

# Berliner Festspiele

FR 20. – SA 28.3.2015  
THINKING TOGETHER –  
THE POLITICS OF TIME

**MAERZMUSIK**  
FESTIVAL FÜR ZEITFRAGEN  
20  29 3 2015

Date	Space	12h	13h	14h	15h	16h	17h	18h	19h	20h	21h	22h	23h		
Fri 20.3.	1	break	Lectures				Lectures			19:00 Opening	20:00 Opening Performance HBF Liquid Room				
	2	Time Capsule													
Sat 21.3.	1	Lectures				Lectures		18:00, 19:30, 21:00, 22:30 Performances HBF							
	2	Time Capsule													
Sun 22.3.	1	Lectures				Lectures			19:00 & 21:00 Performances HBF						
	2	Time Capsule													Soda_Jerk
Mon 23.3.	1								Time/ Music	19:30 & 21:00 Performances HBF					
	2	Time Capsule													
	4a	Kill Your Darlings				Session									
	4	Commoning Times			Postcolonial Time										
	5		Time Pieces: Lütticken			Time Pieces: Schlegell		Schlegell							
Tue 24.3.	1						Time/ Music	18:00 Film							
	2	Time Capsule													
	4a	Kill Your darlings													
	4	Commoning Times			Postcolonial Time										
	5														
Wed 25.3.	1	Ästhetische Eigenzeiten				Time/ Music	19:30 Concert Philharmonie								
	2	Time Capsule													
	4a	Kill Your Darlings													
	4	Commoning Times													
	5					Negri: Time for Revolution									
Thu 26.3.	2	Time Capsule							19:00 & 21:00 Performances Hau 2						
	3				Edvardsen Living Books										
	4	Commoning Times													
	4a	Kill Your Darlings													
	5	Time Pieces: Reed			Negri: Time for Revolution										
Fri 27.3.	1					Time/ Music		Time/ Music	19:00 & 21:00 Performances Hau 2						
	2	Time Capsule													
	3				Edvardsen Living Books										
	4	Politics of the Time-Image													
	4a	Kill Your Darlings													
	5					Negri: Time for Revolution									
Sat 28.3.	1				Time/ Music	Time/ Music	18:00 Performance Kraftwerk								
	2	Time Capsule													
	3				Edvardsen Living Books										
	4a	Session Kill Your Darlings													
	5	QuAre Temporalities			Time Pieces: Groom										

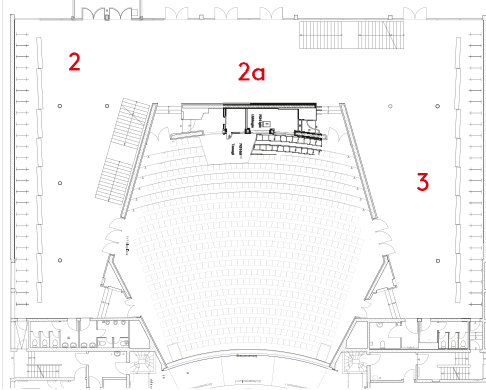
# Locations Haus der Berliner Festspiele



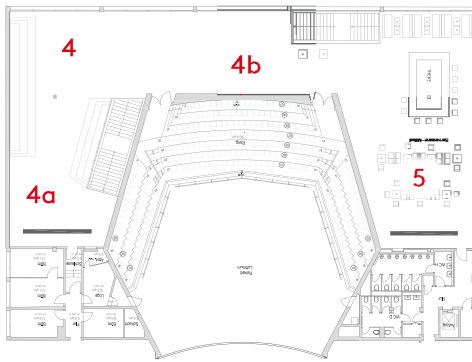
Kassenhalle

Entrance

Foyers  
Ground floor



Foyers  
First floor



## Spaces

- 1** Conference Space (Kassenhalle)
- 2** Time Capsule Work Station (Foyer Ground Floor, right side)
- 2a** Box Office Press + Info Counter
- 3** Work Station (Foyer Ground Floor, left side)
- 4** Reading Groups (Foyer First Floor, right side)
- 4a** Kill Your Darlings Work Station
- 4b** Large Dinner Table
- 5** Small Movie Theatre (Foyer First Floor, left side)

Live-Stream of the conference:  
<http://www.berlinerfestspiele.de/thinking-together>

Curated by Berno Odo Polzer  
in collaboration with Valentina Desideri, Amelia Groom, Lydia Rilling & Nicolas Siepen

## FR 20.3.2015 **The Politics of Time**

Opening: Sharing an Eclipse

09:38:42 – beginning of the partial solar eclipse

10:47:18 – peak of the partial solar eclipse

11:58:28 – end of the partial solar eclipse

12:00 Break

13:00 Aleida Assmann *Shapes of Time.  
Transformations of the Modern Time Regime*

14:00 Maurizio Lazzarato *Time and the Neoliberal Condition*

15:00 Break

16:00 Rolando Vázquez *Decolonizing Time*

17:00 Victoria Browne *Feminism, Time and Non-linear History*

20:00 Festival Opening: „Liquid Room“

## SAT 21.3.2015 **Politico-temporal Strategies**

12:00 Pascal Michon *Discipline, Control or Rhythm?*

12:45 Nick Srnicek *Postcapitalist Temporalities*

13:30 Rene Gabri, Ayreen Anastas *Commoning Times*

14:30 Break

15:30 Daniel Blanga-Gubbay  
*Points of Interruption. Rethinking the Idea of Strike*

16:15 Ranabir Samaddar *The Time of Crisis*

17:00 Sven Lütticken *Sloth Time:  
Remarks on the Aesthetico-political Economy of Time*

18:00, 19:30, 21:00 & 22:30 Concerts

## SUN 22.3.2015 **Time and the Arts**

12:00 Amelia Groom *Time Pieces: Time and Contemporary Art*

12:45 Helga de la Motte-Haber *Conceptions of Time in New Music*

13:30 Gregor Herzfeld *Time between (Hyper-)Activity and Stagnation  
in American Experimental Music*

14:30 Break

15:30 Maurizio Lazzarato *Video Philosophy. Time Perception in Post-Fordism*

16:15 Julian Pörksen *Waste Your Time*

17:00 Lutz Henke *Precious Time*

19:00 Soda\_Jerk *The Carousel*

19:00 & 21:00 | Performance Zeena Parkins *J'ai plus de souvenirs que*

# Abstracts

## FR 20.3.2015, 13:00 Aleida Assmann

*Shapes of Time. Transformations of the Modern Time Regime*

Humans do not live only in one single time. According to Virginia Woolf "there are seventy-six different times all ticking in the mind at once." But there are not only times of the mind, there are also times of the body, times of nature and times of culture. There is external and mechanical time and there is an embodied and lived time. My lecture will offer an overview of these different forms and layers of temporal experience and will then focus on a specific cultural form, which I call 'the modern time regime'. This cultural format of shaping experience and expectation dominated Western societies after 1945 and collapsed together with the fall of the wall. We will look at its characteristics and ask why it broke down and what came after it.

