways of thinking and discussing, of exchanging and criticising. GA is moderated by Hector Huerga according to the principles of consensus used by 15M movement and Occupy: As a forum for exchange of opinions, feelings, thoughts, as a place not just to be heard, but to learn how to listen. It is therefore a metaphorical space of silence where words and individual ideas have to flow from one to another to end up building something together.

Hector Huerga is a writer, editor and activist. He took part in the uprising in Oaxaca, Mexico, in 2006, and since 2011 has been involved in the 15M movement in Spain.

16.00 Black Cube

From the individual to the collective

Lecture and audience choir by Salam Yousry (ET)

"The choir project" is based on workshops open to everyone without demanding artistic experience. People share their thoughts, listen, really listen, write songs collectively. Within two years, "The choir project" has established a network of more than 500 people around the world. A unity of differences in languages, backgrounds and interests – from Cairo to Alexandria, Amman, Beirut, over to London, Munich, Berlin, Paris, Istanbul and now Graz.

Salam Yousry is a theatre director, writer and illustrator, born in Algeria, based in Cairo. He founded the Al-Tamyé Theatre Company in 2002, and in 2010 "The choir project".

17.00 White Box

Art as anti-propaganda

Tactic talk by Marina Naprushkina (BY)

The Office for Anti-Propaganda is an archive of videos, texts, artworks and graphic images, focused on analysing how the authoritarian system in Belarus operates and what possible role critical culture might play in bringing about a Belarusian Spring. The Office participates and organises political actions and publishes underground newspapers which are distributed in Belarus and the world.

Marina Naprushkina examines power and the structure of the state, often using material acquired from contemporary Belarus. Since 2007, she has run the Office for Anti-Propaganda.

Continuity room

Finally an interesting lecture, a necessary conversation – and then it stops. The marathon has a harsh and unscrupulous time regime. But the Continuity room is constantly reserved for only one purpose: To continue the interrupted conversations, discussions.

marathon

17.30 White Box

Altruism as arttruism

Tactic talk by Milan Adamčiak (SK) & Michal Murin (SK)

Since 2005, Michal Murin has been engaged in an extensive project about and with Milan Adamčiak, a formerly very well-known representative of Fluxus in Slovakia. Using the processes of intuitive management, amateur banking, do-it-yourself dealership, hobbyist real-estate brokerage and enthusiastic editorship, Murin has spent seven years recreating an artist who had disappeared from public view for twenty years.

Milan Adamčiak is a Slovak cellist, musicologist, experimental poet, visual and performance artist. From 1972 – 1991, he was a member of the Slovak Academy of Sciences.

Michal Murin is a project-oriented artist based in Bratislava who works with conceptual art and performances. He teaches at the Academy of Arts in Banská Bystrica and the Faculty of Arts in Košice, Slovakia.

18.00 White Box

Name readymade

Tactic talk by Janez Janša (SLO)

In 2007, three renowned Slovenian artists, legally, with all the papers and stamps required, assumed the name of the conservative Slovenian Prime Minister, Janez Janša. Ever since, all their work, their private and public affairs – in a word, their whole life – have been conducted under this new name. “Name readymade” is a parcours through different stages and aspects of the act of name changing and its consequences, including public, relational and intimate ones.

Janez Janša is an interdisciplinary artist, performer and director. His work focuses on the relation between art and social and political context. He is artistic director of Maska, Ljubljana.

18.30 White Box

Staging political action

Tactic talk by Public Movement (IL)

The actions of Public Movement are formulated through exploration of the regulations, forces, agents and policies, formations of identity and systems of ritual which govern the dynamics of public life in a particular city, in a specific year. From the initiation of the new ritual “Spring in Warsaw”, via the formulation of a new lobby for “Salons: Birthright Palestine?” to the European public relations project “Rebranding European Muslims”, which will be celebrated at steirischer herbst 2012.

Public Movement is a performative research body which investigates and stages political actions in public spaces. Actions include manifestations of presence, fictional acts of hatred, new folk dances, spectacles and marches.

19.00 Black Cube

Witness to the ruins

Lecture Performance by Mapa Teatro (CO)

“Witness to the ruins” is the result of witnessing one of the most ambitious urban development projects undertaken in Bogotá, at the threshold of the millennium. Mapa Teatro recalls the images, testimonies and stories of the ancient inhabitants of The Santa Inés-El Cartucho district in Bogotá, before, during and after its disappearance due to the construction of the Third Millennium Park. “Witness to the ruins” gives account of the artistic option, of the testimonial role confronted within the deep paradoxes of reality.

Mapa Teatro is an artists’ laboratory based in Bogotá, dedicated to transdisciplinary creation. Founded in 1984 by Heidi, Elizabeth and Rolf Abderhalden, Mapa Teatro has built a cartography for the confrontation of local and global issues.

20.00 White Box

Actions and what we learn from them

Tactic talk by Federico Geller (AR)

Strategy and tactics are key concepts that recognise the existence of conflict and the necessity of anticipation for those who take part. They have pervaded all kind of institutional discourses, including those of marketing, art and science. Federico Geller shares a few experiences of Abriendo Caminos and other collectives in grass root activities after the 2001 – 2003 neoliberal crisis in Argentina and links them to theoretical suggestions that have been found and borrowed along the way.

Federico Geller is a biologist and artist. He is a member of Abriendo Caminos/La comunitaria TV, a collective creating communication tools for grass-roots political work. He also works in Jeta Ka’i to popularise biological knowledge.

20.30 White Box

Hip hop as a weapon

Tactic talk by Lexxus Légal (CGO)

Traditionally, music in ex-Zaire was avoiding any political topic in fear of repression. The apparition of hip hop in the 1990s, with its very direct texts, disturbed the artistic scene, as well as the state and the (state-won) media. In 2004, the new regime even forbade the diffusion of hip hop through any media. Yet it still affects people’s opinions. Lexxus Légal uses hip hop as a political weapon, e.g. with the project “Tosolola Sida” (“Let’s talk about AIDS”): a mobile discussion and medical platform, acting in suburbs and villages and mobilising people through hip hop calls.

Lexxus Légal is one of the pioneers of hip hop in Kinshasa, Democratic Republic of the Congo. His lyrics tell of the ills which haunt Africa, particularly in his home country.

21.00 White Box

Magic in interventional politics

Tactic talk by Sibylle Peters / Fundus Theater (D)

Maybe borders between the dead and the living aren’t any better than all other borders: borders of nations, borders of property, borders of gender. So, ghosts can be powerful partners, when it comes to transgression. Rise up!

Sibylle Peters is a scholar, researcher and performance artist (often in cooperation with the collective geheimagentur). She is the founder of Forschungstheater in Hamburg, a theatre, where children, artists and scientists meet.

21.30 White Box

Trashspacedream-now!

Tactic talk by raumlaborberlin (D)

A laboratory situation for experiments with space, a thesis and a model try out. If it runs well it will show raumlaborberlin’s principles of operation, explaining their interest in common spaces, in public aspects of culture and in the specifics of festivals. Maybe they’ll even manage to sum it all up to essential assumptions on the production of architecture, the culture of space or the surface of reaction.

raumlaborberlin is a group for architecture and urbanism which has cooperated with specialists from different professions since 1999, creating interactive environments. raumlaborberlin mostly designed the campsite for “Truth is concrete”.

22.00 Black Cube

The Norwegian way

Performance by Amund Sjølie Sveen (N)

Norway is one of the richest countries in the world. It is also rated the most peaceful country, it has the most well-functioning state and it is probably the best place on earth to be an artist – economically speaking. It is all because of oil. When the Iraqi people starved, the United Nations launched the Oil for Food-program to make it possible for Iraq to sell oil in exchange for food. Norway has more than enough of both food and oil, but something is missing to fill lives with meaning: The Oil for ART-program.

Amund Sjølie Sveen is a composer, percussionist, performance and sound artist based in Oslo, Norway. He is a member of the Norwegian music theatre collective Ning and the contemporary folk music group Slagr.

23.00 White Box

Spoken karaoke

A participatory project by Annie Dorsen (USA)
Supported by Klumzy Tung (GB)

“Spoken karaoke” invites us to perform political speeches as we would ordinarily perform songs in a karaoke bar. Some of the texts available one almost knows by heart (“I have a dream,” “Mr. Gorbachev, tear down this wall,” etc); others may be less well known. Socrates’ trial speech stands next to Sojourner Truth’s “Ain’t I a Woman,” or Qaddafi in front of the United Nations ... Political speeches are, after all, songs of persuasion, argument, motivation or consolidation.

Annie Dorsen is a director and writer. For her interactive pop-political performance project “Democracy in America” all elements on stage were for sale, and for “Hello Hi There”, she staged two chatbots reflecting on language, creativity and political power.

Klumzy Tung is a genre spanning, conscious lyricist and freestyle urbanite, currently releasing each song from his debut solo album “Happy Accidents” one-a-month.

00.00 – 04.00

04.00 – 08.00

08.00 – 12.00

12.00 – 16.00

16.00 – 20.00

20.00 – 24.00

Sunday
23/09

Free
entrance
Operrnring 5 - 7
Graz

00.00 White Box

VJing the revolution (a nostalgia)

By Köken Ergun (D/TR)

During the high point of the Arab Spring, shortly following the televised ousting of Mubarak live from Tahrir square, Köken Ergun conducted video art workshops with his students in Doha and Ramallah. Inspired by the momentum, he asked the participants to join him for a YouTube VJing of the revolution. The result was a collection of televised and non televised footage of the participants’ favourite moments of the revolution. For “Truth is concrete”, Köken Ergun invites all to join in and play links of their own revolutionary moments.

Köken Ergun is a visual artist, based in Berlin and Istanbul. His videos are studies of social issues, e.g. the specific situation of minority communities. He studied theatre acting and worked with Robert Wilson before turning to video and performance art.

01.00 Black Cube

Hack the jellyfish:
How to mess with reality

Hosted by monochrom (A)

With Minerva Cuevas (MEX), Nick Farr (USA), Jens Ohlig (D), et al.

Normality and reality are created within the structure of society. In a media-based society it is the signs and significants, the meanings and habits and conventions of speaking and thinking, the images and stereotypes which control everything. It is important to analyse how it is represented and of course what is not represented. It’s not so much people like Rupert Murdoch that one should attack, but rather something one would call the cultural grammar of the public space (which consists of the media space as well as of streets, places and baseball stadiums). Power is formed within such a grammar. Access and non-access to each and every thing is regulated in its realm. Meanings are negotiated there. Good and evil are determined. Society is an ongoing process of rediscussing and remodelling its power structures. Power is more like a fluid, or a jellyfish, than a solid brick wall and you can play with it. monochrom thinks that hackers, artists, technologists, activists, developers, players and other fellow nerds should leave their cosy peer groups and comfy in-scenes and exit their spaces of cultural incest and patting-each-others-shoulder and talk about what one can do to hack the jellyfish.

Minerva Cuevas is a conceptionalist artist, with a focus on the contexts of politics and social engagement. Since 1998, she has distributed products for a better life via the non-profit corporation Mejor Vida Corp.

Nick Farr is involved in the global hacker community. He has helped found hackerspaces like HacDC, Noisebridge and NYC Resistor and actively organised events such as the CCC Congresses. He lives, hacks and makes art in New York City.

monochrom is an art-technology-philosophy group based in Vienna. monochrom is an unpeculiar mixture of proto-aesthetic fringe work, pop attitude, subcultural science, context hacking and political activism. At “Truth is concrete”, monochrom is represented by the writer, artist and musician **Roland Gratzner** and the artist, writer, curator and director **Johannes Grenzfurthner**.

Jens Ohlig is a software developer and digital citizen, enthusiastic about hacker politics and online activism.

05.00 Meeting Point: Jalla's Bar

Daybreak into the city II: Meet and greet at squatters’ breakfast

Excursions by Theater im Bahnhof (A)

With Jeudi Noir (F)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike. This morning: Launching assistance for occupying houses – for requisitions, as they call it – for a city still unfamiliar with this term.

Theater im Bahnhof is an independent theatre ensemble based in Graz, making contemporary “Volkstheater” and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by Sri Louise (USA)

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one’s political body by exploring what the renunciation of capitalism means for the global “revolution”.

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 White Box

Guerilla gardening

Tactic talk by Richard Reynolds (GB)

Guerrilla gardening is gardening without boundaries, more specifically it’s gardening someone else’s land without asking. Typically guerrilla gardeners strike neglected public land, but their motivations are as diverse as the people. Activists, artists, environmentalists, gardeners, pranksters, protestors, thrill seekers – guerrilla gardeners come in many shades of green.

Richard Reynolds is the founder of GuerrillaGardening.org. He charts in his book “On Guerrilla Gardening“ the 350 year history and modern day flowering of guerrilla gardening.

09.00 White Box

The pansy project

Tactic talk by Paul Harfleet (GB)

Pansies as memories at the site of homophobic abuse: “The pansy project” has many incarnations; small scale unmarked individual plantings, free pansy “Hand Outs” where the artist speaks to passers-by about the project, installations of thousands of plants at the site of homophobia and exhibitions of the photographs Paul Harfleet has made over the last seven years. He also plans to plant a series of pansies around Graz at the site of homophobic hate crime throughout his stay.

Paul Harfleet re-contextualises sites and objects by allocating them through drawing, photography and intervention. His interest lies in the implications of identity, citizenship and its influence on the navigation and memory of the urban environment.

09.30 White Box

The garden of biological disobedience

Tactic talk by Katherine Ball (USA)

“The garden of biological disobedience” created for “Truth is concrete” is a dreamscape for how activists could form a symbiotic relationship with nature’s ability to strike back against human hegemony. The trace goes back to the tactics of Fuzzy Biological Sabotage outlined by the Critical Art Ensemble, to the antidotes of inertia, pluriversality, the yes and the no, and re-establishing an emotional reaction to the wild world.

Katherine Ball is an artist whose practice is founded on a hands-on approach to environmental activism and social engagement; she co-directed SEA Change, and “Free Market“ that fed people living on the streets.

10.00 Black Cube

History of art, according to the resistance

Lecture by Jonas Staal (NL)

The New World Summit is an alternative parliament for political and juridical representatives of organisations currently placed on international terrorist lists. It attempts through the use of art to create a space for radical diplomacy, a democratic supplement on a political system that shows itself unable to act upon the democratic promise. The promise in which democracy manifests itself as a universal movement that struggles for a non-exclusive political space where every voice can make itself heard, seen and felt.

Jonas Staal is a Dutch visual artist, focusing on the relationship between art, politics and ideology. The first New World Summit took place at the 7th Berlin Biennial in May 2012, the second, third and fourth editions are scheduled in Leiden, Kerala and Brussels.

11.00 Black Cube

Infiltrate and intercept

Art as alteration and alteration

Hosted by Christian Hanussek (D)
With Chimurenga (ZA), Rana El Nemr (ET), Sam Hopkins (I/KE), Federico Zuckerfeld (AR)

To infiltrate and intercept political spaces implies a break in the normative order, a movement and even a redirection of energy, information, or social values. It is often a covert action, sometimes illegal and usually deployed to gain advantage in power relations. Can artists intervene as activists to disrupt one course and empower another? Looking at documentary evidence on activist art practices that are focused on specific situations, the targets, questions and implications of local contexts will be discussed. How can artists conceive their work, cognisant of both the frictions against and the possibilities for direct engagement? Can the representation of these practices serve again as an interception within the art/conference space?

Chimurenga is a pan African magazine for arts, culture and politics, in print since since 2002. It was founded by Ntone Edjabe.

Rana El Nemr is a photographer. Her work documents and explores social change, class structures and urban public space.

Christian Hanussek is an artist, writer and curator. His art combines painting and film or video. He has published several texts and curated presentations of art from Africa.

Sam Hopkins is an artist akin to documentary; probing, investigating and re-imagining stories, characters and elements of daily life. He has realised interventions, installations and projects such as Slum TV and Urban Mirror.

Federico Zuckerfeld is an artist and a founding member of the artist collective Etcétera, with politics being a main concern, staging interventions and developing artistic protest tactics.

13.00 Black Cube

The dirty discount revival

A service by Reverend Billy & The Church of Stop Shopping (USA)

Please join us for a rousing Earthalujah! worship service. Reverend Billy will preach in the great American style known as Fire and Brimstone while the Choir sings riotous, gorgeous gospel songs from the Stop Shopping hymnal. Here we are mid-shopocalypse, so unable to control our shopping, whether for bikinis or war toys or for fossil fuels. We will celebrate life while we have some left, but we know what life we do have left must be radically expanded to save life to come. Earthalujah!

Reverend Billy & The Church of Stop Shopping is a New York City based radical performance community. They are wild earth loving activists who have defended land, life and imagination from evil corporations and corrupt governments.

14.00 Black Cube

Random acts: Reverend Billy & The Church of Earthalujah

Short film by Leah Borromeo (GB)

Commissioned by the British Channel 4, “Random acts” are shot in collaboration with their subjects as they play in that space and truth between journalism and art. No. 78 shows what you get when you cross an Elvis impersonator with an evangelical preacher and throw in a protest against corporate sponsorship of the arts: Reverend Billy, his choir and an almighty oil-covered flashmob at the Tate Modern’s Turbine Hall.

Leah Borromeo is the director of “Random acts”. She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

marathon

14.05 Black Cube
General Assembly

Facilitated by Federico Geller (AR)

Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly is facilitated every day by a different moderator – offering each time different ways of thinking and discussing, of exchanging and criticising. Federico Geller proposes a non-linear assembly, based in previous experiences with social organisations in Argentina: the dynamic is an oscillation between the General Assembly and smaller circles so the discussion splits and remerges, collecting more questions and ideas. The use of simple graphic tools helps to open the situation and to share the results of the exchanges.

Federico Geller is a biologist and artist. He is a member of Abriendo Caminos/La comunitaria TV, a collective creating communication tools for grass-roots political work. He also works in Jeta Ka'i to popularise biological knowledge.

16.00 Black Cube

The politics of artistic practices

Hosted by Chantal Mouffe (GB/B)
With Zdenka Badovinac (SLO), Anette Baldauf (A), common spring collective (D), Marcelo Expósito (AR), Stefan Hertmans (B), Oliver Marchart (A), Giulia Palladini (I), Gerald Raunig (CH/A), Bert Theis (I/L), Stephen Wright (CAN), Stephen Zepke (A/NZ)

How do different theories envisage the relation between art and politics and the possibility for artistic practices to play a critical role in society? Several divergences currently exist among artistic and cultural workers who are interested in making a political intervention. It is important to bring them to the fore. To clarify what is at stake in those disagreements, the symposium will scrutinise the different interpretations of the evolution of the work process brought about by the Post-fordist stage of capitalism and its consequences for visualising aesthetic modes of resistance. What form could those resistances take and where should they take place? Is an effective critique still possible inside the art world or are all critical interventions in that field bound to be neutralised and recuperated? Pressures towards pure entertainment exerted by corporations’ drive for profit are difficult to resist. With cuts in public subsidies for the arts, the situation in several European countries looks really bleak. One argument is that the loss of public support offers the opportunity to break away from the institutions. To be sure the proliferation of various modalities of artistic activism testifies to the possibility of different ways of exercising creativity. But, while acknowledging the significance of those new ways of using artistic means to make political interventions, one might also be reluctant to follow those who claim that “artivism” is the only manner for artists to intervene politically. The session is interrupted by a lecture performance by common spring collective, revisiting Walter Benjamin’s dialectical approach on the aestheticisation of politics and the politicisation of aesthetics.

Zdenka Badovinac is a curator and art critic and the director of the Moderna Galerija, Ljubljana. She deals with the processes of redefining history and definitions of different avant-garde traditions of contemporary art.

Anette Baldauf is a sociologist and cultural critic, who collaborates with artists on questions of public space, consumerism and the economic imaginary. She is Professor at the Institute for Art Theory and Cultural Studies at the Academy of Fine Arts Vienna.

common spring collective is a Berlin based group of artists, theorists and activists (Bini Adamczak, Michael Bucher, Mathilde Clemens, Konstanze Schmitt). Its only aim is to change the global weather in order to overcome the common capitalist cold precipitation (cccp).

