**PROGRAM OVERVIEW**

**THURSDAY, JUNE 12**

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<th>Time</th>
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<td>10.00 - 20.00</td>
<td>Kaserne Basel, Rosstall II</td>
<td>“stadtARCHIV” (zuURBS)</td>
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<tr>
<td>12.00 - 14.00</td>
<td>Kaserne Basel, Rosstall II (starting point)</td>
<td>“WALKSHOP” (zuURBS)</td>
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<tr>
<td>15.00 - 20.00</td>
<td>Claraplatz</td>
<td>“CECI N’EST PAS...” (Dries Verhoeven)</td>
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<tr>
<td>15.00 - 21.00</td>
<td>Cafe Florida, Voltaplatz (starting point)</td>
<td>“LEST WE SEE WHERE WE ARE” (Ant Hampton &amp; Tim Etchells)</td>
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<td>15.00 - 18.00</td>
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<td>“URBAN MEMORIES” (Dangel/Elias)</td>
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<td>15.00 - 20.30</td>
<td>Kaserne Basel, Rosstall I</td>
<td>REGISTRATION &amp; INFO DESK</td>
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<td>16.00 - 17.30</td>
<td>Kaserne Basel, Rosstall II (starting point)</td>
<td>“PARCOURS VIDEOCITY.BS” (Andrea Domesle)</td>
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<td>16.00 - 18.00</td>
<td>Unternehmen Mitte (starting point)</td>
<td>“WALKSHOP” (zuURBS)</td>
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<td>17.00 - 18.00</td>
<td>Unternehmen Mitte (starting point)</td>
<td>“WALKING THE CITY” (LIGNA)</td>
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<td>18.30 - 20.00</td>
<td>Kaserne Basel, Reithalle</td>
<td>OPENING Imanuel Schipper (trans4mator), Carena Schlewitt (Kaserne Basel), Philippe Bischof (City of Basel)</td>
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<td>21.00</td>
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<td>OPENING KEYNOTE Aleida Assmann: “Memory in the City — The Future of the Past”</td>
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**Kaserne Basel, Rossstall II (starting point)**

**Kaserne Basel, Reithalle**

**Cafe Florida, Voltaplatz (starting point)**
FRIDAY, JUNE 13

9.00 – 20.00  REGISTRATION & INFO DESK
Aktienmühle, Foyer
10.00 – 20.00  Kaserne Basel, Rosstall II
10.00 – 11.00  Aktienmühle, Main Hall
11.00 – 11.30

11.30 – 13.30  SESSION I: CITY AND PERFORMATIVE PRACTICE

Panel 1 (Aktienmühle)  11.00-13.00
PERFORMANCE, RITUAL AND URBAN CULTURE
What role does performative practice play in the development of an urban mode of life? How can performances in public space shape cultural identity? What choreographies of everyday life does a city produce? Can a physical knowledge of urban life only be generated by performances such as contemporary rites/rituals?

Moderator
Heinz Schütz

Talk 1
D.J. Hopkins
"Revisiting Lower Manhattan: Memory / Memorial / Performance"

Talk 2
Frauke Surmann
"One Night at the Dead Horse Inn: Aesthetic In(ter)ventions as Contemporary Embodiments of a Collective Right to the City"

Responder
Klaus-Peter Köpping

Panel 2 (Ostquai)

ARCHITECTURE AND BODIES. "FIRST WE SHAPE THE CITY, AND THEN THE CITY SHAPES US."
Which architectures for which body? Can architectures perform urban knowledge? What relationship does memory have to our understanding of space?

Moderator
Sabine Gebhardt Fink

Talk 1
Kirsten Wagner
"Architecture as Situating the Body"

Talk 2
Hannes Mayer
"Non-Reductionist, Non-Binary Space and Leibhaftigkeit in Architecture"

Responder
Frank Eckardt

Panel 3 (H95)

BODIES FOR CHANGE/EMBODIFYING CHANGE
How can performative practice be a tool for change and support political resistance? How can staged bodies make new relationships visible? And what stage is needed?

Moderator
Sune Haugbølle

Talk 1
Yvonne Hardt
"Doing Physical Politics: From choreographies of protest to the conflicting realms of bodily spaces"

Talk 2
Erdem Gündüz
"Dance as Political Resistance"

Responder
Martina Leeker
SESSION II: ARCHIVE - MEMORY - CULTURAL MEMORY

Panel 4 (Aktienmühle)

HISTORICAL IMAGES OF THE URBAN IN A GLOBAL CONTEXT
hosted by "eikones – NCCR Iconic Criticism" of the University of Basel

How have cities been displayed in a discourse on nation and politics, what “image” of the city and what movements, events, sites, and artistic practices are relevant today? What phenomena mark the intersection of the built environment, artistic production, and discursive practices? What role does representation play in the discourse of the city and its events, and how do we need to access these issues in a globalized world of interconnected metropolises? What role do image production and the staging of urban phenomena in exhibitions play for current debate?

Moderator
Martino Stierli

Talk 1
Mechtild Widrich
“The Ultimate Erotic Act: From Conceptual to Performative Architecture”

Talk 2
Ijlal Muzaffar
“Flowing Bodies and Constipated Buildings: The Question of Environmental Performance after Race”

Responder
Anne Kockelkorn

Panel 5 (Ostquai)

PERFORMATIVE PRACTICE AS AESTHETICS OF REVEALING: THE CITY AS AN ARCHIVE?