## FR 20.3.2015, 14:00 Maurizio Lazzarato *Time and the Neoliberal Condition*

Time (together with money) is the principle concept of capitalism. In the first part of my paper, I will discuss the appropriation of time by industrial capitalism and subsequently by financial capitalism. In the second part, I will debate the limits represented by historical conceptions of temporality originating from Marx. Finally I will examine "acceleration" as a symptom of the powerlessness of "revolutionary" thinking in the face of the time of capital.

## FR 20.3.2015, 16:00 Rolando Vázquez *Decolonizing Time*

To address the question of decolonizing time, we will start by exploring the relation between modernity and coloniality. What is modernity? What is coloniality? How they are historically bound together? We will explain how the modern/colonial order is built around a particular conception of time that has come to mediate our forms of relating and representing the world. This conception of time has been central for the subjugation of other worlds.

Modernity established itself as a world-historical reality through a particular politics of time, one that affirmed the west as the present, and the present as the legitimate site of the real.

Modern time can be characterized by its chronological order, its cult of novelty and the negation of the past as a site of experience. In modernity the realm of experience is reduced to the empty present, to the time of the now. The past is seen as a fixed entity, as an archive, it is reduced to be an object of knowledge, of representation. The future becomes the utopia of the never-ending cult of the new. Through the decolonial critique of time, modernity appears as the civilization of the surface, of amnesia.

By subjecting social reality to the time of the now, Modernity negates the possibility of relationality. It precludes the relation of the self with the other, the self with the world and the self with her interiority. The thought of relational temporalities comes as an alternative to modern politics of time. It is a notion that comes from a deep listening to indigenous philosophies. Relational temporality works as a radical critique of the fragmenting time of chronology, of the confinement of experience in the empty present. In the face of the tyranny of the clock, in the face of oblivion we celebrate the possibility of relational temporalities.

**FR 20.3.2015, 17:00 Victoria Browne** *Feminism, Time and Non-linear History*

There has been a significant interest in time and history within feminist theory over the past few years, and particularly in the temporalities of feminism itself. For example: how can feminism draw productively on its own history, without passively conforming to expectations of the past, or elevating the past as a nostalgic ideal against which to measure and compare the present? Conversely, how can we usher in new ideas and approaches, without simply “burying” feminisms of the past? And how can we speak of “feminist history” without instating or reproducing a singular, linear master narrative? This talk will consider some of these questions, reflecting on the temporal dynamics of feminist politics, and suggesting ways of conceptualising and practicing *nonlinear* histories within feminist thought and activism.

**SAT 21.3.2015, 12:00 Pascal Michon** *Discipline, Control or Rhythm?*

In “Pourparlers”, in the early 1990s, Deleuze put forward the idea that contemporary societies were not, as the societies of the 19th and early 20th centuries analyzed by Foucault, “disciplinary societies” but “control societies” that would work “not by confinement, but continuous control and instant communication.” 25 years later, the political specificity of the world we have now entered appears to result from a quite different principle: power is increasingly exerted under rhythmic forms. As announced by Roland Barthes in his first lectures at the Collège de France: “There is a consubstantial link between power and rhythm. What power foremost imposes is a rhythm (of all things: life, time, thought, speech).”

**SAT 21.3.2015, 12:45 Nick Srnicek** *Postcapitalist Temporalities*

This paper seeks to examine the status of historical temporality in accelerationism. The problematic of historical time is today conditioned by three broad deaths of the future. First, there is the breakdown of the classic modernist image of the future, guaranteed by historical laws which have always-already built a path to the future. Second, there is the false future posed by capitalist modernity. While it presents itself as the agent of modernity, capitalism has in fact abdicated the essence of modernity—generating a historical time premised on circularity (and circulation) rather than a vector towards the future. Finally, there is the breakdown of the postmodern glorification of multiple, fragmented, incommensurable temporalities. These have denied the possibility of progress and grand historical movements, and therefore have denied any possibility of a meaningful, universal future. On the basis of these conditions, this talk will set out an accelerationist vision of the future as a navigational horizon.

**SAT 21.3.2015, 13:30 Rene Gabri, Ayreen Anastas** *Commoning Times*

“Commoning Times” is a speculative name for thoughts, practices, and unnamable, undefinable experiences which bring us closer to an understanding or experience of the common(s). It is a site to open a space/time for thinking/living the common(s). A space/time to have contact with the ground of the common(s).

Breaking the stranglehold of the categories of public and private over the contemporary political imaginary is one of the critical dimensions of the various emergent discourses, practices and struggles of/for a common(s). Rather than see common(s) as a subject matter, it can be a starting point for thinking new relations and possibilities for the use of space and time.

Understanding common(s) from the spatial dimension is something quite familiar, but the temporal dimension of thinking the common(s) and practices of commoning remains quite underexamined. Thinking together the common(s) through a temporal lens can open to practices and processes which translate the experience of life, as one that only has meaning when it is *being-with* or *becoming-with*.

### SAT 21.3.2015, 15:30 Daniel Blanga-Gubbay

*Points of Interruption. Rethinking the Idea of Strike*

Is the strike an action or the interruption of an action? Striking is not simply a refusal to work. It is the creation of a different time: and one might hence say that, while refusing to create, it eventually creates something. But what do we produce when we stop to produce? This reflection starts from a genealogy of interruptions (from God's seventh day of Creation until contemporary theories on general strike) to reflect on the idea of the creation of a different time and its political uses. What is the risk of perceiving the strike as an exception, ready to reinforce – in its being perceived as exception – the normativity and its flows?

### SAT 21.3.2015, 16:15 Ranabir Samaddar *The Time of Crisis*

Colonial life was full of recurrent crisis. Crisis and crisis management seemed to be the principal mode of colonial governance and political life in general. Possibly this remains true of the post-colonial life of the nation. In several remarkable writings of intellectuals in the colonial era we have the impression of an awareness that the country was passing through a crisis, the contemporary that is the present time was a crisis-ridden time; and only future would give India a crisis-free life. At times, the colonised wondered if the entire world was not in crisis, and the scourge of the present crisis-ridden time had not engulfed the entire world. The colonised subject would dream of a crisis-free future. At times, aesthetic response more than political or intellectual response constituted the core of the historical understanding of the colonised of what can be called "permanent crisis". I have elsewhere termed this as the *dreams of the colonised*.

