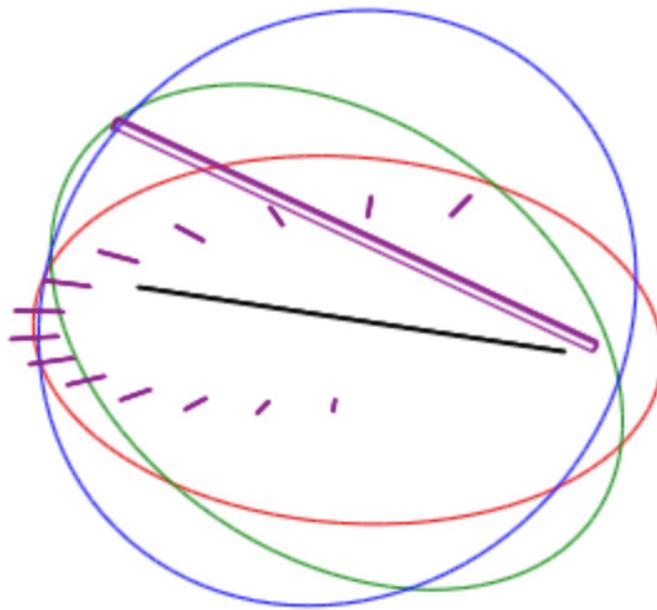


The Contemporary Contemporary



The research project The Contemporary Condition at Aarhus University presents the conference
*The Contemporary Contemporary: Representations and Experiences of Contemporaneity in and through
Contemporary Arts Practice*

June 16-18, 2017
ARoS Aarhus Art Museum

contemporaneity.au.dk/conference
#contemporaneity

What constitutes the contemporary present? The contemporary present seems to be characterized by con-temporaneity. However contemporaneity is not to be understood ahistorically as simply the state of belonging to the same time or period, or existing or occurring at the same time, but rather as *the coming together* of a multitude of different times and temporalities in the same historical present. This is the *contemporary* contemporary. It is formed by an intensified global interconnectedness of different times and experiences of time that challenge as well as consolidate some of the hierarchies that have been associated with modernity.

With networked informational technologies and ever more socialized media forms it is now becoming more and more evident that the plurality of times today are not only existing at the same time, in parallel to each other, but that they interconnect and are being brought to bear on the same present, a kind of planetary present and a globally generalized sharing of time, even though of course the possibility of taking part in this interconnection and sharing is highly unevenly distributed. This, among other things, means that we – and we now dare to employ the collective pronoun as indicating, if only in principle, all of us – seem to live in an expanded present in which several temporalities, histories, and times take part in what is perceived as present and as presence.

The purpose of the conference is to investigate and discuss this phenomenon and/or concept of contemporaneity and how it has come and still comes into being, and, not least, how it relates to and appears in contemporary art. How does it affect our experience(s) of time and contemporary formations of subjectivity? What are the consequences for concepts of history and for understandings of time itself? For art history? What is the role of media, and planetary-scale computation in the production of contemporaneity? How does it relate to current forms of capitalism? What are the implications for social imagination? Image-politics? Artistic practice? With the overall aim of analyzing, articulating, and discussing contemporaneity and its relationship to contemporary art these are some of the issues we invite paper proposals and artistic contributions to address.



Conference organised by The Contemporary Condition research group at Aarhus University:

Jacob Lund
Geoff Cox
Verina Gfader
Anne Kølbæk Iversen
Camma Juel Jepsen

in collaboration with:

Lise Pennington, Chief Curator at ARoS Aarhus Art Museum



ARoS



CARISBERG FOUNDATION
STATENS KUNSTFOND

Friday 16 June at ARoS, Aros Allé 2, 8000 Aarhus C

12.00-13.00	Registration, outside the Auditorium on level 3		
13.00-13.30	Auditorium Welcome and introduction (Lise Pennington, Jacob Lund, and Geoff Cox)		
13.30-15.00	Auditorium Keynote: Raqs Media Collective/Monica Narula, "We are Here, But is it Now?": The Submarine Horizons of Contemporaneity (Chair: Geoff Cox)		
15.00-15.15	Break (coffee/tea, cake)		
	Studio (level 3) (Chair: Alexander Wilson)	Auditorium (level 3) (Chair: Jacob Lund)	Salon (level 3) (Chair: Verina Gfader)
15.15-15.45	Rebecca Carson, <i>Money: A latent Form of Contemporaneity</i>	Roy Brand, <i>Chronopolis: how to do contemporary art in Jerusalem</i>	Andrew Prior, <i>"The Time Machine in Alphabetical Order": An Archaeology of Contemporaneity</i>
15.50-16.20	John Dummett, <i>"the weekend": a metaphor of contemporaneity</i> (a reading)	Erik Granly Jensen, <i>Image-Space of Contemporaneity: Romain Gavras' and Jamie XX's "Gosh" (2016)</i>	Katherine Waugh, <i>The Art of Time</i>
16.25-16.55	Auditorium Keynote: Dexter Sinister, Notes on the Type, Time, Letters, & Spirits (Chair: Geoff Cox)		
17.00	Opening of exhibition by Toril Johannessen at ARoS (level 5)		
18.00	Opening of exhibition by Roman Signer, presentation by Trine Friis Sørensen, plus drinks and food at Kunsthall Aarhus,		

Saturday 17 June at ARoS

10.15-11.45	Auditorium Keynote: Peter Osborne, Subjects of the Contemporary (Chair: Jacob Lund)		
11.45-12.00	Break (coffee/tea)		
	Sunset Lounge (level 9) (Chair: Anne Kølback Iversen)	Auditorium (level 3) (Chair: Erik Granly Jensen)	Salon (level 3) (Chair: Geoff Cox)
12.00-12.30	David Hodge, <i>Contemporary Art "Practice": Individualisation and the Ghosts of Class Consciousness</i>	Chris Williams Wynn, <i>Contemporaneity and Indigenous art from Australia: Beyond a postconceptual ontology of the contemporary</i>	Mara-Johanna Kölmel, <i>Unfolding the Fold: The Contemporary Contemporary and Art</i>
12.35-13.05	Scott William Raby, <i>Considering Time and Space in the Contemporary: Possibilities for Contemporexit as a Strategy for Art under Neoliberalism</i>	Rahma Khazam, <i>Contemporary or Post-Contemporary?</i>	AA Animate Assembly, <i>Ghost, Sweet sciences, Dance, Dust: the animation of the present</i>

13.05-14.00	Lunch break (sandwiches, coffee/tea)		
14.00-14.30	Judith Schwarzbart, <i>Reinventing Space: The Exhibition Space under Contemporary Conditions</i>	Vincent Roumagnac, <i>Anthroposcenic Chronotopias</i>	Rosa Barba, <i>From Source to Poem, 2016</i>
14.35-15.05	Simon Roy Christensen, <i>Nob, or The Untimely of Our Times: Tradition and Anachronism in/as Contemporary Art</i>	Mihaela Brebenel, <i>Speculative Hauntings and Concrete Futures</i>	Ayesha Hameed, <i>Black Atlantis</i>
15.05-15.30	Break (coffee/tea)		
15.30-17.00	Auditorium Keynote: Knut Ebeling, <i>Debris Field: An Archaeology of Contemporaneity</i> (Chair: Jacob Lund)		
19.00-21.30	Dinner at ARoS		

Sunday 18 June at ARoS

10.30-12.00	Auditorium Keynote: Ina Blom, <i>Draw a Straight Line: Contemporaneity, infrastructural sensibilities and sensorial alignment</i> (Chair: Geoff Cox)		
12.00-13.00	Lunch break (sandwiches, coffee/tea)		
	Studio (level 3) (Chair: Verina Gfader)	Auditorium (level 3) (Chair: Trine Friis Sørensen)	Salon (level 3) (Chair: Anne Kølback Iversen)
13.00-13.30	Tue Løkkegaard, <i>Moving Beyond But Staying Within: The train as a contemporary figure of the social in French contemporary literature</i>	Sabin Bors, <i>A Forensic Perspective on Contemporaneity Interarchives as Chronopolitical Operations</i>	Tomasz Szczepanek, <i>Time of Lost Cases: Why Failing is More Contemporary Than Success?</i>
13.35-14.05	Christian Grueny, <i>The Fiction of the Great Artistic Universe: Arts, Institutions, and Material</i>	Catherine Grant, <i>Anachronism as Method</i>	Nicola Foster, <i>The Contemporaneity of Nusbu in the Work of Three Artists: Tan Dun, Helen Lai and Yuenyi Lo</i>
14.05-14.20	Break (coffee/tea)		
14.20-14.50	Riccardo Venturi, <i>Rumbling Stones: Contemporaneity and the Geological Complex</i>	Anette Vandsø, <i>Anthropocene Auscultations: From 'critical' to temporal zones.</i>	Birk Weiberg, <i>Streaming as Metaphor</i>
14.55-15.25	Alexander Wilson, <i>Post-Fact Aesthetics</i>	Jason Waite, <i>The Time of Nuclear Catastrophe</i>	Nicola Guastamacchia, <i>The Extemporaneous Contemporary</i>
15.30	Sunset Lounge (level 9) Farewell cocktails and book launch		

abstracts/biographies of keynotes

Ina Blom

Draw a Straight Line: Contemporaneity, infrastructural sensibilities and sensorial alignment

In this talk, I will use La Monte Young's 1960 composition *Draw A Straight Line and Follow It* (and the various permutations it engendered, across media and contexts) as a point of departure for reviewing a longer history of straight lines in modern art and their relation to wider infrastructural conditions and changes. The aim is to provide some points toward an archaeology of a contemporaneity oriented around sensorial synchronisation or alignment.

Ina Blom is Professor at the Department of Philosophy, Classics, History of Art and Ideas at the University of Oslo and Visiting Professor at the Department of Art History, University of Chicago. Recent publications include *The Autobiography of Video: The Life and Times of a Memory Technology* (2017) and *On The Style Site: Art, Sociality and Media Culture* (2007, 2009), as well as the edited volumes *Memory in Motion: Archives, Technology and the Social* (2017) and *Raoul Hausmann et les avant-gardes* (2015). She is also an art critic, contributing to *Artforum*, *Texte zur Kunst*, *Afterall* and *Parkett*.

Dexter Sinister

Notes on the Type, Time, Letters & Spirits

In this two-headed talk we will run through a proposal to install an as-yet unrealised sundial, which has morphed over time from a physical dial made from brass on the ground in Toronto, to a digital dial made from animated pixels on a wall in Aarhus. In the form of a design presentation, we will cover a couple of related projects including an old font, a new font, and a piece of software that have directed our current thinking for the pending clock. Along the way, we will consider the ambiguous nature of our shared idea of *time* itself.