How can a city be described as an archive room? Which knowledge systems may be uncovered if we understand cities as storage media? Which invisible mechanisms of inclusion and exclusion are cities as archives dedicated to? How may a performative memory of the urban be documented? Where is performative culture situated in the spectrum of forgetting and remembering? And which role does the institutionalization of performative practices in public space play?

Moderator
n.n.

Talk 1
Knut Ebeling
“From the City as Archive to Archiving the City”

Talk 2
Barbara Clausen
“When Performance is Out and About. Critical Practices and Public Space”

Responder
Stefanie Lorey
### Session III: Performing the Future Urban

**Panel 6 (Reithalle)**

**Urban Paradise**

**Chamber of Reality – Chamber of Visionaries**

How can the city as a storage medium be used as a chamber for the visionary – and feed in sustainable knowledge/practice? How can performative practice help?

**Moderator**

Sigrid Merx

**Talk 1**

Benjamin Foerster-Baldenius

“Hotel Shabbyshabby”

**Talk 2**

Daniela Kuka

“Game-based Experiments for Possible Futures”

**Responder**

Sophie Wolfrum

**Panel 7 (Rossstall I)**

**Art as a Producer of Knowledge about the City**

How do the arts produce knowledge about the city? Who does research and with which interests? Why do the arts focus on the city?

**Moderator**

Celina Kress

**Talk 1**

Karen van den Berg

“PPP - Protest, Picnic, Poiesis”

**Talk 2**

Gabriele Klein

“Action, Intervention. Performance and Choreographic Research in the City”

**Responder**

Julia Lossau

**Panel 8 (Rossstall II)**

**Performing Utopian Visions**

How can performance be a utopian gesture? What is the role of utopia in relation to the performance of urban futures? How can performed utopian visions change the present by contributing to a collective re-imagination of our cities? What can these utopian visions offer to contemporary social relations? And how may utopian visions inform our understanding of?

**Moderator**

Cecilie Sachs-Olsen

**Talk 1**

David Pinder

“Utopia as Interruption”

**Talk 2**

Jen Harvie

“Potential”

**Responder**

Caleb Johnston

### Saturday, June 14

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<td>10.00 - 12.00</td>
<td>Registration &amp; Info Desk “stadtARCHIV” (zURBS)</td>
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<td>Keynote 3: Saskia Sassen: “Does the City have a Speech?”</td>
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<td>LUNCH: “Walking the City” (LIGNA)</td>
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14.15 - 14.30 Kaserne Basel, Rosstall II

“RUPTURE: performaVILLAGE”
(Le Clubbl Déserteurs)

14.30 - 16.30 FACE2FACE DISCUSSIONS (KASERNE BASEL, REITHALLE)

Andrea Domesle, Ant Hampton, Yvonne Hardt, Jen Harvie, Katrin Herzner, Celina Kress, Martina Leeker, Martin Nachbar, Heinz Schütz, Marcel Schwald, Sharon Smith (Gob Squad), Sabeth Todtli (ZURBS), Karen van den Berg, Kirsten Wagner, Mechtilde Widrich, Simon Will (Gob Squad).

GROUP B: 15.30 – 15.50 / 15.50 – 16.10 / 16.10 – 16.30
Barbara Clausen, Johanna Dangel, Knut Ebeling, Gabriele Klein, Monika Linder-Guarnaccia, Sune Haugbølle, D.J. Hopkins, Michael Hueners (LIGNA), Klaus-Peter Köpping, Stefanie Lorey, Hannes Mayer, Sigrid Merx, Cecile Sachs-Olsen (ZURBS), Katharina Rohde, Frauke Surmann, Dries Verhoeven, Sophie Wolfrum.

14.30 - 16.30 Kaserne Basel, Rosstall II

GAMESESSION:
“SQS / CITY – AN ANTICIPATORY MEMORY EXPERIMENT”
(pre-lab.net)
“SERIAL CITY – AN URBAN FUTURE GENERATOR”
(pre-lab.net)

15.00 – 20.00 Claraplatz

15.00 – 21.00 Cafe Florida
(Starting point)

16.30 – 17.00

17.00 – 18.00 Kaserne Basel, Rosstall I

BREAK

18.15 – 19.30 FINAL PODIUM WITH DISCUSSION (ROSSSTALL I)

“WHICH CITY DO WE WANT TO HAVE LIVED IN?”

Which practices should be remembered, archived and stored, because we believe they will be sustainable in the future? How do we deal with the contingency of memory processes? Do we have the power to shape our archives so that sustainable practices survive?

Podium
Jen Harvie, Dries Verhoeven, Harald Welzer (remote participant)

Moderator
Sophie Goltz

21.00 Unternehmen Mitte
(starting point)

“VIDEOCITY.BS BY NIGHT”
(Laura Schuppli and Rebecca Wyss)

21.00 Kaserne Basel, Reithalle

“SAVING THE WORLD”
(Gob Squad)
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PREFACE

WELCOME TO PERFORMACITY IN BASEL!

The way we build cities and how we coexist in them affects our society. Or to point to the film “The Human Scale” of Andreas M. Dalsgaard: “First the people shape the city, then the city shapes the people.” Our cohabitation in urban settings is undoubtedly influenced by how the city in which we live is built. When we think about the future of our cities, huge and seemingly unsolvable resource or mobility problems are highlighted and questions of supply, waste management, finance, housing and employment dominate these discussions. City marketing slogans pop up and fade away, not without leaving their mark of success or failure. Urban planning authorities and various specialists of the free market economy have become very skilled at anticipating and solving these and other problems before they even occur, through building or planning methods on this or that way. Each solution to each problem has a significant impact on how people live in these cities and how the culture of coexistence is influenced and changed.