Marcelo Expósito is an artist, editor and critical theorist. Among his art work is “Between Dreams”, a series of videos exploring the rise of new metropolitan social movements from 2004 to 2009.

Stefan Hertmans is a Flemish writer who is professor of art criticism at University College in Ghent. He has written novels and poetry as well as eight volumes of essays on literature and philosophy.

Oliver Marchart is an Austrian philosopher, political theorist and art theorist. From autumn 2012, he will be professor of sociology at Düsseldorf Art Academy.

Chantal Mouffe is a political theorist and Professor of Political Theory at the University of Westminster. She is the author of several books, among others “The Democratic Paradox” and “On the Political”.

Giulia Palladini is a researcher in theatre and performance theory. Her current research interests concern performance labour and free time, the archive and the circulation of affects by means of artistic practice.

Gerald Raunig, a philosopher and art theorist, works at the Zürcher Hochschule der Künste and at the European Institute for Progressive Cultural Policies. He co-edits the multilingual webjournal “transversal” and the journal “Kulturrisse”.

Bert Theis is an artist, activist and curator based in Milan where he works with the Platform Isola Art Center and out-Office for Urban Transformation. He is part of Macao, the artworkers movement that occupied a skyscraper and other spots in Milan.

Stephen Wright is a writer and professor of the practice of theory at the European School of Visual Arts. His writing has focused on the usership of art, particularly in contexts of collaborative, extradisciplinary practices.

Stephen Zepke is an independent researcher. He lectures on philosophy at the University of Vienna and on film at the University of Applied Arts in Vienna.

22.00 White Box

The art of binationalism

Lecture by Udi Aloni (USA/IL)

On 4 April 2011, Juliano Mer Khamis was assassinated in Jenin in front of the Freedom Theatre he had founded. Since its beginning in 2006, The Freedom Theatre has aimed to empower youth. Udi Aloni speaks about the use of theory, art and action as a unified triangle where each vertex becomes a means to the other vertices, and an end in itself. Can art both include and transform revolutionary violence, without being hampered by the traces of violence which could ultimately destroy it?

Udi Aloni is an Israeli/American filmmaker and artist whose projects frequently explore the discourse between theology and politics. He promotes justice, peace and solidarity between Israel and Palestine.

23.00 White Box

Picasso in Palestine

A conversation by Khaled Hourani (PS) & Charles Esche (NL/GB)

On 24 June 2011, a unique exhibition opened at the International Academy of Art Palestine (IAAP) in Ramallah. For the first time in history, an original painting by Pablo Picasso was shown in the West Bank: “Buste de Femme” (1943), one of the most iconic works from the collection of the Van Abbemuseum in Eindhoven, travelled across many visible and invisible borders to reach Ramallah.

Charles Esche is a curator and writer. He has been the director of the Van Abbemuseum in Eindhoven since 2004 and co-founded and co-edits Afterall, a contemporary art publication and Afterall Books.

Khaled Hourani is an artist, curator and art critic. He is the arts director of the International Academy of Art Palestine and initiated “Picasso in Palestine“, an exhibition of famous paintings by Pablo Picasso in Ramallah, West Bank.

00.00 – 04.00

04.00 – 08.00

08.00 – 12.00

12.00 – 16.00

16.00 – 20.00

20.00 – 24.00

Open marathon

While the main marathon is packed from the very beginning and set to the minute, the parallel “Open marathon” begins as a blank page – waiting to be filled with whatever one thinks is necessary. The “Open marathon” is based on self-organisation. It is not directed, centralised, has no curatorial agenda. It has his own time, might stutter or even be interrupted for hours. Its content is entirely proposed by the participants of “Truth is concrete”, accommodated with standard technical equipment, announced on location and constantly updated in the internet. Everybody is welcome to fill the slots – spontaneously or a couple of days in advance. First come, first serve: openmarathon@steirischerherbst.at

open marathon

Monday
24/09

00.00 Black Cube

Protest covered

Concert by *Mary Ocher* (D/RUS)

Her debut album “War Songs” deals with persecution, nationalism and sexual abuse. It also is a very personal record of a time. Anyone who has ever felt they didn’t belong could easily identify with Ocher’s songs. Recently, she finished the follow-up record produced by the Canadian King Khan.

Mary Ocher is a singer-songwriter. She also makes films, indulges in visual art and writes poetry.

01.00 Black Cube

Politics: Truth or representation?

An Errorist night by *Etcétera* (AR) with guests

A very special Errorist night of stand-up, improvised performances, music, screenings, readings and special guests. In order to break the hierarchies and stereotypes appealing to the most diverse ways to present-represent the political representational crisis and the crisis as representation.

As a kind of match of interpretation and representation, errorist cells invite all participants (artists, activists, curators, directors, technicians, cleaners, workers, practitioners, students, tourists, etc.) to join the Errorist night and to present their selves by dancing, speaking, acting, showing with various improvised guests who collaborate to produce delicious laughter in a kind of cabaret format.

Loreto Garín Guzmán is an artist and a member of the artist collective *Etcétera*, which founded the *International Errorist* movement.

Federico Zukerfeld is an artist and a founding member of the artist collective *Etcétera*.

03.00 Black Cube

Protest covered

Concert by *Stéphane Bérard* (F)

Stéphane Bérard entertains an opaque and double-bound relation to the real and the political: he questions the evaluation criteria of art and politics, but always with a high dose of fiction, humour and derision. Tonight, Bérard takes his inspiration from partisans’ songs, new music and lazy electronic experiment and tries to drag the audience out of its indifference.

Stéphane Bérard is a multimedia artist. He inspects the processes of artistic integration in institutional circuits and the cult of the artist promoter of social alternatives.

04.00 Black Cube

Impeach my bush!

Protest song DJ set presented by *Christoph Braun* (D)

Has there ever been a golden time of the protest song? Are there still protest songs today that overpass the traditional schemes of politics? Is there, for example, a digital protest song? Or rather, did the momentum of protest switch into the category of sound? Do Boards of Canada write protest songs just like Billie Holiday used to? Or Terre Thaemlitz? Or Underground Resistance? Christoph Braun deejays himself through the history of protest songs, selecting the canon and the non-canon.

Christoph Braun is a German music journalist and author. In his recent book “Hacken“, he deals with living in the countryside in the digital era.

05.00 Meeting Point: Laila’s Bar

Daybreak into the city III: Redressing the market

Excursions by *Theater im Bahnhof* (A) With *Jisun Kim* (ROK) and *Doris Psenicnik* (A)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.

This morning: An encounter between farmwomen and female activists not to just swap clothing.

Theater im Bahnhof is an independent theatre ensemble based in Graz, making contemporary “Volkstheater” and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by *Sri Louise* (USA)

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one’s political body by exploring what the renunciation of capitalism means for the global “revolution”.

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 Black Cube

Who can still change course?

Documentary film programme for children and young people

“Solo andata, il viaggio di un Tuareg – One Way, a Tuareg Journey” (Fabio Caramaschi) Talk afterwards with *Fabio Caramaschi* (I) “El Somriure Amagat – The Hidden Smile”(V. Durrall)

Unlike any other film genre, documentary has always been between two sides. On one hand, documentary film is about taking an unobtrusive look at reality, not intervening with it. On the other hand, it was expected to not only describe but to save the world. If one leaves aside the attributions “true or false representation of the world”, another perspective comes into focus: documentary praxis itself is an act of reality. The film programme presents documentaries dealing with social and political action within the living environment of children and young people.

In cooperation with doxs! / Duisburger Filmwoche

10.00 Black Cube

100 questions I

Talkshow hosted by *Pia Hierzegger* (A)

Guest: *raumlaborberlin* (D)

Two tables with two desk lights and 100 questions on index cards, a cordially implacable interviewer: “100 questions” is a talk show reduced to the max. It is not about figuring it all out, but about sharing one’s world a little bit with the audience: raumlaborberlin, the artist/architects designing the “Truth is concrete” camp, are experts in finding places that are abandoned, left over or in transition. Places between systems, time periods or planning ideologies. These places they use as an experimentation field to discover and activate hidden potential.

Pia Hierzegger is an actress, playwright and theatre director based in Graz. She is a member of Theater im Bahnhof.

raumlaborberlin is a group for architecture and urbanism which has cooperated with specialists from different professions since 1999, creating interactive environments. raumlaborberlin mostly designed the campsite for “Truth is concrete”.

10.30 Black Cube

100 questions II

Talkshow hosted by *Pia Hierzegger* (A)

Guest: *The Haircut Before The Party* (GB)

Two tables with two desk lights and 100 questions on index cards, a cordially implacable interviewer: “100 questions” is a talk show reduced to the max. It is not about figuring it all out but about sharing one’s world a little bit with the audience: in the temporary salons of The Haircut Before The Party, the barber’s chair acts as a means of communication: while the haircut is free, customers are asked to take part in an open discussion about society and politics.

The Haircut Before The Party collective formed in 2009, sharing the collective experience of house squatting. Salons are set up and hair is cut for free to boost conversation and exchange.

11.00 Black Cube

Action theatre / Théâtre de l’Opprimé

Hosted by *Guido Kleene* (NL)

With *Mouhamadou Diol* / *Kaddu Yaraax* (SN), *Eleonora Fabião* (BR), *Don Tshibanda* (CGO), *Salam Yousry* (ET)

Can a theatre play pacify a bloody conflict that killed hundreds? Can a theatre performance reaching 150,000 people prevent the accusation of witchcraft aimed at children? Action theatre is a practise that aims to provide social change. How does this theatre look? What kind of strategies are used? Why doesn’t the art world embrace this theatre of the oppressed – and why is this theatre often seen as artistically poor?

Action theatre performs for huge audiences in big parts of the world – often in the most difficult circumstances. Several artists from all over the world who practice, analyse or criticise this kind of art, take part in the panel discussion.

One of them is Don Tshibanda, who coordinates nine theatre groups that work on preventing violence against women, educating soldiers in Eastern Congo and pacifying a bloody conflict that has killed hundreds in a region without electricity and roads.

Eleonora Fabião is a performance artist and theorist teaching at the Universidade Federal do Rio de Janeiro, pointing out artistic strategies that respond to a state of politics in which the lines between law and lawlessness have become blurred.

Kaddu Yaraax is a community based and culturally oriented association in Dakar, Senegal, mainly working with forum theatre throughout Senegal focusing on political, social, economic and cultural subjects that are of actuality to their audience. Here Kaddu Yaraax is represented by *Mouhamadou Diol*.

Guido Kleene is a Dutch theatre director who was born in Dakar and works in the Congo, Egypt, the Netherlands etc. He founded Compagnie Dakar with performances often based upon documentary material.

Don Tshibanda lives in the Democratic Republic of the Congo and organises participatory theatre programmes. He wrote “Participatory Theatre for Conflict Transformation: Training Manual” with Lena Schlachmuijder.

Salam Yousry is a theatre director, writer and an illustrator. He founded the Al-Tamyé Theatre Company in 2002 and The Choir Project in 2010.

12.30 Black Cube

Political spectatorship within and outside the theatre

Tactic talk by *Immanuel Schipper* (CH)

The political is back on stage. New documentaristic works, very individualistic interpretations of classical well made plays and re-enactments of political murders are just some of the forms that have developed in the last years. But the performances are not the main stage for the “new politicism”. The main part of the play belongs to the spectator and their new roles and contracts during the performance and after it.

Immanuel Schipper is an actor, dramaturg, curator, researcher and lecturer. Since 2011, he has also been the head of the interdisciplinary research project “re/occupation” at the Zurich University of the Arts.

13.00 Black Cube

Legislative theatre

Tactic talk by *Michael Wrentschur* (A)

Legislative theatre is a participatory, socio-political strategy: it creates theatrical dialogues between people affected by a certain social problem, the general public and political decision makers. Public spectators become active parts of the performances trying out different interventions to transform social and political realities. The results are brought into spheres of political and administrative power.

Michael Wrentschur is a sociologist, social scientist, activist and the artistic director of InterACT, a studio for theatre and socioculture in Graz.

13.30 Black Cube

No time for art?

Tactic talk by *Laila Soliman* (ET)

“No time for art?” is a series of documentary performances that addresses police and military violence at the time being in Egypt with the means of theatre. The series started in April 2011 and since then has constantly faced doubts, questions and the challenge of updatability in and outside of Egypt. “No time for art?” – a statement, a question, a form or prostitution or a mere provocation?

Laila Soliman is a theatre director and playwright from Cairo, most interested in an independent, socially and politically aware theatre.

14.00 Black Cube

Random acts: The Haircut Before The Party

Short film by *Leah Borromeo* (GB)

Commissioned by the British Channel 4 “Random acts” are shot in collaboration with their subjects as they play in that space and truth between journalism and art. No. 91 shows The Haircut Before The Party; artist hairdressers that traipse around demos with a hairdresser’s chair in a bike trailer. Always running with scissors, they’re fighting government cuts with cuts.

Leah Borromeo is the director of “Random acts”. She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

14.05 Black Cube

General Assembly

Facilitated by *Kaddu Yaraax* (SN)

Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly is facilitated every day by a different moderator – offering each time different ways of thinking and discussing, of exchanging and criticising. Kaddu Yaraax create a *Portrait Croisé* of “Truth is concrete” and the Festival International du Théâtre de l’Opprimé that took place in Hann-Dakar in Senegal just a week before. They will interpret what they gather from participants and improvise their understandings, across the border rivers of language.

Kaddu Yaraax is a community based and culturally oriented association in Dakar, Senegal. Kaddu Yaraax was founded by the writers and theatre directors *Mouhamadou Diol* and *Seydou Ndiaye*. At “Truth is concrete” they are joined by the economist and artist *Kerstin Meyer* with whom they publish the “expanded scripts” of the theatre of the oppressed.

marathon

16.00 Black Cube

Freethought I: Economy of crisis

Hosted by [Mao Mollona](#) (GB)

With [Julieta González](#) (VE), [Stefano Harney](#) (GB), [Marina Vishmidt](#) (GB)

“Freethought” is an open platform of education and production devoted to the movement of ideas and practices in and out of dedicated institutions, unframing them from the disciplines, protocols and methodologies that conventionally contain them. The work of “Freethought” comes about through generative critical work that is not a form of protest, but rather a radical restructuring of existent disciplinary, economic and academic boundaries. The “Freethought” initiative comes at a moment of new coalitions between civic institutions, innovative research modes based in practice and engagement and new political actors emerging from within grass roots movements.

The three panels discuss the emergent subjectivities and radical possibilities at the intersection of art, pedagogy and political economy in the current wave of crisis of capitalism.

What are the alternative possibilities of human organisation emerging from the current crisis scenario: Can one consider modern bureaucracies as the first examples of massified immaterial labour? What if one was to understand this labour in the bureaucracies as having elements of producing abstractions, affects and effects? Could one begin to understand creative labourers as part of a dispersed bureaucracy – rather than as individual creatives hunted by managerialism?

What would an economy look like, that was to be centred on the body and its sensorium? Could such a sensuous and performative approach to the economy help to rethink static sociological concepts such as colonialism, capitalism, class and work?

Julieta González is a curator at Museo Tamajo, Mexico. She has been the associate curator of Latin American Art at Tate Modern, London.

Stefano Harney is the deputy director of school and chair in strategy, culture and society at Queen Mary, University of London. He works on business ethics, corporate governance and responsible management education.

Mao Mollona is a senior lector at the Department of Anthropology at Goldsmiths, University of London. His interests lie in film and visual anthropology.

Marina Vishmidt is a writer, dealing mainly with art, value and the politics of work and abstraction. Currently, she is doing a PhD at Queen Mary, University of London.

19.00 Black Cube

From chocolates to chandeliers

Tactic talk by [Dirk Fleischmann](#) (ROK/D)

Dirk Fleischmann’s schizophrenic conglomerate of eggs, kiosks, trailers, electricity, carbon credits, chandeliers, game shows and a fashion label, tells a capitalist fairy tale of success. Others may fly high, but Fleischmann’s project is like a low-level flight where the grounds of our capitalist system remain in sight. Profits are reinvested into the next enterprise to regain societal fields, which seem to be completely occupied by conglomerates.

Dirk Fleischmann’s art inhabits economic forms and sneaks into given capitalist structures; e.g. with “myfashionindustries“, he explores special economic zones in the Philippines or in North Korea from the inside.

19.30 Black Cube

The state artist 2012

Tactic talk by [Omer Krieger](#) (IL)

What are institutionally-engaged art practices?

What is this thing which is both a law and a poem?

What can we learn and unlearn from the public servant, the court jester, the ombudsman, the poet laureate, the artist politician and the city artist?

Omer Krieger presents a group of public art projects initiated in Jerusalem and in other cities, which focus on new roles, rather than objects.

Omer Krieger produces actions, social situations and media events in public spaces. He is the artistic director of Under the Mountain Festival for new public art, Jerusalem and co-founder of the research and action group Public Movement.

20.00 Black Cube

Enacting populism: On the transformations of myths

With [Luigi Coppola](#) (B/I), [Omer Krieger](#) (IL)

[Chantal Mouffe](#) (GB/B), [Lisl Ponger](#) (A),

[WochenKlausur](#) (A), et al.

Moderated by [Matteo Lucchetti](#) (I)

Populism, as we know it, has become a dominant political topic since its slow but growing appearance in several European countries. In a typical post-political climate namely consensus politics has replaced the former ideological agonistic space of democracy and consequently filled the lack of belief in democracy and its possibilities. This has given way to the rise of a popular frustration which powerfully is articulated by demagogues and those who understand how to move the space of politics slowly from being representative to an open play with its representation in the media instead.

But populism also has a dimension inherent to any democratic regime. In this regard it is a mistake to see the visual strategies that are used every day in the media in order to create cheap and fictional feelings of belonging only as a completely negative symptom of our times. At the same time material can easily be deconstructed and by this offers clearer visions on how democracy looks like today. The enacting of populism makes visible how aesthetic strategies are part of the creation of hegemonic powers. At the same time, it enables artistic practices to interfere with the media scape in order to have an impact on the contemporary imagery on politics. We are in need of new, positive and emancipatory myths that can act against the bad mythologies that surround us.

Luigi Coppola is an Italian artist who works primarily in performance art. He is a founder of the collaborative project Democratic Acts, an inquiry around the relationship between art and democracy.

Omer Krieger is the artistic director of Under the Mountain Festival for new public art, Jerusalem and co-founder of Public Movement.

Matteo Lucchetti is an art historian, critic and independent curator. Among his recent works he has contributed to “Enacting Populism”, a project on the possible relationships between art practices and the populist mediascape in Europe.

Chantal Mouffe is a political theorist and Professor of Political Theory at the University of Westminster. She is the author of several books, among others “The Democratic Paradox” and “On the Political”.

Lisl Ponger is a Viennese artist, photographer and filmmaker. She has captured performances by Otto Mühl, Hermann Nitsch and Peter Weibel, and started making films in 1979.

WochenKlausur is an artist group in Vienna. Their proposals aim at small but effective improvements to socio-political deficiencies.

22.00 Black Cube

Occupy now?

Noah Fischer (USA), **Hector Huerga** (ES),

Sri Louise (USA), **Tzortzis Rallis** (GB),

Jonas Staal (NL)

Moderated by [Florian Malzacher](#) (A/D)

Is the Occupy movement done and history? When last winter more and more camps all over the world were removed, it was said: “We will be back.”

Today almost all visible signs of Occupy are gone – repressive politics as well as broken spirits have prevented a big comeback. While some say that Occupy has just moved into new forms and structures others already claim its failure. Where are we now? Where do we go from here?

Noah Fischer is a New York-based artist and activist, who responded to the current economic crisis with “Summer of Change“, a series of numismatic rituals performed in 2011 on Wall Street and was the initiator of Occupy Subways and Occupy Museums.

Hector Huerga is a writer, editor and activist. He took part in the uprising in Oaxaca, Mexico, in 2006, and since 2011 has been involved in the 15M movement in Spain.

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA and has been involved in Occupy Oakland.

Florian Malzacher is a curator, dramaturg and journalist. He is co-curator of steirischer herbst festival and of “Truth is concrete”.