Dexter Sinister is the compound working name of Stuart Bertolotti-Bailey (UK) and David Reinfurt (USA). David graduated from the University of North Carolina in 1993, Yale University in 1999, and formed the design studio O-R-G in 2000. Stuart graduated from the University of Reading in 1994, the Werkplaats Typografie in 2000, and co-founded the journal Dot Dot Dot the same year. In 2006, Dexter Sinister established a workshop and bookstore of the same name in New York, and have since explored aspects of contemporary publishing in diverse contexts. As well as designing, editing, producing, and distributing both printed and digital media, they have also worked with ambiguous roles and formats, usually in the live contexts of galleries and museums. These projects generally play to some form of site-specificity, where a publication or series of events are worked out in public over a set period of time. Stuart currently teaches at the Haute école d'art et de design in Geneva; David currently teaches at Princeton University.

Knut Ebeling

Debris Field: An Archaeology of Contemporaneity

Knut Ebeling tries to cross two current discourses in the art world: the discourse on the contemporary and the discourse on new materialities. Reading these together, Ebeling develops an "archaeology of contemporaneity," to examine a material conception of temporality allowing him to think contemporaneity differently and to develop a critique of the philosophical discourse on contemporaneity. The title refers to the recent Lois Weinberger piece *Debris Field: Explorations into the Decrepit* (2017), shown at Documenta 14 in Athens, in which the artist attains contemporaneity by digging up his own Austrian homestead archaeologically, finding debris dating back to the 18th century.

Knut Ebeling is Professor of Media Theory and Aesthetics at Weißensee Academy of Art Berlin, and lecturer at Stanford University Berlin. He has written numerous publications on contemporary theory, art and aesthetics, including *Die Aktualität des Archäologischen – in Wissenschaft, Medien und Künsten* (Mithg.) (2004), *Das Archiv brennt* (together with Georges Didi-Huberman) (2007), *Wilde Archäologien 1: Theorien materieller Kultur von Kant bis Kittler* (2012), and *Wilde Archäologien 2: Begriffe der Materialität der Zeit von Archiv bis Zerstörung* (2016).

Peter Osborne

Subjects of the Contemporary

This talk will address the question, “What does it mean to be a contemporary subject?” That is, “What does it mean to be at once a *subject of* the contemporary and *subject to* the contemporary, as a structure of historical time?” It will do so through a reconsideration of the mediated relations between the modern and the contemporary as temporal structures of subjectivity, from the standpoint of Émile Benveniste’s “general linguistic” account of subjectivity, and its relations to the verbal categories of tense, person and pronoun. It is in Adorno’s idea of the artwork as a “quasi-subject,” it will be argued, that the contradictory structure of generalised communication – actualised in a global contemporaneity – is most clearly exhibited.

Peter Osborne is Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy (CRMEP), Kingston University London. From 1983 to 2016, he was an editor of the British journal *Radical Philosophy*. He has contributed to a range of international journals (including *Art History*, *Cultural Studies*, *New German Critique*, *New Left Review*, *October*, *Oxford Art Journal*, *Telos* and *Texte zur Kunst*) and to the catalogues of major art institutions. In 2011, he was co-curator (with Marta Kuzma) of the Norwegian Representation at the 54th Venice Biennale. From 2013 to 2015 he was Principal Investigator on the UK Arts & Humanities Research Council project on Transdisciplinarity and the Humanities. His books include *The Politics of Time: Modernity and Avant-Garde* (1995; 2011), *Philosophy in Cultural Theory* (2000), *Conceptual Art* (2002), *Marx* (2005), *El arte mas alla de la estetica: ensayos filosoficos sobre el arte contemporaneo* (2010), *Anywhere or Not at All: Philosophy of Contemporary Art* (2013) and *The Postconceptual Condition* (forthcoming from Verso, autumn 2017).

Raqs Media Collective

“We are Here, But is it Now?”: The Submarine Horizons of Contemporaneity

It is said that we know more about far-away galaxies than we do about the bottom of the oceans on earth. One could say something similar about our relationship to the future and to the contemporary. The distant future can seem more familiar than the deep present. We know it will come, regardless of whether or not we are around to witness it. That itself is a certainty, even if we are not.

On the other hand, we are less sure of the arrival of the present moment. We are here, but is it now? Has it come already, or is it still imminent? Did it, or does it arrive, everywhere at once, or does it come in batches and bits, in patches and parcels? Seen this way, the contours of the present can appear more uncertain than the outlines of the future. And this is only about the arrival of the present moment. We are even more uncertain about its departure. The railway time table for the contemporary express has not been published anywhere. We are all at different platforms on the station, and some of us are in the train. Some of us have left the tracks, and some of us have pulled the chain.

We can even hazard a guess or two about the likelihood of things getting better or worse than what they are. The alternatives between utopia and dystopia are by now, well rehearsed. That song can be sung in any karaoke bar. But it is more difficult to hum the uncannily familiar tune of the present moment. We think we know it, but it slips us by even as it haunts us. It is that elusive earworm.

Some of what the future can be is already determined by the past, some of which we know already. So, for instance, we know that global warming may reach critical levels because of the way fossil fuels were used in the twentieth century. That is a prediction about the future based on a certain knowledge about the past.

What we do not know is whether or not the present state of awareness about the environment will prove to be adequate terms of creating the conditions necessary for the eventual accumulation of critical mass in global social movements that could still rise to stop capitalism on its tracks.

It seems unlikely, but the very fact that it seems unlikely might also spur people on to change the conditions that make it unlikely. The tipping point of massive change is sometimes poised on the ridge of a very slender, fragile and apparently isolated event.

Likewise, we do not know whether the extent and depth of the rage we see in the world today can ever alter its course, and instead of being genocidal, or suicidal, as it so often is, can become transformatory and creative, like the trance of Kali or the dance of Shiva. That is as yet unknown, and the transformative capacity of discontent remains untested, and therefore, potential.

And this is why though we know that the future outcomes might be X or Y or Z, we don’t quite know how we will get there, and that is in turn is so mainly because we do not really know the A, B, and C

of the present moment. We need a new alphabet for now.

All this makes searching for the present a bit like deep sea diving. The diver is closer to the surface of the earth than the astronaut, but the paradoxical nature of a submarine horizon makes for an experience that envelopes and recedes at the same time. We could recognize this paradox as key to an awareness of our experience of the contemporary. The divers body, the technology of the diving suit and the breathing apparatus, and the medium of water - its depth and pressure - combine to create the perils and possibilities of each dive. Our immersion in the contemporary moment is a similar combination of the limits of our bodily and experiential capacities, the way in which we deploy prosthetic and transformative technologies to transcend bodily limitations and the perils and possibilities of our time. We are all deep sea divers in the present moment, with our breathing measured, our descent calibrated, our time rationed.

Underneath the sea, like in the contemporary moment, the distinctions between experiential highs and lows, between depth and altitude get confused, and occasionally reversed. To go low is to reach high. The seeming eternity of mesopelagic twilight makes temporal distinctions between now and then and the future seem suspended in a liquid timelessness. The present blurs into the future bit all the time, and the future bleeds into the present, a little bit at a time.

How to dive without drowning in the turbulent waters of now? How to find and share sources of illumination in submarine darkness? When to surface and how to ride a strong current? Why stay afloat on the present moment at all? And what to look for while beach-combing the sea-floor of our time?

These are some of the questions that we will address in our account of contemporaneity. We are guided in this undertaking by a motley collection of figures lost and found in the turbulence of our practice. Deep sea divers on dry land, a drowning, shipwrecked rhinoceros, a submarine jester, smugglers, pirates, stowaways, a cavalry of sea horses of the imagination and the aquatic gardeners of continental ridges. They make for lively companions on this expedition.

So come, dive with us, for now.

Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. The Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. They make contemporary art, have made films, curated exhibitions, edited books, staged events, collaborated with architects, computer programmers, writers and theatre directors and have founded processes that have left deep impacts on contemporary culture in India. Raqs is a word in Persian, Arabic and Urdu and means the state that “whirling dervishes” enter into when they whirl. Raqs follows itself declared imperative of “kinetic contemplation” to produce a trajectory that is restless in terms of the forms and methods that it deploys even as it achieves a consistency of speculative procedures. As artists, Raqs has presented works at most of the major international shows, including Documenta (2002), the Venice Biennale (2003, 2005, 2015), and the Shanghai Biennale (2010). The members of Raqs were curators of the 11th Shanghai Biennale (2016–17) and co-curators of Manifesta 7 - the European Biennial of Contemporary Art (2008) in Bolzano and INSERT2014 in Delhi. Raqs Media Collective is based in New Delhi, India.
www.raqsmediacollective.net

abstracts/biographies of speakers

Animate Assembly

Ghost, Sweet sciences, Dance, Dust: the animation of the present



The animation of the present knows no boundaries. Everyday life, art and commercial animation, including their distribution and reception, have now become fluid categories. Within contemporary art there has been an increase in the use and appropriation of analogue and digital animation practices. If it expresses soul, air, wind, life, breath and mind, then this magic of vitality—the appearance of movement—has moved from being something rare, to ubiquity; filling every screen, device, game, accompanying every mouse click, TV transmission and digital film, residing in artists' realms in superior ways.

To develop the animation of the present, we must look beyond western Modernist narratives that have propelled a continuous visual abstraction, from the early avant-garde, abstract film, video and electronic art of the 1960–70s, through to algorithmic abstraction. Today's future world projections (life-forms, globe, planet, cosmos, non-centre, non-worlds) ask for artistic discoveries of another kind of spirit: plural and diverging forms, fabulations, drawing on the senses, sources of magic and new techniques. And this involves exploring the nature of world projections. Within this ecology, animated images from all over are migrating and appropriated, taking roots only in order to be inhabited, translated, transformed.

David N. Rodowick has intriguingly spoken of the anachronistic projection of cinematic metaphors onto digital moving images, and we extend this assumption into the realm of animated images used by artists and alike. We shall renegotiate, and challenge, film history as the single dominant model for the interpretation of animation and its orthodox historical subjects, and grasp the spirit of its movements (art at the core) and effects through a distorted mirror. Animation, at that point, is precariously suspended between animistic promise and automated teleology – a virulent composition of forces as well as a coded and homogenising translation of time, space and life itself. As animation engages the deadliness of the contemporary in a production of excessive vitality, the presentation is formatted as a performative exercise in *collective reading and viewing*.

Animate Assembly is a discreet research hub, initiated and propelled by a cross-disciplinary and inter-institutional core group of researchers [Esther Leslie (Birkbeck, University of London), Edgar Schmitz (Goldsmiths, University of London), Verina Gfader (Aarhus University), and Anke Hennig (University of the Arts, Berlin)]. The assembly takes shape through invited expert contributors producing entries for a speculative glossary of *animation* today. Contributions/ entries to date include “ghosts of neen” (Miltos Manetas, Bogota/New York), “sweet science of images” (WJT Mitchell, Chicago), “dance” (Jalal Toufic, Beirut), “twine, wire, dust: Moustapha Alassane” (Nikolaus Perneczky, London).
art.gold.ac.uk/animate/

image: Moustapha Alassane, *Samba le grand*, 1977, film still.

Rosa Barba

From Source to Poem, 2016

35mm film, color, optical sound, 12 min.