In dream what is the time a person goes through? Is it the present time through which the dreamer goes through the dream – the presence of the dream? Is it already past when the dreamer realises that s/he had only experienced a dream, al-ready over? Or is it the future which we all dream – involving our ideas, love, mission, life, imagination, desire, friendship, enmity, etc.? The colonised subject in pursuit of the future of her dream at times altered the contours of present time.

In any case, there is some ground to argue that the sensitivity of the colonised about time while in many ways broke with the pre-colonial pattern, also did not follow completely the modern capitalist ideas of time. In many cases, tenses were collapsed.

Yet, this collapsing of time in the framework of a crisis may not be only a feature of the colonial past. There may be something in the framework of crisis that enforces this collapse of time. Crisis may be a framework of elements co-existing in different temporalities. But crisis is also a speedup of time, of events, of confrontations, and collisions. The framework and the speedup of time within that framework are not the same. A crisis and labour's response to a crisis are not the same – though to be sure one impacts on the other. Revolutionaries understood this most. They realised that the time of crisis was also the collapse of the categories of time.

The time of crisis is also a crisis of our own notion of time.

### SAT 21.3.2015, 17:00 Sven Lütticken

*Sloth Time: Remarks on the Aesthetico-political Economy of Time*

Starting from various versions of the politico-aesthetic "praise of laziness," this talk proceeds with a discussion of recent attempts to go beyond a static opposition between laziness and labour; attempts to achieve alternative modes of temporization through alternative forms of living and working together.



### SUN 22.3.2015, 12:00 Amelia Groom

*Time Pieces: Time and Contemporary Art*

Amelia Groom, editor of the anthology "TIME" (Documents of Contemporary Art, Whitechapel Gallery and MIT Press), considers temporal problems and possibilities in the field of contemporary art, focusing on the porousness of bodies and times.

### SUN 22.3.2015, 12:45 Helga de la Motte-Haber

*Conceptions of Time in New Music*

The question "what is time?" is not easy to answer. We think we can see space and hear sound, but we have no sense organ for the perception of time. We normally determine the time by looking at a clock. Clocks, wrote sociologist Norbert Elias in his essay "Time", appear as embodiments of 'time'; the standard phrase used with regard to them is that they indicate 'time'. The question is: what exactly do clocks indicate? Elias considers the noun "time" a word-fetishism. He denies the existence of objective time. For him, it is just a construction of our perception. He believes it is instrumental in nature, serving to give structure to human coexistence.

The considerations of this paper relate to questions of how musical time might be formed in the consciousness. They are embedded in a historical and cultural perspective while also considering social constructs, which can be a reflection of constructions of power. The problem of an objective time will be addressed here only in those instances where there exist hypotheses by composers on the subject, e.g. Igor Stravinsky, Olivier Messiaen, John Cage, and Morton Feldman. Two further hypotheses will be elaborated:

1. Contrary to music of the classical tradition, today's composers of notated music avoid an overwhelming effect of their time construction on the listener. However, many pieces of popular music intend such an effect.
2. The categories of time and space are brought into such a close relationship that the listener can find his own time structure.

### SUN 22.3.2015, 13:45 Gregor Herzfeld

*Time between (Hyper-)Activity and Stagnation in American Experimental Music*

One of the most fascinating facets of 20th-century American experimental music is the oscillation between two poles of temporal design: highly active, if not to say hyperactive on the one hand, extremely static or stagnant on the other. My paper focusses on representative examples for both forms of musical temporality by Conlon Nancarrow, Elliott Carter, and La Monte Young. It analyzes the compositional procedures and illuminates its aesthetic and social contexts. These ways of shaping musical time are interpreted as artistic answers to the demands of the politics of time that became relevant in the course of the 20th-century.

### SUN 22.3.2015, 15:30 Maurizio Lazzarato

*Video Philosophy. Time Perception in Post-Fordism*

Video is time. Based on this claim by Nam June Paik, this lecture will elaborate on different temporalities in media. The talk is based on Maurizio Lazzarato's homonymous book published in German as "Videophilosophie, Zeitwahrnehmung im Postfordismus" (b\_books, Berlin, 1998)

**SUN 22.3.2015, 16:15 Julian Pörksen** *Waste Your Time*

Our whole life is determined by an economic logic. So is our attitude towards time. There is supposedly no greater sin than to waste it. Inaction can only be justified if it serves the recovery and ultimately productivity. Julian Pörksen explores concepts that defy this logic: the Ultimate Machine by Claude Shannon, the concept of waste by Georges Bataille, the concept of idleness in Romanticism...

**SUN 22.3.2015, 17:00 Lutz Henke** *Precious Time*

*Precious Time* addresses the history and the possible significance of the recently erased – and frequently referred to as most iconic – “cuvry-murals” by Italian artist Blu. It tells the story of how the murals came into being and reports from the practice of artistic interventions in public space. But principally the talk aims to investigate how the picture developed over the time of its existence, how it became a symbol of a fading Berlin era and how it might serve as a tool to illustrate the artists’ and the city’s dilemma of free work, creative exploitation and urban development. At the same time the talk is the introduction to a section of “Thinking Together” aiming to further investigate and discuss various aspects of the picture and its afterlife.

**SUN 22.3.2015, 19:00 Soda\_Jerk** *The Carousel*

2-channel video lecture performance, 2011

Cinema films death at work. By embalming traces of the living, film functions as a form of mummification as well as a site where the dead are resurrected through the life-giving motion of the film projector. “The Carousel” (2011) is a live video essay that unearths these séance fictions of cinema, tracing an alternative history of film as a burial crypt where we collectively commune with the dead. Within this work live narration is used to navigate an eclectic matrix of film samples, producing a multi-channel video essay where it makes perfect sense to conjoin media theory, mysticism, deconstruction, kung-fu, vintage sci-fi, zombie flicks and techno horror. “The Carousel” is informed by research into cultural theories of hauntology, and runs parallel to the Dark Matter series of video installations.

# THINKING TOGETHER – SESSIONS, WORK GROUPS & PROJECTS

Registration requested by email:  
thinking-together@berlinerfestspiele.de

MON 23.3. – SAT 28.3.2015,  
12:00–18:00  
Haus der Berliner Festspiele,  
Kassenhalle & Foyers

## Time in/as Music

MON 23.3.2015 – SAT 28.3.2015, Kassenhalle

Hosted by Lydia Rilling

Language: German & English

“Time in/as Music” is conceived as interface between “Thinking Together” and the concert and installation program of MaerzMusik, between theoretical reflection and artistic practice. Composers, performers, and artists who are featured at the festival are invited to discuss their distinctive conceptions and practices of time and music with the audience. Time will be discussed in its widest possible dimensions: from the creative construction of time in music to the performance of time, to time as a central condition of artistic production, to the relationship of musical models to contemporary time regimes that govern other realms of life.