Tzortzis Rallis is a graphic designer who uses his tools in cultural, social and political initiatives. He is co-designing “The Occupied Times of London”, the independent newspaper of the London occupations.

Jonas Staal is a Dutch visual artist. His work focuses on the relationship between art, politics and ideology. As an artist, he was involved in Artists in Occupy Amsterdam.

00.00 – 04.00

04.00 – 08.00

08.00 – 12.00

12.00 – 16.00

16.00 – 20.00

20.00 – 24.00

Durationals

While the machine of the marathon is running and running, several projects in the camp have their own speed and logic.

open marathon

Tuesday
25
09

00.00 Black Cube

Every city has a soul

Performance lecture by **Carlos Celdran (RP)**

Every city has a soul. Every city has a story. Every city has a compass by which to live. But sometimes cities get lost and have a hard time finding their way back home. Carlos Celdran has been performing on the streets of Manila for the last ten years as a way of rediscovering that city's soul. His lecture will be about his performative acts and his own musings on a city that has become a reflection of his art and his identity.

Carlos Celdran is a performance artist who has been doing works around the Walled City of Intramuros in Manila, since 2002. His last piece, "Livin' La Vida Imelda", created controversy when featured in Art Dubai and censored by authorities.

01.00 Black Cube

Disobedience archive (the free square cinema)

A film night by **Marco Scotini (I)** in collaboration

with **Salma Shamel / Mosireen (ET)**

With films by **Atelier d'Architecture Autogérée, Mitra Azar, Department of Space and Land Reclamation, Critical Art Ensemble, Marcelo Expósito, Ashley Hunt, Mosireen, Sara Ishaq, Bassel Shahade et al.**

The "Disobedience archive" reveals the mediatised nature of history. It shows what corporate media conceal and takes back control of the violent expropriation of experience: producing history and therefore rendering it visible. History, considered as a problem of representational politics is at the centre of these films and videos that range from documentaries to counter-information, from film-essays to agit-prop cinema and from video-activism to grassroots community cinema.

Disobedience is not simply a sample of struggles and protests, but rather an archive of the imaginaries, of ways of living, of production, of looking, of learning and self-representation. The current No, the refusal to obey, contemporary dissent, does not propose a dialectic position in relation to power, but establishes itself as a force of creativity and experimentation: of languages, mechanisms and, ultimately, of subjectivities. The "Disobedience archive" has been on tour since 2005, it has grown step by step and has always been shown as an exhibition display. The film night connects the "Disobedience archive" directly with Tahrir Cinema in Cairo which was set up as a makeshift cinema in 2011 by the Mosireen collective: a screen to show people films dealing with the ongoing revolution. A special programme, from the global protest in Seattle to the current insurrections in the Middle East and Arab world, with particular attention to Egypt, Syria, Yemen and Palestine.

Marco Scotini is an art critic and curator of the ongoing, multi-phase project "Disobedience archive" that intends to represent and discuss artistic strategies and dissent tactics as a way of overcoming classic modernist dichotomies.

Salma Shamel is a video editor and a graphic designer. She is a member of Mosireen, a non-profit media collective born out of the explosion of citizen journalism and cultural activism in Egypt during the revolution.

05.00 Meeting Point: Laila's Bar

Daybreak into the city IV: Feminist blinking

Excursions by **Theater im Bahnhof (A)**

With **Hermine Grabner de Luca (A) et al.**

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.

This morning: Feminists bat their eyelashes in the grey of the dawn at the state of affairs in general. Hermine Grabner de Luca will certainly prepare more than coffee and cake.

Theater im Bahnhof is an independent theatre ensemble in based in Graz, making contemporary "Volks theater" and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by **Sri Louise (USA)**

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one's political body by exploring what the renunciation of capitalism means for the global "revolution".

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 Black Cube

Who can still change course?

Documentary film programme

for children and young people

"Garçons Manqués, In einem Pariser Vorort"

(Susan Gordanshekan)

Talk afterwards with **Susan Gordanshekan (D)**

"Rentner und Studenten" (Lucian Busse)

Unlike any other film genre, documentary has always been between two sides. On one hand, documentary film is about taking an unobtrusive look at reality, not intervening with it. On the other hand, it was expected to not only describe but to save the world. If one leaves aside the attributions "true or false representation of the world", another perspective comes into focus: documentary praxis itself is an act of reality. The film programme presents documentaries dealing with social and political action within the living environment of children and young people.

In cooperation with doxs! / Duisburger Filmwoche

10.00 Black Cube

Sound of sirens

Tactic talk by **Edgar Honetschläger (A/JP)**

"Sound of sirens" is an independent video platform initiated by Austrian and Japanese artists. By collecting film clips it tries to capture reactions after three reactors in the nuclear power plant Fukushima blew up. "Sound of sirens" forms a counterpoint against the unbelievable lies of the International Atomic Energy Agency (IAEA) and the nuclear lobby and gives the countless victims a chance to speak up.

Edgar Honetschläger is a film maker, script writer and artist. Together with Sylvia Eckermann and Yukika Kudo he initiated "Sound of sirens".

10.30 Black Cube

Imagens do Povo

Tactic talk by **Joana Mazza /**

Observatório de Favelas (BR)

"Imagens do Povo" records the daily life of the slums through a critical perception that takes into account the respect for human rights and local culture. The programme began in 2004 as an initiative of photographer João Roberto Ripper with the Observatório de Favelas. Today, it is a documentation centre as well as a research and training station and an association of popular photographers in the labour market.

Joana Mazza is a visual artist, photographer and cultural producer based in Rio de Janeiro, who engages in the Observatório de Favelas and Imagens do Povo (People's images), a centre for documentation and research.

11.00 Black Cube

Contradictions reconstituted

Tactic talk by **Jens Dietrich / International Institute of Political Murder (D)**

What can a re-enactment add to what the audience already knows? The work on a new IIPM production does not begin with an artistic task, but a journalistic one: to collect an enormous amount of information by researching on location. Then the often contradictory positions of the encountered reality are condensed into a performance and shape a new image of the events, which leads to public discussion and through this, changes the view of the previously assumed historical truth.

Jens Dietrich is dramaturg and producer of the International Institute of Political Murder. IIMP was founded in 2007. Its productions are widely seen as a new documentary, aesthetically dense form of political theatre.

11.30 Black Cube

Welcome to the desert of the real

Mobile phones, citizen journalists & self empowerment

With **Jens Dietrich / International Institute of Political Murder (D), Joanna Mazza (BR), Maryam Mohammadi (A/IR), Salma Shamel / Mosireen (ET), Urok Shirhan Alsaedy (NL/IRQ)**

Moderated by **Reinhard Braun (A)**

Burma 2007. For the first time in history, revolutionary struggle and repressive violence are being immediately documented by people in the thick of it, through mobile phone videos and pictures posted on the web. From that time on, the multitude of several conflict zones, especially in the middle-east, has taken possession of its own representation traditionally kept by the ruling power, by special correspondents or by western artists gloating over transparency, diversity and freedom. Is the act of snap shooting oneself being targeted by a tank, a moment of re-subjection and of feeling of the real, a kind of answer to the virtualisation of the world (like the cutters cutting themselves, as described by Žižek in "Welcome to the desert of the real")? Or can its image create over it a radical change in the perception of the real, disclosing the hegemony underlying reality? How to define a new role, responsibility and efficiency for the artist, journalist and new-born image producers? How to empower people to get together in an authoritarian context? How to control the veracity (if necessary) and the circulation of these images albeit censorship and misuse? The panel will gather people producing iconistic and documentary images of conflicts, aware of their double sided dimension, circulating and empowering practices, in the time of mediocracy.

Reinhard Braun is an author and curator. Since 2011, he has been the publisher of the Camera Austria International magazine and the chief curator of Camera Austria.

Jens Dietrich is dramaturg and producer of the International Institute of Political Murder. IIMP was founded in 2007. Its productions are widely seen as a new documentary, aesthetically dense form of political theatre.

Joana Mazza is a visual artist, photographer and cultural producer based in Rio de Janeiro, who engages in the Observatório de Favelas and Imagens do Povo (People's images), a centre for documentation and research.

Maryam Mohammadi is a photographer, born in Iran, who lives and works in Graz.

Salma Shamel is a video editor and a graphic designer. She is a member of Mosireen, a non-profit media collective born out of the explosion of citizen journalism and cultural activism in Egypt during the revolution.

Urok Shirhan Alsaedy is an Iraqi born artist working in Amsterdam and Beirut. Her current long-term project "Occupy Baghdad" investigates art works made with reference to Iraq, from outside of Iraq, between 2002 and 2012.

14.00 Black Cube

Random acts: Metropolitan lice

Short film by **Leah Borromeo (GB)**

Commissioned by the British Channel 4 "Random acts" are shot in collaboration with their subjects as they play in that space and truth between journalism and art. No. 116 introduces the vacuum cleaner, an artist/activist collective of one, modifying police logos.

Leah Borromeo is the director of "Random acts". She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

14.05 Black Cube

General Assembly

Facilitated by **André Lepecki (USA)**

Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly is facilitated every day by a different moderator – offering each time different ways of thinking and discussing, of exchanging and criticising. Through the many, unfolding encounters experienced in the past few days, has a something else been emerging that could offer us alternative images of politics, of art and of activism? It's up to us to make the cartography of such an emergence so we do not fall prey to clichés prescribing what is to be "political", what is to be "activist", what is to be "artist", what is to be a "theorist", and what is to be a "collective" (or a "multitude" or a "people" or a "group" or a "party", etc).

André Lepecki is a curator, writer, dramaturg and Associate Professor at the Department of Performance Studies at New York University, USA.

Legend

- General Assembly of the participants of "Truth is concrete", a daily session of reflection and discussion, facilitated every day by a different host
- Tactic talks of short, concrete introduction of different artistic and activist practices – a tool box in progress
- Thematic blocks and panels hosted by guest curators
- Series of regularly repeated events, excursions, yoga sessions, film screenings
- "Open marathon" of non-curated often spontaneous contributions by participants of "Truth is concrete"

marathon

16.00 Black Cube

Freethought II: Crisis education

Hosted by Irit Rogoff (GB)
With Janna Graham (GB), Adrian Heathfield (GB), Nora Sternfeld (A)

“Freethought” is an open platform of education and production devoted to the movement of ideas and practices in and out of dedicated institutions; unframing these from the disciplines, protocols and methodologies that conventionally contain them. The work of “Freethought” comes about through generative critical work that is not a form of protest, but rather a radical restructuring of existent disciplinary, economic and academic boundaries. The “Freethought” initiative comes at a moment of new coalitions between civic institutions, innovative research modes based in practice and engagement and new political actors emerging from within grass roots movements. The three panels discuss the emergent subjectivities and radical possibilities at the intersection of art, pedagogy and political economy in the current wave of crisis of capitalism.

At moments of crisis, education ceases to be a vehicle for the delivery of necessary information or the reproduction of existing modes of knowledge; it instead becomes a platform for rethinking the social, cultural and political. At these moments it is not only the questions and subjects that are suspended, but perhaps more importantly the actual methodology, by which education is “brought into being” rather than “delivered”. Pedagogy of crisis will explore the incursion of new concepts into the realm of learning which has the potential to disrupt the impetus of cognitive capitalism and the logics of scholarly rationality. A range of rethought concepts such as “practice”, and “spiritedness”, and “participation” and “parrhesia” will be introduced as strategic elements of understanding how we might live out crisis.

Janna Graham is a writer, curator and the education projects curator of Centre for Possible Studies, an off-site ongoing project supported by the Serpentine Gallery in London.

Adrian Heathfield lives in London and writes on, curates and creates performance. He is professor of Performance and Visual Culture at the University of Roehampton, London, with focus on performance as an interdisciplinary phenomenon.

Irit Rogoff is a cultural theorist, curator and professor of Visual Cultures at Goldsmiths, London University. She writes on the conjunctions of art with critical theory, with reference to colonialism, cultural difference and performativity.

Nora Sternfeld is an art educator and curator, teaching at the Academy of Fine Arts in Vienna. She is part of trafo.K, Office for Art Education and Critical Knowledge Production and “schnittpunkt. exhibition theory & practice”.

19.00 Black Cube

Ship of fools and other endeavors

Tactic talk by the vacuum cleaner (GB)

In 2010 the vacuum cleaner was threatened with being sectioned under the UK Mental Health Act for six months, which would mean being taken from his home, detained and treated on a locked acute psychiatric ward. But this isn’t what happened. Instead, the vacuum cleaner sectioned himself, in his own self-made hospital with other artists and non-artists for 28 days. This talk will introduce past works of art and activism by the vacuum cleaner and more specifically his most risky and effective project to date “Ship of fools”.

the vacuum cleaner is an art and activism collective of one, employing various creative legal and illegal tactics and forms, attempting to disrupt concentrations of power. He is a co-founder of the Laboratory of Insurrectionary Imagination (2004 – 09).

19.30 Black Cube

CorruptTour.com

The first corruption travel agency
Tactic talk by Petr Šourek (CZ)

The offer of CorruptTour is unique in the history of tourism: The modern day traveler wants choice. CorruptTour offers a selection of corruption packages that includes the opportunity to visit various popular destinations while experiencing first-hand a wide range of corrupt businesses as well as the leading practitioners of corruption. For sure there will be the perfect tour for you and at the right price. Enjoy the best of the worst with CorruptTour.com.

Petr Šourek, managing director of CorruptTour, studied philosophy, classics, drama and new media in Prague, Berlin, Athens and Atlanta. He is a writer, translator, critic and entrepreneur.

20.00 Black Cube

Network as a medium of critique and action

Tactic talk by Burak Arikan (TR)

When one captures a network, does one move from a territory to a map or vice versa? In Gilles Deleuze’s and Félix Guattari’s words, does a network diagram function to represent something real, or to construct a real that is yet to come? Burak Arikan discusses this dialectical tension between territory and map in the context of networks and in relation to his recent work.

Burak Arikan is a New York and Istanbul based artist working with complex networks. He is the founder of Graph Commons platform, dedicated to provide “network intelligence” for everyone.

20.30 Black Cube

The Jessy Cohen project

Tactic talk by Eyal Danon (IL)

In 2009, the city of Holon invited the Center for Digital Art to operate in the Jessy Cohen neighbourhood, where most residents are immigrants with a low economic background. “The Jessy Cohen project” became an attempt to establish a model for social practice. After about two years of working in Jessy Cohen, the centre has moved all its activities into the neighbourhood.

Eyal Danon is the director of The Israeli Center for Digital Art in Holon. By expressing views that do not correlate in many cases with the policies of the state, the definition of an art institute are put to the test.

21.00 Black Cube

Escapologies

Hosted by Stephen Wright (CAN)
With Charles Esche (NL/GB), Federico Geller (AR), André Éric Létourneau (CAN), Scott Rigby (USA), Dmitry Vilensky / Chto Delat (RUS), Florian Schneider (D)

Increasingly, practitioners from all fields of human activity are seeking exit strategies – instead of seeking more thorough integration. Voter abstention in elections; the flight from political parties and their organs of representation; the quest for anonymity and multitudinity; leaving academic disciplines in pursuit of more extradisciplinary modes of knowledge exchange; repurposing skills in parallel proto-institutional structures, often better equipped than their official variants. Even in the mainstream art world, an increasing number of artists are simply dropping out – deliberately evading its all-encompassing attention economy and politically enfeebling prescriptions of visibility. Withdrawal from ideological and institutional capture has a history, but the current forms of offensive retreat suggest that it is more about eluding ontological capture – escaping assignment to a given ontology – as art. Above and beyond the question of “why” one might seek to escape, and “from what” exactly and “where to”, is the question of “how”.

“Escapologies” brings together a polymorphous bloc of escapees (and of those who – having contemplated escape – have decided on a self-conscious pursuit of inclusion) to examine an array of escapological strategies which they have implemented, observed or contested.

Charles Esche is a curator and writer. He has been the director of the Van Abbemuseum in Eindhoven, the Netherlands since 2004 and co-founded and co-edits *Afterall*, a contemporary art publication and *Afterall Books*.

Federico Geller is a biologist and artist. He is a member of Abriendo Caminos/La comunitaria TV, a collective creating communication tools for grass-roots political work. He also works in Jeta Ka’i to popularise biological knowledge.

André Éric Létourneau is an interdisciplinary artist, author, curator and professor at the University of Québec. His explorations have been located in the field of performance, immaterial and sound practice.

Scott Rigby is an artist who – together with Stephen Wright – initiated *Plausible Artworlds*, a project to collect and share knowledge about alternative models of creative practice.

Dmitry Vilensky is an artist and writer from St. Petersburg. He is a founding member of Chto Delat, a platform with the aim of merging political theory, art and activism.

Stephen Wright is a Paris-based writer and professor of the practice of theory at the European School of Visual Arts. His writing has focused on the usership of art, particularly in contexts of collaborative, extradisciplinary practices.

00.00 – 04.00

04.00 – 08.00

08.00 – 12.00

12.00 – 16.00

16.00 – 20.00

20.00 – 24.00

open marathon

Wednesday
26/09

Free entrance
Operrnring 5 - 7 / Graz

00.00 Black Cube

Methods of social resistance on Russian examples

A film by **Anna Jermolaewa** (A/RUS)

Russia in transition became a place of an impressive range of creative methods for social resistance: From classic forms such as hunger strikes to innovative and unorthodox methods like art events, walks or toys arranged to mimic a protest, as seen in the Siberian city Barnaul. Opponents from Moscow and St. Petersburg explain their motivations and share their experiences.

Anna Jermolaewa is an artist examining roles in hierarchies and totalitarian systems. Currently, she is researching strategies of political activism.

01.45 Black Cube

What is to be done?

Russia in transition

With Dmitry Vilensky & Nikolay Oleynikov /

Chto Delat (RUS), Alexandra Galkina (RUS),

Anna Jermolaewa (A/RUS), Make (RUS),

Elena Gremina & Katya Bondarenko /

Teatr.doc (RUS), Voyna (RUS)

Moderated by Judith Schwentner (A)

After years of relative resignation, Russia has turned in the last months into a place of manifold resistance: tens of thousands of Russians marched through Moscow amid a stream of banners demanding President Vladimir Putin step down and challenged new laws designed to curb protest against his strongly centralised rule. From the very beginning artists have been participating in the protests, using very different strategies and projects to create symbols of resistance, to infiltrate the Russian order, to fight the system and to show, that they do not agree with the aggressive autocracy of Vladimir Putin, who fights with all hardness against consistently critical voices and members of the opposition.

Actions of the Voyna Group (War) or punk-song-performances by Pussy Riot have been elevated to a cult status and – via the internet – internationally received. But the range of political strategies in art is much broader: Art collective Chto Delat (What is to be done) is gathering coverage of the protests on their Web site, the collective teatr.doc uses documentary material in their performances to bring up facts the official media does not mention, Make transforms public space with signs and symbols and the work of visual artists like Alexandra Galkina criticises the commercial structure of society and arts markets.

Katya Bondarenko is a playwright and dramaturg for Teatre.doc, an independent performance group from Moscow, with a strong focus on documentary and socially relevant theatre that is based on research.

Alexandra Galkina is a an artist and a member of several autonomous collectives in Moscow. She took part in artistic initiatives such as “Barricade in Bolshaya Nikitskaya Street“ and is a participant and initiator of projects such as megazine.biz.

Elena Gremina is a playwright and a co-founder of Teatr.doc who lives in Moscow. Her work has provoked discussions as it refers to actual current affairs, e.g. “Two in your house“ about the Belarusian poet and politician Vladimir Neklyuev.

Anna Jermolaewa is an artist examining roles in hierarchies and totalitarian systems. Currently, she is researching strategies of political activism.

Nikolay Oleynikov is a Russian artist and a member of Chto Delat, a platform founded in St. Petersburg in 2003 with the aim of merging political theory, art and activism.

Anton Polskiy aka Make is a visual artist from Moscow. He co-curated “Container”, a series of public art exhibitions in St. Petersburg and Moscow and did research on the history of public art and the development of cities.