When preparing for this conference, one of our guiding thoughts was the thesis that the way in which cities are built also shapes the culture of their residents. And we wondered whether this thought is reflected in (urban)planners’ thinking and actions or has even entered mainstream society. How aware are we of the fact that the cultural memory of our children’s society will be determined by how we build cities today and live together in them? And how important is this question today? We also ask with what culture of cohabitation in mind are cities being built and planned? What impact does this question have on planning procedures? What insights and methods can we apply today? Do we actually have any useful methods and research? How are experiences evaluated and stored? Who describes these relationships? Which actors determine this field?

These and other questions have guided the choice of speakers, scientists, practitioners, artists, and these and similar questions will arise again and again over the course of the conference as signposts without direction, in papers and in discussions.

performaCITY invites you to Basel, to the city. Kaserne Basel, the biggest centre for performing arts in northwestern Switzerland, has been chosen as the venue to host the conference. Here, in different formats, we will have discussion centred around topics such as “City & Performativity”, “Archive - Memory - Cultural Memory” and “Performing the Future Urban” - in face2face discussions or round tables, or via inputs, keynotes, podia and during meal breaks. The cityARCHIV of the social-artistic laboratory ZÜRBS also has its base here, and during performaCITY, we will be archiving the invisible traces of Basel together.

However, the accompanying artistic interventions by Ant Hampton & Tim Etchells, Dries Verhoeven and LIGNA will lead you away from the Kaserne to various places in Basel, to the city centre on the Grossbasel side, as well as the Claraplatz and Voltaplatz.

We consider it absolutely essential to undertake conference expeditions into the urban space together, to walk through Basel and discover interesting neighbourhoods and places. On Friday, June 13, we will move the conference centre from the Kaserne to the Aktienmühle Klybeck, from there we will explore the north of Basel, the Klybeck and Kleinhüningen. We feel that both these districts are particularly interesting. Industrialization and global transport of goods have inscribed the surface of the city in these areas. The impact of industry on the district was already evident during its development to such an extent that, when presenting the results of the 1910 census, the Statistical Office recorded that “Between Horburgstrasse and the meadow lies the Klybeck industrial district. The existing housing is of the tenement type.” The Klybeck, unlike other districts, does not have a Rhone promenade as the waterfront is used by the port and industry. Currently, gentrification is spilling over into Klybeck. During your walks into the neighbourhood on Friday, you are bound to come across political manifestos in the form of graffiti. Residents want to protect their lively and multicultural district from profit hungry landlords.

The spaces we have chosen for our conference are examples of the urban development which began here in the last decade. The Aktienmühle, our conference centre on Friday, is a mill that has been in disuse since 2004 after having supplied the region with flour for more than 100 years. In spring 2010, Stiftung Habitat purchased the mill. While big parts of the huge building complex are closed to the public because of safety issues (renovations are planned to begin at the end of this year), there are areas which are open to public. The coffee bar and neighbourhood garden with a wide range of play activities is open to all, and events are held there.

Ostquai is located in the Kleinhüningen dock. The buildings used to be warehouses, staff quarters and offices of Neptune AG, a Swiss shipping company. In 2003, a couple of people fascinated by the area bought the buildings, refurbished them and turned them into what is now known as ostquai, which offers offices for permanent rent, venues for temporary use, as well as a very popular restaurant.

The private H95 cultural centre on the edge of Klybeck, in close proximity to a mustard factory, was also built at the turn of the century as a commercial space and used to house a wine shop and then later a metal-working shop before it was converted into a cultural space in 2007.

The three conference venues therefore share a paradigmatically similar history. They were built in the early 20th century, in the golden years of industrialization, and used for a century until their original purpose became superfluous in the early 21st century. Now they are used by the pioneers of gentrification, the arts and culture scene.

We hope your conversations are interesting, that exciting perspectives open up to you, and that authentic visual experiences are yours during our mobile conference!

Immanuel Schipper & Johanna Dangel & Christiane Dankbar (trans4mator)
Panel 1: Performance, Ritual and Urban Culture

Turning urban space into scenes, social interaction into theatrical performances and city politics into events has caused the postmodern city to mutate into a stage, a theatrum mundi of neoliberalism. Not a stage as a proscenium ‘up there’, but ‘living space’ in its entirety as theatrical space – this was the understanding of theatre articulated by Richard Schechner in 1973, leaving behind the rigid separation of art and life, street and pure art, performer and audience. This panel will discuss the role of performative practices and rituals in urban coexistence and ask: What role does performative practice play in the development of an urban mode of life? How can performances in public space shape cultural identity? What choreographies of everyday life does a city produce? Can a physical knowledge of urban life only be generated by performances as contemporary rites/rituals?

The panel will consist of Heinz Schütz, Art Critic, Lecturer, and Curator, D.J. Hopkins, Associate Professor and Interim Director of the School of Theatre, Television, and Film at San Diego State University, Frauke Surmann, Research Fellow at the Dahlem Research School, and Klaus-Peter Köpping, Professor Emeritus for Socio-Cultural Anthropology at the University of Heidelberg.

Panel 2: Architecture and Bodies. “First we shape the city, and then the city shapes us.” (German)

The phrases ‘architecturally built city’ vs. ‘the city that is socially lived in’ are seen as almost dichotomous. This panel will explore the relationship between architecture and the human body. Which architectures for which body? Can architectures perform urban knowledge? What relationship does memory have to our understanding of space?

