

MOBILE ACADEMY WARSAW LECTURES

Jalal Toufic

Saving the Living Human's Face and Backing the Mortal

'You take me for granted'. 'You take yourself... in the mirror, your mirror-image facing you, for granted'. At a stage when the child still lacks coordination of motor functions, he or she anticipates that coordination in the mirror image. The anticipated motor control includes a disappointing, it doesn't in Lacan the ability to turn around to answer a call. To see one's mirror-image facing oneself presupposes not only the standard Lacanian imaginary identification with the unitary mirror image, but also the Althusserian symbolic turn to answer an interpellation. It is therefore possible that what the child facing the mirror sees prior to what Lacan termed 'the mirror stage' is what the figure facing the mirror in Magritte's *Reproduction Prohibited*, 1937, witnesses: a similar figure but with its back turned to him. Since the mirror image facing a human is not natural, but something that has been conquered, it may fail to take place: a condition actually encountered in psychosis or undeath.

The Lecture includes a screening of two videos by Jalal Toufic:

The Sleep of Reason: This Blood Spilled in My Veins (32 minutes, 2002). A Special Effect Termed 'Time'; or, Filming Death at Work (32 minutes, 2005)

Lois Keidan

Live Art & Live Art Development Agency

Live Art is one of the most vibrant and influential creative approaches in the UK: an artistic research engine driven by artists who are working across forms, contexts, and spaces to open up new artistic models, new languages for the representation of ideas, new ways of activating audiences and new strategies for intervening in public life. Lois Keidan will present artists such as Franko B, Curious, George Chakravarthi, Kira O'Reilly and Robin Deacon, and other artists whose work could be described as: working outside of the proscribed and contained spaces for art; testing new relationships with audiences; and the creative possibilities of new cultural contexts / working 'on the front line' of socio-political activism / addressing the complexities of cultural identity and cultural difference.

Marc Siegel

The Ghostliness of Aids. Films & Commentaries

Talking about AIDS in Europe today is, to some extent, to invoke a ghostly subject. AIDS is viewed here as both an ever-present threat and as not quite as bad as it once was. It is there and not there, present and absent. In fact, AIDS has had a ghostly public presence since the start of the epidemic in the 1980s. It has always been something people want to relegate to a spatial and temporal elsewhere (other people, other places, other times). That this political ghost is with us today is indicated in part by the persistent rates of HIV infection; the rising tides of racism and homophobia that contribute to the scapegoating of People with AIDS and to the lack of targeted prevention information; and, perhaps most importantly, the murderous effects of capitalist greed that hinder the distribution of necessary and available medicine to the people who need it. Marc Siegel will show two films and give a talk.

Joanna Mytkowska & Andrzej Przywara

The Edward Krasiński & Henryk Stażewski Studio

The Foksal Gallery Foundation will make a presentation about the Edward Krasiński and Henryk Stażewski studio, located on the 11th floor of a block of apartments in the centre of Warsaw. Our plans include the renovation of this studio and the construction of a glass pavilion adjoining it - a museum. We would like to discuss the idea of the museum created by the two avant-garde artists, which is due to be located on the social experimental field - a regular apartment block.

Anselm Franke

Warrior Imagination

The starting-point for this workshop is David Lean's infamous motion picture Lawrence of Arabia and the writings of T.E. Lawrence himself. Both sources are ideal material for an investigation of processes of 'becoming', of imagination, and systems of orientation and navigation. The writings of Lawrence on the Arab Rebellion open up a space where the relationship between literature (invention and mimesis), war (the insurgent

imagination, the delirium), and geography (the terrain, the map, the architecture of power) becomes accessible. Based on the descriptions of physical movement and mental states in Lawrence's writings, this workshop will draw on the correspondence between a kind of physical and mental mobility and on travelling and tripping as journeys not only in space, but of mimesis and self-becoming.