Guests include:

Mark Andre, *composer*

Georges Aperghis, *composer*

Chaya Czernowin, *composer*

Christian Dierstein, *percussionist*

Davið Brynjar Franzson, *composer*

Daniel Kötter, *director & video artist*

Phill Niblock, *composer & film maker*

Hannes Seidl, *composer*

## Commoning Times

MON 23.3.2015 – THU 26.3.2015, 12:00–15:00

Hosted by Ayreen Anastas, Rene Gabri & guests

An unworkshop around the idea of “Commoning Times”.

Language: English

“Commoning Times” is a speculative name for thoughts, practices, and unnamable, undefinable experiences which bring us closer to an understanding or experience of the common(s). It is a site to open a space/time for thinking/living the common(s). A space/time to have contact with the ground of the common(s).

Breaking the stranglehold of the categories of public and private over

the contemporary political imaginary is one of the critical dimensions of the various emergent discourses, practices and struggles of/ for a common(s). Rather than see common(s) as a subject matter, it can be a starting point for thinking new relations and possibilities for the use of space and time.

Understanding common(s) from the spatial dimension is something quite familiar, but the temporal dimension of thinking the common(s) and practices of commoning remains quite underexamined. Thinking together the common(s) through a temporal lens can open to practices and processes which translate the experience of life, as one that only has meaning when it is *being-with* or *becoming-with*. Over the course of four afternoons of meetings, activities, readings, and discussions, we will try to examine with friends and invited guests the horizon of the common(s) through this vantage point of time and its entanglements with space and capital.\* We will try to explore a few texts as well as material examples or practices which can elucidate or expand on our approach to the common(s) and to the notion of commoning times.

This set of meetings departs from a feminist reading and understanding of the common(s), as the means of reproduction. And thus tries to think through the challenges of thinking the commoning of time and space in durable and enduring ways.

The supposition being that the efforts at resisting the contemporary neoliberal hegemony have faltered not only by their inability to common space, especially when confronted by the concentrated social power vested in money (which has at its disposal large scale media, technologies of surveillance, police, military, weaponry, etc.) But also by their inability to think and pay sufficient attention to the struggle over time as an elemental terrain of controlling our means of reproduction.

\*The events in Tunis and Cairo in 2010/11, and the struggles which they inspired globally were in some way the delayed response to 2008. They were a response not only to the failures of a world whose central axis of power and value is money, but also to the renewed efforts after the financial breakdown to further concentrate this power. The taking of squares did not involve a mere commoning of spaces formerly deemed public (or private) property. They also became spaces of collectivization of reproduction and the production of another time and rhythm for a common. And at moments they rendered indistinguishable the time of resistance from the time of reproduction.

## Kill Your Darlings – Art in the Undead City

MON 23.3.2015 – SAT 28.3.2015, 12:00–18:00

Public Sessions MON 23.3., 16:00–18:00 & SAT 28.3., 15:00–18:00

Hosted by Lutz Henke

Language: German & English

The program organized by Lutz Henke deals with the history and the possible significance of the recently erased – and frequently referred to as most iconic – “cuvry-murals” by Italian artist Blu: the chained wristwatches. It is meant to be a hybrid of an open, hopefully growing, archive and a think tank. It provides an insight into the history of the murals (from Blu’s first sketch to press coverage or correspondence with city officials) and invites a broad audience to contribute personal stories, pictures or questions to the archive. The bits and pieces of the open archive are meant to be a starting point to commonly discuss a variety of aspects of the existence and disappearance of the pieces that eventually should lay the ground for a publication. It is the assumption of the program that the pieces by Blu can serve as a powerful tool to ask questions and to illustrate the dilemma of art in the public domain, free work, creative exploitation, and urban development.

Several sessions with invited experts such as art historians, city planners, monument conservators, neighbors, or the crew who erased the paintings will draw on different perspectives to foster an exchange of ideas. A productive outcome fully depends on an engaging audience. Please send your contributions to [cuvry@artitu.de](mailto:cuvry@artitu.de).

13

## Time Capsule

MON 23.3.2015 – SAT 28.3.2015, 12:00–18:00

Hosted by Valentina Desideri, Federica Menin & Katrina Burch

Language: English

Documents, sounds, notes, comments, images, laughs, moods, thoughts emerging from “Thinking Together” will be gathered and recomposed into a Time Capsule, which like a pill will be dropped on daily doses. The capsule is produced and used collectively, it is a tool to navigate the overwhelming quantity of content shaping the meetings and a loose excuse to gather and converse otherwise.

Time capsule is also an experimental imaginary machine whose attempt is to elaborate the multilayered experiences of togetherness into a form which can be shared again. The Time Capsule will be activated and active throughout the festival and welcomes your participation.

## Time Pieces

MON 23.3., TUE 24.3., SAT 28.3.2015

Hosted by Amelia Groom,

With Sven Lütticken, Mark von Schlegell & Patricia Reed

Language: English

Time pieces and pieces of time, time pieced together, time torn to pieces. In this seminar series, four writers will consider questions relating to motion, stasis, history and futurity. Art historian and critic Sven Lütticken – author, most recently, of “History in Motion: Time in the Age of the Moving Image” (Sternberg Press) – will present new work on ‘the end of history’. In “Chrononautics: Then and Now”, sci-fi author and literary critic Mark von Schlegell will discuss things he’s learned and come across while writing and reading time travel stories. Departing from the temporal dichotomy between politics as ‘revolution’ or ‘reform’, artist and writer Patricia Reed’s seminar will consider the actualisation of futural concepts as ‘a movement of time-travel from what *could be* to what *is*’. “Speed 2” – the flop sequel to the 1994 blockbuster, often referred to as one of the worst films of all time – will be non-compulsory viewing for art writer Amelia Groom’s seminar on loops and ‘velocity without temporality’. The seminars will be structured around presentations and group discussions, with assigned readings to be sent to participants in advance.

14

## Time Pieces: The End of History

MON 23.3.2015, 13:00–15:00

Hosted by Sven Lütticken

Language: English

Art historian and critic Sven Lütticken – author, most recently, of “History in Motion: Time in the Age of the Moving Image” (Sternberg Press) – will present new work on ‘the end of history’.

## Post-colonial Visions of Time

MON 23. & TUE 24.3.2015, 15:00–18:00

Hosted by Ranabir Samaddar

Language: English

Colonial life was full of recurrent crisis. Crisis and crisis management seemed to be the principal mode of colonial governance and political life in general. Possibly this remains true of the post-colonial life of the nation. In several remarkable writings of intellectuals in the colonial era we have the impression of an awareness that the country was passing through a crisis, the contemporary that is the present time was a crisis-ridden time; and only future would give India a crisis-free life. At times, the colonised wondered if the entire world was not in crisis, and the scourge of the present crisis-ridden time had not engulfed the entire world. The colonised subject would dream of a crisis-free future. At times, aesthetic response more than political or intellectual response constituted the core of the historical understanding of the colonised of what can be called “permanent crisis”. I have elsewhere termed this as the *dreams of the colonised*.