Judith Schwentner is a member of the Austrian National Council for the Green Party. She has completed Slavonic studies.

Dmitry Vilensky is an artist, activist and writer who lives and works in St. Petersburg. He is also a founding member of the platform Chto Delat.

Voyna is a Russian radical art group, founded in 2005. Voyna engages in political protest art and stages actions such as police station take-overs. Several criminal investigations into the group’s activities have been initiated, some of them still ongoing.

05.00 Meeting Point: Jaila's Bar

Daybreak into the city V: Listening is a political act

Excursions by Theater im Bahnhof (A)

With Robert Steijn / united sorry (NL)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.

This morning: A short trip into nature, to the home of the deer. Many cultures know the ritual “Hirschtanz” but does one need that? Self-taught deer dancer Robert Steijn and his nymphs and gatekeepers welcome the new dawn with the slogan: “Listening is a political act”.

Theater im Bahnhof is an independent theatre ensemble based in Graz, making contemporary “Volks theater” and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by Sri Louise (USA)

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one’s political body by exploring what the renunciation of capitalism means for the global “revolution”.

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 Black Cube

Who can still change course?

Documentary film programme

for children and young people

“Τα Παιδιά Δεν Παίζει – The game must go on”

(Angelis Andrikopoulou, Argyris Tsepelikas)

“Felix” (Anselm Belser)

“Radio Amina” (Orlando von Einsiedel)

Unlike any other film genre, documentary has always been between two sides. On one hand, documentary film is about taking an unobtrusive look at reality, not intervening with it. On the other hand, it was expected to not only describe but to save the world. If one leaves aside the attributions “true or false representation of the world”, another perspective comes into focus: documentary praxis itself is an act of reality. The film programme presents documentaries dealing with social and political action within the living environment of children and young people.

In cooperation with doxs! / Duisburger Filmwoche

10.00 Black Cube

100 questions III

Talkshow hosted by Pia Hierzegger (A)

Guests: Zbyněk Baladrán (CZ) and Vít Havránek (CZ)

Two tables with two desk lights and 100 questions on index cards, a cordially implacable interviewer: “100 questions” is a talk show reduced to the max. It is not about figuring it all out, but about sharing one’s world a little bit with the audience: Vít Havránek and Zbyněk Baladrán work together as tranzitdisplay association. Art is for them a contemporary practice which stimulates social relationships and produces its own engagement. Symptomatic of their practice, “Monument to Transformation” (2006-2009) re-wrote the course of history between 1989 to 2009 through transformative and long-term processes instead of breaks and revolutions. For steirischer herbst 2012, they have initiated the exhibition “Adaptation”.

Zbyněk Baladrán is a curator, author and visual artist based in Prague, Czech Republic. He is also a member of the tranzit initiative and – besides his engagement there – lectures in contemporary art at the AAAD, Prague.

Vít Havránek is a curator based in Prague, Czech Republic and a member of the tranzit initiative for contemporary art, a project that aims to initiate communication and reflection on contemporary art in a local environment.

Pia Hierzegger is an actress, playwright, theatre director based in Graz, Austria. She is a member of Theater im Bahnhof.

10.30 Black Cube

100 questions IV

Talkshow hosted by Pia Hierzegger (A)

Guest: Rabih Mroué (LIB)

Two tables with two desk lights and 100 questions on index cards, a cordially implacable interviewer: “100 questions” is a talk show reduced to the max. It is not about figuring it all out, but about sharing one’s world a little bit with the audience: Rabih Mroué’s search for “Truth is concrete” begins with documents, photos and found objects, and then continues with the fabrication of other documents, other truths. His works deal with issues that have been swept under the table in the current political climate of Lebanon. Directly following “Truth is concrete” his latest work (together with Lina Saneh) “33 rounds and few seconds” will be presented at steirischer herbst festival.

Pia Hierzegger is an actress, playwright and theatre director based in Graz, Austria. She is a member of Theater im Bahnhof.

Rabih Mroué is a director, writer, actor and visual artist from Beirut. His interdisciplinary practice questions the definitions of theatre and its correlation to space and form of performance as well as between the performers and the audience.

11.00 White Box

Commoning the space

Interventions, interpellations, strategies

Hosted by Goran Sergej Pristaš (HR) &

Tomislav Medak / BADco. (HR)

With Vjekoslav Gašparović / pulska grupa (HR),

Ana Džokić & Marc Neelen / STEALTH.unlimited

(NL/SRB), Slaven Tolj (HR)

Recently, space – in its various concretions and manifestations – has become the fulcrum of social contestation: occupations of squares, streets, campuses. Encampments against gentrifications, privatisations, commodifications. Test sites for new social compositions, new forms of solidarity, new political openings. The space is both the metonymy and the actual site where the processes of capitalist capture of collective means of existence and secondary exploitation of intense sociality materialise.

“Commoning the space” presents and debates the strategies that the cultural activists – artists, cultural workers, architects, students, etc. – are employing to make those processes manifest, to bring the spaces of antagonism to public attention and to mobilise a public around them.

Starting from the experiences of struggle for the common, the contributors will discuss ways to create a space in common, interpellate a public around it, sustain new forms of social organisation that come to inhabit it, scale and explode its transformative momentum beyond its here and now.

Vjekoslav Gašparović is an architect and a member of Pulska Grupa, a group of architects who have produced publications, organised demonstrations and exhibitions to agitate in public for self-organised urbanism in Croatia.

Tomislav Medak is a philosopher with interests in constellations contemporary political philosophy, media theory and aesthetics. He is a member of the Zagreb based theatre company BADco and is a free software and free culture advocate.

Goran Sergej Pristaš is a professor at the Academy of Drama Art, University of Zagreb and a director, producer, dramaturg and performer with the internationally presented artistic collective BADco.

STEALTH.unlimited is a practice based between Rotterdam and Belgrade, set up in 2000 by the architects Ana Džokić and Marc Neelen, acting between the fields of artistic research, spatial interventions, curation and cultural activism.

Slaven Tolj is a multimedia artist from Dubrovnik and one of the founders of Art Workshop Lazareti, an artistic initiative and a centre encouraging an investigative approach to contemporary art and culture, society, politics and its inter-relations.

13.00 Black Cube

Wording

Lecture performance by Eleonora Fabião (BR) and

André Lepecki (USA/BR)

“Wording” aims at animating words, always in the context of their live enunciation, which we believe remain central to think, create, co-exist and live contemporarily. It investigates speech acts and acts of listening as essential political-aesthetic elements. For each place enacted, for each edition of “Wording”, different words are chosen and correlated actions created according to the situation: city, moment, language.

Eleonora Fabião is a performance artist and theorist teaching at the Universidade Federal do Rio de Janeiro. Precariousness is the political and aesthetic strategy she has been investigating in her street performance series since 2008.

André Lepecki is a curator, writer, dramaturg and Associate Professor at the Department of Performance Studies at New York University, USA.

marathon

Short film by Leah Borrromeo (GB)

Commissioned by the British Channel 4 "Random acts" are shot in collaboration with their subjects as they play in that space and truth between journalism and art. No. 75 presents Dr D - London's Prince of Paste, Sorcerer of Subvertising, Viscount of Vandalism.

Leah Borrromeo is the director of “Random acts”. She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

Facilitated by Critical Practice (GB)

Every day the camp comes together to reflect, discuss on whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly (GA) is facilitated every day by a different moderator – offering each time different ways of thinking and discussing, of exchanging and criticising.

In todays GA Critical Practice reconfigures the spatial, temporal and political arrangement of “Truth is concrete” into a Peer to Peer (P2P) Exchange. Contributors will be transformed into nodes in networks of exchange and the festival’s milling public, will roam between each node to engage in reciprocal, intimate, simultaneous and distributed conversations, discussions and debate.

Critical Practice is a cluster of artists, researchers and academics, supported by Chelsea College of Art & Design, London. Critical Practice has a longstanding interest in public goods, spaces, services and knowledge and has a track record of producing original participatory events.

Hosted by Valery Alzaga (MEX) and Florian Schneider (D)

"Freethought" is an open platform of education and production devoted to the movement of ideas and practices in and out of dedicated institutions, unframing these from the disciplines, protocols and methodologies that conventionally contain them. The work of "Freethought" comes about through generative critical work that is not a form of protest, but rather a radical restructuring of existent disciplinary, economic and academic boundaries. The "Freethought" initiative comes at a moment of new coalitions between civic institutions, innovative research modes based in practice and engagement and new political actors emerging from within grass roots movements.

The three panels discuss the emergent subjectivities and radical possibilities at the intersection of art, pedagogy and political economy in the current wave of crisis of capitalism.

"Creative strike" is a thought experiment: to connect certain experiences in networked activism and to make an attempt to apply them to current challenges. The question is: Is the so called creative class – whoever is considered as such – actually able to go on strike? What would happen if one refuses one's creativity to the art and cultural establishment for a certain period of time – instead of continuing to moan about precarious working conditions while still glomming onto the same conditions? How can a strike be done to show new forms of creativity by refusing the common division of labour and the usual work process? With these new forms of creativity being not just busy with themselves, but actually noticed?

Valery Alzaga is a labour organiser, an expand a migrant rights activist, originally from Mexico. Her main interest is to develop new forms of bio-unionism and effective organising and campaign strategies for newly emergent industries.

Florian Schneider is a filmmaker, media artist and activist, from Munich, Germany, who has realised several documentaries concerning the issue of immigration as well as multimedia performance projects, e.g. "Dictionary of War".

A project by Salam Yousry (ET)
With citizens of Graz

"The Choir Project" is an independent, ever-evolving project of community-based expression through song – a process with amateur and professional participants, to write music collectively. After some days of workshoping in Graz, now it is time to present the results: new and unpredictable, depending on the theme, the people involved and what happens in the moment.

“The Choir Project” invites people from all walks of life to put their hopes and concerns, their feelings and thoughts, their jokes and woes into song. It started in Cairo, then offered workshops in Alexandria, Amman, Beirut, London, Munich, Berlin, Paris, Istanbul and now Graz. Registration: workshop@steirischerherbst.at

Salam Yousry is a theatre director, writer and an illustrator, born in Algeria, based in Cairo. He founded the Al-Tamye Theatre Company in 2002 and “The Choir Project” in 2010.

Session 1: Forms of democracy: Activism, art and cultural production

Hosted by Carlos Motta (USA/CO)

With Mariam Ghani (USA), Jennifer González (USA), Miguel López (PE), Nikolay Oleynikov / Chto Delat (RUS), Manuela Bojadžijev (D) & Dont Rhine (USA) & Janna Graham (GB) / Ultra-red (GB/USA)

Session 2: Thinking politics freed from the state
Hosted by *Oliver Ressler (A)*

With Nicoline van Harskamp (NL), John Jordan (GB),
Sofía Olascoaga (MEX), Marco Scotini (I)

The idea of an "absolute democracy" suggests the need for the redistribution of wealth and power and the radical transformation of systems of rule. It denounces the effects of capitalism and in that way challenges normative understandings of class, race, gender and sexuality. "Absolute democracy" convenes an international group of cultural producers to discuss the construction of a plural, heterogeneous, inclusive and "absolute" democracy. The conference is composed of two sessions: "Forms of democracy: Activism, art and cultural production", which features presentations by artists and theoreticians that question past and existing forms of democratic participation, revise historical accounts and interpret forms of artistic production and documentation; and "Thinking politics freed from the state", a session devoted to presentations that imagine new democratic models independent from the State and that envision new understandings of governability and of self-determination. "Absolute democracy" is related to the exhibition with the same name at gallery < rotor > as part of steirischer herbst 2012.

Manuela Bojadžijev is Associate Professor at the Institute for European Ethnology at the Humboldt University of Berlin. Her research combines racism theory and migration history. She is a member of the art collaboration Ultra-red.

Mariam Ghani is an artist and author, whose practice examines places, spaces and moments where social and political structures take on visible and tangible forms. Among her works is the Documenta notebook 029 "Afghanistan: A Lexicon".

Jennifer González is Associate Professor in the History of Art and Visual Culture Department at the University of California, Santa Cruz. Among her works is "Subject to Display", on installation art as a way to stage a critical assessment of race politics.

Janna Graham is a writer, curator and the education projects curator of Centre for Possible Studies, an off-site ongoing project supported by the Serpentine Gallery in London.

John Jordan is an art activist and a co-founder of “The Laboratory of Insurrectionary Imagination” (Labofii) that merges art and life, creativity and resistance.

Miguel López is an artist, researcher and curator from Lima, Peru. In his writings, he has dealt with issues such as sex policies and the reactivation of political memory.

Carlos Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to create counter narratives that recognise the inclusion of suppressed histories, communities and identities.

Sofia Olascoaga is an independent curator based in Mexico City, working in art education projects and research projects, activating spaces for critical thinking and collective action.

Nikolay Oleynikov is a Russian artist and a member of **Chto Delat**, a platform founded in St. Petersburg in 2003 with the aim of merging political theory, art, and activism.

Oliver Ressler produces exhibitions, projects in the public space and films on issues such as economics, democracy, forms of resistance and social alternatives.

Dont Rhine co-founded the American audio-activist organisation *Ultra-red* in 1994. Since then, *Ultra-red* have expanded to include artists, researchers and organisers from different social movements.

Marco Scotini is an art critic and curator of the ongoing, multi-phase project *Disobedience Archive* that intends to represent and discuss artistic strategies and dissent tactics as a way of overcoming classic modernist dichotomies.

Nicoline van Harskamp is an Amsterdam based artist whose video and performance pieces explore the role of spoken language within political processes.

Thursday
27/09

00.00 Black Cube

Too many protest singers, not enough protest songs

A conversation between *Diedrich Diederichsen* (D) and *Klaus Walter* (D)

What did Edwyn Collins have in mind when he was complaining: “Too many protest singers, not enough protest songs”? The Rolling Stones declared at the outset of their career that it’s all about the singer not the song. Is it the opposite in the case of protest? And do we have to rethink the pre-pop cultural, almost folkloristic state of affairs of a song-without-singer?

Diedrich Diederichsen is a cultural critic, curator, author and professor of theory, practice and communication of contemporary art at the Academy of Fine Arts in Vienna.

Klaus Walter is an author and radio editor from Frankfurt, working on popular culture, politics and soccer.

01.30 Black Cube

Where has all the protest gone?

Lecture by *Klaus Walter* (D)

Where has all the protest gone? This has been one of the most FAQs in the discourse on popular music in recent times. After the riots in Great Britain in August 2011, there was a debate about the political – or non-political – character of those events and anyone interested in pop was searching for the young pop rebels involved. What’s the soundtrack of the riots? Another FAQ. In his lecture accompanied by records and videoclips, Klaus Walter tries to answer some of these questions.

Klaus Walter is an author and radio editor from Frankfurt, working on popular culture, politics and soccer.

02.00 Black Cube

Not PC: Talks and songs

With *Fun-Da-Mental* (GB) and *The Kominas* (USA)

Their music is a fusion of Eastern and Western sounds, the lyrics are controversial, always attacking, sharply political, not exactly pc – and deal with Islamic issues in a Western World: The Boston-based Muslim punk band The Kominas and the British Fun-Da-Mental both rebel against the system, struggle with stereotypes, discrimination, racism – and often respond immediately on current political situations with titles like: “Suicide Bomb the Gap” and “Tahir Square Dance” (The Kominas) or albums like “All is war”, (Fun-Da-Mental), which earned singer Aki Nawaz the title “The suicide rapper” in British media. A night of talking about making political music, about ideas, goals, inspirations and of playing favourite songs. A night that ends in a first-time-together DJ set.

Fun-Da-Mental is a British-based multi-cultural group formed in 1991, drawing on Indian, Afro-Caribbean and Afro-American musical forms, but highly politicised, often with a civil rights twist.

The Kominas live the paradox of an Islamic punk rock band in the USA and are a prominent part of the so called “Islamic Punk” movement, which was featured in the novel and the film “Taqwacore”.

05.00 Meeting Point: Laila's Bar

Daybreak into the city VI: The political in public spaces

Excursions by *Theater im Bahnhof* (A) With *Joachim Hainzl* (A)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.

This morning: As the city awakens, Joachim Hainzl will walk through the streets he knows well and share his view on the political in public space. Breakfast is included.

Theater im Bahnhof is an independent theatre ensemble based in Graz, making contemporary “Volkstheater” and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by *Sri Louise* (USA)

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one’s political body by exploring what the renunciation of capitalism means for the global “revolution”.

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 Black Cube

Who can still change course?

Documentary film programme for children and young people
“Det var en gång på riktigt – Once upon a hill” (Charlotta Copcutt; Anna Klara Åhrén; Anna Weitz)
“Zukunft – Future” (Kyne Uhlig, Nikolaus Hillebrand)
Talk afterwards with *Kyne Uhlig*

Unlike any other film genre, documentary has always been between two sides. On one hand, documentary film is about taking an unobtrusive look at reality, not intervening with it. On the other hand, it was expected to not only describe but to save the world. If one leaves aside the attributions “true or false representation of the world”, another perspective comes into focus: documentary praxis itself is an act of reality. The film programme presents documentaries dealing with social and political action within the living environment of children and young people.

In cooperation with doxs! / Duisburger Filmwoche

10.00 Black Cube

The shadow library

Lecture by *Lawrence Liang* (IND)

From the ancient library of Alexandria to powerful 20th century institutions like the Library of Congress, the idea of a universal library has always been a utopian knowledge project. In our lifetime, the internet comes as close as one can get to the idea of the universal library; but as a result of intellectual property laws much of what exists on the internet exists as shadow libraries. “The shadow library” seeks to locate the history of book piracy within the intertwined histories of the universal library and its forgotten doubles and argues that a more useful way of thinking of the future of the library may lie in ideas of heterotopias rather than utopias.

Lawrence Liang is a lawyer and founder of the Alternative Law Forum. He works on the intersection of law and cultural politics. Being a keen follower of the open source movement, he has been working on ways of translating open source ideas into the cultural domain.

10.45 Black Cube

Copycats vs Mr Big

With *Lawrence Liang* (IND), *Lucifer* / *Church of Kopimism* (NL), *Joost Smiers* (NL), *Andrea Francke & Eva Weinmayr* / *The Piracy Project* (GB)
Moderated by *Gary Hall* (GB)

Copyright issues are in the media again - this time as part of a propaganda war. Witness Rupert Murdoch using Twitter to accuse Google of piracy, despite himself having been found guilty of heading an organisation involved in hacking. Some small victories in this war have been achieved: the service blackout coordinated by Wikipedia and others in January 2012 resulting in the Stop Online Piracy Act (SOPA) bill being postponed. Yet the real winner is Mr Big, in the guise of the multinational conglomerates of the cultural industries, who continue to control the production, distribution and marketing of the vast majority of the cinema, music, literature, television, art and design that constitutes our culture.

How, then, might we turn away from copyright laws designed for the benefit of the 1%, to find ways of openly sharing knowledge, culture and education, while at the same time providing creative workers with fair reward for their labour? Creative Commons licences, free and open source software, the movements for open access, open data and open education, free culture, peer-to-peer production, file and text-sharing networks along with other “pirate” strategies may all offer challenges to the current copyright system. Yet do we not need to establish some “chains of equivalence” between them, forms of mutual alignment between, say, open education, free software and even Occupy Wall Street and the student protest movements? Is the struggle for copyleft and copyfarleft only a cultural question? Or does it require the development of a new kind of economy and society: one based far less on possession, accumulation, competition, celebrity, and ideas of knowledge, culture and education as something to be owned, commodified, disseminated and exchanged primarily for the profit of individuals and corporations?

Gary Hall is a London-based cultural and media theorist. He is Professor of Media and Performing Arts in the School of Art and Design and Director of the Centre for Disruptive Media at Coventry University, UK.

Lawrence Liang is a lawyer and founder of the Alternative Law Forum. He works on the intersection of law and cultural politics. Being a keen follower of the open source movement, he has been working on ways of translating open source ideas into the cultural domain.

Lucifer is one of the founder of Church of Kopimism. The missionary kopimistsamfundet is a religious group centered in Sweden who believes in the copying and sharing of information. On January 5, 2012, Kopimism was accepted by Sweden as a religion. The Dutch church was copied and pasted from the Swedish one on 09-Jan-2012 16:01:26 UTC.