“From Source to Poem” (2016) is tackling with the National Audio-Visual Conservation Centre of the Library of Congress in Virginia, USA as an enormous inventory of records: the place where the cultural heritage of previous and current voices are formulating and drawing the country is archived. This process

of preserving the cultural outputs of western civilisation in their original form, and digitising them for the future at the highest quality possible, is taking place at a site whose past is just as interesting as its future. Around 150,000 new items arrive every year. The majority of its holdings are taped audio recordings, wax discs, vinyl LPs, and any other conceivable format. The rest is motion pictures, television, and other types of video tapes, film, and digital hard drives.

Nowhere in this Universe is there any forgetting.

The film has gathered for example a selection of interviews with field workers, instrumental vocal groups, and migrants from many parts of the world, excerpts of Hispanic literature, original readings by poets, oral histories of women, and much more. These voices can serve us as tools for our techniques of using language, giving language another kind of engagement through the rhythm of different approaches and by depicting how language can draw a country. Each time one question needs to be formulated it is a re-formulation: the emphasis shifts, the nuances are adjusted, the question is asked differently. How do we respond to these rhythms? Are they simply to be experienced as some form of composition of sounds? The film tries to emphasise that these rhythms are telling us about experiences of time and about the structure of the ideational basis of that country's constitution built on the most democratic idea. The film juxtaposes images from the largest media archive worldwide, with a study of rhythm, images of cultural production with those of industrial production.

Light sources are used to emphasise light as electromagnetic waves, a dense concentration of energy and light as a result of "white noise," when all voices are overlapping and stacked on top of each other over a period of time. Narrative time of civilisation can be delaying, cyclic or motionless. The archive for the memorisation of voices shapes time, ideas and memory of other powers and faculties formulating a "magical memory," as Francis A. Yates named it. Filmed and presented in a cyclic form on 35mm film, the work itself is preserved in one of the most durable archival forms.

I would like to invite through the film to discuss overlapping temporalities and potentials of archives and how they can create present networks.

Rosa Barba was born in Agrigento, Sicily, and now lives and works in Berlin. She has had solo exhibitions institutions including the CAPC musée d'art contemporain de Bordeaux; Tate Modern, London; Schirn Kunsthalle, Frankfurt; Albertinum, Dresden; MAXXI, Rome; MIT List Visual Arts Center, Cambridge MA; and Kunsthau Zürich. Her work has been shown in art biennials and international film festivals, such as the 32nd Bienal de São Paulo, Brazil, and the 53rd and 56th Venice Biennale, and Performa 13, New York. Her work is part of numerous international collections and has been widely published – amongst others in the monographic books *Rosa Barba: Time as Perspective* (2013) and *Rosa Barba: The Color Out of Space* (2016). Barba's work has been awarded numerous prizes, including the 46th International Prize for Contemporary Art, Fondation Prince Pierre de Monaco (2015). She is currently exercising the doctorate studies at the Malmö Art Academy.

Sabin Bors

A Forensic Perspective on Contemporaneity Interarchives as Chronopolitical Operations

The intervention is built around the presentation of a digital sculpture of archival materials and discusses contemporaneity from the perspective of how media can enable means to reform perception, association, thinking, imagination, and subjectivity. Understanding contemporaneity as "an intensified interconnectedness" of different temporal structures, as suggested in the conference presentation, I propose a forensic perspective to look at a set of artistic, research, and curatorial operations that describe hybrid spatialities and multiple temporalities. These informal operations challenge formal systematisations to provide an intermediary between perception, information, and thinking. They create a productive space of conflict where collective investigation and media-specific temporal structures reveal the potential temporality of documents.

The perspective is inspired by Eyal Weizman's understanding of forensics as a shift from the speech of humans to the communicative capacity and "agency" of things. The "propositional potential" of forensics entails a cultural shift based on the materiality of events and constructions of forums. Operations based on non-linearity, subterfuge, and parallel association thus reflect on the contemporary through new types of documenting techniques and documentary products. This shift from representation to documentation generates new analytical frames for the complex events produced by the various assemblages of multiple agents, stressing contemporaneity as an evolving image of transformation endowed with socio-cultural and political plasticity.

Sabin Bors (b. 1981) is a freelance curator and editor, founder of the anti-utopias.com contemporary art platform. He curated exhibitions in Berlin, London, Zurich, and Brussels, and has been appointed in

several curatorial boards, including the Moving Image London video art fair. He is currently a PhD candidate in Philosophy with a thesis on prosthetic representations in visual culture. Taking a wide interest in contemporary art and philosophy, architecture and design, with focus on video art, digital art and photography, Bors has previously worked as associate editor for several architecture magazines, and has written numerous articles and public presentations.

Mihaela Brebenel

Speculative Hauntings and Concrete Futures

This paper takes its inspiration from a collaboratively curated screening organised at Close-up Film Centre in March 2017. In this lecture-performance, I will set the works *Tear Down and Rebuild* (2015) by Jasmina Cibic and *Concrete Affection* (2014) by Kiluanji Kia Henda in conversation. My aim is to make present the constellation of fictions and imaginations that these works make present, in contemporary “documents” or “documentary” moments. The conversation does not simply take place between intertwined socialist and neoliberal pasts of both Serbia and Angola, but also in the superimposition of acts of construction and deconstruction – of these pasts, of contemporary instantiations of them, or of speculative futures. The constellations that are being set in motion in and between the two works historicise moments in both these pasts, as much as they interrogate futurity as the contemporary option of living affectively, concretely in these two cities, namely Luanda and Belgrade. In the latter, the architectural form is the unused ex-palace of the Federation, a building weaved into its grandiose structure by violence and brought into the moving images through what I propose to call speculative haunting – an iteration of violent arches, which connect to its form intimately, but also exhaust its temporal and spatial boundaries. In *Tear Down and Rebuild*, this speculative haunting is chiefly achieved through the inclusion of narratives and fractions of these, from several historical temporalities (Reagan’s speech on the Berlin Wall, ISIS addresses in the demolition of temples). In *Concrete Affection*, the words of Polish journalist Kapuscinski from 1976 are refracted on a still urbanscape in contemporary Luanda and with them, the MPLA history, postcolonial thought and the decolonial efforts are what is deployed to haunt. This haunting is speculative, in the sense that it offers itself to the contemporary, not as an option, or a future, but as a possible contemporary condition.

Mihaela Brebenel is Lecturer at Winchester School of Art, UK. She has completed her PhD from Goldsmiths University and works in various curatorial and research collectives.

Roy Brand

Chronopolis: how to do contemporary art in Jerusalem

Jerusalem today is far from being culturally diverse, but it is temporally diverse. In other great cities of the world people from different places come together to live in the present. In Jerusalem, people live in the same location but, for the most part, they prefer not to be present to each other. Jerusalem is a *chronopolis*, a city that is folded within different temporal layers, each moving differently in time. Some live a biblical time zone, others in the middle ages; the 18th century is still going strong, and the 19th century also has several adherents. Some move very fast forward, while others gradually resign or turn backwards to their chosen temporal site of origin. What defines a community is mostly a temporal designation. And in Jerusalem, few live in the ongoing present we now call the contemporary.

So opening a contemporary art space in Jerusalem was a unique challenge. It makes you ask what’s the purpose of art, what it serves, how it communicates and to whom. Above all, it makes you ask what are the characteristics of “the contemporary” since choosing this way of life is far from evident. What are the values that we (who are we?) contemporaries cherish, and what are our practices of truth making or life shaping?

Roy Brand is lecturer in philosophy at the Graduate School of Bezalel Academy of Arts and Design, Jerusalem. He founded and directed Yaffo 23, a centre for contemporary art and culture, and he is editor and curator of numerous art exhibits, among them, *The Urburb: Patterns of Contemporary Living* (Israeli Pavilion of the 14th International Architecture Exhibition in Venice) and *Bare Life* (Museum on the Seam, 2007). His book *LoveKnowledge: The Life of Philosophy from Socrates to Derrida* was published in 2012 by Columbia University Press.

Rebecca Carson

Money: A latent Form of Contemporaneity

This paper develops the way in which the money-form contains within it the latent temporal structure of contemporaneity. I will propose that money contains latently the formal logic of contemporaneity in a world historical sense by showing how, in the context of simple circulation, money acts as a form that functions to bring differential temporalities into relationship with one another and in doing so, providing a unity to an otherwise disjunctive whole.

Within the dynamic of the value form in Marx's three volumes of *Capital*, money is the form that gives synchronicity to the different temporalities of other forms within the process of capital accumulation; accommodating the passage of value between labour, commodity and capital. Thus within capitalist social relations, money facilitates the temporal structure of contemporaneity byway of its role as both the universal equivalent and the medium of circulation. Making the money form an independent form from capital (disappearing and turning into capital at the moment of valorisation), and thus money contains within it its own temporal structure aleatory from the temporality of capital. It is this very attribute of anachronistic temporality that provides the grounding for the kind of relations of temporality indicative of contemporaneity. As Nietzsche claims in *Untimely Mediations*, the contemporary is the state of an anarchism in the present.

By analysing the historical development of contemporaneity from the point of view of the relational development of value-form (in which money is an agent) in Marx's *Capital*, we might better understand the dynamic implicated in our historical present where the predominant role of the money-form has developed into the more complex form of 'fictitious capital' or credit money. This changes the quality of how capital generates profit through exploitation and subjection of members of capitalist society, through the actualisation of contemporaneity in social life.

Rebecca Carson is a writer based in London and New York. She is a PhD candidate at the Centre for Research in Modern European Philosophy at Kingston University in London working on philosophy of time in Marx's concept of 'fictitious capital' under the direction of Étienne Balibar.

Simon Roy Christensen

Noh, or The Untimely of Our Times: Tradition and Anachronism in/as Contemporary Art

Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. They are thus in this sense irrelevant [*inattuale*].*

An increasing interest in ideas of anachronism can be registered in recent writings of art history and theory of contemporaneity. Elaborating on a succinct statement by Roland Barthes—"The contemporary is the untimely"—Giorgio Agamben can be seen to represent one such case in point in his essay *What is the Contemporary?* from which the quote above is taken. But who are in fact "truly contemporary"—in an Agambenian sense? And what exactly is 'the untimely'—today?

In Agamben's short essay, we do not find much concrete response to such questions save for the propositions of a few generic terms, such as 'fashion' or 'the poet.' In this paper, by contrast, I seek to re-examine these fundamental questions by focusing more specifically on a single art form, the Japanese Noh theatre. Through a comparative investigation of the living tradition of Noh, possibly the oldest dramatic art form in the world surviving up to this day, and recent appropriations of it in 'contemporary' western art contexts (such as Simon Starling's installation *Bridge* (2015) at Ordrupgaard Museum), the paper aims to reconsider the relationship between anachronism, untimeliness, and contemporaneity in artistic practice as articulated by Agamben among others (e.g. Georges Didi-Huberman, Mieke Bal).

* Giorgio Agamben, 'What is the Contemporary?' in *What is an Apparatus? and Other Essays*. Stanford, California: Stanford University Press, 2009: 39–56, 40.