In dream what is the time a person goes through? Is it the present time through which the dreamer goes through the dream – the presence of the dream? Is it already past when the dreamer realises that s/he had only experienced a dream, already over? Or is it the future which we all dream – involving our ideas, love, mission, life, imagination, desire, friendship, enmity, etc.? The colonised subject in pursuit of the future of her dream at times altered the contours of present time.

In any case, there is some ground to argue that the sensitivity of the colonised about time while in many ways broke with the pre-colonial pattern, also did not follow completely the modern capitalist ideas of time. In many cases, tenses were collapsed.

Yet, this collapsing of time in the framework of a crisis may not be only a feature of the colonial past. There may be something in the framework of crisis that enforces this collapse of time. Crisis may be a framework of elements co-existing in different temporalities. But crisis is also a speedup of time, of events, of confrontations, and collisions. The framework and the speedup of time within that framework are not the same. A crisis and labour’s response to a crisis are not the same – though to be sure one impacts on the other. Revolutionaries understood this most. They realised that the time of crisis was also the collapse of the categories of time.

The time of crisis is also a crisis of our own notion of time.

## Time Pieces:

### Chrononautics: Then and Now

MON 23.3.2015, 16:00–18:00

Hosted by Mark von Schlegell

Language: English

Sci-fi author and literary critic Mark von Schlegell will discuss things he has learned and come across while writing and reading time travel stories.

### Kill Your Darlings – Art in the Undead City | Public Session

MON 23.3.2015, 16:00–18:00

Hosted by Lutz Henke

Language: German & English

### Sundogz, A Diffusion

MON 23.3.2015, 18:00

Reading by Mark von Schlegell

Language: English

Mark von Schlegell reads from his forthcoming novel “Sundogz” (April, 2015), the latest in his still developing set of prequels “The System Series”, published by Semiotext(e). Action is off Uranus, on board a so-called “time traveler” spaceship made of intelligent water: time dilations are expected.

## Time in/as Music:

### Chaya Czernowin

MON 23.3.2015, 18:00–19:00

Conversation with Chaya Czernowin (composer), hosted by Lydia Rilling

Language: English

## Time in/as Music:

### Georges Aperghis & Christian Dierstein

TUE 24.3.2015, 16:30–17:30

Conversation with Georges Aperghis (composer) and Christian Dierstein (percussionist), hosted by Lydia Rilling

Language: English



## Ästhetische Eigenzeiten

WED 25.3.2015, 12:00–15:00

Zeiterfahrungen, Zeitpolitiken.

Ästhetische Eigenzeiten in der polychronen Moderne

Sprache: Deutsch

Kurzvorträge:

Michael Bies (Hannover):

*Ästhetische Eigenzeiten und polychrone Moderne: Eine Einleitung*

Lisa Bergelt (Hannover): *Dramatische Eigenzeiten des Politischen*

Reinhold Görling (Düsseldorf):

*Stillstand: Über die Dramatisierung der Zeit als politische und ästhetische Praxis*

Holger Schwetter (Lüneburg):

*Popmusikalische Eigenzeiten und alternative Zeitkonzepte*

Florian Freitag (Mainz): *8:52 Uhr, um 1900:*

*Ästhetische Eigenzeiten in Themenparks*

Mit anschließender Diskussion.

Moderation: Lydia Rilling

Das Schwerpunktprogramm „Ästhetische Eigenzeiten. Zeit und Darstellung in der polychronen Moderne“ der Deutschen Forschungsgemeinschaft setzt sich aus literatur-, kultur- und sozialwissenschaftlicher Perspektive mit dem Verhältnis von Zeit und Darstellung seit Beginn der Moderne auseinander – jener Moderne, die durch Zeitknappheit und Beschleunigung, aber auch durch die Pluralisierung von Zeitordnungen und die Ausbildung von ‚Eigenzeiten‘ gekennzeichnet ist. Besondere Aufmerksamkeit wird dabei der Formation und Reflexion von Zeit, Zeiterfahrungen und Zeitutopien in Literatur und Künsten geschenkt. In Präsentationen und einer Gesprächsrunde stellen Mitglieder des Schwerpunktprogramms Überlegungen zu Ästhetischen Eigenzeiten und zu Zeit-Politiken zur Diskussion, die in Dramatisierungen von Zeit, in Utopien des Stillstands und im Umgang mit Eigenzeiten in Popmusik und Themenparks Gestalt und Wirksamkeit gewinnen.

Weitere Informationen:

[www.aesthetische-eigenzeiten.de](http://www.aesthetische-eigenzeiten.de)

## Antonio Negri: Time for Revolution

WED 25.3.2015 – FRI 27.3.2015, 15:00–18:00

Hosted by Antonio Negri

Language: Italian & English (Simultaneous translation by Matteo Pasquinelli)

A three day work group with Italian philosopher Antonio Negri exploring questions of the philosophy of time and resistance. “Time for Revolution” revolves around ideas that constitute “some pure and simple prolegomena to the construction of the communist idea of time”, which is to say, “to a new proletarian practice of time”. The core text of this work group is “The Constitution of Time”, a remarkably detailed and rich elaboration of the concept of time in the context of the real subsumption of labor under capital—which is to say, postmodernity. It compresses and crystallizes Negri’s thinking on the transformation of the time of exploitation, no longer reducible to a measure based upon the time of use-value, but brought into relation with the new organization of social temporality on a biopolitical baseline.

## 18 Time in/as Music: Chelsea Leventhal & Christopher Williams

WED 25.3.2015, 16:00–17:00

Conversation with Chelsea Leventhal (sound artist) and Christopher Williams (composer), hosted by Lydia Rilling

Language: German

## Time Pieces: The Future Anterior and the Time of Recursion

THU 26.3.2015, 12:00–14:00

Hosted by Patricia Reed

Language: English

We will depart from the temporal dichotomy between politics as ‘revolution’ or ‘reform’, and proceed to discuss the integration and/or actualization of futural concepts as a movement of time-travel from what *could be*, to what *is*.

## Time Has Fallen Asleep in the Afternoon Sunshine

THU 26.3.2015 – SAT 28.3.2015, 14:00–17:00

Language: English

Workshop with Mette Edvardsen and David Helbich around the living books practice of “Time Has Fallen Asleep in the Afternoon Sunshine”.