Joost Smiers is Professor of Political Science at the Utrecht School of the Arts, the Netherlands. His research concerns the area of decision-making in cultural matters worldwide and new visions on a world without copyright.

The Piracy Project, initiated by *Andrea Francke* and *Eva Weinmayr*, explores the philosophical, legal and practical implications of book piracy. The Piracy is a project by andpublishing, a London based platform exploring print on demand technologies.

13.00 White Box

Mental

Work in progress by *the vacuum cleaner* (GB) and *Tania El Khoury* (GB/RL)

The Metropolitan Police call him a domestic extremist. The NHS label him schizophrenic. “A real and present threat to the safe running of our lawful business” is how E.ON described him at the Royal Courts of Justice. He prefers the term mental.

After ten years of being an outlaw and inpatient, artist activist the vacuum cleaner presents an autobiographical performance as told through psychiatric records, police intelligence files and corporate injunctions. All obtained through the Data Protection and Freedom of Information Act.

Tania El Khoury is a live artist creating immersive performances in which the audience is an active collaborator. She is co-founder of Dictaphone Group, a collective using live art in order to reclaim public space.

the vacuum cleaner is an art and activism collective of one, employing various creative legal and illegal tactics and forms, attempting to disrupt concentrations of power. He is a co-founder of the Laboratory of Insurrectionary Imagination (2004 – 09).

13.30 Black Cube

Chancellor gone underground

Performance by *The Center for Political Beauty* (D)

The Center for Political Beauty is a think tank and an association of artists and human rights activists who ride off the beaten tracks of fixed ritual political rhetoric – if necessary on horses. Even the Chancellor in the underground shares the concern to judge things not only by today’s perspective but through the eyes of the next generation.

The Center for Political Beauty is a group of art activists searching for “moral beauty, political poetry and human big-mindedness”. They have planned a memorial for Srebrenica and announced a reward for hints to bring alleged arms dealers to justice.

14.00 Black Cube

Random acts: Space Hijackers

Short film by *Leah Borromeo* (GB)

Commissioned by the British Channel 4 “Random acts” are shot in cooperation and collaboration with their subjects as they play in that space and truth between journalism and art. No. 148 follows some troublemakers with a dapper cut and a razor-edged wit: The Space Hijackers tackle moves by the UK’s coalition government to privatise bits of the National Health Service by planting “For Sale” signs as popularised by estate agents.

Leah Borromeo is the director of “Random acts”. She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

14.05 Black Cube

General Assembly

Facilitated by *Chto Delat* (RUS)

Every day the camp comes together to reflect, discuss on whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly is facilitated every day by a different moderator – offering each time different ways of thinking and discussing, of exchanging and criticising. Chto delat runs this assembly developing the model of Bertolt Brecht’s “learning plays” – educational didactic performances centered around certain conflicts with no fixed texts, involving all participants to develop and articulate their own position. The primary purpose of these performances is for the all participants to acquire and advocate their attitudes focused on the urgent topics for discussion inside this particular political gathering.

Chto Delat is a platform founded in St. Petersburg in 2003 with the aim of merging political theory, art and activism. In Graz, they are represented by *Nikolay Oleynikov* and *Dmitry Vilensky*.

Direct
action

marathon

16.00 Black Cube

Neither working nor unworking: Contemporary politics of art and labour

Hosted by Kuba Szreder (PL)
With Hans Abbing (NL), Ellen Blumenstein / Haben und Brauchen (D), Janek Sowa & Michał Kozłowski / Free Slow University Warsaw (PL), Adrienne Goehler (D), Joanna Figiel (GB/PL) & Stevphen Shukaitis / Minor Compositions (GB/USA), Precarious Workers Brigade (GB), W.A.G.E. (USA)

The majority of artists are poor. That’s the statistical fact. But: Do artists actually work? If they indeed do, it makes sense to investigate the conditions of artistic labour. If they don’t, it needs an explanation of the artists’ position in the social division of labour. The first question is about labour relations in the global art world, where multiple forms of artistic creativity intertwine with various modes of laborious engagement. The operations of the global art circuit, with all its glitter and glamour, are sustained by a poorly paid service work of museum staff, a freelance project-making, an unpaid involvement of artists, an underpaid internship and an intermittent toil of technical personnel. As the constellation of art celebrities and higher echelons of the art world cherish their privileged status, the majority of cultural producers barely make ends meet.

The second area of investigation relates to a contemporary validity of the promise of emancipation that avant-garde art has carried since its modern inception. Art has been mythologised as a vehicle of resistance and defiance of dominant regimes of alienated labour, denying the mundane primacy of effectiveness, productivity and profit making. The question remains what is artists’ relation to those laborious people who by their toil enable their “neither productive nor unproductive” activity. Moreover it is worthy asking if and how this subversive potential is maintained and played out in the contemporary economy, that employs creativity, self-management and vocational involvement for its own means.

Hans Abbing is a visual artist, economist, sociologist and emeritus professor at the University of Amsterdam. He has done research on the economic situation of artists for over two decades.

Ellen Blumenstein is designated chief curator of KW Institute for Contemporary Art in Berlin. She founded Salon Populaire, a space for cultural exchange and with the platform Haben und Brauchen engages with Berlin’s cultural and political reality.

Joanna Figiel is a doctoral student researching issues of free labour and internships, as well as precarity within the creative sectors. She is a member of the University for Strategic Optimism and the Precarious Workers Brigade.

Adrienne Goehler is an independent publicist and curator and former Berlin senator for science, research and the arts, advocating an unconditional basic income.

Michał Kozłowski is a philosopher at Warsaw University, working on subjectivity, power, capitalism and history. Currently he is working on a book on equality as a social construct.

Precarious Workers Brigade is a growing group of precarious workers in culture and education, based in the UK, joining forces to reclaim and demand equal pay, free education and to advocate shared ownership of space, ideas and resources.

Stevphen Shukaitis is a lecturer at the University of Essex and a member of the Autonomedia editorial collective. Since 2009 he has edited Minor Compositions, a research, theorising and publishing project.

Janek Sowa is a sociologist, writer and activist researching the border of cultural studies, social anthropology, critical theory, art and politics. He has written and edited several books on society, media and history as well as social and political theory.

Kuba Szreder is an author and the curator of Free / Slow University of Warsaw, a nomadic centre of interdisciplinary studies and critical reflection on art and society. He initiated the Passengers festival in Warsaw and co-founded the Unsound festival in Krakow.

W.A.G.E. (Working Artists and the Greater Economy), is a New York based activist group focused on resolving economic inequity between artists and non-profit art institutions; founded in 2008.

19.00 Black Cube

Strike: Opera

Lecture performance by Ulf Aminde (D), Ellen Blumenstein / Haben und Brauchen (D), Judith Raum (D), Anders Smebye (N), Grazer Universitätsorchester (A)

There is no separation between the so called artistic work and the politics that negotiates its conditions. Should one ever return to wanting to say, that one was in the happy position of working because of love – then there is a long way ahead. Until then, one won’t just stop, but will continue to play any way and anywhere one wants to. That is the longer lever: to work on the forms that surround us, on the forms of the space between you and me.

Ulf Aminde is an artist who explores the role of an individual in relation to society in real-life and staged situations, aiming at the alienating effect that creates the possibility for reflection.

Ellen Blumenstein is designated chief curator of KW Institute for Contemporary Art in Berlin. She founded Salon Populaire.

Grazer Universitätsorchester was founded in 1992. Its repertoire ranges from baroque sonatas to contemporary compositions.

Judith Raum is a visual artist investigating qualities of subject-object relationships in paintings, performances, installations, writing and teaching.

Anders Smebye is an artist whose work involves satire, regressions and misreadings, to comment on cultural decay and decadence.

20.00 Living Room

Protest covered

Concert by Herr Bogensberger (D/A)

From Bob Dylan to Phil Ochs, from traditional tunes to own songs: Herr Bogensberger drives, comprises and exaggerates songs that he has translated or written and goes straight to the roots of storytelling, that derives directly from the heritage of protest songs. Herr Bogensberger is the only Styrian artist so far who has had charges pressed against him for “vilification of the state” – the proceedings were abandoned.

Herr Bogensberger is an Austrian songwriter, folk-singer and story-teller currently living in Berlin. He describes himself as a dervish and as a fervent outlaw.

20.30 Black Cube

Crackle of time

Christoph Schlingensief and his opera village in Burkina Faso
Film screening & introduction
With Sibylle Dahrendorf (D), Carl Hegemann (D), Claus Philipp (A)

More than two years have passed since the German film and theatre maker and creator of images, Christoph Schlingensief died – while still largely unknown outside German speaking countries his work has long become part of the collective memory. From the legendary container-action “Ausländer raus!” exposing Austrian politics in a complex game of deception of media facts and fictions, to his Bayreuth interpretation of “Parsifal”, Christoph Schlingensief still is insisently present and often mistaken as an “agent provocateur”. Sibylle Dahrendorf’s film portrait, shows the dying artist setting out for Burkina Faso – with all his hopes, despairs and visions of setting up his own opera village, almost in a no man’s land. But do these scenes show a political artist? Or was he rather using the “third world” as a film location for a monumental home movie, including an unhappy end?

Sibylle Dahrendorf is an independent filmmaker and writer for television based in Berlin, Germany. From 1998 until his death, she accompanied Christoph Schlingensief and his work on documentaries.

Carl Hegemann is a German writer, dramaturg and a professor at the University of Music and Theatre “Felix Mendellsohn Bartholdy” Leipzig. He and Christoph Schlingensief collaborated for many years, e.g. in the “Parsifal” productions (2004-2007).

Claus Philipp is the director of Viennese Stadtkino film distribution and its two cinemas. As a critic for film and literature he published regularly on Christoph Schlingensief and Alexander Kluge.

23.30 White Box

Protest covered

Partisan choir by Hor 29 Novembar (A)

Hor 29 Novembar - the name referring to the founding date of Yugoslavia where most members come from – is an open collective, not caring much about singing talents. In several languages they enjoy singing revolution, workers and partisan songs and support various actions, interventions, demonstrations and initiatives: on the street, in subways, in bars, galleries, town halls and theatres.

Hor 29 Novembar is a choir of politically engaged “post-Yugoslavs”. Their repertoire covers labour and partisan songs as well as critical contemporary pop songs. Founded in 2009, Hor 29 Novembar has been organised as an open collective.

00.00 – 04.00

04.00 – 08.00

08.00 – 12.00

12.00 – 16.00

16.00 – 20.00

20.00 – 24.00

Seven workshops accompany the marathon – focusing on practical knowledge and useful artistic strategies in politics: from non-violent struggle, permaculture, public intervention, creative house-squats, dumpster cooking and activist photography to communal choirs.

Fri
day
28
09

00.00 White Box

Instant pocket soap opera

An engine of happiness in the darkest hour!
Popcultural fashion performance by BOEM* (A)

A recuperation in 7 steps. The new world border is out there. The opera is our tool of analysis, appropriation, action and agitation. We want to see the slave new world with your eyes, because you are our heroes and heroines! Your every day struggle in the leftovers of what used to be named public space – speaks without words. Your truth is our truth!

BOEM is a Viennese association which operates on the boundaries of discourse and practice with migrant and labour related issues. BOEM* is co-founded by Alexander Nikolic.*

01.00 Black Cube

Fun-Da-Mental (GB)

Concert

Fun-Da-Mental have been cutting the edge not just politically, but also creatively over decades: challenging uncomfortable political issues head on and without compromise, but with a humble approach to bridge human ignorance. Their live show presents a sincere acknowledgement of the anarchic and punk attitude of musicians who refuse to recognise any form of manipulation from the music industry and break all or any form of control. They stood up to the British political establishment, who asked for their arrest after their last album “All Is War” was released. Decades of frontline pro-activity make Fun-Da-Mental one of the most original and powerful bands on the alternative scene.

Fun-Da-Mental is a British-based multi-cultural group formed in 1991, drawing on Indian, Afro-Caribbean and Afro-American musical forms, but highly politicised, often with a civil rights twist.

02.30 Black Cube

D.WattsRiot

DJ set by Dave Watts (GB) et al.

A wide range of music reflects the world one is in – DJing is not only there to entertain, but also to educate and inform. The audience always has the chance to hear a new voice, a new form, a massive lick shot, while at the same time is able to talk, listen and jump up with old and new friends. Traditional Choubi music of Iraq meets bass-laden electronica and experimental music collides with hip hop or ragas of the Indian sub-continent with radio broadcasts from Algeria.

Dave Watts is a British DJ, producer and a member of the band Fun-Da-Mental.

04.00 Living Room

Protest covered

Concert by Moddi (N)

At the beginning of his career Moddi refused a 100,000 Euro grant from the Norwegian Oil Company Statoil. While Statoil keeps taking their business into Canadian tar sands, African dictatorships and the Norwegian Lofoten sea, at the same time they are trying to clean themselves, with massive advertising campaigns and by sponsoring sports and culture. Moddi’s awareness shows the importance to know where money comes from and how artists do have the choice just not to support the system.

Pål Moddi Knutsen, better known as Moddi, is a singer-songwriter from Norway with a strong concern about ecological issues. His debut album is called “Floriography”.

05.00 Meeting Point: Laila's Bar

Daybreak into the city VII: Russian twilight

Excursions by Theater im Bahnhof (A)
With Herwig G. Höller (A)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.

This morning: Herwig Höller and Ed. Hauswirth invite those who didn’t sleep and those who just got up early to a Russian breakfast: to talk about Russia, its artists and the whole camp.

Theater im Bahnhof is an independent theatre ensemble based in Graz, making contemporary “Volks theater” and constantly challenging Austrian identity between tradition and pop culture.

07.30 White Box

Renunciation & revolution

Yoga for the masses by Sri Louise (USA)

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one’s political body by exploring what the renunciation of capitalism means for the global “revolution”.

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently on deconstructing patriarchy in performance.

08.30 Black Cube

Who can still change course?

Documentary film programme

for children and young people

“Pandore” (Virgil Vernier)

“Rentner und Studenten” (Lucian Busse)

Unlike any other film genre, documentary has always been between two sides. On one hand, documentary film is about taking an unobtrusive look at reality, not intervening with it. On the other hand, it was expected to not only describe but to save the world. If one leaves aside the attributions “true or false representation of the world”, another perspective comes into focus: documentary praxis itself is an act of reality. The film programme presents documentaries dealing with social and political action within the living environment of children and young people.

In cooperation with doxs! / Duisburger Filmwoche

10.00 Black Cube

Leaving the ghetto of art

Michelangelo Pistoletto (I) in conversation with Charles Esche (NL/GB)

Artists have to leave the ghetto of art: through his cittadellarte project, Michelangelo Pistoletto brings the arts into a productive integration, even synthesis with academic disciplines and business. For him “Art must go beyond the limitation of the object, of the so-called artistic product (while considering it to be of fundamental importance), in order to be active in every situation and place of planetary life. Art is responsible for taking on the role of a fundamental proposition of thought, namely being the spiritual foundation that informs common existence according to a global concept of being. Above all, artists must be present in all possible activities. The artist must be the sponsor of thought in whatever endeavour people take on, at every level, from that of the “masses” to that of “command”.

Charles Esche is a curator and writer. He has been the director of the Van Abbemuseum in Eindhoven since 2004 and co-founded and co-edits Afterall, a contemporary art publication and Afterall Books.

Michelangelo Pistoletto is a sculptur and painter. He was the animating force behind Arte Povera, collaborating with artists from different disciplines, to bring art into active relation within diverse spheres of society.

11.30 Black Cube

Collective mapping

Tactic talk by Iconoclasistas (AR)

Iconoclasistas long to break anesthesised communication and aestheticisation of politics through processes and images of critical and ethical thought. After collective based research and long term interactive work with local people on issues they are part of, Iconoclasistas have produced diagrams, multi-planes, timelines, landscapes comprising territorial reflections and disruptive discourses, showing relations and responsibilities of hegemonic power.

Iconoclasistas is an art activist team, creating alternative cartographies which offer new interpretations of social and architectural spaces.

12.00 Black Cube

Cracking the system

Tactic talk by Jisun Kim (ROK)

Even a solid and firm system is full of cracks. If systems such as national borders, capitalism and media, that look to be strong enough, should collide, a void space is created within this collision and a strange crack that is not illegal, though not lawful, is generated. Jisun Kim’s activity is to bring this crack to light by analysing these systems; becoming herself positioned therein.

Jisun Kim is an activist and artist from South Korea. For her project “Well-Stealing” Kim places her art among common products in stores to be legally stolen.

12.30 Black Cube

Inflatables for action

Tactic talk by eclectic electric collective (D)

The May 1st demonstrations in Berlin has long been a testing-ground for police tactics of crowd control and restrictions on protest. The inflatables are an intervention against this growing repression of protest and dissent, in ways that are both concrete as well as symbolic. The experiences of the inflatables on May 1 proved their many uses in situations of protest, which can be summarised by the term “tactical frivolity”. Inflatables bring celebration and play to a demonstration while at the same time having strategic functions in situations of conflict.

eclectic electric collective is an international network with base in Berlin, developing different forms of art-activism and promoting the use of inflatables for protest actions.

13.00 Black Cube

Photography, performance and guerrilla tactics of communication against financial abuses

Tactic talk by Leónidas Martín / Enmedio (ES)

How can photography, performance and other artistic practices be helpful to fight foreclosures and other bank abuses? Enmedio uses the power of image and fiction to confront the financial crisis and explores the relationship between art and activism. Creativity and fiction are strong tools for social transformation: we can resist and have a really good time. For Enmedio direct action is one of the fine arts.

Leónidas Martín is an artist, activist and co-founder of the cultural collective Enmedio. He has been developing collective projects between art and activism, e.g. Prêt à Revolter, Los Agencias and Yomango.

13.30 Black Cube

NSK State in Time

Tactic talk by Irwin (SLO)

NSK State in Time was founded in 1992 as a transformation of the Neue Slowenische Kunst (NSK) art collective, which was formed in 1984 by Irwin, Laibach and the Scipion Nasice Sisters Theatre. NSK State in Time was a response to the radical political changes in Eastern Europe at the start of the 1990s. Apart from organising projects such as temporary embassies and consulates, NSK State in Time began issuing passports in 1993. There are currently about 14,000 NSK passport holders around the world. After the First NSK Citizens Congress, which took place in Berlin in 2010, NSK State in Time started to live its own life, independently of its creators.

Irwin is a group of artists (Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogelnik) committed to the so-called “retro-principle” as a principle of thought, a way of behaving and acting.

14.00 Black Cube

Random acts: Brandalism

Short film by Leah Borromeo (GB)

Commissioned by the British Channel “Random acts” are shot in collaboration with their subjects as they play in that space and truth between journalism and art. The final screening at “Truth is concrete” shows that for Brandalism it just takes two men and one van to subvert and paste over 35 billboards with work from 28 artists from 8 different countries in 5 cities over 5 days.

Leah Borromeo is the director of “Random acts”. She writes for the Index on Censorship, the Guardian, Juxtapoz, Tank Magazine etc.

14.05 Black Cube

Final Assembly

Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever has to be said. The Final Assembly gives the opportunity to look back but even more to see: Where do we go from here? Starting with a series of inputs, questions, proposals by camp participants the Final Assembly will not sum up, make everything fit, but hopefully locate in the masses of accumulated material starting points for continuation. How can the accumulated tool box of artistic tactics be used for long term strategies in politics?

16.00

marathon

After the marathon



“Truth is concrete” replaces business as usual during the first week of this year’s steirischer herbst festival – but it is just a start: The festival continues afterwards with exhibitions, performances, concerts further investigating the relationship between art and politics.