The panel will consist of Sabine Gebhardt Fink, Head of Master in Fine Arts at the University of Applied Arts and Design in Lucerne, Kirsten Wagner, Professor of Cultural Studies and Communication Studies at Bielefeld University of Applied Sciences, Hannes Mayer, Director and Editor-in-Chief of archithese, and Frank Eckardt, Professor for Urban Sociology at Bauhaus-Universität Weimar.

Panel 3: Bodies for Change / Embodying Change

At the beginning of the 21st century, public space is often accused of having been denigrated to a place of consumption, transport and calculated events, but public space is once again becoming res publica where the plausibility of power relations are renegotiated: Tahrir and Taksim Squares, the Maidan or Stuttgart’s Schlossgarten are more than just convenient meeting places for protesters. This panel will investigate the relationship between performative practice and political resistance: How can performative practice be a tool for change and support political resistance? How can staged bodies make new relationships visible? And what stage is needed?

The panel will consist of Sune Haugbølle, Professor in the Department of Society and Globalisation at Roskilde University, Yvonne Hardt, Professor for Applied Dance Studies and Choreography at the University of Music and Dance Cologne, Erdem Gündüz, Dancer and Choreographer, Istanbul, and Martina Leeker, part of the Directors Team of Digital Cultures Research Lab (DCRL) at Leuphana University Lüneburg.

Panel 4: Historical Images of the Urban in a Global Context

This panel investigates the constructedness of our urban imagination, and of cities in general, in relationship to performative practices. Given the existence of manifold contradictory theories circulating within the visual arts, architectural design, the mass media, which shape the forms of social perception and the way in which we interact in urban space, we will approach the narrative about the city and the agendas and performances of its participants in today’s global world from the point of view of labeling, naming, display. How have cities been displayed in a discourse on nation and politics, what ‘image’ of the city and what movements, events, sites, and artistic practices are relevant today? What phenomena mark the intersection of the built environment, artistic production, and discursive practices? What role does representation play in the discourse of the city and its events, and how do we need to access these issues in a globalized world of interconnectedropolises? What role do image production and the staging of urban phenomena in exhibitions play for current debate?

The panel will consist of Martino Stierli, NSF Professor at UZH, Ijlal Muzaffar, Assistant Professor at the Rhode Island School of Design, Mechtild Widrich, Research Fellow at NFS Eikones / University of Basel, and Anne Kockelkorn, Lecturer and Researcher, ETH Zürich.
The city was and is the producer of our cultural memory. In its rhizome body – architecturally built and socially lived in – its own life is written and archived. In this panel the metaphor of the city as an archive is being investigated and critically questioned: How can a city be described as an archival room? Which knowledge systems may be uncovered if we understand cities as storage media? Which invisible mechanisms of in- and exclusion are cities as archives dedicated to? How may a performative memory of the urban be documented? Where is performative culture situated in the spectrum of forgetting and remembering? And which role does the institutionalization of performative practices in public space play?

This panel asks what possibilities exist for sustainable knowledge of artistic practice to be fed into the 'system city'. Experts and researchers present their ideas and research and discuss: How can the city as a storage medium be used as a chamber for the visionary – and feed in sustainable knowledge/practice? How can performative practice help? The panel will consist of Sigrid Merx, Assistant Professor for Theatre Studies at Utrecht University, Daniela Kuka, Communication Scientist and Game Designer at the Berlin University of the Arts, Benjamin Foerster-Baldenius, raumlabor, and Sophie Wolfrum, Architect and Professor of Urban Design and Regional Planning at TU München.

The panel will consist of Knut Ebeling, Professor of Media Theory/Se-miotics at Berlin Weißensee Art Academy, Barbara Clausen, Curator and Professor for Performance Theory and History at the University of Québec in Montréal, and Stefanie Lorey, Theater Maker and Phd Candidate in the Postgraduate program “Assemblies and Participation” at HafenCity University.

This panel asks what possibilities exist for sustainable knowledge of artistic practice to be fed into the 'system city'. Experts and researchers present their ideas and research and discuss: How can the city as a storage medium be used as a chamber for the visionary – and feed in sustainable knowledge/practice? How can performative practice help? The panel will consist of Sigrid Merx, Assistant Professor for Theatre Studies at Utrecht University, Daniela Kuka, Communication Scientist and Game Designer at the Berlin University of the Arts, Benjamin Foerster-Baldenius, raumlabor, and Sophie Wolfrum, Architect and Professor of Urban Design and Regional Planning at TU München.

The panel will consist of Celina Kress, Architect and Architectural Historian at TU Berlin, Karen van den Berg, Professor for Art Theory and Curating at the Zeppelin University in Friedrichshafen, Gabriele Klein, Professor for Sociology of Movement, Sports and Dance at the University of Hamburg, and Julia Lossau, Professor of Human Geography at the University of Bremen.

While the notion of utopia has traditionally been fixed around the idea of an ideal state or spatial form of a perfect future, there have been growing concerns with reconceptualising utopia in more open and process-oriented ways. A central issue here is for utopian visions to express desire for a better way of living. In this regard performance has long been seen to have the potential to move us toward understanding the possibility of something better, to train our imaginations, inspire our dreams and fuel our desires in ways that might lead to change. Performance theorists have termed this potential for 'the utopian performative'. But how exactly can performance be an utopian gesture? What is the role of utopia in relation to the performance of urban futures? How can performed utopian visions change the present by contributing to a collective re-imagination of our cities? What can these utopian visions offer contemporary social relations? And how may utopian visions inform our understanding of 'the political'?