## The Politics of the Time-Image

FRI 27.3.2015, 12:00–15:00

Hosted by Julian Reid

Language: English

What are the politics of time in the context of Gilles Deleuze’s study of cinematic modernity? In Film Studies, the university discipline which formally assumes cinema as its object, Deleuze’s concept of the time-image has been used to explore the processes by which national identities have been constructed and deconstructed in historical time through aesthetic means as well as the political stances of particular films to the temporal narratives through which particular national identities are still being choreographed. Alternatively they have been used to explore how the cinematic image invents temporalities which function as the basis for the emergence of minorities that find themselves captured in the temporal structures of national cultures. In both cases, the understanding of the politics of time in Deleuze’s studies has been reduced to the struggles between nations and their minorities. This workshop explores, in contrast, Deleuze’s philosophy of the time-image for his political concept of ‘a people’. The temporalities of peoples, nations and minorities are not the same and it is to the detriment of Film Studies that its understanding of politics has by and large been reducible to the latter two. The workshop will discuss how to trace the changing relation of cinema to the historical development of a post-national politics of people-production, and especially the emergence of ‘a people of seers’; a people for whom time is radically ‘out of joint’ with movement and present in a pure state. What kind of politics is at stake in Deleuze’s understanding of the relations between time, image, and people?

## Time in/as Music: Daniel Kötter & Hannes Seidl

FRI 27.3.2015, 15:30–16:30

Conversation with Daniel Kötter (director & video artist) and  
Hannes Seidl (composer), hosted by Lydia Rilling

Language: German

## Time in/as Music: Phill Niblock

FRI 27.3.2015, 17:00–18:00

Conversation with Phill Niblock (composer & film maker),  
hosted by Lydia Rilling

Language: English

## QuAre Temporalities

SAT 28.3.2015, 12:00–15:00

Hosted by Max Hinderer, Liad Hussein Kantorowicz, Nicolas Siepen,  
Margarita Tsomou | With Diedrich Diederichsen

Language: German & English

A work group including film screenings, lectures, discussions and interventions evolving around Tim Stüttgen's book "In a Qu\*A\*re Time and Place" (b\_books 2014).

The book's editors will discuss, intervene and interact with several of the book's many concepts, which include post slavery temporalities, blaxploitation, queer and quAre theory, Sun Ra's afrofuturism among others, and how they see these related to the notion of queer relationships, time, assemblage, Benjamin's concept on the future, and to their personal and political relationships with Tim Stüttgen. The Tim Stüttgen Archive will also present the special guest Diedrich Diederichsen, and aspects of his new book "Über Pop-Musik" will be unfolded in a conversation. Among others his concepts of the jazz-subject as a precursor of the pop-subject, the cultural-industry catastrophe and the loop will be presented and discussed.

## **Time Pieces: "Speed 2": Velocity without Temporality: A Seminar on Loops**

SAT 28.3.2015, 15:00–17:00

Hosted by Amelia Groom

Language: English

"Speed 2" – the flop sequel to the 1994 blockbuster, often referred to as one of the worst films of all time – will be non-compulsory viewing for art writer Amelia Groom's seminar on loops and "velocity without temporality." The seminars will be structured around presentations and group discussions, with assigned readings to be sent to participants in advance.

## **Kill Your Darlings – Art in the Undead City / Public Session**

SAT 28.3.2015, 15:00–18:00

Hosted by Lutz Henke

Language: German & English

## **Time in/as Music: Mark Andre**

SAT 28.3.2015, 15:00–16:00

Conversation with Mark Andre (composer),  
hosted by Lydia Rilling

Language: German

## **Time in/as Music:**

### **Matthias Engler & Davíð Brynjar Franzson**

SAT 28.3.2015, 16:00–17:00

Conversation with Matthias Engler (percussionist) and Davíð Brynjar Franzson (composer), hosted by Lydia Rilling

Language: English

# Biographies

## Ayreen Anastas

Ayreen Anastas is an artist born in occupied Palestine, lives in New York.  
<http://www.16beavergroup.org>

## Aleida Assmann

Aleida Assmann is a literary and cultural scholar widely known for her research on collective and cultural memory. From 1993 to 2014 she taught as a professor for English Literature at Universität Konstanz. She has held numerous visiting professorships, at Yale University among others. She has received prestigious awards including the Max-Planck-Forschungspreis and the Ernst-Robert-Curtius-Preis and is member of the Academies of Arts and Sciences in Berlin, Göttingen, Halle, and Austria. She has published many essays, books and collections of articles on English literature, cultural memory, and “remembrance.” Her recent books include “Ist die Zeit aus den Fugen? Aufstieg und Fall des Zeitregimes der Moderne” (2013), and “Das neue Unbehagen an der Erinnerungskultur. Eine Intervention” (2013).

## Daniel Blanga-Gubbay

Daniel Blanga-Gubbay is a researcher in political philosophy and performance based in Brussels. After graduating in philosophy from the Venice University of Architecture with Giorgio Agamben, and while working with him, he got a European Ph.D. in Cultural Studies, jointly run by the University of Palermo, Valencia and Freie Universität Berlin. He currently teaches Political Philosophy for the Arts at the Académie des Beaux Arts in Brussels, and he has a research project at the Heinrich Heine Universität in Düsseldorf, within a project on a “Topography of the Possible”. He created and works in the Brussels-based project Aleppo (A Laboratory for Experiments in Performance and Politics – [www.aleppo.eu](http://www.aleppo.eu)).

## Victoria Browne

Victoria Browne is a Lecturer in Politics at Oxford Brookes University in the UK. She has a PhD in philosophy, and her research interests are in feminist philosophy and politics, political philosophy, and the philosophy of history and temporality. She is also a member of the editorial collective for the journal “Radical Philosophy”. Publications include: “Backlash, Repetition, Untimeliness: The Temporal Dynamics of Feminist Politics” (“Hypatia”, vol. 28:4); “The Persistence of Patriarchy: Operation Yewtree and the Return to 1970s Feminism” (“Radical Philosophy”, vol. 188); and “Feminist Philosophy and Prenatal Death: Relationality and the Ethics of Intimacy” (forthcoming in “Signs”). Her book “Feminism, Time and Nonlinear History” is out now with Palgrave MacMillan.

## Katrina Burch

Katrina Burch is an independent philosopher, electronic musician & sound artist, and archaeologist based in France. Her most recent projects within philosophy and sound are textual and musical compositions that interweave philosophies of decay with the erotic-synaesthetic encounter in artistic practice. She publishes with The Passive Collective, MIT Press and Punctum Books (upcoming). She is part of international collectives Latoria Cuboniks, INFRA and Asouder.