Fri 28/09, 19.30, Helmut-List-Halle
Rebranding European Muslims
Campaign and gala by Public Movement
Cat. I 100 € / Cat. II 36 € / Cat. III 12 €
incl. Concert The Kominas

One hundred years ago, the Austro-Hungarian Empire was the first European country to recognise Islam as an official religion. Muslims have long since become a visible part of today’s population – yet they still predominantly represent “the others”, while Europe itself is on the verge of forfeiting its utopian ideals once and for all. “Rebranding European Muslims” is an international PR project, which plays artistically with the instruments of a political branding campaign and the strategies of mass communication. The campaign that begins in Graz kicks off with a big benefit gala: a political charity event as much as a theatrical enactment of commitment and conflict. Hosted by the celebrated Israeli television presenter and internationally acclaimed journalist David Witzthum, the gala stages a performance of conflict and advocacy and celebrates at the same time Austria’s historic role as Western gateway to the Muslim world. Special guests are a belly dance company from Graz, the local Bosnian choir, scholars and diplomats, politicians, strategists, all joining in the commemoration of the 100th anniversary of the official recognition of Islam as an official European religion.

***Public Movement** is a performative research body which investigates and stages political actions in public spaces. Actions include manifestations of presence, fictional acts of hatred, new folk dances, spectacles and marches.*

Fri 28/09, 23.00, Helmut-List-Halle
The Kominas
Concert to gala
8 €

The Kominas live the paradox of an Islamic punk rock band and are a prominent part of the so called “Islamic Punk” movement. Whether in Tahrir Square or in Graz, their Clash-style sound combines punk with Asian beats and provocative titles such as “Sharia Law in the USA” and “Suicide Bomb the Gap”.

Fri 28/09, 21.30
Sat 29/09 & Sun 30/09, 19.30, Dom im Berg
33 rounds and few seconds
A play by Rabih Mroué and Lina Saneh (RL)
18 / 12 €

A young Lebanese man takes his own life and, in a farewell letter, declares that his reasons are personal and have nothing to do with politics. But his suicide mobilises a society desperately in search of meaning: institutions and individuals find their own reasons. Does the young man’s death belong to the public or only to him and his relatives? Was he driven by the hope of an uprising? Rabih Mroué and Lina Saneh astutely reconstruct the final moments of a person’s life, at the same time passionately unmasking the problems of a country in which last year’s Arab revolutions have failed to strike a spark.

***Rabih Mroué** is an actor, director and playwright and a Contributing Editor in the Lebanese quarterly “Kalamon” and TDR (New York). He is one of the founders and on the executive board of Beirut Art Center association (BAC). He lives in Beirut.*

***Lina Saneh** is born and lives in Beirut. She is an actor, author, director and a member of the Home Workspace Curricular Committee.*

Sat 29/09, 21.30, Sun 30/09 & Mon 01/10, 19.30, Black Cube
1 hour 18 minutes
Documentary theatre by Teatr.doc (RUS)
18 / 12 €

Sergey Magnitskiy died in police custody after a year of torture and abuse in November 2009. His death took one hour and eighteen minutes; he died with his hands and feet tied and lying on the floor, without receiving any medical help. He was not a hero, his death is not an example, not a metaphor and yet he represents hundreds of others. It is the story of confrontation with a system that seems impossible to resist. The Moscow documentary theatre Teatr.doc brings on to the stage what Russian politics and society try to conceal. “1 hour 18 minutes” is a trial that never took place. The theatre becomes a venue for the process denied to the victim. All those responsible for Sergey Magnitskiy’s death – the judges Alexey Krivoruchko and Helen Stashina, the doctor Alexandra Gauss, the public prosecutor, the medics, nurses and prison guards – appear on the unadorned stage under their real names, speaking their own words and trite justifications. The court, which Teatr.doc brings them before, is the public.

*The documentary theatre **Teatr.doc** is an independent, joint project, founded in Moscow (RUS). Most productions are documentary theatre, being based on authentic texts, interviews and lives of real people.*

Sat 29/09, 22.30, Living Room
Moddi (N)
Concert
8 €

He refused a lucrative grant from the Statoil petroleum company for political reasons and Pål Moddi Knutsen, alias Moddi, composes his songs – at least apocryphally – in a little fishing village in Norway on a borrowed accordion, a stolen Russian mandolin and a blue guitar that turned up at some point. His first concert in Austria will feature some as yet unpublished songs, with his voice – shimmering like the northern lights – effortlessly lighting up the polar night in Graz.

Sat 29/09
Exhibition openings

10.00
Kulturzentrum bei den Minoriten
Alois Neuhold. Not from here

11.00
Kunstverein Medienturm
Realness Respect

12.00
< rotor >
Absolute Democracy

13.00
Kunsthaus Graz
Cittadellarte. Divide and change

14.00
Camera Austria
Art is concrete. And so is truth?

15.00
Grazer Kunstverein
Intolerance / Normality

16.00
ESC im LABOR
demo graz ya!

17.00
Akademie Graz
Reclaiming Identity

18.00
Camp: Exhibition space
Adaptation

All exhibitions are open until 14/10/2012 or longer.

00.00 – 04.00

04.00 – 08.00

08.00 – 12.00

12.00 – 16.00

open marathon

Workshops

Seven workshops accompany the marathon – focusing on practical knowledge and useful artistic strategies in politics: from non-violent struggle, permaculture, public intervention, creative house-squats, dumpster cooking and activist photography to communal choirs.

Since the number of participants for each workshop is limited, it is necessary to register – first come, first serve:

workshop@steirischerherbst.at

For remaining places, please check a couple of minutes before the workshop starts at the workshop space.

Sat 22/09, 11.00 – 17.00, Workshop space

No revolution without innovation

Workshop by Srđa Popović / CANVAS (SRB), Anna Jermolaewa (A/RUS), Nenad Duda Petrović (SRB)

“No revolution without innovation” is a workshop about the methods of nonviolent struggle and the role of art within them. In theory and practice participants will be introduced to the concept of people power and the role of creativity, art, design and music in contemporary nonviolent conflicts. Practical exercises include creating innovative direct nonviolent actions: What is the logic behind the choice of certain tactics and the tactical framework for building own activities? What is the concept of dilemma action? The workshop will also focus on the importance of visual identity, creativity and use of symbols and colours, the importance of building group identity inside the movement, branding of nonviolent political and social movements. The idea is to produce a “revolutionary toolkit” draft for nonviolent activists as a part of the practical exercise.

Anna Jermolaewa is an artist examining roles in hierarchies and totalitarian systems. Currently, she is researching strategies of political activism.

Nenad Duda Petrović designed the “OTPOR!” (Resistance!) clenched fist symbol when he was still a graphic design student. The CANVAS logo takes the fist a stage further, embedding it in an arrow triangle that is the international symbol for recycling.

Srđa Popović is the executive director of CANVAS (Centre for Applied Nonviolent Action and Strategies), a non-profit educational institution and international network based in Belgrade.

Sun 23/09, 11.00 – 17.00, Workshop space

Resistant matters

Art, activism and permaculture

Workshop by The Laboratory of Insurrectionary Imagination (F/GB)

“Resistant matters” introduces strategies for using the design science of permaculture within the context of art activist practices. It explores the edges between art and activism and develops tools that enable artists to work within social movements, applying their creativity to creating new forms of civil disobedience and post capitalist living.

Permaculture is an ecological design system whose central tenet is that by observing the way eco-systems such as a forest or meadow work, one can learn to build human systems that are energy efficient, resilient, waste free and productive. The day long workshop is ideal for both artists and activists interested in working on the edge of poetic and pragmatic practices.

Isabelle Fremeaux used to teach Media and Cultural Studies at Birkbeck College, University of London, before she set up a utopian collective experiment in France. She is co-founder of The Laboratory of Insurrectionary Imagination.

John Jordan is an art activist and a co-founder of The Laboratory of Insurrectionary Imagination (Labofii) that merges art and life, creativity and resistance.

Mon 24/09, 11.00 – 17.00, Workshop space

Hacking doors & media for fighting housing problems

Workshop by Jeudi Noir (F)

Young people who suffer the most from today’s crisis (considering their poor social status, their difficulties finding a flat, the shortage in the job market) have consequently been unable to react to what has happened in the last 5 years: growing rates of unemployment and of homeless people. To fight this general flaw of our economic and social system, Jeudi Noir has chosen the means of humour: using gloves, masks, false hair, mottos and the frenzy of social networks, they have developed skills to create flashmobs on-the-go.

Take part in a lesson on activism: legal status of squats, occupation and other funny ways of living with the law; compare France, Austria and other European countries’ legal rights and laws and ... maybe ... become part of a new European Jeudi Noir force.

Jeudi Noir is an activist association focusing on questions of housing and lodging by squats, through dances and debates, e.g. turning flat viewings at over-priced places into unannounced parties.

Mon 24/09 – Tuesday 25/09

Mon 19.30 – 23.00

dumpster tour (meeting point: Continuity room)

Tue 16.00 – 20.00

participatory cooking

Tue 20.00

open dinner, White Box

The art of dumpster diving

Workshop by VolXküche feat. die Pastinaken (A)

About a quarter of the daily production of bakery products finishes in the waste container and up to 45kg of food is thrown away by the average supermarket per day in Austria. Dumpster diving is a culinary anti-consumerist protest against today’s throw-away society. On Monday the workshop takes a close look into the trash bins of supermarkets in Graz and collects the ingredients for the upcoming day. On Tuesday afternoon, the participants install a VolXküche at the camp and prepare a delicious vegan dinner out of the collected food to be enjoyed in pleasant company at the end of the day – open for everybody as long as stocks last. Rubber gloves, headlamps and bikes will be provided.

Thomas M. Schnölzer is an autodidact vegan cook, because in Austria it is impossible to finish a chef’s apprenticeship without preparing meat dishes. He organised the volXküche at Spektral and runs the vegan catering service die Pastinaken and the restaurant “Erde” in Graz.

Wed 26/09, 11.00 – 17.00, Workshop space

Strategies of public intervention

Workshop by Minerva Cuevas (MEX)

Minerva Cuevas has been conducting a long-term project of registering the signs of dissidence in her hometown Mexico City, where the presence of the rural sphere is of great importance, not only as a sign of the origins of the population, but also because its existence constitutes a way of resistance of the rural over the urban sphere. “Strategies of public intervention” analyses context based interventions and the difference between global and local strategies, linked to social projects either developed as collective actions or solo interventions. Tracing a video cartography that makes visible diverse ideological manifestations, housing struggles and student and workers movements; but less evidently, political acts like the ones linked to economic alternatives and cultural events that coexist in the city.

Minerva Cuevas is a conceptionalist artist, with a focus on the contexts of politics and social engagement. Since 1998, she has distributed products for a better life via the non-profit corporation Mejor Vida Corp.

Thu 27/09, 11.00 – 17.00, Workshop space

How to end evil

Workshop by Oriana Eliçabe and Leónidas Martín / Enmedio (ES)

Capitalism is a frequency that can be interrupted with images and actions in the least expected places: “How to end evil” follows two distinct strategies: using photography as a tool for direct action and the implementation of performance actions in places of power. Actions in which these bodies become a mode of intervention – for example the pasting of photographic portraits of people who have been evicted, or are on the point of being so, in the windows of the banks responsible for these evictions; or organising surprise parties against the austerity and suffering caused by financial powers.

How do these strategies work? What elements do they consist of? How do they achieve their objectives? We will try to resolve these and other questions in this workshop, open to all those who would like to combat with creativity, humour and mischief, the politics of the capitalist crisis.

Oriana Eliçabe is an independant photographer. She co-initiated the project “VocesRebeldes”, looking at hip hop as narrative thread linking stories of struggle and resistance to the neoliberal system. She is also part of Enmedio.

Leónidas Martín is an artist, activist and co-founder of the cultural collective Enmedio. He has been developing a number of collective projects between art and activism, e.g. Prêt à Revolter, Los Agencias and Yomango.

**Sun 23/09 – Tue 25/09, 19.00 – 22.00,
Wed 26/09, 17.00 – 19.00, Workshop space,
19.00 Concert, Black Cube**

From Cairo to Graz: The Choir Project

An open workshop for the citizens of Graz & the participants of “Truth is concrete” by Salam Yousry (ET)

“The Choir Project” invites people from all walks of life to put their hopes and concerns, their feelings and thoughts, their jokes and woes into song. A week-long workshop of communal improvisation, lyric-writing and composition culminates in a short performance – with often surprising results.

“The Choir Project” explores different themes of relevance to the community. The results can never be the same; they will always be new and unpredictable, depending on the theme, the people involved and what happens in the moment – the unique experience unfolding in the rehearsal room. The only constant is the drive towards self-expression and community collaboration and the spirit of equal and active participation. “The Choir Project” is open to everyone. It started in Cairo, then offered workshops in Alexandria, Amman, Beirut, London, Munich, Berlin, Paris, Istanbul and now Graz.

Salam Yousry is a theatre director, writer and an illustrator, born in Algeria. He founded the Al-Tamye Theatre Company in 2002, and “The Choir Project” in 2010.

Registration at:
workshop@steirischerherbst.at

VISAS אשרות



CANCELLED

בטל

על

מקום

תאריך

לואה ולבנה קאר

על

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תחת

Passport is extended

CANCELLED

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Passport is extended

CANCELLED

בטל

TRUTH IS CONCRETE

Map & Durationals

Durationals

While the machine of the marathon is running and running, several projects in the camp have their own speed and logic: a mapping of camp relations, a discursive hairdresser, a resilient garden, a radio spreading the word, a mobile video archive and a pirated library ...

Open marathon

While the main marathon is packed from the very beginning and set to the minute, the parallel "Open marathon" begins as a blank page – waiting to be filled with whatever one thinks is necessary. The "Open marathon" is based on self-organisation. It is not directed, centralised, has no curatorial agenda. It has his own time, might stutter or even be interrupted for hours. Its content is entirely proposed by the participants of "Truth is concrete", accommodated with standard technical equipment, announced on location and constantly updated in the internet. Everybody is welcome to fill the slots – spontaneously or a couple of days in advance. First come, first serve: openmarathon@steirischerherbst.at or at the guest office in the camp.

Exhibition Space Adaptation

Initiated by Zbyněk Baladrán & Vít Havránek (CZ) With Babi Badalov (AZ), Ondřej Buddeus (CZ), Loulou Chérinet (S), Hafiz (ID), Shady Elnoshokaty (ET), Lia Perjovschi (RO), Ruti Sela (IL) & Xu Tan (RC)

The question as to the relationship between art and politics is not only directed towards the outside. It also addresses the institution itself and its curatorial practice: Zbyněk Baladrán and Vít Havránek see themselves as inviters in this project: in a communal process, they not only develop the form, but also the main topic of "Adaptation" together with the artists – a laboratory for new paradigms, structures, hierarchies and forms of collaboration rather than an exhibition, a collective process that begins long before the opening and that will continue long after it has ended. Alternative models of society and collaboration are the thematic bookends, which will also be put to the test. A collection of material put together by everyone will be constantly adapted, with groups arranging and rearranging themselves anew, creating joint and separate output. "Adaptation" creates an open space within the institutional art system, both for the artists and curators taking part and for visitors, who become co-authors.

Vít Havránek is a curator based in Prague, Czech Republic and a member of the tranzit initiative for contemporary art, a project that aims to initiate communication and reflection on contemporary art in a local environment.

Zbyněk Baladrán is a curator, author and visual artist based in Prague, Czech Republic. He is also a member of the tranzit initiative and – besides his engagement there – lectures in contemporary art at the AAAD, Prague.

Blog house Studio 24/7

Free radio by Radio Helsinki 92.6 (A) & Guests

Graz-based community radio station Radio Helsinki is broadcasting to the world from the Bloghouse outside the camp: together with other international community radio stations and artists of the marathon camp, the programme will feature news broadcasts and discussions, interviews and experimental programmes.

Radio Helsinki is an independent, non-commercial and local community radio station in Graz, broadcasting on 92.6 MHz and via stream.

Blog house Garden of biological disobedience

Katherine Ball (USA)

How can nature strike back as a form of civil disobedience? This emergent common land of disobedient mushrooms, plants and insects will incubate ink cap mushrooms (*Coprinus comatus*) punching through pavement, crazy Raspberry ants (*Paratrechina* sp. near *pubens*) infesting electronics and pigweed (*Amaranthus*) sprouting as a Roundup immune weed. It also serves as a natural hatchery, seed library and spawn dispensary to gather and to discuss ethical and ecological ramifications of biological disobedience.

Katherine Ball is an artist whose practice is founded on a hands-on approach to environmental activism and social engagement; she co-directed SEA Change and the "Free Market" that fed people living on the streets.

Library Camp library

The Piracy Project (GB)

The Piracy Project is an international publishing and exhibition activity, exploring the philosophical, legal and practical implications of book piracy through creative modes of reproduction: a collection of modified, appropriated and copied books from artists all over the world as a starting point for conversations around the concepts of originality, authorship and copyright. Before and during the marathon camp, the library will be expanded by the addition of new volumes as part of the search for artistic strategies as political means.

The Piracy Project, initiated by Andrea Francke and Eva Weinmayr, explores the philosophical, legal and practical implications of book piracy. The Piracy is a project by and publishing, a London based platform exploring print on demand technologies.

Video archive The Mobile Archive

Video library by The Israeli Center for Digital Art in Holon (IL)

The Mobile Archive is a nomadic, ever-growing video library that has been on tour since 2001. The films – mostly from the Middle East, the Balkans and Eastern Europe – focus on questions of identity, ethnicity, nationalism and hidden power structures. Every host adds their own selection of videos, before the collection moves on.

The Mobile Archive is freely accessible and usable throughout steirischer herbst. The Archive-Cinema will be forging its own links to the leitmotif of the festival with the aid of selected films.

The Israeli Center for Digital Art in Holon is the first exhibition space in Israel dedicated to present media art, video art and net art. By expressing views that do not correlate with the policies of the state, the definition of an art institute are put to the test.

Klosterwiesgasse 5 Mobile salon – hairdresser

The Haircut Before The Party (GB)

The hairdresser's as a social place, the barber as a political interlocutor – The Haircut Before The Party collective formed in 2009 while sharing the collective experience of living in squatted houses. In their temporary salons, the barber's chair acts as a means of communication: while the haircut is free, customers are asked to take part in an open discussion about society and politics from their unique, personal perspective. Everyone is invited to come along, to get a cut or to simply join in the conversation.

The Haircut Before The Party collective formed in 2009. Salons are set up and hair is cut for free to boost conversation and exchange.

Hall Network map of tactics & Network map of collaborations

Burak Arıkan (TR)

Each contributor to "Truth is Concrete" was asked to provide a list of tactics they've been using in their practice and a list of other marathon participants that they've worked with in the past. These lists of tactics and collaborators were turned into two separate maps. The network maps organise themselves by running as a software simulation, where the tactics and names naturally find their position on the canvas through connecting forces, revealing the central actors, indirect links, tight clusters, structural holes and outliers.

Burak Arıkan is a New York and Istanbul based artist working with complex networks. He is the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

[//truthisconcrete.org/graphic-project](http://truthisconcrete.org/graphic-project)

Truth in context

Graphic design project / online, postcards and posters With Absent (GR), Femen (UA), Ganzeer (ET), Iconoclasistas (AR), Irwin (SLO), Khaled Jarrar (PS), Jisun Kim (ROK), Léo Lima (BR), Anton Litvin (RUS), Marina Naprushkina (BY), Harrison Chege (SN), Dan Perjovschi (RO), Nenad Duda Petrović (SRB), The Pinky Show (USA), Tzortzis Rallis (GB/GR), Josef Schützenhöfer (A), Seth Tobocman (USA), Aseem Trivedi (IND)

"Truth is concrete" in many ways, the contexts define the fields of action. And so the visual appearance of "Truth is concrete" is a platform for graphic designers and artists who devote their work to a social, political cause. Censored cartoonists, Egyptian sprayers, graphic designers from the Serbian student movement, newspaper makers from Belarus, photographers from Brazilian favelas, concept artists from Palestine ... a series to be continued until September on postcards, as advertisements, on posters, on the Internet ...