The panel will consist of Cecilie Sachs-Olsen, PhD Researcher at Queen Mary University of London, David Pinder, Urban and Cultural Geographer at Queen Mary University of London, Jen Harvie, Professor of Contemporary Theatre and Performance at Queen Mary University of London, and Caleb Johnston, Lecturer in Human Geography at the University of Edinburgh.

Panel 5: Performing Utopian Visions

Panel 6: Urban Paradise: Chamber of Reality – Chamber of Visionaries

Panel 7: Art as a Producer of Knowledge about the City

Panel 8: Performing Utopian Visions
FACE2FACE DISCUSSIONS

Face2Face discussions is a format that aims to provide a discursive platform for the contributors to develop their ideas, theories and approaches in cooperation with artists, cultural producers and researchers from other disciplines, as well as to create a structured space for the audience in which they can ask about and scrutinize the contributors’ theories, concepts and artistic approaches.

Face2Face discussions of 20 minutes can be booked by conference participants and contributors from Thursday, June 12th, 15.00 at the registration table.

Barbara Clausen, Johanna Dangel, Andrea Domesle, Knut Ebeling, Ant Hampton, Yvonne Hardt, Jen Harvie, Sune Haugbølle, Katrin Herzner, D.J. Hopkins, Michael Hueners (LIGNA), Gabriele Klein, Klaus-Peter Köpping, Celina Kress, Martina Leeker, Monika Linder-Guarnaccia, Stefanie Lorey, Hannes Mayer, Sigrid Merx, Martin Nachbar, Cecilie Sachs-Olsen (2URBS), Katharina Rohde Heinz Schütz, Marcel Schwald, Sharon Smith (Gob Squad), Frauke Surmann, Sabeth Tödtli (2URBS), Karen van den Berg, Dries Verhoeven, Kirsten Wagner, Mechtilde Widrich, Simon Will (Gob Squad), Sophie Wolfrum

JUNE 14, 14.30–16.30, KASERNE BASEL, REITHALLE

REGISTRATION REQUIRED – LISTS AT THE REGISTRATION

What’s important about relationships between theatre and the city? How does performance produce urban space – or does urban space produce performance? How does performance influence the global city? How can urban performance revise urban cultures and social practices? What can theatrical interventions in public space open up? How does social memory work? Which role does cultural production play in social memory? How can performative practices in the city change theatre institutions? How do performative practices in urban space reflect and engage art institutions? What are the risks and benefits of pop-up theatre? How can one describe the emblematic relationship between an authentic experience and its documentation in performance art? How is the longing for authenticity and performative practice in public space intertwined? What does archivology entail? Which laws govern archives? How can one approach artistic-scientific spatial research? How do bodies become political? How can you describe choreographies of protest? How have political bodies changed throughout history? How is the relationship between performance and space in Shakespeare’s London different in comparison to today’s global city? How can the arts help to reconcile with traumatic social memory? How can choreography be seen as social and aesthetic practice? How can research be done in and for choreography in urban space? How can we describe the city as choreographic order? How can performative practices be described as effective transformations of social reality? "Ritual Drama – Dramatic Ritual": How are anthropological, theatre and performance practices intertwined? How can we adapt research about rituals to research about the city? What are significant turns in the history and culture of metropolises? How can we use production of knowledge and exchange of knowledge as an engine for urban planning processes? What are key issues of sustainable concepts for metropolises’ and their agglomerations’ development and design? How to perform in smart cities? What is the epistemology of performativity as critic? What are the technological conditions of artistic interventions? How do the concepts of collecting and arranging distinguish from archiving? What means “performative collection”? How can artistic interventions change spaces? Is the input of political interventions different to artistic interventions? How do we walk? How do we walk in the city? Which spaces could be opened up via conscious walking? Can performative strategies change the face of City planning? How do we acknowledge the everyday performances of the ‘ordinary citizen’ in our creative practices? Can we get rid of the Masterplan and create cities more spontaneously? How can art produce knowledge about urban space? How can artistic plans contribute to alternative imagination of space and politics? What is an art? What impact has the globalisation on cities? How does performative practice in the city change art institutions? Who is moving through public space? What kind of interventions trigger a slowdown of passers-by? What’s the most important thing to address today? What are the political implications, consequences and limits of performative in(ter)ventions in public space for the culture of tomorrow? Who are the protagonists of aesthetic urban in(ter)ventions and what are their interests? How has the political potential of performative in(ter)ventions changed over time? How does collective and performative planning change our experience of the city? How do we draw a distinction between serious socially engaged art and occupy entertainment today? What is it that allows urban planning to deal with political problems? How do architectures perform urban knowledge? How does the organisation of spatial knowledge work? In which way does memory relate to our understanding of space? What does the communicative memory mean for the functioning of urban society? How can a monument be performative? How would you describe the relationship between ephemeral art practices and architecture? Why describe cities as global art geographies? What is performative urbanism? What means performative quality of architecture? What can the arts do for meaning urban space? Does urban space mean performative? How would you describe the relationship between artistic memory and performative quality of architecture? What can the arts do for understanding urban space? How is the longing for authenticity and performative practice in public space intertwined? What does archivology entail? Which laws govern archives? How can one approach artistic-scientific spatial research? How do bodies become political? How can you describe choreographies of protest? How have political bodies changed throughout history? How is the relationship between performance and space in Shakespeare’s London different in comparison to today’s global city? How can the arts help to reconcile with traumatic social memory? How can choreography be seen as social and aesthetic practice? How can research be done in and for choreography in urban space? How can we describe the city as choreographic order? How can performative practices be described as effective transformations of social reality? “Ritual Drama – Dramatic Ritual”: How are anthropological, theatre and performance practices intertwined? How can we adapt research about rituals to research about the city? What are significant turns in the history and culture of metropolises? How can we use production of knowledge and exchange of knowledge as an engine for urban planning processes? What are key issues of sustainable concepts for metropolises’ and their agglomerations’ development and design? How to perform in smart cities? 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How would you describe the relationship between ephemeral art practices and architecture? Why describe cities as global art geographies? What is performative urbanism? What means performative quality of architecture? What can the arts do for the development of the urban society? What is so special about performative practice in the city? How will we have lived together in our cities?
A story-based game helps us to performatively create alternative social realities of a city. Players repeat urban stories under fictional conditions, e.g. what if we are cocooned in digitally augmented micro-cities, what if we organize ourselves in highly specialized communities, what if the majority of people would suffer from “phobophilia”, what if we accomplish extreme life styles?