Anselm Franke

A Lecture on the exhibition "No Matter How Bright the Light, the Crossings Occur at Night"

This exhibition is a collaborative project on "aspectrality" developed by Berlin-based artists Natascha Sadr Haghghian, Ines Schaber, and Judith Hopf with curator Anselm Franke. In this lecture, Anselm Franke will give an overview of the exhibition and of the theoretical, artistic and political practices that inform it. The exhibition, presenting specially produced projects by all three artists along with historical and other material, is an artistic investigation into what is rendered absent or invisible - an investigation of 'social death' and of the thin line dividing the actual from what lies beyond, of presence and the shadows of enlightenment.

Based on Derrida's description of the spectre as being that which is either dead and not allowed to leave or what cannot be born, the exhibition explores the notion of the address with the question of how to speak to and discourse with what is outside the magic circle of the normative, and naturalised within the social and political arena.

No Matter How Bright the Light, the Crossings Occur at Night is an exhibition in KW - Institute for Contemporary Art, Berlin, 02.09. - 31.10.2006

Klaus Weber

On Public Sculptures

Weber presents some of his projects: Death Disco Club (2000), Demo Inverse (2001), Fountain Loma Dr / W 6th St (2002), Public Fountain LSD Hall (2003), Brutstube (2002) and talks on accidents as spectacle, social imaginaries and sculptures, staged destruction in the name of liberation and the appearance of the suppressed subconscious of the city.

Ines Schaber

Making Visible

During the 1970s, the United States witnessed yet another confrontation in the art world, this time centring on the practice of social documentarism in photography. Martha Rosler and Allan Sekula occupy two key positions here: their special emphasis on photography from 1910 to 1940 (Lewis Hine, Dorothea Lange, Walker Evans, Alfred Stieglitz) led to very different points of view, best described overall as a dispute with regard to how things are 'rendered visible'.

Just after Martha Rosler wrote her famous work *The Bowery* in two inadequate descriptive systems, justifying why she disapproved of fringe figures in photographs, Allan Sekula began working on his years-long project *Fish Story*, with its reflections and photosets that take the sea and work as their themes, and follow the tradition of social documentarism. The stands taken by the two artists - in their very different ways - give voice to what exactly is rendered visible by photography, as well as to what lies hidden in its shadow.

Stefan Kaegi

Cargo Sofia-Warszawa. A Truck-Performance touring in Bulgaria, Switzerland, Germany, France, Slovenia, Serbia & Montenegro, Croatia, Latvia, Austria and Poland.

Long-distance drivers used to supply the East with jeans and porno magazines and the West with Bulgarian tea and Polish vegetables. In the enlarged European Union, they are the nomads of cargo transport: they work on less than 6 square meters in front of their 40-ton freight. Where goods used to be stacked, in *Cargo Sofia-Warszawa* the audience sits and looks out from a changed perspective back at their city. Thus the truck serves as an observatory, a theatre rehearsal, a mobile pair of binoculars trained at the city like a microscope. The audience is invited to come to a central venue and will be transferred from there to places typically frequented by truck drivers, such as roadside fast-food restaurants, cargo handling ramps, warehouses or border checkpoints. It is amid this ready-made scenery that the drivers will be presenting their stories. Listening to Balkan sounds and the drivers' voices, the viewers will be looking back at their own city through the eyes of the nomads. The vehicle is a converted

Bulgarian truck carrying stories instead of goods. For a crew of 2 drivers and 2 artists, it serves as a mobile home travelling from Sofia to Ljubljana, from Basel to Berlin and from Riga to Warsaw, always adapting the common performance to the specific conditions and surroundings in each city. Join the cowboys of the road!

Cargo Sofia - X is a production of Goethe Institut Sofia and Hebbel am Ufer Berlin in coproduction with Theater Basel and PACT Zollverein Essen, Le Maillon Strasbourg and THEOREM, European association supported by the Culture 2000 program of the European Union. Supported by Stability Pact for South Eastern Europe - sponsored by Germany, Pro Helvetia, Schweizer Kulturstiftung, Bundeszentrale für politische Bildung and Forum Goethe-Institut.