Simon Roy Christensen, PhD fellow, MA, Department of Aesthetics and Culture, School of Communication and Culture, Aarhus University. Current research focuses on the aesthetic significance of forms of silence in artistic practices with a particular interest in Japanese art forms and aesthetic theory of both classic and contemporary kinds.

John Dummett

“the weekend”: a metaphor of contemporaneity (*a reading*)

The weekend in its classic western formulation of Friday, Saturday and Sunday is obsolete. For many individuals with lives organised around precarious employment and shift work, the weekend is no longer a regular interval that stands in opposition to the “working week.” Instead the weekend in its contemporary iteration is an itinerant moment, an unstable and mobile residue of “free time” haunting the interludes between work and sleep.

Dismembering the orderly procession of the calendar and unpredictable in its occurrence and duration, “the contemporary” weekend is indicative of the multiple individualised temporalities with which most of us mark time. In this disturbed and unsettled scenario, existing theorisations of “the contemporary” appear as archaic and impossibly ambitious. It is no longer a question of devising theoretical accounts of contemporaneity which offer only a metaphysics of time; instead the present age calls for a close reading of how the minutiae of lived experience outside work is expressed.

Crucial to this proposed approach is the necessity of situating “the weekend” as a *metaphor of contemporaneity*. As metaphor “the weekend” in this reading is not understood as an inscription of social, economic or political practices, but as an expressive zone in which are articulated the experiential conditions governing the present.

To begin *reading* “the weekend” as a metaphor of contemporaneity, this proposed work will plunder critical, theoretical and philosophical writing to voice the disjunctive experience of “the contemporary” that flickers outside the claustrophobic constraints of paid labour. The reading is not intended to be a history of “the weekend”; it will not seek its “origins” or provide an account of its determining economic conditions, rather the reading will seek to *speak* “the weekend” as a poetic reverie that produces how we relate to and imagine a world outside of paid labour.

John Dummett works in the margins of sculpture, text and architecture. Utilising artistic and research practices imbued with aesthetic, critical and spatial registers, Dummett draws upon a wide range of material to critically engage with contemporary representations of “the public.” Dummett has undertaken exhibitions, artists’ residencies and research led projects across a range of local, national and international contexts. He has recently finished an AHRC funded Fine Art PhD at the University of Dundee. Entitled *Paper Publics*, his research examined visual, textual and oral representations of the public. In 2013–14 Dummett was a Henry Moore Institute Research Fellow.

Nicola Foster

The Contemporaneity of Nushu in the Work of Three Artists: Tan Dun, Helen Lai and Yuenyi Lo

Art history as a discipline presents historical narratives which implicitly and/or explicitly develop from Hegel’s articulation of *Zeitgeist* (the spirit of the age). However, in an expanding world where technology allows for immediacy to cross geographical time zones as well as historical times, art history, possibly alongside other arts disciplines, are finding it progressively more difficult to operate within the boundaries of their academic discipline. One way of addressing the difficulty might be through Nietzsche’s articulation of the “untimely.” Nietzsche’s articulation can thus be used against Hegel to argue that the “contemporary” is precisely that which does not fit within “the spirit of the age”; “contemporariness” is the condition of neither coinciding nor adjusting to the demands of the time. The contemporary, Agamben argues, “is not only the one who perceives the darkness of the present, grasps a light that can never reach its destiny; the contemporary is also the one who, dividing and interpolating time, is capable of transforming it and putting it in relation with other times” (Agamben, 2011, 18).

The paper will look at the work of three artists from China and Hong Kong working in the fields of visual art, music and dance. All three are facing difficulties in negotiating between “contemporary” often understood as “western” expectations and “tradition” often understood as “Chinese” expectations. This is further complicated by expectations of gender specific behaviour which is in tension with the above expectations under both “contemporary” and “tradition.” All three have chosen to do so in at least one of their works through fragments from an old art practice by peasant women who develop their own form of phonetic scrip which took place in a small area in Hunan Province, China. The practice of *Nushu* (literally, women’s writing/book) was never acknowledged whilst the practice was a presence. The artefacts produced (written, embroidered, sung) were buried or burnt with the owner. The paper will discuss the conflicting demands and expectations all three artists face, in their different practices and different disciplines, and how each is addressing their “contemporaneity” in their respective field.

Nicola Foster is a retired Senior Lecturer who continues to supervise PhD research students at the UAL. She is currently also Research Associate in the history of art at the Open University. She is a member of the AHRC Peer Review College and a Trustee of the Association of Art Historians. Her academic background is in art history and continental philosophy. Her current research focuses on contemporary art in general and especially in Asia. She has edited a book on Feminist Aesthetics, she was on the editorial board of *Women's Philosophy Review* and *JAR*. She published several book chapters and journal articles on contemporary art, aesthetics, and art institutions. She is currently working on a publication on Asian women artists, Chinese contemporary art and contemporary art institutions, including global biennials.

Catherine Grant

Anachronism as Method

This paper explores the potential of anachronism in artworks that return to feminism's histories. Staging a dialogue between the theorisation of "queer temporalities" and that of "the contemporary" in contemporary art, the concept of anachronism – of being out-of-time – will join these conversations to often-neglected aspects of feminist thought. Beginning with the 1974 poem "Power" by Adrienne Rich, models of engaging with history in an embodied and temporally disruptive manner are explored. For Rich, history is a site from which we can attempt to narrate ourselves, with her poems and essays suggesting how a community of feminists may be formed through historical excavation and imaginings. Working through images of objects in the ground alongside books in a library, and stars in the sky, Rich's poem is put alongside other models for thinking through history, from Walter Benjamin to Carolyn Dinshaw. A recent work by Sharon Hayes will be used as an example of "anachronism as method." In a five-channel video, *In My Little Corner of the World, Anyone Would Love You*, 2016, letters and editorials are read out from a range of US and UK feminist and queer publications from the 1950s to the 1970s. The extracts reveal the historical presence of debates around race and trans politics within gay, lesbian and feminist communities that resonates with contemporary discussions. Whilst historical anachronisms within the texts are not glossed over, the published letter form tracks the creation and transmission of politics through a community connected by writing, conjuring a sense of aliveness within the moments in which they are being written and shared. This paper proposes that "anachronising" brings out the specificity (and possible malleability) of our contemporary moment as well as a reflection of what might be useful from feminism's past.

Catherine Grant is Lecturer in the Art and Visual Cultures Departments at Goldsmiths, University of London. She is currently working on the re-enactment of feminist histories in contemporary art. Part of this research is published as "A Time of One's Own" in the *Oxford Art Journal*, December 2016. She is also the co-editor of *Girls! Girls! Girls!* (2011) and *Creative Writing and Art History* (2012).

Erik Granly Jensen

Image-Space of Contemporaneity: Romain Gavras' and Jamie XX's "Gosh" (2016)

In a central analysis in *The Coming Community* (1990/1993) Giorgio Agamben turns to a French commercial for dim stockings from the 1970s featuring numerous young female dancers. Agamben's focus is on a particular cinematic technique through which these dancers are presented: Each dancer had been filmed separately and subsequently brought together over a single sound track leaving the viewer with "the special impression of synchrony and dissonance, of confusion and singularity" (Agamben 1993: 47). Agamben concludes the analysis by proposing that the commercial foregrounds a (cinematic) space in which image and body "can no longer be separated" (ibid. 50). This fully integrated image-space points to Agamben's overall historico-philosophical analysis of the society of the spectacle and of the cultural industries operating within it. However, through the very juxtaposition of technology, image-space and temporality Agamben's analysis also can be seen to prefigure the theoretical framework of "contemporaneity" in the sense of a "disjunctive unity of present times" (Osborne 2013: 17) staged by mass media technology. The main purpose of this paper presentation will be to use Agamben's concepts of the image-space and Peter Osborne's "temporal unity in disjunction" (ibid.) as a prism to analyse Romain Gavras' recent collaboration with Jamie XX, the music video "Gosh" (2016). In "Gosh" the female dancers of the dim stockings commercial have been replaced by 300 Chinese schoolboys performing synchronised movements transforming them into a moving ever changing pattern of human bodies. The video does not in any way surpass the dim stockings commercial through the use of advanced technological innovation. Rather the "contemporary" attraction of Gavras' images is spatial and geopolitical. Thus, "Gosh" is set in the Chinese city of Tianducheng. Tianducheng, located close to Hangzhou, is an example of a replica city, in this case a replica of Paris featuring an Eiffel Tower over 300 feet high, fountains from the Luxemburg Gardens, a

main square called Champs Elysées, replicas of surrounding Parisian residential neighborhoods planned for more than 10.000 inhabitants when projected in 2007, vimeo.com/57895709. Today Tianducheng is a ghost city, empty of people and practically abandoned due to failed investments and poor urban planning. However, in Gavras' stunning moving images the replica city of Tianducheng enters into a "contemporary" relation with the European Paris not as an imaginary place, but as an actual existing site inseparable from both a geopolitical analysis, an analysis of global communication technologies, and of art in the late stages of global cultural industries. The question that will be structuring the paper presentation is how the image-space that Gavras' music video produces engages with the contemporary?

Giorgio Agamben, "Dim Stockings," in *The Coming Community*, University of Minnesota Press: Minneapolis, 1993, 47–50.

– "What is Contemporary?," in *What is an Apparatus? And other Essays*, Stanford University Press: Stanford, 2009, 39–54.

Peter Osborne, *Anywhere or Not at All: Philosophy of Contemporary Art*, Verso: London, 2013.

Romain Gavras & Jamie XX: "Gosh" (2016), vimeo.com/184840918.

Erik Granly Jensen is Associate Professor at the Department for the Study of Culture at the University of Southern Denmark.

Christian Grueny

The Fiction of the Great Artistic Universe: Arts, Institutions, and Material

It has been repeatedly noted that the contemporary is an idea or a task rather than a simple reality. The different cultural temporalities do not simply flow together into one but form an interconnected multiplicity that is articulated and made explicit in contemporary art. This notion of contemporary art presumes a generic concept of art that has left behind ideas of medium specificity and embraced the conceptual as a fundamental factor.

However, if we look at the different fields of artistic practice today, we find that this concept is firmly based on the hegemonic visual arts while the situation in the other disciplines differs greatly. My question is how we can conceptualise this heterogeneous field of the arts without either presuming generality or upholding an obsolete idea of medium. It seems that a type of topological thinking seems most appropriate to this task because it provides a model of a non-homogeneous space that is shaped by and shapes the acts that takes place in it. It would have to be a topology that accommodates the fundamental relativity of perspective and the permanence of change.

An appropriate formal model for this can be found in Umberto Eco's conception of code as regulative hypothesis. The idea of a Global Semantic Universe is productive in that it enables linguists and semioticians to research grammatical and semantic structures as if there was a global superstructure governing them all. In fact the linguistic field, just like the field of the arts, is characterised by two traits: first of all a reconstruction of the semantic or artistic universe from a particular vantage point will yield a different result from a reconstruction from a different point, and secondly every activity in the field changes it, even the act of reconstructing itself. While this does not mean that there is no structure at all or that any reconstruction is as good as any other, it does mean that there cannot be a single correct description, not even in a defined present.

