



## **Politics of Paradise and Catastrophes About the Construction of Time, Acts and Narratives**

Applied Theory in englisch/ deutsch

Paradies und Katastrophe regulieren als imaginäre und politische Konzepte die modernen, westlichen, demokratischen Gesellschaften. Durch ihre weltweite Verbreitung sowohl im Zeitalter des Kolonialismus als auch durch den deregulierten globalen Kapitalismus beanspruchen sie eine universelle Geltung.

Das internationale Symposium untersucht politische und philosophische Strategien von Katastrophe und Paradies, vergleicht Narrative und Vorstellungen von exeptioneller Zeit und Delokalisierung. Es hinterfragt die Moderne als Zerrbild des Paradieses und betrachtet die Erfahrung der Krise als Bedingung für ein zeitgenössisches politisches Denken und Handeln. Das Symposium versteht sich als Praxis von „applied theory“, begleitet und öffnet Arbeitsfelder und Fragen, die Gegenstand der Performance „catastrophic paradise“ von Claudia Bosse sind. Jeweils nach ihrer Lecture treten die Theoretiker\_innen in ein direktes Gespräch miteinander, sowie mit den interessierten Anwesenden. Während des Tages ist die Installation CATASTROPHIC PARADISE durchgehend geöffnet.

**Dr. Sotirios Bahtsetzis (GR)**, Kunsthistoriker, Kurator und Lecturer am American College of Greece, Athen

**Federica Bueti (IT/D)**, Kunstkritikerin und Autorin, Mitbegründerin und -herausgeberin von „...ment, journal for contemporary culture, art and politics“

**Prof. Dr. Reinhold Görling (D)**, Leiter des Instituts für Medien- und Kulturwissenschaft, Heinrich-Heine-Universität Düsseldorf

**27. September | 14 Uhr | Botschaft am Worringer Platz**

Eintritt frei – Um Anmeldung wird gebeten: [info@fft-duesseldorf.de](mailto:info@fft-duesseldorf.de)

**Performance „catastrophic paradise“:**

24. September | 20 Uhr | Botschaft am Worringer Platz | **Premiere**

26. September | 20 Uhr | Botschaft am Worringer Platz

27. September | 20 Uhr | Botschaft am Worringer Platz

Um Anmeldung wird gebeten: [info@fft-duesseldorf.de](mailto:info@fft-duesseldorf.de)

Das Symposium begleitet die Performance „catastrophic paradise“. Sie ist Teil des mehrformatigen performativen Researchprojekts „(katastrophen 11/15) ideal paradise“ von Claudia Bosse / theatercombinat und Teil der internationalen Koproduktions- und Diskursreihe „Decolonize! Performative Strategien für ein (post)koloniales Zeitalter“ des FFT Düsseldorf. Das Symposium findet in Kooperation mit dem Institut für Medien- und Kulturwissenschaft der Heinrich-Heine-Universität Düsseldorf statt.

Federica Bueti

### **Matter (exceptionally) out of place**

Disaster and opportunity, exception and the exceptional. How do we conceive of catastrophes and crisis? Milton Friedman believed that political and economical disasters could open possibilities for market deregulation. The father of neoliberalism conceived of economy and politics as separate spheres. Pointing to the interdependence of the realm of the mind, of the social, and the ecological, on the contrary Felix Guattari contended that catastrophe opens a space from which, through drama and absurdity, a new politics or economy of desire can emerge. Giorgio Agamben calls the state of exception the normal functioning of the State. If normality is a fiction, and exception the rule, if we live a life always and already in a state of metamorphosis, how do we understand the exceptional, abnormal, freakish, the phenomenal, the out-of-place? Through observations, examples, speculations, intuitions and imaginative propositions, this presentation tries to approximate the exceptional state and from there, speak with the voice of matter out of place.

Federica Bueti (b.1982) is art critic, editor, researcher and occasionally curator living in Berlin and Oslo. She is co-founder and editor-in-chief of ...ment, journal for contemporary culture, art and politics ([www.journalment.org](http://www.journalment.org)). She regularly writes for art magazines, publications and monographic catalogues. Her current research focuses on performative writing in art, 'feminine writing', and the work of philosopher and writer Hélène Cixous. She is a PhD candidate in Critical Writing in Art and Design at the Royal College of Art, London. She is the author of INTOPIECES ([www.federicabueti.wordpress.com](http://www.federicabueti.wordpress.com)).

Sotirios Bahtsetzis

### **The Image as a Catastrophe: On the Management of the Future**

Catastrophe is both the personification of this linear concept of time, but also a particular (messianic) way of governing this future, that is, through the management of future or even just thinkable disasters. Giorgio Agamben's confirmation of the world as being in a continuous state of exception is seen as an interpretation of modern catastrophology. Catastrophology constitutes the modern way of colonising both the imaginary and affective powers of society. While Maurizio Lazzarato asks us to leave behind the logocentrism that still informs so many critical theories, he also identifies the production of subjectivity as the primary and perhaps most important work of capitalism. As catastrophology is mainly deployed through images (understood as the ultimate semiotic operators) images are perceived as dispositives of subjectification. Are there any options of upsetting or inverting (ana-strephein) this fatal state of things? Images should be reinvented as 'poietic' dispositives, that is, apparatuses of a probabilistic 'now', mechanisms that go against the accumulation, coagulation, and sedimentation of semiopower allowing for a new horizon of potentialities to emerge, beyond the catastrophic now.

Sotirios Bahtsetzis is an art historian and curator based in Athens and Berlin. He is an adjunct professor in history of modern and contemporary art (American College of Greece and Hellenic Open University), with a PhD in Art History from the Technical University of Berlin. In 2009 he was a Fulbright Art Scholar at Columbia University in New York. He has curated group exhibitions such as "Roaming Images" (2011), "Paint-id" (2009), "Women Only" (2008), "Open Plan 2007", "An Outing" (2006). Since 2013 he is the co-initiator of "Enter Views on Crisis", a project with the overall objective of

mapping, decoding, and analyzing crisis through critique, production of artistic knowledge, and creativity.

Reinhold Görling

### **The Other SensAtion**

„Nous sommes dans l'exposition à une catastrophe du sens“, writes Jean-Luc Nancy. Not only that the forms of production of sense broke und there aren't any new ones to replace them, sense itself has become catastrophic. But what does it mean that we are exposed to the catastrophe, or, as Walter Benjamin wrote directly before World War II, that the real catastrophe is that „it continues“? What does it mean that the construction of time and narration that coined the modern time has become empty? That the events and sensations expose us to another time? A time that we fail to narrate although we are actively involved in it? Isn't catastrophe exactly the trope we try to articulate this experience? This being the frame of my argument I will try to focus on the pictures, sounds and narrative fragments of Claudia Bosse's performance catastrophic paradise.

Reinhold Görling is professor of media and cultural studies at Heinrich-Heine-University Düsseldorf and works at the intersection between media philosophy, psychoanalysis, film and performative studies. He recently (2014) published “Szenen der Gewalt. Folter und Film von Rossellini bis Bigelow” (Scenes of Violence. Torture and film from Rossellini to Bigelow.).