METABOLIC Rifts III
29 de abril 2018
Campo Alegre Theatre
Café-Teatro

2.30 pm Opening Statement

2.45 pm Helena Rickert, Acts of Support: Contradictions of Curating and Care

3.45 pm Susana Caló, Can an Institution be Militant?

4.45 pm Coffee Break

5.00 pm Ligia Lewis, minor matter (2016) Venue: Auditorium

6.30 pm Artist talk with Ligia Lewis, Alexandra Balona and Sofia Lemos

7.00 pm Matteo Pasquinelli, The Machines of the Anthropocene: On the Transformation of Labour into Energy and Information

8.00 pm Roundtable discussion moderated by Alexandra Balona and Sofia Lemos

8.30 pm Closing Remarks

All lectures will be presented in English.

PROSPECTIONS for Art, Education and Knowledge Production would like to acknowledge the contributors, participants and institutions who supported its first edition METABOLIC Rifts and its three assemblies.

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Helena Reckitt
Support Acts: Contradictions of Curating and Care

From the withdrawal of state funds for cultural projects, to the precarity of life under late capitalism, where care is treated as an infinitely exploitable resource, the crisis of care has become a key preoccupation in the art world. Artists and curators attempt to make visible the unseen and under-valued labour and relationships on which their activities rely. Activists agitate for policies to improve labour conditions in the notoriously unregulated artworld. To compensate for the lack of care they routinely experience, cultural workers establish structures of support and mutual aid. Reviewing some of these artistic, institutional, curatorial and activist initiatives, Helena Reckitt highlights the political conditions under which they operate and asks how care in the contemporary arts can be reconsidered, revalued, and more fairly distributed.

Susana Caló
Can an Institution be Militant?

Contemporary concerns with the mounting financialisation of subjectivity, precarity and social life by Ligia Lewis at DDD – Dias da Dança Festival 2018. Against the backdrop of exohorted nationalism, increasing autonomy of corporate governance and data over state control, and the intensification of anxiety underpinning labour deregulation, we propose to engage with the operating principles that organise energy, matter and information in networked capitalism, foregrounding nuanced forms of attention, of institutional critique, and an ethics of sociability.

A second assembly on February 17 at Rivioli Theatre investigated curatorial methodologies in relation to the legacies of colonial and capitalist systems of governance, and hosted sociologist Boaventura de Sousa Santos and curators Vivian Zihleri and Maria Ifigê Clavo, having also premiered Fabrizio Terranova’s film Donna Hanssen: Storytelling for Earthly Survival (2016). A first assembly on October 14, 2017, at Sensibles Museum of Contemporary Art invited participants to future asymmetries in property law, human rights, environmental economy, as well as processes of singularity and communing, and engaged dramaturge Ana Vujanović, legal scholar Brenna Bhander, cultural theorist Ana Teixeira Pinto and political science scholar Nikita Dhawan in association with two performances by Alexandra Bachzetsis, PRIVATE: Wear a mask when you talk to me (2016) and Private Song (2017).

Through a programme of discursive gatherings, performances, and publications, PROSPECTIONS seeks to seek out designated methodologies in order to re-focus attention on research as an engaged, open-ended and dialogical encounter, while favouring assembly formats, combining theory and practice and inviting inter-disciplinary collaboration to investigate narrative plots and present day struggles at the double origin and fiction of the self.

In Ligia Lewis’ minor matter the stage is stripped bare to explore the blackness of its limits, In this entanglement between architecture and embodiment, Lewis operates with dense scenic layers of sound and movement, to convey a specific discursive and affective choreographic arena: a phenomenology of anxiety and the somatization of long-term exhaustion. Engaging with effect, empathy, and the sensate, Lewis’ choreography considers the social inscriptions of the body while provoking its nuances and potentiality. As practitioners in the visual and performing arts this work reaches out to those discourses that are analytically harder to articulate—the suffused boundaries between affect and energy.

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Helena Rickert is a curator and researcher with an interest in feminist and queer art, theory, and collectivity. She is Reader in the Art Department, Goldsmiths, University of London, and editor of the books Art and Feminism, Activating on AIDS, and Sanya Ivalicˇkov: Unknown Hero, A Reader. She has held curatorial and programming positions at institutions including the ICA, London, Atlanta Contemporary Art Center, and the Power Plant in Toronto. In 2015 she initiated the Feminist Duration Reading Group which meets monthly in London to explore under-known feminisms from outside the Anglo-American canon.

Susana Caló is a researcher. She holds a PhD from the Centre for Research in Modern European Philosophy in London. Her thesis concerns to the relations between semiotics, and politics in the work of Felix Guattari, with a specific focus on linking institutional analysis to broader social, institutional and contextual contexts. Having worked in the field of cognitive science and developmental psychology, Susana is research centres in Portugal and the UK, Caló has also lectured at various institutions including the Royal College of Art, London; ESAP, Porto; and HKW, Berlin.

Ligia Lewis works as a dancer, performer, and choreographer. Her work has been presented in multiple contexts including the theater, museums, and galleries. As a dancer, Lewis has performed and toured extensively for artists including Ariel Efrain Ashbel, Mette Ingvartsen, and Esoter Salaman. She has collaborated with visual artist Wu Tsang, musical artist Twin Shadow, and with the DJ collective NON Worldwide. In 2015, she was awarded the Prix Jardin d’Europe for her work Sorrows Swag and, in 2017, received a Bessie Award for Outstanding Production for minor matter.

Matteo Pasquinelli is Professor in Media Philosophy at the University of Arts and Design, Karlsruhe. He recently edited the anthology Aliens of your Mind: Augmented Intelligence and IT Traumas (2015) among other books. Together with Wieliske Maas he authored the Manifesto of Urban Capitalism. His upcoming monograph Verso Books is provisionally titled The Eye of the Master: Capital as Computation Cognition.

The history of industrial civilization can be depicted as a bicephalous chimera whose heads grew out of the same machine, innervated each other and, after further metamorphoses, still attempts to hegemonize each other. The two heads are Energy and Information. They initiated and extended two technological linearizations: the civilizations of Carbon and Silicon respectively, the one of energy as a medium of motion and the one of energy as a medium of control and communication. In an attempt to recombine the energy theory of labour (as manual and energetic activity) with information theory as a source of intelligence that gives form to energy, Matteo Pasquinelli introduces two notions—carbocellulosic machine and cyberfossil capital—in order to rethink social autonomy in the Anthropocene.