There obviously are rules and constraints at any point in this fictitious Global Artistic Universe, and also institutional and discursive boundaries whose permeability will change but never be complete. Where something takes place, its locus, thus relates to discourses as well as institutions and actual physical places (e.g. Africa vs. the US, but also the gallery vs. the concert hall).

I want to link this structural model to a transformed version of Adorno's concept of artistic material. While Adorno tended to think material within medial boundaries, the concept is much more flexible. What can and is to be done (Adorno's state of material) is not just a function of historical time, but also of topological place, and while artists can change position in the field they cannot jump into a sphere of complete generality where really anything goes.

From this perspective a truly contemporary practice would be characterised by an awareness of its own situatedness within an ever-changing, heterogeneous topological space where mere withdrawal into local traditions will render one's practice parochial while the claim to true generality will appear as sheer hubris.

Christian Grueny studied philosophy and linguistics in Bochum, Prague and Berlin, held an Assistant Professorship at Witten/Herdecke university and was visiting professor at the music academy in Hamburg, the arts academy in Düsseldorf, the Technische Universität Darmstadt, and the Max Planck Institute of Empirical Aesthetics in Frankfurt. His areas of research are the philosophy of art and music, the philosophy of culture, critical theory and phenomenology.

Nicola Guastamacchia

The Extemporary Contemporary

The title of the conference – “the contemporary contemporary” – is the point of departure of the present proposal. More precisely, the present proposal departs from the inherent tautology represented by the idea of a “contemporary contemporary”: logically, in fact, the contemporary cannot be other than such. The title, instead, suggests the possibility of contemporaneities other than the one we witness. Under this light, the first “contemporary” used in the title – the adjective – *acts* according to the etymologic meaning of the word as what happens to occur together in time. This kind of contemporaneity is a fundamentally *qualitative* one, grounding on the chronological coincidence of certain facts at certain moments in history.

The second “contemporary” in the title – the noun – moves away from the definition of the temporal copresentness of the existent. Rather, the contemporary-noun ambitiously evokes the historical and critical periodisations where the concepts of (classical) antiquity and of modernity usually stand out. “The contemporary” under discussion here represents the critical bet after the demise of post-modernism as a critical concept able to comprehend the contradictions of life in the 21st century capitalist society. Peter Osborne’s is probably the most rigorous of the critical constructions attempting to ground this conception of “the contemporary”. Nevertheless, there is plenty of alternative takes on “the contemporary” out there.

Arguably, if there is something certain of the concept of the contemporary, this is the shared disagreement on its very meaning. The contemporary perfectly suits both revolutionary and remissive attitudes towards alternative futures. The example of Alexander Pushkin’s literary journal *Sovremennik* – the Contemporary – is meaningful here. The name of the journal, in fact, resisted all the different takes on the Tsarist regime of its directors after Pushkin’s death. Not by chance Osborne’s “disjunctive unity of present times” opens to a conception of the contemporary able to “regulate[s] the division between the past and the present within the present” – but at the price of the generalised disavowal of politics.*

Nevertheless, recent political events such as Brexit in Europe and the election of Donald Trump in the U.S. shed new light on the (often questioned) historical weight of individual (political) choices. Not differently from terroristic attacks, these events take place *extempore*. Inherently unpredictable, the events picturing our “contemporary condition” suggest one fundamental trait for the *contemporary contemporary*: its radically shared extemporaneity – perfectly manifested into the *ever-presentness* of the *achronic archive* of the internet.

Two orders of questions necessarily arise. Can the understanding of the contemporary contemporary as *extempore* open to forms of action able to actually produce social change? Where and how can *contemporary art* fit in an *extempore* contemporaneity? To bring the discussion of these questions further is the aim of the present paper proposal.

* Peter Osborne, *Anywhere and Not at All*, London: Verso, 2013, 17, 23.

Nicola Guastamacchia (b. 1990, Bari, Italy) is enrolled in the second year of the MFA in Fine Art at Kingston University, London. Artist Milena Dragicevic is his personal tutor. Nicola joined Peter Osborne’s *Aesthetics and Art Theory* module and audited Willow Verkerk’s *The German Aesthetic Tradition* module. Nicola is artist Sarah Staton’s assistant since 2015. He holds a MLitt in Modern and Contemporary Art from the University of Glasgow and a Law degree (LLB+LLM) from the University of Bari, Italy.

Ayesha Hameed

Black Atlantis

Black Atlantis is a live audio-visual essay that looks at possible afterlives of the Black Atlantic: in contemporary illegalised migration at sea, in oceanic environments, through Afrofuturistic dancefloors and soundsystems, and in outer space.

Black Atlantis combines two conversations - afrofuturism and the anthropocene. It takes as point of departure Drexciya, the late 20th century electronic music duo from Detroit, and their creation of a sonic, fictional world. Through liner notes and track titles, Drexciya take the Black Atlantic below the water with their imaginary of an Atlantis comprised of former slaves who have adapted to living underwater. This wetness brings to the table a sense of the haptic, the sensory, the bodily, and the epidermal. What below-the-water, and Atlantis brings back is the bottom of the sea, the volume of the water, the materiality of the space of the ocean, and other protagonists that inhabit the sea.

Ayesha Hameed's work explores contemporary borders and migration, critical race theory, Walter Benjamin, and visual cultures of the Black Atlantic. Her work has been performed or exhibited at ICA London (2015), Haus der Kulturen der Welt, Berlin (2014), at The Chimurenga Library at the Showroom, London (2015), Oxford Programme for the Future of Cities, Oxford (2015), Edinburgh College of Art (2015), Kunstraum Niederoesterreich Vienna (2015), Pavillion, Leeds (2015) and at Homeworks Space Program, Beirut (2016). Publications include contributions to *Forensis: The Architecture of Public Truth* (2014), *We Travelled The Spaceways* (forthcoming, 2017), *Unsound/Undead* (forthcoming, 2017); and books including *Visual Cultures as Time Travel* (with Henriette Gunkel, forthcoming, 2017), *Futures and Fictions* (co-edited with Simon O'Sullivan and Henriette Gunkel, forthcoming, 2017). She is currently the Joint Programme Leader in Fine Art and History of Art and formerly a Research Fellow with Forensic Architecture at the Centre for Research Architecture at Goldsmiths University, London.

David Hodge

Contemporary Art "Practice": Individualisation and the Ghosts of Class Consciousness

If artistic production is presently characterised by its "contemporaneity" then this is not only because it comprises a "disjunctive yet continuous" meeting point for "histories from around the world" (as Miwon Kwon has argued), but also because artists are today encouraged to produce their own thoroughly individualised "practices" as their primary output. Each "practice" is modelled with its own distinct internal logic, such that spectatorial engagement with any particular work requires a significant amount of translation and contextualisation. This is a radicalisation of the modernist "project," institutionalised and severed from the collective activity of self-constituted "movements" (e.g. Futurism, Surrealism, The Situationist International), which thrived in the modern era. Politically this is an ambivalent process, increasing the artist's autonomy, while also providing an aesthetic correlate to the process by which they, like other contemporary labourers, have been turned into so many units of human capital, shorn of the collective bonds required for resistance.

Discussing works by Simon Fujiwara and Laurel Ptak, this paper argues that one of the major tasks for contemporary art is to explore its own individualised condition and probe its capacity for a renewed collective project. In particular, it argues that certain works by Fujiwara and Ptak acknowledge a lack of "class consciousness" as a serious political deficit within contemporary practice. To what extent might the formal characteristics of contemporary art offer the means to foster class consciousness amongst its viewers, helping to exceed its own neo-liberal bind?

David Hodge completed his PhD at the University of Essex in 2015 and is currently Head of Art History, Theory and Contextual Studies at The Art Academy, a fine art school in London. His articles have appeared in *Art History*, *e-flux*, *Oxford Art Journal* and *Sculpture Journal*.

Rahma Khazam

Contemporary or Post-Contemporary?

In his book *Broubaha. Les mondes du contemporain* (2016), Lionel Ruffel shows how the contemporary foregrounds engagement with the outside world and the interconnectedness of different histories and times – thereby opposing modernism's introspective approach and privileging of master narratives. Yet although the contemporary and related theories such as the post-contemporary do indeed reject certain aspects of modernism, in other respects they prolong or build on it. This paper will explore those facets of the contemporary that align themselves with the modernist approach, showing how the latter has influenced the contemporary perspective not only in terms of the present but also with respect to history and the past.

Take for instance, the notion of linearity: just as the idea of rupture characterising modern art – the break with the past in order to attain the new – can be regarded as a manifestation of non-linearity, so does contemporary art reject the linearity of past and present, by embracing multiple temporalities at once. Further parallels can be identified in their respective approaches to history: just as modernism is generally perceived as ahistorical, so does Ruffel define the contemporary as transhistorical – in that each historical moment has itself been contemporary. The terms ahistorical and transhistorical both suggest an external perspective, to the point where the distinction between them has tended to collapse. The paper will explore these and other facets of contemporary and post-contemporary art, showing how they intersect with modern art in regard to the question of time.

Rahma Khazam Rahma Khazam studied philosophy and art history and holds a PhD in art and aesthetics. She is a researcher, art historian and art critic based in Paris (key research areas: contemporary art and architecture, modernism, speculative realism, theory and history of sound art). Her writing has been published in books, journals, exhibition catalogues and contemporary art magazines such as Frieze.

Mara Kölmel

Unfolding the Fold: The Contemporary Contemporary and Art

If the contemporary contemporary is
a gathering of endless webs
a filament of entangled threads
a multitude of time codes
an infinite matrix of nodes
a (be)coming together
an interconnected moving forever
neither ahistorical or metaphorical
but just simply material

What could art teach, that theory can't reach?
What could materials add, that could not simply be said?

Exploring these questions, the presentation takes on a hybrid format that navigates the dynamic intersections between artistic practice and academic knowledge production. The aim is to develop an artistic perspective on the contemporary contemporary through a performative dialogue between art historian Mara Kölmel and the practices of two young artists: Alice Channer and Davide Quayola.

The works of Channer and Quayola emerge out of complex transformation processes, the interweaving of digital and analogue, manually and mechanically guided processes, classic sculptural approaches and state-of-the-art technology. Their work with sculpture traces the complex folding of past and present, maker and matter, human and technology, subject and object.

In the idiom of the fold, a recurring iconographic and symbolic motif in the practices of the artists, I explore ways of folding their artistic universes into a novel theory of contemporaneity. The presentation traces coexisting temporalities and entangled presences in the works' multi-layered production cycles, materials and formal features which testify to a changing temporal quality of our present. Turning to critical posthuman theory and Cyberpunk literature, the study concludes with an examination of possible frameworks to rethink our historical present and its formations of subjectivity.

The presentation thus catalyses an immanent and simultaneously emergent relationality. It assembles creative and critical practices in an attempt to examine the contemporary contemporary through the lens of visual art.

Mara-Johanna Kölmel read Cultural Studies in Lüneburg, Germany before completing her MA in Art History at the Courtauld Institute of Art in London. She is currently pursuing a PhD with the preliminary title *Material Matters: Contemporary Sculpture between the Corporeal and the Digital*. Her writings have appeared in *Texte zur Kunst* and *DIENADEL-Kulturwissenschaftliche Zeitschrift für Kunst und Medien*.