[//truthisconcrete.org/material](http://truthisconcrete.org/material) Blogs

Three blogs are accompanying "Truth is concrete"

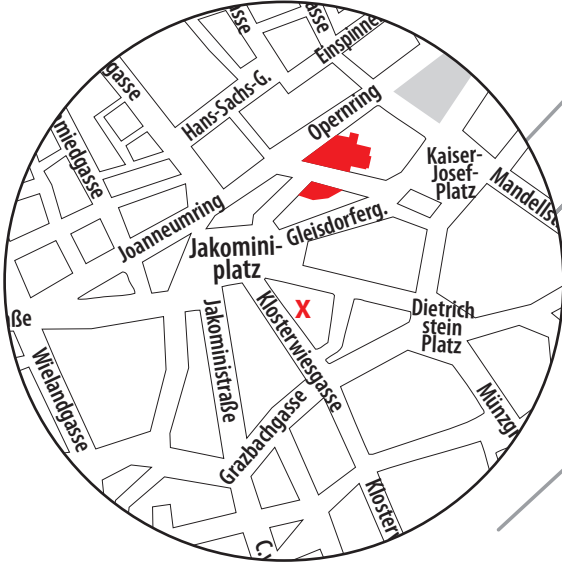
"How to change the world – or at least fight for it" collects talks with activists, artists and theorists in places of transition: Whether in Tunis, at Tahrir Square in Cairo, at Zuccotti Park in New York, in Japan in the wake of the nuclear disaster, in Moskow under Putin's pseudo-democracy, in the social unrests in Spain and Greece, everywhere artists, activists and intellectuals are in the vanguard of movements. A subjective map of change.

"How to make things concrete, fair, sustainable – and transparent" is an attempt to question the everyday business of the festival. Where possible, to change things for the better, but also to take a fresh look at one's own values, to be honest. The festival's team examines the various aspects of its own work: travel, fees, advertising, everyday tasks ...

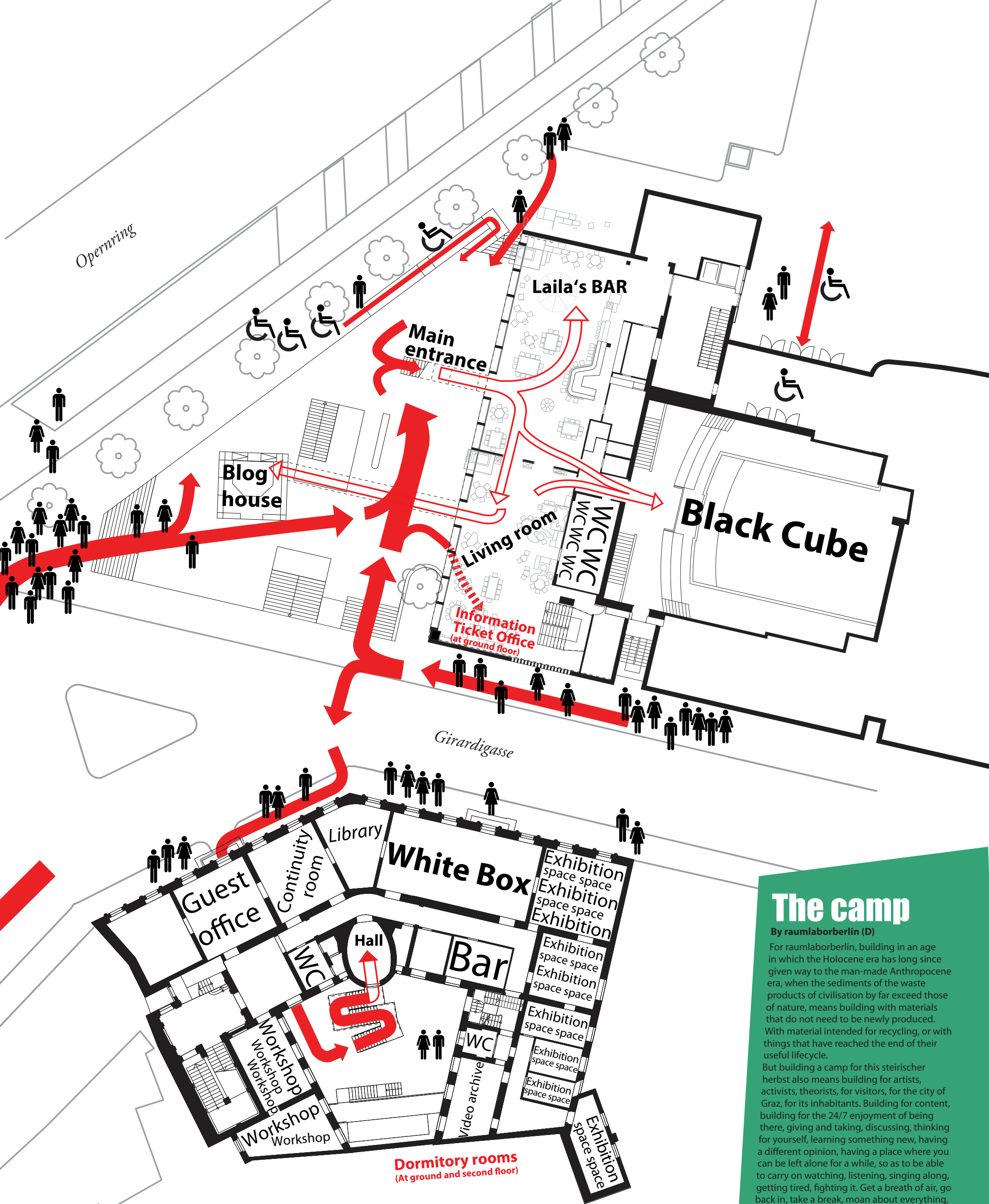
"How to talk about what's important" is a blog of reports, reflections, diaries by Federico Geller from Argentina, Anna Jermolaewa from Russia, John Jordan from Great Britain and Josef Schützenhöfer from Austria recording events from their corner of the world, formulating fleeting thoughts – topical today and stale tomorrow.



to Klosterwiesgasse



Free entrance
Opernring 5-7 / Graz



The camp

By raumlaborberlin (D)

For raumlaborberlin, building in an age in which the Holocene era has long since given way to the man-made Anthropocene era, when the sediments of the waste products of civilisation by far exceed those of nature, means building with materials that do not need to be newly produced. With material intended for recycling, or with things that have reached the end of their useful lifecycle.

But building a camp for this steirischer herbst also means building for artists, activists, theorists, for visitors, for the city of Graz, for its inhabitants. Building for content, building for the 24/7 enjoyment of being there, giving and taking, discussing, thinking for yourself, learning something new, having a different opinion, having a place where you can be left alone for a while, so as to be able to carry on watching, listening, singing along, getting tired, fighting it. Get a breath of air, go back in, take a break, moan about everything, grab a bite to eat, go to bed. raumlaborberlin gives the marathon camp a flexible form, linking the two buildings creating a landscape for working and living, a landscape that wants to be used. Not a turnkey facility handed over when the festival begins, but one that is constantly changing during the course of the marathon camp. And which will afterwards proudly sport the scars of a bustling week of living and working.

raumlaborberlin is a group for architecture and urbanism which has cooperated with specialists from different professions since 1999, creating interactive environments.

Continuity room

Finally an interesting lecture, a necessary conversation – and then it stops. The marathon has a harsh and unscrupulous time regime. But the Continuity room is constantly reserved for only one purpose: To continue the interrupted conversations, discussions.

Time the

Durationals

While the machine of the marathon is running and running, several projects in the camp have their own speed and logic:

- Adaptation**
Initiated by Zbyněk Baladrán & Vít Havránek (CZ)
21/09 – 13/10
- Truth in context**
Graphic design project
www.truthisconcrete.org/graphic-project
- Network map of tactics & network map of collaborations**
Burak Arikan (TR)
21/09 – 28/09
- Mobile salon – hairdresser**
The Haircut Before The Party (GB)
21/09 – 27/09, 15.00 – 19.00
- Garden of biological disobedience**
Katherine Ball (USA)
21/09 – 14/10
- Studio 24/7**
Free radio by Radio Helsinki 92.6 (A) & guests
21/09 – 28/09
- The mobile archive**
Video library by The Israeli Center for Digital Art in Holon (IL)
21/09, 14.00 – 18/09, 16.00
29/09 – 13/10: Mon – Fri 12.00 – 20.00, Sat & Sun 10.30 – 20.00
- Camp library**
The Piracy Project (GB)
21/09, 14.00 – 28/09, 16.00
29/09 – 13/10: Mon – Fri 12.00 – 20.00, Sat & Sun 10.30 – 20.00

Friday 21/09	Saturday 22/09	Sunday 23/09	Monday 24/09
<div>14.00: Black Cube Some kind of beginning <i>An opening proposal by Tim Etchells / Forced Entertainmnet (GB), performed by Jerry Killick (GB)</i></div> <div>14.30: Black Cube Truth is concrete <i>Introduction and welcome</i> <i>Florian Malzacher (A/D)</i></div> <div>15.00: Black Cube Are you talking to me? <i>Interventionist art in the age of enterprise culture.</i> <i>Lecture</i> <i>Gregory Sholette (USA)</i></div> <div>16.00: Black Cube Austrian politics – a crash course for foreigners <i>Video lecture</i> <i>Herwig G. Höller (A)</i></div> <div>16.30: Black Cube Graz in times of revolution <i>Lecture</i> <i>Leo Kühberger (A)</i></div> <div>17.00: Black Cube The province and the avantgarde <i>Lecture</i> <i>Michael Zinganel (A)</i></div> <div>18.00: Outside Protest covered <i>Masala Brass Kollektiv (A)</i></div> <div>18.30: Laila's Bar Welcome & opening of steirischer herbst festival <i>Veronica Kaup-Hasler (A)</i></div> <div>19.00: Black Cube The 6th black circle declaration: Europe amongst the ruins <i>Performance</i> <i>Kavecs (GR)</i></div> <div>20.00: Black Cube Bogotá change <i>Conversation</i> <i>Antanas Mockus (CO), Joanna Warsza (PL)</i></div> <div>21.00: Black Cube Laughtivism <i>Lecture</i> <i>Srđa Popović / CANVAS (SRB)</i></div> <div>22.00: Black Cube Everyday rebellion <i>Tactic talk</i> <i>Arash T. Riahi (A/IR) & Arman T. Riahi (A/IR)</i></div> <div>22.30: Black Cube Toma Sik (1939 – 2004) <i>Tactic talk</i> <i>Róza El-Hassan (H/SYR)</i></div> <div>23.00: Black Cube Hacking media and houses <i>Tactic talk</i> <i>Jeudi Noir (F)</i></div> <div>23.30: Black Cube Arabic graffiti <i>Tactic talk</i> <i>Don Karl aka Stone (D)</i></div>	<div>00.00: White Box 7 promises <i>Performance</i> <i>Davis Freeman (USA/B), Jerry Killick (GB), Andreas Semlitsch (A)</i></div> <div>01.00: Black Cube Worthy son of Africa <i>Concert</i> <i>Lexus Légal (CGO)</i></div> <div>02.30: Black Cube Awesome tapes from Africa <i>DJ sets</i> <i>Brian Shinkovitz (USA), Black Fox Tropical (A)</i></div> <div>05.00: Meeting Point: Laila's Bar Daybreak into the city I: Park politics <i>Excursion</i> <i>Theater im Bahnhof (A), Marta Navaridas / The Loose Collective (A)</i></div> <div>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></div> <div>08.30: Black Cube re.act.feminism <i>Lecture</i> <i>Bettina Knap (D)</i></div> <div>9.30: Black Cube Movement. Women power. Bare breasts. <i>Tactic talk</i> <i>Femen (UA)</i></div> <div>10.00: Black Cube Art and crime. Legally on the edge <i>Hosted by Joanna Warsza (PL)</i> <i>ArtLeaks, Jakob Braeuer (D), Nikolai Klimenioug (RUS/UA), Wolfgang Vacarescu (A), Dmitry Vilensky (RUS), Hans Winkler (D), WochenKlausur (A)</i></div> <div>13.00: Black Cube Unpleasant cat stories for learning <i>Lecture and screening</i> <i>The Pinky Show (USA)</i></div> <div>14.00: Black Cube Random acts: Free Syria air force <i>Short film</i> <i>Leah Borromeo (GB)</i></div> <div>14.05: Black Cube General Assembly <i>Hector Huerga (ES)</i></div> <div>16.00: Black Cube From the individual to the collective <i>Lecture and audience choir</i> <i>Salam Yousry (ET)</i></div> <div>17.00: White Box Art as anti-propaganda <i>Tactic talk</i> <i>Marina Naprushkina (BY)</i></div> <div>17.30: White Box Altruism as arttruism <i>Tactic talk</i> <i>Michal Murin (SK) & Milan Adamčiak (SK)</i></div> <div>18.00: White Box Name readymade <i>Tactic talk</i> <i>Janez Janša (SLO)</i></div> <div>18.30: White Box Staging political action <i>Tactic talk</i> <i>Public Movement (IL)</i></div> <div>19.00: Black Cube Witness to the ruins <i>Lecture performance</i> <i>Mapa Teatro (CO)</i></div> <div>20.00: White Box Actions and what we learn from them <i>Tactic talk</i> <i>Federico Geller (AR)</i></div> <div>20.30: White Box Hip hop as a weapon <i>Tactic talk</i> <i>Lexus Légal (CGO)</i></div> <div>21.00: White Box Magic in interventional politics <i>Tactic talk</i> <i>Sibylle Peters / Fundus Theater (D)</i></div> <div>21.30 White Box Trashspacedream-now! <i>Tactic talk</i> <i>raumlaborberlin (D)</i></div> <div>22.00: Black Cube The Norwegian way <i>Performance</i> <i>Amund Sjolie Sveen (N)</i></div> <div>23.00: White Box Spoken karaoke <i>Participatory project</i> <i>Annie Dorsen (USA)</i> <i>Support: Klumzy Tung (GB)</i></div>	<div>00.00: White Box VJing the revolution (a nostalgia) <i>Köken Ergun (D/TR)</i></div> <div>01.00: Black Cube Hack the jellyfish: How to mess with reality <i>Hosted by monochrom (A)</i> <i>Minerva Cuevas (MEX), Nick Farr (USA), Jens Ohlig (D), et al.</i></div> <div>05.00: Meeting Point: Laila's Bar Daybreak into the city II: Meet and greet at squatters' breakfast <i>Excursion</i> <i>Theater im Bahnhof (A), Jeudi Noir (F)</i></div> <div>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></div> <div>08.30: White Box Guerilla gardening <i>Tactic talk</i> <i>Richard Reynolds (GB)</i></div> <div>09.00: White Box The pansy project <i>Tactic talk</i> <i>Paul Harfleet (GB)</i></div> <div>09.30: White Box The garden of biological disobedience <i>Tactic talk</i> <i>Katherine Ball (USA)</i></div> <div>10.00: Black Cube History of art, according to the resistance <i>Lecture</i> <i>Jonas Staal (NL)</i></div> <div>11.00: Black Cube Infiltrate and intercept <i>Art as altercation and alteration</i> <i>Hosted by Christian Hanussek (D)</i> <i>Chimurenga (ZA), Rana El Nemr (ET), Sam Hopkins (I/KE), Federico Zuckerfeld (AR)</i></div> <div>13.00: Black Cube The dirty discount revival <i>Service</i> <i>Reverend Billy & The Church of Stop Shopping (USA)</i></div> <div>14.00: Black Cube Random acts: Reverend Billy & The Church of Earthalujah <i>Short film</i> <i>Leah Borromeo (GB)</i></div> <div>14.05: Black Cube General Assembly <i>Federico Geller (AR)</i></div> <div>16.00: Black Cube The politics of artistic practices <i>Hosted by Chantal Mouffe (GB/B)</i> <i>Zdenka Badovinac (SLO), Anette Baldauf (A), common spring collective (D), Marcelo Expósito (AR), Stefan Hertmans (B), Oliver Marchart (A), Giulia Palladini (I), Gerald Raunig (CH/A), Bert Theis (I/L), Stephen Wright (CAN), Stephen Zepke (A/NZ)</i></div> <div>22.00: White Box The art of binationalism <i>Lecture</i> <i>Udi Aloni (IL)</i></div> <div>23.00: White Box Picasso in Palestine <i>Conversation</i> <i>Charles Esche (NL) & Khaled Hourani (PS)</i></div>	<div>00.00: Black Cube Protest covered <i>Concert</i> <i>Mary Ocher (D/RUS)</i></div> <div>01.00: Black Cube Politics: Truth or representation? <i>An Errorist night</i> <i>Etcétera (AR) with guests</i></div> <div>03.00: Black Cube Protest covered <i>Concert</i> <i>Stéphane Bérard (F)</i></div> <div>04.00: Black Cube Impeach my bush! <i>Protest song DJ set</i> <i>Christoph Braun (D)</i></div> <div>05.00: Meeting Point: Laila's Bar Daybreak into the city III: Redressing the market <i>Excursion</i> <i>Theater im Bahnhof (A)</i> <i>With Jisun Kim (ROK), Doris Psenicnik (A)</i></div> <div>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></div> <div>08.30: Black Cube Who can still change course? <i>Documentary film programme for children and young people</i> <i>“One Way, a Tuareg Journey” (Fabio Caramaschi) / “El Somriure Amagat – The Hidden Smile” (V. Durall)</i></div> <div>10.00: Black Cube 100 questions I <i>Talkshow</i> <i>Hosted by Pia Hierzegger (A)</i> <i>Guest: raumlaborberlin (D)</i></div> <div>10.30: Black Cube 100 questions II <i>Talkshow</i> <i>Hosted by Pia Hierzegger (A)</i> <i>Guest: The Haircut Before The Party (GB)</i></div> <div>11.00: Black Cube Action theatre / Théâtre de l'Opprimé <i>Hosted by Guido Kleene (NL)</i> <i>Eleonora Fabião (BR), Kaddu Yaraax (SN), Don Tshibanda (CGO), Salam Yousry (ET)</i></div> <div>12.30: Black Cube Political spectatorship within and outside the theatre <i>Tactic talk</i> <i>Immanuel Schipper (CH)</i></div> <div>13.00: Black Cube Legislative theatre <i>Tactic talk</i> <i>Michael Wrentschur (A)</i></div> <div>13.30: Black Cube No time for art? <i>Tactic talk</i> <i>Laila Soliman (ET)</i></div> <div>14.00: Black Cube Random acts: The Haircut Before The Party <i>Short film</i> <i>Leah Borromeo (GB)</i></div> <div>14.05: Black Cube General Assembly <i>Kaddu Yaraax (SN)</i></div> <div>16.00: Black Cube Freethought I: Economy of crisis <i>Hosted by Mao Mollona (GB)</i> <i>Julieta Gonzalez (VE), Stefano Harney (GB), Marina Vishmidt (GB)</i></div> <div>19.00: Black Cube From chocolates to chandeliers <i>Tactic talk</i> <i>Dirk Fleischmann (ROK/D)</i></div> <div>19.30: Black Cube The state artist 2012 <i>Tactic talk</i> <i>Omer Krieger (IL)</i></div> <div>20.00: Black Cube Enacting populism <i>Luigi Coppola (B/I), Omer Krieger (IL), Chantal Mouffe (GB/B), Lisl Ponger (A), et al.</i> <i>Moderated by Matteo Lucchetti (I)</i></div> <div>22.00: Black Cube Occupy now? <i>Noah Fischer (USA), Hector Huerga (ES), Sri Louise (USA), Tzortzis Rallis (GB), Jonas Staal (NL), Moderated by Florian Malzacher (A/D)</i></div>