## Valentina Desideri

Valentina Desideri is an active producer of her conditions of living, knowing and making. She trained in contemporary dance at the Laban Centre in London (2003-2006) and later on did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011-13). She does Fake Therapy and Political Therapy, she co-organises Performing Arts Forum in France, she speculates in writing with Prof. Stefano Harney, she writes biographies by reading people's palms, she engages in Poetical Readings with Prof. Denise Ferreira da Silva, she likes to dance and to be around.  
<http://faketherapy.wordpress.com>

## Rene Gabri

Rene Gabri is an artist born in Iran, lives in New York.  
<http://www.16beavergroup.org>

## Amelia Groom

Amelia Groom is a writer who lives in Amsterdam. She wrote a doctoral dissertation in the Art Theory department at the University of Sydney, where she also held a teaching fellowship. She edited the anthology "TIME" (Documents of Contemporary Art/Whitechapel Gallery & MIT Press, 2013) and writes for various art journals.  
[www.ameliagroom.com](http://www.ameliagroom.com)

## Lutz Henke

Lutz Henke is a curator and cultural scholar (M.A.). His studies in Frankfurt (Oder), Buenos Aires, and Berkeley/California focused on urban studies, art, subculture, and contemporary history. His curatorial practice as well as his research focus on spatial practice and theory, memory and remembrance, aesthetical interventions and frontiers in their diverse appearances. Since 2001 he has curated and directed art projects which deal with art and the public domain, including "Planet Prozess – Zwischen Raum und Kunst" (2007), "Write the Wall – Temporary Memorial Berlin Wall" (2009), and "Die Revolution im Dienste der Poesie" (2011). He has realized public artworks and interventions in Berlin and worldwide in close collaboration with the artists – including the "World's largest Graffiti" with Santiago Sierra in the Algerian desert (2012). Recently he realized various projects with institutions such as HAU – Hebbel am Ufer, DHM – German Historical Museum or SOMA in Mexico City. Henke has been invited to give talks and classes on urban aesthetics, art, culture and history at various institutions such as the Harvard GSD or the University of Copenhagen. His writings on these subjects have been published in various books, catalogues etc.

## Gregor Herzfeld

Gregor Herzfeld, PD Dr. phil., studied musicology and philosophy in Heidelberg and Cremona. He graduated with a master's thesis on the modeling of time in works by Morton Feldman and Elliott Carter. His dissertation from 2006 deals with time as process and epiphany in American experimental music, and was completed after an academic year as Visiting Assistant in Research at Yale University. Since 2007 he is lecturer at the Seminar für Musikwissenschaft of Freie Universität Berlin, and executing editor of the journal "Archiv für Musikwissenschaft". In 2012 he habilitated with a study of Edgar Allan Poe's influence on music history (published as "Poe in der Musik. Eine versatile Allianz", 2013). In 2012/13 he was Visiting Professor at Ludwig-Maximilians-Universität München.

## Helga de la Motte-Haber

Helga de la Motte-Haber is a musicologist widely known for her research on contemporary music, sound art, and systematic musicology. From 1978 to 2004 she taught as a professor of musicology at Technische Universität Berlin. She has received several awards and honorary memberships. She has published extensively on music psychology, systematic musicology, 20th and 21st century music, sound art, music and visual arts, music and nature, music and religion, and film music. Her most recent books include "Handbuch der Systematischen Musikwissenschaft" (five volumes) (2004–2008).

## Maurizio Lazzarato

Maurizio Lazzarato is a sociologist and philosopher who lives and works in Paris. Among his recent Publications are: "Lavoro immateriale. Forme di vita e produzione di soggettività" (1997), "Videofilosofia. Percezione e lavoro nel postfordismo" (1997, dt. 2002), "Tute Bianche. Disoccupazione di massa e reddito di cittadinanza" (1999); "Post-face à Monadologie et sociologie" (1999), "Puissance de l'invention. La psychologie économique de Gabriel Tarde contre l'économie politique" (2002), "Les Révolutions du capitalisme" (2004), "The Making of the Indebted Man" (2012) and "Signs and Machines" (2014).

## Sven Lütticken

Art critic and historian Sven Lütticken (1971) studied art history at the Vrije Universiteit, Amsterdam and the Freie Universität, Berlin. He is the author of "Secret Publicity: Essays on Contemporary Art" (Rotterdam: Nai Publishers, 2006), "Idols of the Market" (Berlin: Sternberg Press, 2009) and "History in Motion. Time in the Age of the Moving Image" (Berlin: Sternberg Press, 2013). Lütticken was the curator of "Life, Once More: Forms of Reenactment in Contemporary Art" (Witte de With, Rotterdam, 2005) and "The Art of Iconoclasm" (BAK, basis voor actuele kunst, Utrecht, 2009). He publishes regularly in (inter)national art magazines such as "Artforum", "New Left Review", "Afterimage", "Texte zur Kunst" and "Camera Austria".

## Federica Menin

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



## Pascal Michon

Pascal Michon is a philosopher and historian. After years abroad in various universities, he currently teaches graduate students in Lycée Claude Monet, Paris. He founded the International Platform: [www.rhuthmos.eu](http://www.rhuthmos.eu). His recent publications include "Rythmologie baroque. Spinoza, Leibniz, Diderot" (2015); "Marcel Mauss retrouvé. Origines de l'anthropologie du rythme" (2010); "Les Rythmes du politique. Démocratie et capitalisme mondialisé" (2007); "Rythmes, pouvoir, mondialisation" (Paris, PUF, 2005).

## Antonio Negri

Antonio Negri is an Italian Marxist sociologist, scholar, revolutionary philosopher and teacher. Antonio Negri was born August 1, 1933 in Padua, Italy. He is most well known for his groundbreaking work "Empire", written with Michael Hardt. Antonio Negri is influenced greatly by Karl Marx and Benedict Baruch Spinoza. Antonio Negri was a founder of the group Potere Operaio (Worker Power) in 1969 and was an active member in the group Autonomia Operaia.

## Julian Pörksen

Julian Pörksen worked as an assistant for Christoph Schlingensiefel, studied history and philosophy in Berlin and then dramaturgy in Leipzig. His film debut "Sometimes we sit and think and sometimes we just sit" was shown at Berlinale in 2012. In 2013 he published the essay "Waste your time", in 2015 the play "We want to be plankton". Pörksen works as writer, director and dramaturge.