Tue Løkkegaard

Moving beyond but staying within: The train as a contemporary figure of the social in French contemporary literature

Taking the train is an everyday act. We go in, sit down, wait and leave, when we have reached our destination. It is a moment of suspension in our daily life. Yet we know already is also a social space. We know that history has its deep traces written across the stations, their names, the city, the suburbs and countryside, it so often visits. And is the train not a place, where people of all ages, classes, races and gender stand side by side in a small limited field? As an everyday place however such things often remain unnoticed on a daily basis.

A large number of contemporary French authors look to our empirical reality. Whether in fictional texts or empirical descriptions of our everyday life many take interest in those social spaces that form experience and habit. A particular recurrent figure in these works is the train. Whether it is the metro

in Paris or the RER moving between capitol and suburbs, it functions as an articulation of social and historic experiences. Embracing such motives as *exile, alienation, racism, gender* and *class* the train as literary figure not only makes visible unnoticed everyday experiences, but crosses borders geographically, historic and social while staying within the same restricted place. It creates a field where multiple social experiences and limits (bodily, historic, timely) are embraced and dissolved at the same time.

This paper proposes a reading of the train as such a literary figure of the contemporary that enables this multiplicity of experience, time and body. Highlighting specific examples from contemporary French literature, the paper proposes to read the train as an articulation of the contemporary and a sensible rearranging of the everyday. The train thus invites us to pay notice to a multitude of experiences, movements and the social that travel beyond yet stays in place.

Tue Løkkegaard (b. 1982), PhD fellow at the University of Copenhagen. Recent publications: “Efterskrift: Rumforskeren Perec” (w. Thomas Hvid Kromann), in Georges Perec, *Verdens rum og andre tekster* (ed. Kromann og Løkkegaard, 2016) and “En rejse med det infra-ordinære tog. Skitseringen af en samtidstopik i fransk samtidslitteratur” (*Kultur & Klasse*, forthcoming, 2017).

Andrew Prior

“The Time Machine in Alphabetical Order”: An Archaeology of Contemporaneity

Wolfgang Ernst argues that digital information systems have problematised the clarity of both the archive and historiography (2013). This paper explores Thomson and Craighead’s single channel video, *The Time Machine in alphabetical order* (2010) through the framework of Ernst’s ideas. In this video, Thomson and Craighead have sliced the film adaption of H.G. Wells’ novella into parts, reordering slices so that the dialogue is performed in alphabetical order. The manipulation of archival material is framed as a form of time-travelling, providing a means to consider the day-to-day entanglement of media, algorithms, information and culture, and their implications for contemporary contemporaneity.

This paper develops a media archaeological investigation of time-axis manipulation, framing algorithmic and manual media processes as temporal probes, agents whose manipulation of time develops a poetics and interrogation of media temporality, reproducing cultural artefacts anew for a context swimming in data. In *The Time Machine in alphabetical order*, Thomson and Craighead foreground important aspects of contemporaneity, speaking to the mounting weight of the techno-cultural past that engulfs the present in a tide of fragments. Post-digital aesthetics can be understood as markers and practices of these tides, while the media archaeological and archival emphasis of much contemporary art can also be seen as negotiating positions within a history that has become immersive, and telescopes from the last twitter update, through wiki pages on deep time, to deep time itself.

Andrew Prior is a media artist, musician and lecturer based at Plymouth University, UK. His research is concerned with post-digital aesthetics, media archaeology and mediality. He has released music with Nonclassical Records, Yacht Club and Counter Records, an imprint of Ninja Tune. He completed his PhD at Aarhus University, Denmark in 2015. He has had work performed and exhibited in New York, Tokyo, Aarhus, Roskilde, London, Brno & Zilina.

Scott William Raby

Considering Time and Space in the Contemporary: Possibilities for Contemporexit as a Strategy for Art under Neoliberalism

The “contemporary contemporary” as a concept has difficulty escaping its inherent connection to time – as the origin of the word contemporary comes from the Latin root *contemporarius*, from *con-* together with + *tempor-* time. Furthermore, a more current definition is also contingent upon a measure of time – being in the present moment. With that said, if the contemporary is a present relationship to time, I think this assessment is incomplete and needs an update – using David Harvey’s logic put forth in *The Condition of Post-Modernity*, any assessment of time would not be complete without also considering the material conditions of *space*. As such, I will argue that it would be beneficial to consider the contemporary in terms of time *and* space, especially as it relates to art.

In this presentation, I will describe the socio-economic and geopolitical issues of the time and space of contemporary art by examining how they operate under the current economic regime of neoliberalism. Consequently, I will not look at specific artworks to make my case, but rather more macro conditions of production for art and artists within the *contemporary contemporary*. By examining the hegemonic neoliberal time and space position on the material conditions artists grapple with in terms of

production, distribution, and consumption of art under the changing urban, socio-political, and psychological regimes I will argue for, as Suhail Malik has eloquently put, for “an exit from the contemporary in art.”

If exiting the contemporary, or cheekily stated, *contemporexiting*, is a social and political strategy, how will this play out? How could it be strategised? Who are the players in the game? By applying some of the ideas of left-accelerationism (Srnicek/Williams), combined with the psycho-cognitive thoughts of (Berardi) in an art context, these inquiries will be unpacked and speculated upon further in this presentation.

Scott William Raby is an artist, teacher, and PhD researcher in Art at Goldsmiths in London. His current research is about the relationship between art and law under the spectre of neoliberalism, focusing primarily on contracts, their radical history, and future potential as a site of production for and within art. His artistic practice consists of on-site hybrid discursive installation and performative projects that seek critical, self-reflective, and self-reflexive outcomes. These projects often work between the intersections of art, architecture, and public spaces, and often seek to reframe, repurpose, and reconfigure economic, legal, and other infrastructural frameworks.

Vincent Roumagnac

Anthropogenic Chronotopias

In the inaugural scene of Shakespeare’s *The Tempest* (1610) sailormen yell “We split! We split! We split!” and in the wrecking they sob “All lost! All Lost! All Lost!” For researchers Maslin and Lewis the Anthropocene began in the beginning of the 17th century with the irreversible cross-ocean exchange of species alongside a pronounced dip in atmospheric carbon dioxide centred on 1610 and captured in Antarctic ice-core records. Bruno Latour stands in the dispute of the dating of the Anthropocene relying on their hypothesis, picking on the argument by framing it with the cultural transition between the “old” and the “new worlds” and specifying that this transition was marked by a significant shift in the representation of time, namely the transformation of western arbitrary time into the real time of the count-down to the *Sixth Extinction*. My artistic research on expanded theatre and time ecology in time of the collective acknowledgement of the Anthropocene undermines conventional theatre takes on western conceptualisation of time and experiments on scenic alter-temporalities or *anthropogenic chronotopias*. Focusing on the continuities between the stage and the backstage agencies, this paper will present recent works in which the stage is diffracted as a multifocal transactional zone, (dis)appearing in between the agential fluctuations of the human *proscenium* and the other-than-human *skene*. Introducing the scenic dynamics of *multitemporality*, *heterochrony* and *idiorythmy*, this presentation will address through artistic examples the time-specific mutation of my theatre practice in response to the contemporary ecological demand on the revision of the nature and goal of mimesis.

Vincent Roumagnac is a theatre artist researcher currently conducting his doctoral research on theatre and time ecology at the Performing Arts Research Centre of the University of the Arts Helsinki under the title *Anthropogenic Chronotopias: Heterochrony, Multitemporality, Idiorythmie at Play*.

Judith Schwarzbart

Reinventing Space: The Exhibition Space under Contemporary Conditions

Through three cases, this paper examines how the exhibition space functions in the wake of relational aesthetics and late institutional critique. The claim is that a shift in the understanding of the space and its potentiality has taken place on several levels, such as: performativity, temporality, connectivity with other places and sites, relationality with audience, and with discourses internal and external to art itself. The shift is closely connected with art historical changes, but it can also be connected to what we in a generalised term can call the contemporary conditions.

While performative and audience related activities can be described as a marked generated imperative in the experience economy, this paper takes departure in other drives and coping strategies behind a more performatively defined use of the exhibition space. Based on the three examples: Utopia Station (Munich Station 2003), Abstract Possible (Stockholm 2012) and ACTS performance festival (Roskilde 2014) the paper shows how curators and curatorial teams use the gallery space and the exhibition as a presentational format in ways, which not only radically differ from classical and high-modernistic use and dismantles this heritage. From these examples we can identify new curatorial methods, compositional

modes driven by (re)search, contemporary reflexivity, and an urge to create social and epistemological fissures where hope can thrive.

This paper draws on analysis and conclusions from the PhD thesis “The Exhibition as Situation and the Curatorial Act” (handed-in at Roskilde University, August 2017).

Judith Schwarzbart (1972) is the Rector of Jutland Art Academy in Aarhus. She is a curator and art critic. She studied Art History at Copenhagen University and holds an MA in Creative Curating from Goldsmiths College (2001). Since then she has worked as a curator among other places at Kunstverein München, and the Fruitmarket Gallery (Edinburgh). In 2006–08 she curated the long-term art festival U-turn with Solvej H. Ovesen and Charlotte B. Brandt.

Tomasz Szczepanek

Time of Lost Cases: Why Failing is More Contemporary Than Success?

The discourse of modernity finds its justification in the history of victories: of democracy over non-democracy, liberalism over non-liberalism, capitalism over non-capitalism (the way as it was described for example by Immanuel Wallerstein). The narrative of success strictly written into the structures of power is present not only in the mass-media, the educational system, or state institutions, but also in the art itself – which legitimises the civilisation progress towards a utopian future. Any trace of failure, mistake, weakness, are being pushed beyond the limits of language, because they do not reinforce the reproduction of system structure. As Louis Althusser noted: the main aim of system is to sustain its structures. Everything that is against this aim, must be excluded. Success is what remains for the next generations, failure is always the experience of contemporaneity.

In this presentation author would like to focus on contemporary art of failure (understood the way Judith Halberstam does in her book *The Queer Art of Failure*) as an example of resistance to oppressive mechanisms of global capitalism, emphasising those aspects of failure, which foster temporariness and counteract stability or longevity.

Tomasz Szczepanek – Master of Fine Arts, graduated from the Theatre Directing Department at the Aleksander Zelwerowicz Theatre Academy in Warsaw (2014). In his MFA thesis: *The End of Art – Post-historical Theatre* he analysed Arthur C. Danto’s conception of the end of art and tried to prove that parallel processes took place in the field of performing arts. Currently he is a PhD student at the Department of Aesthetics at the Institute of Philosophy, University of Warsaw. His main fields of interest are performance studies and art of failure as an anti-capitalist strategy.

Anette Vandsø

Anthropocene Auscultations: From ‘critical’ to temporal zones.