pre-lab.net: Daniela Kuka, Klaus Gasteier based on SQS: social-qs.net

**GAMES**

**PRE-LAB.NET: “SQS / CITY – AN ANTICIPATORY MEMORY EXPERIMENT”**

The game prototype simulates a city in which everything we do gets tracked, archived and interpreted by quantification technology. How could an anticipatory memory of the city influence our public experience and behavior? How could instant footprints of citizens shape urban structures?

pre-lab.net: Daniela Kuka, Klaus Gasteier based on SQS: social-qs.net

**JUNE 14, 14.30–16.30, ROSSSTALL II, KASERNE BASEL**

**PRE-LAB.NET: “SERIAL CITY – AN URBAN FUTURE GENERATOR”**

A story-based game helps us to performatively create alternative social realities of a city. Players repeat urban stories under fictional conditions, e.g. what if we are cocooned in digitally augmented micro-cities, what if we organize ourselves in highly specialized communities, what if the majority of people would suffer from “phobophilia”, what if we accomplish extreme life styles?

pre-lab.net: Daniela Kuka, Klaus Gasteier, Christian Blümelhuber

**JUNE 14, 14.30–16.30, ROSSSTALL II, KASERNE BASEL**
INTERVENTIONS

DRIES VERHOEVEN: “CECI N’EST PAS ...”

Dries Verhoeven created a performative installation with something different on display each day; searching for images that we would rather not see in cities, stories that we no longer wish to hear in public spaces. Passers-by become the audience and are encouraged engage in discussions about our society and various topics within the urban space, ranging from racism and age to our concept of ideal beauty and violence.

A glass box in a central place in the city with something different on display in there every day. It is there for us. It is there to ask us a question. It can appeal or repel. Or both at the same time. And it reminds us of ourselves. And of all the people we would rather not run into. Stories we would rather not hear. Images we would rather not see. But now they are there...

ANT HAMPTON & TIM ETCHELLS: “LEST WE SEE WHERE WE ARE” (GERMAN)

On Voltaplatz, an event in two halves: one inside Florida Cafe, the other just outside on Gasstrasse. “Lest We See Where We Are” is Ant Hampton’s latest in a series of autoteatro works exploring voice - ignored or buried aspects of it - and the second made together with Tim Etchells. Alone, we look out of the cafe window and compare what we see to the archive photographs on the table. From this exact vantage point, a line is gradually drawn into various pasts: that of Novartis - one of the world’s biggest companies, whose campus defines the skyline - as well as the physical, human and ecological histories in its shadow. At a certain point this line snaps. Outside, we find ourselves in a fantasy of public speaking. We’re holding a portable stereo against our chest which vibrates as an amplified voice seems to emerge and bounce off the walls of Voltaplatz as it speaks ‘for us’:

“I’m the person standing in the photograph from 2014. The one standing in a doorway on Gasstrasse, holding a portable stereo... and thinking about the future.”

This ‘binurally projected’ voice is thinking aloud, trying to get a handle on what the future might look like, trying for once not to ignore it. Appearing almost as an opposite to Hampton and Etchells’ previous collaboration “The Quiet Volume” - which explored the inner voice through silent reading and whispers - “Lest...” is concerned instead with thinking aloud; voice as the lever of thought. Binaural recordings and an unusual use of simple technology again combine to produce a visceral and reflective experience.

AUDIENCE PERFORMANCE IN PUBLIC SPACE (GERMAN)
RESERVATION AND TICKETS AT THE REGISTRATION DESK

JUNE 6–15 BETWEEN 15.00 – 21.00
(starting point: Café Florida, Voltaplatz 72)
LIGNA developed a radio ballet (a choreography for and with spectators in a public space) called “Walking the City”, which invites the audience to walk as a dispersed group or as individuals through streets of a city and the city’s history. Ligna’s piece is a clever and engaging reflection of public urban space as a forum for shopping, demonstrations and strolling. After its premiere in Poitiers, “Walking the City”, which was produced entirely by the network, was performed in all seven network cities.

The most normal and inconspicuous practice performed in a city is walking. But how one walks through the city is never the same – and may even differ from city to city. In any case walking transforms every street in a stage which one enters and leaves. Every city has its pace and its manner of walking, even if this may not be sensed in every street.

There are no rules that instruct these particularities – each pedestrian is simply affected by the rhythm of the steps of the others. Rhythms, states the economic theorist Karl Bücher already in the early 20th century, is the strongest means to foster processes of learning and to create coherence within a group of people. So the gait is shaped by mimetical imitation and gradually becomes a part of the unconscious, mute body knowledge which rules our every day life actions.