## Patricia Reed

Patricia Reed is an artist and writer. Exhibitions have included those at the Witte de With (NL); Haus der Kulturen der Welt (DE); Kunsthaus Langenthal (CH); Württembergischer Kunstverein (DE); Audain Gallery (CA); and 0047 (NO), amongst others. As a writer she has contributed to several books and periodicals including: "#ACCELERATE — The Accelerationist Reader"; "The Psychopathologies of Cognitive Capitalism Vol. II"; "Mould Magazine"; "Material #4"; "Who Told You So?!"; "Institutions By Artists"; "Intangible Economies"; "Cognitive Architecture: From Biopolitics to Noopolitics"; "Critical Spatial Practice"; "C Magazine"; "Fillip, Art Papers, Shifter and Framework". Lectures have included those at The Future Summit — Montreal Biennale (CA); Tate Britain (UK, Speculative Tate); IMA Brisbane (AU); University of Westminster (UK); Artists Space (US); MIT (US); abc Berlin (DE); Archive Kabinett (DE); and The Winter School Middle East (KW). Reed plays host to the Inclinations lecture series at Or Gallery in Berlin, where she also lives. She teaches and is a board member for The New Centre for Research & Practice, and is part of the Laboria Cuboniks working group.

## Julian Reid

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

## Lydia Rilling

Lydia Rilling is a musicologist and music journalist specializing in contemporary music and music theatre of the 20th and 21st century. Since 2011 she has been a Research and Teaching Fellow at Universität Potsdam. As a writer, journalist, and moderator she works for institutions including Südwestrundfunk (SWR) and Berliner Festspiele. She studied Musicology and Comparative Literature in Berlin, Paris, and St. Louis and was a Visiting Scholar at Columbia University in New York. She is the co-editor (with Helga de la Motte-Haber and Julia H. Schröder) of the two-volume publication "Dokumente zur Musik des 20. Jahrhunderts" (2011).

## Ranabir Samaddar

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

## Mark von Schlegell

Art writer and science fiction novelist Mark von Schlegell is the author of "Venusia" (2005), "Mercury Station" (2009) and the forthcoming "Sundogz", from Semiotext(e). He teaches the Pure Fiction Seminar at Staedelschule, Frankfurt, Germany. His criticism and fiction appear regularly the world over. He has scripted numerous Artist Films including Ben Rivers' "Slow Action" (2010) and Frances Scholz's "Episodes of Starlite" (2011). His story "Fainnie Azul," inspiration for the Fainnie Azul Horologe, will be published as one of Semiotext(e)'s 2014 Whitney Biennial pamphlets. Mark von Schlegell's stories and essays appear regularly in underground newspapers, zines, art books, and amateurist periodicals the world over. "Venusia", his first novel, was honor-listed for the 2007 James M. Tiptree Jr. Prize in science fiction.

## Soda Jerk

Soda\_Jerk is a 2-person art collective that works with sampled material to construct rogue histories and counter-mythologies. Taking the form of video installations and live video essays, their archival image practice is situated at the interzone of experimental film, documentary and speculative fiction. Formed in Sydney in 2002, Soda\_Jerk are currently based in New York.

## Nicolas Siepen

Nicolas Siepen, born 1966, is a Berlin based artist, filmmaker and theoretician. As a journalist he has written for numerous publications, including "Springerin", "Texte zur Kunst", "Frakcija", "Jungle World", "Frankfurter Allgemeine Zeitung" (Berliner Seiten), "Starship" and is co-publisher of the magazines "A.N.Y.P." und "ASSEMBLY INTERNATIONAL". He is co-founder of the bookstore and publishing house b\_books. In the 90's he was a member of the artist group KlasseZwei and the band ZigarettenRauchen. He participated in various international exhibitions and film festivals, among them Berlinale and Kurzfilmtage Oberhausen and the Sao Paulo Bienal 2014. Since January 2009 he is Professor of visual arts at the Academy of Contemporary Arts in Tromsø, Norway.

## Nick Srnicek

Nick Srnicek is a PhD graduate in International Relations from the London School of Economics. He is the author of "Postcapitalist Technologies" (Polity, 2016), of "Inventing the Future" (Verso, 2015 with Alex Williams), and editor of "The Speculative Turn" (Re.press, 2011 with Levi Bryant and Graham Harman).

## Rolando Vázquez

Rolando Vázquez teaches sociology at the University College Roosevelt, University of Utrecht. Since 2010 he coordinates with Walter Mignolo the Middelburg Decolonial Summer School. With Alanna Lockward and Walter Mignolo he is member of the Executive Board of the Transnational Decolonial Institute. He writes on decolonial thought, intercultural philosophy and critical theory.

Gefördert  
durch



Die Beauftragte der Bundesregierung  
für Kultur und Medien

Gefördert  
durch die

**KULTURSTIFTUNG  
DES  
BUNDES**

**DA  
AD**

**impulsneuemusik**

**kulturradio<sup>rbf</sup>**

**Deutschlandradio**  
Hinterland · Instrumental · Best of

**MONOPOL**  
MAGAZIN FÜR KUNST UND LEBEN

**STRÖER**   
deutsche städte medien

**taz. die tageszeitung**

**VAN**  
Magazin für klassische Musikkultur

**YORK  
KINGGRUPPE**

## Impressum

MaerzMusik – Festival für Zeitfragen

Veranstalter: Berliner Festspiele

Ein Geschäftsbereich der Kulturveranstaltungen des Bundes GmbH

Gefördert durch die Beauftragte der Bundesregierung für Kultur und Medien

Intendant: Dr. Thomas Oberender

Kaufmännische Geschäftsführung: Charlotte Sieben

Künstlerische Leitung MaerzMusik: Berno Odo Polzer

Organisationsleitung: Ilse Müller

Mitarbeit: Ina Steffan, Magdalena Ritter

Projektdramaturgie: Karsten Neßler

Produktions- und Organisationsleitung „Thinking Together“: Lydia Rilling

Assistenz: Laila Kühle

Technische Leitung: Matthias Schäfer, Andreas Weidmann

Leitung Ton: Axel Kriegel/Assistenz Schäfer: Thomas Burkhard

Techniker: Pierre Joël Becker, Petra Dorn, Simon Franzkowiak, Lotte Grenz,

Jörn Gross, Stefan Höhne, Karin Horneman, Rheinhard Joseph, Frans Katzwinkel,

Kathrin Kausche, Mathilda Kruschel, Ruprecht Lademann, Fred Langkau, Ricardo, Lashley,

Imke Linde, Tilo Lips, Marceese, Mirko Neugart, Felix Podzwandowski, Juri Rendler,

Christoph Rheinhard, Lydia Schönfeld, Juliane Schüler, Manuel Solms, Klaus Tabert,

Martin Trümper, Robert Wolf, Martin Zimmermann

Berliner Festspiele, Schaperstraße 24, 10719 Berlin

Tel. +49 30 254 89 0

[www.berlinerfestspiele.de](http://www.berlinerfestspiele.de)

[info@berlinerfestspiele.de](mailto:info@berlinerfestspiele.de)

[www.berlinerfestspiele.de](http://www.berlinerfestspiele.de)