The focus on plants, gardens, earth and soil in contemporary art easily reads as a response to the ecological crisis, which requires a reorientation away from the global towards the planetary, the earth, the “critical zones” (Latour), the “ruined landscapes” (Tsing) or “companion species” (Haraway). This move from the cartographic view from nowhere to the situated knowledge of plants, species and the planetary also requires that we relate to timescales of vast and fundamentally different, non-human dimensions including the long timescale over which the temperatures of the earth rises, the temporal span by which radioactive waste decays, and the deep time of planet as implied in the concept of the Anthropocene. I wish to suggest one way in which this politics of time in the Anthropocene appears in contemporary art, is as a visual culture, but rather as a “sonistic” (Ernst) auscultation of the chrono-technical realities of the (hyper) objects or even zones. To put in common terms I merely wish to suggest that the sonistic attunement to “strange strangers” (Morton) or “vibrant matter” is an experience of con-temporaneity. I wish to do so by presenting a variety of art works that allow us to sense the tempo-reality of say the earth’s upper crust as in Raviv Grancrow’s *Long Wave Synthesis* where the specific place is experienced as a fluctuating zone of ultra-waves. Here the “critical zone” or the “ruined landscape” is a temporal zone.

Anette Vandsø is Assistant Professor currently working on the project “The Garden: Aesthetic Reconfigurations of Nature” in a collaboration between Aarhus University and ARoS.

Riccardo Venturi

Rumbling Stones: Contemporaneity and the Geological Complex

“I’m interested in the politics of the Triassic period”

Robert Smithson

The “geological complex,” as I propose to designate a notion that remains to be elucidated, threatens the three classical temporal (and spatial) dimensions within which we arrange our life experience, that is past, present and future. The deep time of geological past – a material accumulation of strata – remains invisible. On the surface of the Earth we inhabit, geological time reveals itself in the present moment through barely visible but effective tectonic movements – such as cracks, fissures, tremors, spasms, erosions –, although the sense of this ecology of the inhuman (Cohen 2015) resists to be fully deciphered. Finally, seismology – the prediction of future earthquake through refined scientific instruments – falls short of preventing disasters (Susan Elizabeth Hough 2004, 2010).

As a result, in geological time we experience a double subtraction: on one side, the past is physically invisible under layers of porous rock; on the other side, the future remains unpredictable despite the technological registration of every tectonic shake.

I argue that the geological complex is a powerful image of our con-temporaneity conceived as “the bringing together of different but equally present temporalities in our present time” (Lund 2016). Could geological time – the most inert temporality we could possibly think of – be a symptom of contemporary art? In which sense in the geological complex the tectonic, the seismic and the political forces form a unique cohesive matrix?

Within this respect, I will focus on the volcano Mount Vesuvius in Italy. It is striking to think that “the last major eruption took place parallel to the bombardments of the Second World War,” as pointed out by the artist Rosa Barba (in Zielinsky 2011) – and the recent deadly earthquakes that shook the Italian Apennine were, if needed, a disastrous reminder. In particular, I will insist on Rosa Barba’s 16mm film *The Empirical Effect* (2010), where the volcano is, in the artist’s intentions, “a metaphor for the complex relationships that exist between society and politics in Italy.” Finally, I will consider this film in relation to other works that articulate this geological complex, from Robert Smithson’s “abstract geology” to The Otolith Group’s *Medium Earth* (2013).

This talk is part of my current larger project – “Porosity as Modernism. On a Karstic Trend in Post-War Italian Visual Practices” – that aims to offer new insights on Italian post-war art and visual culture through the notion of “porosity”, as conceptualised by Walter Benjamin, Asja Lacin and other German intellectuals during their journey in Naples in the mid-1920s. Porous are the pumice stones, the volcanic rock on which Naples was built, as much as the architecture and finally several different aspects of Neapolitan life. Giving attention to the specific geomorphology of Italian territory, I argue that the geological metaphor of porosity could be developed beyond Benjamin’s intentions, in the direction of Italian visual practices.

Jeffrey Jerome Cohen, *Stone. An Ecology of the Inhuman*, Minneapolis and London: University of Minnesota Press 2015.

Jeffrey Jerome Cohen, Lowell Duckert (eds.), *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire*, Minneapolis and London: University of Minnesota Press, 2015.

Susan Elizabeth Hough, *Earthshaking Science: What We Know (and Don't Know) about Earthquakes*, Princeton University Press, 2004.

– *Predicting the Unpredictable: The Tumultuous Science of Earthquake Prediction*, Princeton University Press, 2010.

Jacob Lund, *An Extended Present*. Interview with Jacob Lund by Simen Joachim Helvig, in www.kunstkritikk.com, October 28, 2016.

Siegfried Zielinski and Eckhard Furlus (eds.), *Variantology 5 – Neapolitan Affairs. On Deep Time Relations of Arts, Sciences and Technologies*, Cologne: Walther König, Köln, 2011.

Riccardo Venturi, previously a post-doctoral research scholar at Institut National d’Histoire de l’Art (INHA) in Paris, is an independent art historian and critic. He is currently working on a book-length project on porosity, supported by a Gerda Henkel Stiftung fellowship.

Jason Waite

The Time of Nuclear Catastrophe

It is clear that the Fukushima nuclear catastrophe is one of the most critical ongoing crises of the twenty-first century. Unlike natural disaster whose temporality is marked by an event followed by the processes of reunion and reconstruction, the timeline of nuclear catastrophe suspends these processes with 100,000 former residents displaced in a chasm of dead time pending the countdown of the half-life of radioactive materials in order to resume a future. How can art begin to approach working within this temporal regime which demands both an everyday urgency and confronts the durational crisis in the long term? In this paper, I focus on the project *Don't Follow the Wind* developed by the eponymous trans-local collective that

formed an exhibition of twelve artists, including Chim↑Pom, Ahmet Öğüt, Ai Weiwei, Meiro Koizumi, and Trevor Paglen. The artists produced new work installed inside the uninhabitable radioactive Fukushima exclusion zone hosted in buildings lent by displaced residents which “opened” in 2015 but remains inaccessible to the public for years, decades or life times. While the nuclear contamination is invisible, so too are the artworks, suspended in a state of affinity with the displaced residents until they can return. I argue in this paper that the radical imaginary of Cornelius Castoriadis mirrors the collective process and an unmoored temporality in the project that has the potential to disrupt the everyday as well as function over the long term. Shifting the terrain of engagement to the radical imaginary opens up the project from individual relations to the work and posits a collective space that needs to be continually questioned and re-assembled similar to the processes of working toward future forms of being together.

Jason Waite is an independent curator and doctoral candidate in Contemporary Art History and Theory in the Ruskin School of Art at Oxford University. He holds an M.A. in Art and Politics from Goldsmiths, London and was a 2012–13 Helen Rubinstein Curatorial Fellow at the Whitney Museum Independent Study Program.

Katherine Waugh The Art of Time

The Art of Time is a film essay in which leading artists and thinkers respond to the philosophical and political complexity of time and the “contemporary.” It explores how leading international practitioners in architecture, video art, film, theatre and philosophy are challenging traditional temporal ideas, questioning the nature of memory and perception today, and configuring new and radical notions of Time. It includes a deeply moving and prescient interview with Chantal Akerman revealing her apprehension about a future where many “times” are lost. Many of the contributions (filmed “pre-Trump”), now carry an additional powerful resonance in their analysis and musings about temporal transformations in our globalised “present.”

The Art of Time has been screened internationally including ICA London, AV Festival, Newcastle, at part of *Revolution of Time/ Time of Revolution*, SUNY, IMMA and Paris. *Contributors:* Vito Acconci, Doug Aitken, Chantal Akerman, Brothers Quay, David Claerbout, Stan Douglas, Peter Eisenman, Sylvere Lotringer, Ivone Margulies, Paul Morley, Alexander Sokurov, John Rajchman, Axel Vervoordt, Robert Wilson.

Katherine Waugh is an Irish filmmaker, writer and curator whose practice draws on her philosophical background. In addition to filmmaking and curating exhibitions/events she has given talks and curated art symposia in numerous institutions in Ireland and elsewhere including South London Gallery, Whitechapel Gallery, MIMA, Camden Arts Centre, CAPC Bordeaux and SUNY.

Fergus Daly is the co-author of the book *Leos Carax* (Manchester University Press 2003) and has contributed essays to the books *Movie Mutations* (BFI 2003) and *Jean-Luc Godard: Documents* (Centre Pompidou 2007). His films include *Abbas Kiarostami: the Art of Living* (co-directed with Pat Collins), *Experimental Conversations* (2006), *Crimson: An Irish Trakl* (2006), *The Art of Time* (2009) and *Outliving Dracula: Le Fanu's Carmilla* (2010) (both co-directed with Katherine Waugh), *Matter & Memory* (2010), *Armand Gatti: Welcome to our Battle of Images* (2009) and *Immortal Stories* (2014).

Birk Weiberg Streaming as Metaphor

Live video streaming as a technique became political with the Arab Spring and the Occupy movement. To see images in real-time and without the mediation by journalists affected many people not because they shared the same space with the various protesters but the same time. In the last years, artists have started to adopt streaming as a technical and aesthetical format and in my paper I will discuss in what regard this might be symptomatic and relevant for contemporary art. A work like Shia LaBeouf's 55 hours performance *#ALLMYMOVIES* (2015), which shows him watching literally all movies he acted in, might be easily dismissed as a PR stunt of a celebrity artist. But it is also an aggravation of a general movement towards prolonged as much as popular events such as Ragnar Kjartansson's *A Lot of Sorrow* (2013), a six hours staging of a rock song at MoMA PS1.

The two references that such recent practices are at the same time build on and distance themselves from are performance art and durational films of the 1960s and 1970s. In similar ways as their predecessors they challenge audiences, curators, and scholars because they raise questions regarding

adequate viewing, presentation, preservation, and analysis. But they also create new forms of temporality and presence that engage with issues of community and shared experiences in the context of an attention economy.

Streaming, it seems, has turned into a metaphor that might help to appreciate works that technically do not use it. A stream, therefore, should be understood as something ephemeral, something that cannot or does not have to be seen in its entirety, and that has the capacity to create ad hoc communities.

Birk Weiberg studied Art History, Media Arts, and Philosophy at the Karlsruhe University of Arts and Design and the Humboldt University of Berlin. Since 2008 he has been Research Associate and Lecturer at the Zurich University of the Arts. In 2014 he gained a doctorate from the University of Zurich with a dissertation on the history of optical effects in Hollywood. He was Visiting Scholar at the California Institute of the Arts in 2012 and Junior Fellow at the International Center for Cultural Techniques Research and Media Philosophy (IKKM) in Weimar (2015). His research foci are the history and theory of photographic images, contemporary and media arts.