“Walking in the City” invites the inhabitants of the city to listen to an audio play, which adresses the unconsciousness of walking the city. A kind of inner movie tells a new story of the street. At the same time, the listeners constitute a strange collective. They are not walking together as a group but are dispersed: Independent yet synchronized, listening yet acting, invisible yet producing an uncanny situation, already when they all stop at the same time, pause for a moment and then start walking again. The most normal and inconspicuous practice becomes abnormal and suspicious. Thus the audience can change the street scene without exposing themselves as participants of an artistic intervention into the everyday life just by walking a little bit faster than all the others. Following their mimetic urge, other pedestrians will get influenced unconsciously by the proliferation of a new normality, sensing that an uncanny duplication of reality is taking over. Then, during the course of the performance, more visible actions are proposed to happen, reflecting the long tradition of occupying the streets for political reasons. A “Second Cities – Performing Cities”

**VIDEOCITY.BS**

Video artists from throughout the whole of Switzerland are being showcased in shop windows, lobbies and entrance halls of businesses and cultural institutions in Basel city centre. Experts from different regions of Switzerland – Carola Ertle + Günther Ketterer, Daniel Hauser, Jérôme Leuba und Boris Magrini – have suggested their favourites, which are now integrated in the appropriate spaces following consultation between Andrea Domesle, Laura Schuppli and the respective businesses.

The works of video art were chosen in such a way as to generate a relationship between them and their location. The images comment upon the contents of the location and create visual connections with the surroundings. Thanks to art, the familiar world of everyday life can be seen in a new way. At the same time, this everyday world presents unexpected points of friction for the pieces, lends more weight to the artistic statements or enables new approaches. Life, interwoven with the artistic imagination, is reflected in the video monitors, is integral to the reception of the works of art, and so allows new and up-to-date interpretations.
In “Saving The World”, Gob Squad squeeze the world into a handful of videotapes. Produced in 24 hours, a seven camera panoramic film portrays the Claraplatz in Basel as a microcosm of the entire world. The mission is nothing less than to save the planet and preserve it for an unknown future. Starting with ‘saving’ sunrise, Gob Squad soon move on to ‘saving’ the essentials of life on earth such as money, freedom, ice cream and love.

The results of Gob Squad’s adventures are screened in a specially constructed “all round cinema”. Often surprisingly simple, sometimes visually spectacular and sometimes completely messy, Gob Squad’s journey through a not particularly historical day in a not particularly historical place is a lyrical declaration of love to the ordinary people of today.
SOCIO-ARTISTIC ACTIVITIES

zURBS “INVISIBLE BASELS”

The social-artistic urban laboratory zURBS will turn Rossstall II of Kaserne Basel into an alternative city archive of “Invisible Basels” – a collection of what has been found in the city: words and ideas, memories and dreams, flotsam and jetsam.

How do we perceive Basel? Think about Basel? How do we memorize it? Where does it touch us? How does the city shape itself? What happens to Basel when we quickly turn away?...

The basis of “Invisible Basels” is the book “Le città invisibili” (1972) by Italo Calvino. He’s offering us 55 very different descriptions of only one city: Venice. The thesis: Basel exists of multifold realities and imaginations too - most of them being invisible to us. Those invisible Basels we will try to catch, together with the participants, and archive them in the Kaserne.

STAHDARCHIV JUNE 10-14, 10.00 - 20.00
ROSSSTALL II, KASERNE BASEL, FREE ENTRY

WALKSHOPS JUNE 12, 12.00 / 16.00
(starting point Rossstall II)

WERKSTADT JUNE 13, 15.30 - 17.30
(you will be picked up at aktienmühle, ending point Rossstall II, Kaserne Basel)

DANGEL/ELIAS “URBAN MEMORIES BASEL”

Embark on a socio-geological expedition and discover hidden (hi)stories of an undreamt-of scope. Ignore for a moment the memorials, monuments and turning points of the great narrative, those shining peaks of an urban mountain range, and take a stroll along the hidden sediment layers of a polyphonous narrative instead. Listen to everyday memories taking place in Basel; leave traces yourself and document the invisible.

For this audio walk you need a smartphone, the app “urban memories”, paper, pencil and a printed city map. The app is available for android and i-phone and can be installed via app store or google play. A map with all sites will also be available in the StadtARCHIV (Rossstall II, Kaserne Basel).

The file is around 240MB in size and may take up to 20 minutes to download, depending on your internet connection. The password is: urbanmemories2014

You can start your stroll from any point in Basel.

JUNE 10-14, 10.00-20.00, URBAN SPACE OF BASEL

AUDIOWALK IN GERMAN / FREE DOWNLOAD
ALEIDA ASSMANN

Is Professor of English Literature and Cultural Studies at the University of Konstanz. She studied English and Egyptology at the Universities of Heidelberg and Tübingen from 1966 to 1972. In 1977 she wrote her dissertation in Heidelberg about “The Legitimacy of Fiction”. In 1992 Assmann completed her habilitation in Heidelberg. In 1993 she became a Professor of English and Literary Studies at the University of Konstanz.

From 2001 until 2007, she was invited as a guest Professor at various universities in the US (Rice University in Houston, Princeton, Yale, Chicago) and at the University of Vienna. Assmann’s early works focus on English literature and the history of media. Since the 1990s, her focus has widened to include cultural anthropology, especially cultural and communicative memory, terms she and Jan Assmann coined and developed. Her specific interests cluster around the history of German memory since 1945, the role of generations in literature and society, and theories of memory.