Tuesday 25/09	Wednesday 26/09	Thursday 27/09	Friday 28/09
<p>00.00: Black Cube Every city has a soul <i>Performance lecture</i> <i>Carlos Celdran (RP)</i></p> <p>01.00: Black Cube Disobedience archive (the free square cinema) <i>A film night</i> <i>Marco Scotini (I),</i> <i>Salma Shamel /Mosireen (ET)</i></p> <p>05.00: Meeting Point: Laila's Bar Daybreak into the city IV: Feminist blinking <i>Excursion</i> <i>Theater im Bahnhof (A),</i> <i>Hermine Grabner de Luca (A)</i></p> <p>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></p> <p>08.30: Black Cube Who can still change course? <i>Documentary film programme for children and young people</i> <i>“Garçons Manqués, In einem Pariser Vorort” / “Rentner und Studenten”</i></p> <p>10.00: Black Cube Sound of sirens <i>Tactic talk</i> <i>Edgar Honetschläger (A)</i></p> <p>10.30: Black Cube Imagens do Povo <i>Tactic talk</i> <i>Joana Mazza /</i> <i>Observatório de Favelas (BR)</i></p> <p>11.00: Black Cube Contradictions reconstituted <i>Tactic talk</i> <i>Jens Dietrich / International Institute of Political Murder (D)</i></p> <p>11.30: Black Cube Welcome to the desert of the real <i>Mobile phones, citizen journalists & self empowerment</i> <i>Jens Dietrich / International Institute of Political Murder (D), Joana Mazza (BR), Maryam Mohammadi (A/IR), Salma Shamel / Mosireen (ET), Urok Shirhan Alsaedy (NL/IRQ)</i> <i>Moderated by Reinhard Braun (A)</i></p> <p>14.00: Black Cube Random acts: Metropolitan lice <i>Short film</i> <i>Leah Borromeo (GB)</i></p> <p>14.05: Black Cube General Assembly <i>André Lepecki (USA)</i></p> <p>16.00: Black Cube Free thought II: Crisis education <i>Hosted by Irit Rogoff (GB)</i> <i>Janna Graham (GB), Adrian Heathfield (GB), Nora Sternfeld (A)</i></p> <p>19.00: Black Cube Ship of fools and other endeavors <i>Tactic talk</i> <i>the vacuum cleaner (GB)</i></p> <p>19.30: Black Cube CorruptTour.com <i>Tactic talk</i> <i>Petr Šourek (CZ)</i></p> <p>20.00: Black Cube Network as a medium of critique and action <i>Tactic talk</i> <i>Burak Arikan (TR)</i></p> <p>20.30: Black Cube The Jessy Cohen project <i>Tactic talk</i> <i>Eyal Danon (IL)</i></p> <p>21.00: Black Cube Escapologies <i>Hosted by Stephen Wright (CAN)</i> <i>With Charles Esche (NL/GB), Federico Geller (AR), André Éric Létourneau (CAN), Scott Rigby (USA), Florian Schneider (D), Dmitri Vilensky / Chto Delat (RUS)</i></p>	<p>00.00: Black Cube Methods of social resistance on Russian examples <i>Film</i> <i>Anna Jermolaewa (A/RUS)</i></p> <p>01.45: Black Cube What is to be done? <i>Russia in transition</i> <i>With Dmitry Vilensky and Nikolay Oleynikov / Chto Delat (RUS), Alexandra Galkina (RUS), Anna Jermolaewa (A/RUS), Make (RUS), Elena Gremina & Katya Bondarenko / Teatr.doc (RUS), Voina (RUS)</i> <i>Moderated by Judith Schwentner (A)</i></p> <p>05.00: Meeting Point: Laila's Bar Daybreak into the city V: Listening is a political act <i>Excursion</i> <i>Theater im Bahnhof (A), Robert Steijn / united sorry (NL)</i></p> <p>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></p> <p>08.30: Black Cube Who can still change course? <i>Documentary film programme for children and young people</i> <i>“The game must go on” / “Felix” / “Radio Amina”</i></p> <p>10.00: Black Cube 100 questions III <i>Talkshow</i> <i>Hosted by Pia Hierzegger (A)</i> <i>Guests: Zbyněk Baladrán (CZ), Vít Havránek (CZ)</i></p> <p>10.30: Black Cube 100 questions IV <i>Talkshow</i> <i>Hosted by Pia Hierzegger (A)</i> <i>Guest: Rabih Mroué (LIB)</i></p> <p>11.00: White Box Commoning the space <i>Interventions, interpellations, strategies</i> <i>Hosted by Goran Sergej Pristaš (HR) & Tomislav Medak (HR) / BADco.</i> <i>With Slaven Tolj (HR), Vjekoslav Gašparović / pulska grupa (HR), Ana Džokić & Marc Neelen / STEALTH.</i> <i>unlimited (NL/SRB)</i></p> <p>13.00: Black Cube Wording <i>Lecture performance</i> <i>Eleonora Fabião (BR) & André Lepecki (USA/BR)</i></p> <p>14.00: Black Cube Random acts: Dr D <i>Short film</i> <i>Leah Borromeo (GB)</i></p> <p>14.05: Black Cube General Assembly <i>Critical Practice (GB)</i></p> <p>16.00: Black Cube Freethought III: Creative strike <i>Hosted by Valery Alzaga (MEX) & Florian Schneider (D)</i></p> <p>19.00: Black Cube Graz choir <i>Project</i> <i>Salam Yousry (ET), citizens of Graz</i></p> <p>20.00: Black Cube Absolute democracy <i>Session 1:</i> <i>Forms of democracy: Activism, art and cultural production</i> <i>Hosted by Carlos Motta (USA/CO)</i> <i>With Mariam Ghani (USA), Jennifer González (USA), Miguel López (PE), Nikolay Oleynikov (RUS), Manuela Bojadzijev (D) & Dont Rhine (USA) and Janna Graham (GB) / Ultra-red (GB/USA)</i> <i>Session 2:</i> <i>Thinking politics freed from the state</i> <i>Hosted by Oliver Ressler (A)</i> <i>With John Jordan (GB), Sofia Olascoaga (MEX), Marco Scotini (I), Nicoline van Harskamp (NL)</i></p>	<p>00.00: Black Cube Too many protest singers, not enough protest songs <i>Conversation</i> <i>Diedrich Diederichsen (D), Klaus Walter (D)</i></p> <p>01.30: Black Cube Where has all the protest gone? <i>Lecture</i> <i>Klaus Walter (D)</i></p> <p>02.00: Black Cube Not PC: Talks and songs <i>Fun-Da-Mental (GB) & The Kominas (USA)</i></p> <p>05.00: Meeting Point: Laila's Bar Daybreak into the city VI: The political in public spaces <i>Excursion</i> <i>Theater im Bahnhof (A), Joachim Hainzl (A)</i></p> <p>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></p> <p>08.30: Black Cube Who can still change course? <i>Documentary film programme for children and young people</i> <i>“Det var en gång på riktigt – Once upon a hill” / “Zukunft – Future”</i></p> <p>10.00: Black Cube The shadow library <i>Lecture</i> <i>Lawrence Liang (IND)</i></p> <p>10.45: Black Cube Copycats vs Mr Big <i>With Lawrence Liang (IND), Lucifer / Church of Kopimism (NL), Joost Smiers (NL), The Piracy Project (GB)</i> <i>Moderated by Gary Hall (GB)</i></p> <p>13.00: White Box Mental <i>Work in progress</i> <i>the vacuum cleaner (GB) & Tania El Khoury (GB/RL)</i></p> <p>13.30: Black Cube Chancellor gone underground <i>Performance</i> <i>Center for Political Beauty (D)</i></p> <p>14.00: Black Cube Random acts: Space hijackers <i>Short film</i> <i>Leah Borromeo (GB)</i></p> <p>14.05: Black Cube General Assembly <i>Chto Delat (RUS)</i></p> <p>16.00: Black Cube Neither working nor unworking: Contemporary politics of art and labour <i>Hosted by Kuba Szreder (PL)</i> <i>With Hans Abbing (NL), Ellen Blumenstein / Haben und Brauchen (D), Janek Sowa & Michal Kozłowski / Free Slow University Warsaw (PL), Adrienne Goehler (D), Joanna Figiel (GB/PL) & Stevphen Shukaitis / Minor Compositions (GB/USA), Precarious Workers Brigade (GB), W.A.G.E. (USA)</i></p> <p>19.00: Black Cube Strike: Opera <i>Lecture performance</i> <i>Ulf Aminde (D), Ellen Blumenstein (D), Judith Raum (D), Anders Smebye (N), Grazer Universitätsorchester (A)</i></p> <p>20.00: Living Room Protest covered <i>Concert</i> <i>Herr Bogensberger (D/A)</i></p> <p>20.30: Black Cube Crackle of time <i>Christoph Schlingensief and his opera village in Burkina Faso</i> <i>Film screening & introduction</i> <i>Sibylle Dahrendorf (D), Carl Hegemann (D) & Claus Philipp (A)</i></p> <p>23.30: White Box Protest covered <i>Partisan choir</i> <i>Hor 29 Novembar (A)</i></p>	<p>00.00: White Box Instant pocket soap opera <i>An engine of happiness in the darkest hour!</i> <i>Popcultural fashion performance</i> <i>BOEM* (A)</i></p> <p>01.00: Black Cube Fun-Da-Mental (GB) <i>Concert</i></p> <p>02.30: Black Cube D.WattsRiot <i>DJ set</i> <i>Dave Watts (GB) et al.</i></p> <p>04.00:Living Room Protest covered <i>Moddi (N)</i></p> <p>05.00: Meeting Point: Laila's Bar Daybreak into the city VII: Russian twilight <i>Excursion</i> <i>Theater im Bahnhof (A), Herwig G. Höller (A)</i></p> <p>07.30: White Box Renunciation & revolution <i>Yoga for the masses</i> <i>Sri Louise (USA)</i></p> <p>08.30: Black Cube Who can still change course? <i>Documentary film programme for children and young people</i> <i>“Pandore” / “Rentner und Studenten”</i></p> <p>10.00: Black Cube Leaving the ghetto of art <i>Conversation</i> <i>Charles Esche (NL/GB) & Michelangelo Pistoletto (I)</i></p> <p>11.30: Black Cube Collective mapping <i>Tactic talk</i> <i>Iconoclastas (AR)</i></p> <p>12.00: Black Cube Cracking the system <i>Tactic talk</i> <i>Jisun Kim (ROK)</i></p> <p>12.30 Black Cube Inflatables for action <i>Tactic talk</i> <i>eclectic electric collective (D)</i></p> <p>13.00: Black Cube Photography, performance and guerrilla tactics of communication against financial abuses <i>Tactic talk</i> <i>Leónidas Martín / Enmedio (ES)</i></p> <p>13.30: Black Cube NSK State in Time <i>Tactic talk</i> <i>Irwin (SLO)</i></p> <p>14.00: Black Cube Random acts: Brandalism <i>Short film</i> <i>Leah Borromeo (GB)</i></p> <p>14.05: Black Cube Final Assembly</p>

Legend

- General Assembly of the participants of “Truth is concrete”, a daily session of reflection and discussion, facilitated every day by a different host
- Tactic talks of short, concrete introduction of different artistic and activist practices – a tool box in progress
- Thematic blocks and panels hosted by guest curators
- Series of regularly repeated events, excursions, yoga sessions, film screenings
- Open Marathon of non-curated often spontaneous contributions by participants of “Truth is concrete”

Direct Action

Workshops

Saturday 22/09
11.00 – 17.00: Workshop space
No revolution without innovation
Workshop by Srđa Popović / CANVAS (SRB), Anna Jermolaewa (A/RUS), Nenad Duda Petrović (SRB)

Sunday 23/09
11.00 – 17.00: Workshop space
Resistant matters
Art, activism and permaculture
Workshop by The Laboratory of Insurrectionary Imagination (F/GB)

Sunday 23/09 – Tuesday 25/09
19.00 – 22.00: Workshop space
Wednesday 26/09
17.00 – 19.00: Workshop space
19.00 Concert: Black Cube
From Cairo to Graz: The choir project
Open workshop for the citizens of Graz & the participants of “Truth is concrete” by Salam Yousry (ET)

Monday 24/09
11.00 – 17.00: Workshop space
Hacking doors & media for fighting housing problems
Workshop by Jeudi Noir (F)

Monday 24/09 – Tuesday 25/09
Monday 24/09
19.30 – 23.00 dumpster tour, meeting point: Continuity room
Tuesday 25/09
16.00 – 20.00 participatory cooking
20.00 open dinner, White Box
The art of dumpster diving
Workshop by VoIXküche feat. die Pastinaken (A)

Wednesday 26/09
11.00 – 17.00: Workshop space
Strategies of public intervention
Workshop by Minerva Cuevas (MEX)

Thursday 27/09
11.00 – 17.00: Workshop space
How to end evil
Workshop by Oriana Eliçabe and Leónidas Martín / Enmedio Collective (ES)

Index of participants

ABBING Hans | 27/09, 16.00
ABSENT | D
ADAMČIAK Milan | 22/09, 17.30
ALONI Udi | 23/09, 22.00
AMINDE Ulf | 27/09, 19.00
ALZAGA Valery | 26/09, 16.00
ARIKAN Burak | 25/09, 20.00; D
ARTLEAKS | 22/09, 10.00
AWESOME TAPES FROM AFRICA | 22/09, 02.30
BADALOV Babi | D
BADCO. | 26/09, 11.00
BADOVINAC Zdenka | 23/09, 16.00
BALADRÁN Zbyněk | 26/09, 10.00; D
BALDAUF Anette | 23/09, 16.00
BALL Katherine | 23/09, 09.30; D
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BORROMEO Leah | 22/09 - 28/09, 14.00
BRAEUER Jakob | 22/09, 10.00
BRAUN Christoph | 24/09, 04.00
BRAUN Reinhard | 25/09, 11.30
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CHIMURENGA | 23/09, 11.00
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CRITICAL PRACTICE | 26/09, 14.05
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DIETRICH Jens | 25/09, 11.00; 25/09, 11.30
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ELNOSHOKATY Shady | D
EL KHOURY Tania | 27/09, 13.00
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FREEMAN Davis | 22/09, 00.00
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HARNEY Stefano | 24/09, 16.00
HAVRÁNEK Vít | 26/09, 10.00; D
HEATHFIELD Adrian | 25/09, 16.00
HEGEMANN Carl | 27/09, 20.30
HERR BOGENSBERGER | 27/09, 20.00
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JORDAN John | 26/09, 20.00; W
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PAWA254 | D
PERJOVSCHI Dan | D
PERJOVSCHI Lia | D
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PETROVIĆ Nenad Duda | D; W
PHILIPP Claus | 27/09, 20.30
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THE PIRACY PROJECT | 27/09, 10.45; D
PISTOLETTO Michelangelo | 28/09, 10.00
POLSKIY Anton | 26/09, 01.45
PONGER Lisl | 24/09, 20.00
POPOVIĆ Srđa | 21/09, 21.00; W
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PULSKA GRUPA | 26/09, 11.00
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RALLIS Tzortzis | 24/09, 22.00; D
RAUM Judith | 27/09, 19.00
RAUMLABORBERLIN | 22/09, 21.30; 24/09, 10.00; D
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REVEREND BILLY & THE CHURCH OF STOP SHOPPING | 23/09, 13.00
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RHINE Dont | 26/09, 20.00
RIAHİ Arash T. | 21/09, 22.00
RIAHİ Arman T. | 21/09, 22.00
RIGBY Scott | 25/09, 21.00
ROGOFF Irit | 25/09, 16.00
SCHIPPER Imanuel | 24/09, 12.30
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SCHÜTZENHÖFER Josef | D
SCHWENTNER Judith | 26/09, 01.45
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SHIRHAN ALSAEDY Urok | 25/09, 11.30
SHOLETTE Gregory | 21/09, 15.00
SHUKAITIS Stevphen | 27/09, 16.00
SJØLIE SVEEN Amund | 22/09, 22.00
SMEBYE Anders | 27/09, 19.00
SMIERS Joost | 27/09, 10.45
SOLIMAN Laila | 24/09, 13.30
SJØUREK Petr | 25/09, 19.30
SOWA Janek | 27/09, 16.00
STAAL Jonas | 23/09, 10.00; 24/09, 22.00
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STERNFELD Nora | 25/09, 16.00
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TOLJ Slaven | 26/09, 11.00
TRIVEDI Aseem | D
TSHIBANDA Don | 24/09, 11.00
UHLIG Kyne | 27/09, 08.30
ULTRA-RED | 26/09, 20.00
VAN HARSKAMP Nicoline | 26/09, 20.00
VACARESCU Wolfgang | 22/09, 10.00
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VILENSKY Dmitry | 22/09, 10.00; 25/09, 21.00; 26/09, 01.45; 27/09, 14.05
VISHMIDT Marina | 24/09, 16.00
VOINA | 26/09, 01.45
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WALTER Klaus | 27/09, 00.00; 27/09, 01.30
WARSZA Joanna | 21/09, 20.00; 22/09, 10.00
WATTS Dave aka D.WATTSRIOT | 28/09, 02.30
WEINMAYR Eva | 27/09, 10.45; D
WINKLER Hans | 22/09, 10.00
WOCHENKLAUSUR | 22/09, 10.00; 24/09, 20.00
W.A.G.E. (WORKING ARTISTS AND THE GREATER ECONOMY) | 27/09, 16.00
WRENTSCHUR Michael | 24/09, 13.00
WRIGHT Stephen | 23/09, 16.00; 25/09, 21.00
YOUSRY Salam | 22/09, 16.00; 24/09, 11.00; 26/09, 19.00; W
ZINGANEL Michael | 21/09, 17.00
ZEPKE Stephen | 23/09, 16.00
ZUKERFELD | 23/09, 11.00; 24/09, 01.00

FAQ

What is “Truth is concrete”?

“Truth is concrete” is a 170-hour non-stop marathon of lectures, discussions, performances, films and concerts on artistic strategies in politics and political strategies in art – with over 250 artists, activists and theorists contributing. The marathon is a knowledge machine, it runs without interruption and is tightly scheduled. The surrounding camp architecture, designed by raumlaborberlin, is a living and working environment with its own speed and enough space for discussions, thoughts, etc.

What is the “Open marathon”?

While the main marathon is fully programmed, the parallel “Open marathon” is based on self-organisation. Its content is proposed entirely by the participants. All contributors and grant holders are welcome to fill the slots – spontaneously or in advance.

Where is it happening?

The camp takes place in Graz, an Austrian city close to the Slovenian border: “Truth is concrete” occupies two buildings in the centre of Graz right next to each other: Opernring 5-7. Almost all programme will happen there.

How do I get there?

Graz has an airport and of course a train station. But you can also share or offer a ride at our forum: [//truthvanillaforums.com](https://truthvanillaforums.com)

Is it a camp with tents and all?

Well, no. It is more a camp-like situation. The 100 grant receivers stay on the camp premises, in a youth hostel-like environment. But there is food and drinks at the bar as well as places to discuss, talk, have a nap ...

Can I sleep there?

If you did not receive a grant or are not a contributor, we cannot offer you a bed. There are areas to relax or have a short sleep. But for proper accommodation (from couch surfing to hostels or hotels) please check our forum: [//truthvanillaforums.com](https://truthvanillaforums.com)

Can I come just for one lecture or a couple of hours?

Of course, “Truth is concrete” is open to everybody. And the different lectures, blocks, performances are independent events. There is no time limit.

Do I need tickets?

No. All admissions are free. But space might be limited at times, so it will be: first come, first served. Especially during the opening days we are expecting a lot of visitors.

I cannot come to Graz. Can I follow the events anyway?

That’s a shame. But there will be a live stream and parts of the marathon will be archived on video. Also, there are several blogs, Twitter, a Facebook page, a forum and the internet radio – all on our material page: [//truthisconcrete.org/material](https://truthisconcrete.org/material)
And please sign up for our newsletter: [//truthisconcrete.org/newsletter](https://truthisconcrete.org/newsletter)

Is there a access for disabled people?

The main venue, the Black Cube, is accessible by wheelchair. Due to the nature of the building the other venues are unfortunately not accessible on wheels.

Who organises “Truth is concrete”?

“Truth is concrete” is a project by steirischer herbst and part of this year’s festival: [//steirischerherbst.at](https://steirischerherbst.at)

Who finances it, is it sustainable, are you reflecting on your own practice?

We try to do our best and we try to be transparent. Please have a look: [//truthisconcrete.org/reflections](https://truthisconcrete.org/reflections)

Wird denn alles auf Englisch sein?

Leider ja: Es ist organisatorisch und finanziell unmöglich alles zu übersetzen. Daher ist Englisch die *lingua franca*, in der sich alle am ehesten verständigen können.