Christopher Williams-Wynn

Contemporaneity and Indigenous art from Australia: Beyond a postconceptual ontology of the contemporary

This paper explores how Indigenous art of Australia necessitates re-evaluating the contemporary not merely as postconceptual but as a paradoxical and contingent interface between cultures. One of the key challenges remains the problem of outlining conditions of possibility for contemporary art that can account for the intersection of Indigenous and non-Indigenous perspectives. This talk complicates Peter Osborne's contention that contemporary art is postconceptual art, insofar as it occupies a historical and ontological position not only after but also in response to (predominantly North American and European) conceptual art of the 1960s and 1970s. Against these Eurocentric discourses, Indigenous art and aesthetics exhibits aspects similar to those attributed to postconceptual practices, yet predates the historical categories and concerns animating conceptual art. Indigenous works employ rigorous conceptual frameworks, deploy a range of aesthetic materials and operate as distributed yet unified works. Engaged with Australia's colonial history, Indigenous art and its accompanying discourse highlights the power dynamics that constitute the multiple presents of the contemporary. Aboriginality emerges as an interstitial area for cultural interchange and contemporary art becomes a means for staging the aporia of the contemporary: "Indigenous art is contemporary art is non-Indigenous art." The paper concludes by considering how contemporary art mediates between Indigenous and non-Indigenous claims to the contemporary, with all the complexity of colonial history and current repression that it entails. Hence, the challenge of theoretically delimiting the contemporary becomes its central problematic.

Christopher Williams-Wynn is a doctoral student in the Department of History of Art and Architecture at Harvard University. His research focuses on modern and contemporary art, with a focus on the origins and aftermath of conceptual art.

Alexander Wilson

Post-Fact Aesthetics

Though thinkers have envisioned the post-modern age as "post-historical" (Fukuyama), and "posttemporal" (Jameson), as the late Mark Fisher pointed out the postmodern still "involved some relationship to modernism." Fisher proposed the term "capitalist realism" for a subsequent era that "no longer stages this kind of confrontation with modernism." We seem to have now entered such an age, a time that is post-historical and post-temporal in a way that was difficult to imagine only 20 years ago. In what is now being called the "post-truth" or "post-fact" world, our access to a common sense of time, history of contemporaneity is challenged by the relativity of our technological environment and the questionable reliability of the information it mediates. As "filter bubbles," "fake news," and "alternative facts" erode the very fabric of reality, feelings and opinions have gained priority over objective truth and temporal realism. I will suggest that it is possible to track this transition to the post-factual age by indexing changes observed in the narratives deployed by mainstream culture. I will then ask: what are the roles of media, art and aesthetics in this context? This problem, I will show, is far from trivial. Drawing from Leibniz's principle of *compossibility*, from Hume on the role of habit, and from Poincaré on the origins of mathematical invariance, I argue that aesthesis is inherently entangled with cognition and causation, and

should therefore be understood as a *condition of facticity*, rather than merely its product. I will assess some of the implications of this observation for post-fact aesthetics.

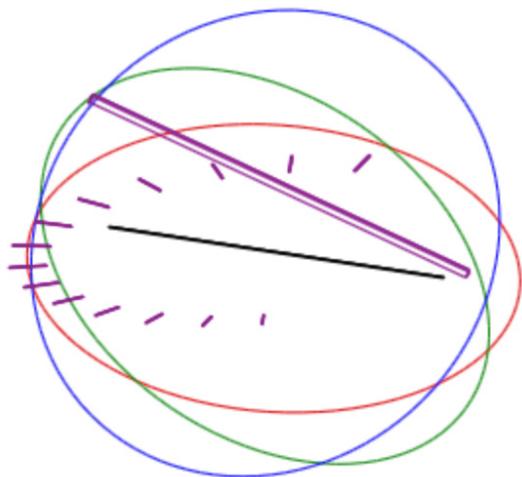
Alexander Wilson is a postdoctoral researcher in Communications and Culture at Aarhus University (Denmark), where he examines the philosophical conditions of aesthesis through various publications on techno-optimism and pessimism, media and culture in the Anthropocene, and through the lenses of the nonhuman, transhuman and posthuman. Recent publications include “Beyond the Neomaterialist Divide: Negotiating Between Eliminative and Vital Materialism with Integrated Information Theory” in *Theory, Culture and Society*, and “Biosphere, Noösphere, Infosphere: Epistemo-Aesthetics and the Age of Big Data” in *Parallax*.

additional works

Dexter Sinister

serverdial (2017)

(available at www.serverdial.org, optimized for smart phones; projection on ARoS stairway, level 5)



serverdial is a live 3-D model of a future sundial with two key elements: the spacing of the numbers, and the angle of the gnomon, both of which automatically adjust relative to where you are in the world. As such, it *serves* as a tool for designing and implementing any future sundial at any specific location.

Here, the server supplants the sun. Time is provided by de facto Network Time Protocol, which means that the pixels on the screen are a live index of the NTP protocol in action, just as the shadow on the ground is a live index of the sun's movements.

The serverdial has a two-fold application. On one hand, it is a TOOL for digitally modeling a physical sundial — though you have to go to the actual site of your future sundial for the software model to be accurate. On the other hand, it's a working DEVICE for displaying the current time — though it only works on a smartphone laid horizontal, otherwise its X, Y, and Z axes are mixed up in gyroscopic, hyperbolic space.

<http://www.serverdial.org>

Dexter Sinister is the compound name of **Stuart Bertolotti-Bailey** and **David Reinfurt**, who operate at the intersection of graphic design, publishing, and contemporary art. In 2006, Dexter Sinister established a workshop and bookstore of the same name in New York, and have since explored aspects of contemporary publishing in diverse contexts. As well as designing, editing, producing, and distributing both printed and digital media, they have also worked with ambiguous roles and formats, usually in the live contexts of galleries and museums. These projects generally play to some form of site-specificity, where a publication or series of events are worked out in public over a set period of time.

Their writing and other work is available in the Dexter Sinister publications *Portable Document Format* (Berlin: Sternberg Press, 2009), *Universal Serial Bus* (Berlin: Sternberg Press, 2015), and *On a Universal Serial Bus** (Amsterdam: ROMA; Munich: Kunstverein München, 2015). They have also published frequently via *Dot Dot Dot*, a left-field arts journal that Bertolotti-Bailey cofounded and initially coedited with Peter Bilak in 2000, then later together with Reinfurt from 2006 to 2010; as well as its successor *Bulletins of The Serving Library*, together with Francesca Bertolotti-Bailey and Angie Keefer since 2011.

They are currently working on a modular audio-visual project called *The Last SbOt Clock* that considers ways and means of exiting regular modes of time.

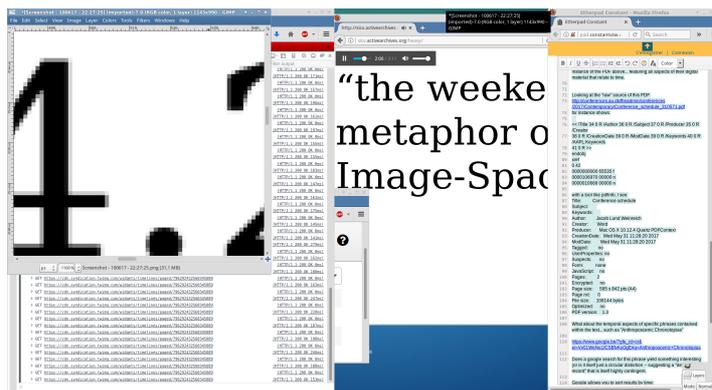
SICV, Scandinavian Institute of Computational Vandalism

1497600000 (2017)

(Live at: <http://sicv.activearchives.org/contemporaneity/>)

Source materials here: <https://gitlab.com/sicv/contemporaneity>)

The Contemporary Contemporary / additional works



Imagine a view from the “Wayback machine” in 2050...

Trying to piece together the various fragments from a conference that occurred in a place called “Aarhus” 33 years ago. Using the material of today’s website in a brutalist fashion that exposes its “contemporaneous” and contingent nature. Networked consoles meet pdf forensics.

Nicolas Malevé (born 1969) is an artist, software programmer and data activist. His current research focuses on archive, information structures and the means to visually represent them. He is an active member of Constant in Brussels and the SICV.

Michael Murtaugh (born 1972), automatist.org, designs and researches community databases, interactive documentary, and tools for new forms of reading and writing online. He is a member of Constant and the SICV, and teaches at the Experimental Publishing pathway, Master of Design and Communication at the Piet Zwart Institute in Rotterdam.

Winnie Soon

How to get the Mao experience through Internet... (2014-15)

(Gif animation, presented in the Salon, and online at <http://siusoon.net/home/?p=1155>)



Recalibrating the focus of its imagery, transitioning from representation to the material dimensions of the image, the work draws attention to the digital format as a thing in itself. The con-temporality of the work is emphasized by live network traffic and interactions between code, network protocols, computer memory, amongst others. With its specific characteristics of grainy textures, continuous looping sequences and collective captured frames, the work questions how the GIF digital format reconfigures the experience of a public space and public figure such as Mao.

Winnie Soon is an artist-researcher who resides in Hong Kong and Denmark. Informed by the cultural, social and political context of technology, her work approach spans the fields of artistic practice and software studies, examining the materiality of computational processes that underwrite our experiences and realities in digital culture. Winnie’s projects and lectures have been presented internationally at museums, art festivals, universities and conferences, including but not limited to Transmediale2015/2017 (Berlin), ISEA2015/2016 (Vancouver, Hong Kong), V&A Museum (London), Si Shang Art Museum (Beijing), Pulse Art + Technology Festival (Savannah, USA), FutureEverything Festival (Manchester), Hong Kong Microwave International Media Arts Festival, Taipei

National University of Arts and the University of Hong Kong. She has recently completed a PhD at the Centre for Participatory IT (School of Communication and Culture), Aarhus University with the title *Executing Liveness*.

Fergus Daly & Katherine Waugh

The Art of Time (2009)

(Video screening 95 mins, presented at Kunsthal Aarhus)



In contemporary culture we are often told that 'time' as we have experienced it historically is being obliterated by the speed and acceleration of our technology-driven society. Many artists, writers and creative practitioners in various fields feel that the work they make contests this process. *The Art of Time* asks: how are leading artists and thinkers responding to today's new and rapidly changing world? It explores how leading international practitioners in architecture, video art, film, theatre and philosophy are challenging traditional temporal ideas, questioning the nature of memory and perception today, and inventing new and radical notions of Time.

Katherine Waugh is an Irish filmmaker, writer and curator whose practice draws on her philosophical background. In addition to filmmaking and curating exhibitions/events she has given talks and curated art symposia in numerous institutions in Ireland and elsewhere including South London Gallery, Whitechapel Gallery, MIMA, Camden Arts Centre, CAPC Bordeaux and SUNY.

Fergus Daly is the co-author of the book *Leos Carax* (Manchester University Press 2003) and has contributed essays to the books *Movie Mutations* (BFI 2003) and *Jean-Luc Godard: Documents* (Centre Pompidou 2007). His films include *Abbas Kiarostami: the Art of Living* (co-directed with Pat Collins), *Experimental Conversations* (2006), *Crimson: An Irish Trakl* (2006), *The Art of Time* (2009) and *Outliving Dracula: Le Fanu's Carmilla* (2010) (both co-directed with Katherine Waugh), *Matter & Memory* (2010), *Armand Gatti: Welcome to our Battle of Images* (2009) and *Immortal Stories* (2014).