After the reception of the Max Planck Research Prize in 2009, she formed the research group “History and Memory” at the University of Konstanz.


OPENING KEYNOTE

MEMORY IN THE CITY — THE FUTURE OF THE PAST

The topography of a city and its architecture can be described as layered history and thus as a three-dimensional palimpsest that underwent many sedimentations, transformations, re-inscriptions. The paper will draw attention to different temporalities that coexist in the city, not only with respect to the historical layers of its built environment, but also regarding the visions, perspectives and memories of its inhabitants. It will focus on civic practices and interventions in the public space relating to controversial monuments that provoke conflicting historical memories and political orientations. According to a witty aphorism by Robert Musil, monuments are the most invisible elements within public space. The case studies that will be presented from various cities will show, however, that this is not the whole story. On the contrary, monuments can become neuralgic sites and catalysts for important civic debates and innovative artistic interventions.

BARBARA CLAUSEN


Panel 5: Performative Practice as Aesthetics of Revealing: The City as an Archive?

When Performance is Out and About. Critical Practices and Public Space.

Barbara Clausen will discuss practices by artists such as k.g. Guttman, Sharon Hayes and Suzanne Lacy that through performative actions explore the representational politics and potential of gender within and outside of cultural institutions. Set in the threshold of the live and the mediated, their works allow us to understand the concept of public space as a site of both resistance and aesthetic experience. The translation of these performances from the urban space to the exhibition space, creates a prismatic doubling of their actions and a contingent hybrid state of being, that through still and moving images, objects as well as spoken and written language, leads to their institutionalization and ongoing existence.
LE CLÜBLI DÉSERTEURS
(LITTLE CLUB OF DESERTERS)

Was founded in Basel in 2009 and engages in Communication Art. Manifestations in public space serve as a stalking-horse for establishing contacts and dialogue. While appreciating genuine encounters with passers-by, the Deserters superimpose conversational practice with a venturesome game of assumptions, encouraging for stories and biographies to transform spontaneously toward the utopian. Le Clübl Deserteurs consists of Geoff McSmör, Macek Retrograd, Fleur des Fleurs, Lady La Boost and Bruce, the Rat.

JOHANNA DANGEL

Majored in literary science and history from the University of Freiburg, with one year abroad in Paris. From 2009 to 2012, she was a research assistant in SNF funded projects at Zurich University of the Art (“Longing for Authenticity” and “Re/Occupation”), where she amongst others co-organized various interdisciplinary formats of exchange e.g. research salons, laboratories or conferences, and published articles. She also works as a freelance dramaturge in cooperation with Martin Engler, the dance company urbanReflects and the social-artistic urban laboratory zURBS. Currently, she works as a production manager for the 9th festival of “Politik im freien Theater” in Freiburg.

ANDREA DOMESLE

Studied Art History, Old and New German Literature, Philosophy and Cultural Management in Munich, Paris, Freiburg, Basel and Vienna. She wrote a PhD thesis about light letters in arts (1998). After having worked as an assistant and curator in musea (Mannheim, Basel, Berlin, Salzburg), as chief editor and co-editor of the photo magazine Eikon in Vienna and as artistic director of Brotfabrik Galerie, Berlin, or Kunsthalle Palazzo Liestal/Basel, she is now a freelance curator, art critic and lecturer. Her main interest focuses on relevant socio-political themes. She has a focus on experimental curatorial practice with border crossing collaboration (see videocitybs.ch, grenzgaengerproject.net, roomers-sight.net).

In addition, she is teaching art history and curatorial studies at academies and universities in Usti nad Labem, Strasbourg, Basel, Zurich, Freiburg. She lives in Basel and close to Vienna.

RUPTURE: PERFORMAVILLAGE

In 2012, Le Clübl Déserteurs started the long-term project “Caravan of Needs”, collecting and archiving stories and encounters in the trinational Euro District Basel-Mulhouse- Freiburg. Their curiosity focuses on contemporary life in villages and regions of agglomeration. Is there a promise between the countryside and art?

SOCIO-ARTISTIC ACTIVITIES

FACE2FACE

What can theatrical interventions in public space open up?
How are the longing for authenticity and performative practice in public space intertwined?
How can you describe your own artistic approach to public space?

PARCOUR VIDEOCITY.BS

FACE2FACE

How do curatorial practices in urban space reflect questions of the society of today and especially that of the local ones?
How could a project reach international art specialists and a local audience that is not familiar with contemporary art?
How could you involve people who are not from the art businesses to present and mediate recent art and perhaps to fall in love with contemporary art?
KNUT EBELING


Frank Eckardt

Is a Professor for Urban Sociology at the Institute for European Urban Studies, Bauhaus-Universität Weimar. He holds a PhD in Political Sciences. After his study of Political Sciences, Modern History and German Philology at the University of Kassel, he began working as researcher at the East-West-Science Centre Kassel; He took then part in a research project with the University of Maputo, Mozambique and became a scientific adviser of the Carl Duisberg Foundation. In 1998 – 1999, he was engaged at the research-group “Modern Administration” and as a Research Assistant at the Professorship for Political Theory, University of Kassel. From 1999 until now, he is a lecturer on Urban Sociology. For his scientific work in urban studies, he was awarded by the Hanns-Martin-Schleyer Foundation. Frank Eckardt has worked in many European, national and regional projects on urban governance and cities. Since 2005, he is coordinator of two EU-projects on urban studies (Future Urban Research in Europe and Mediacity, both 2005-2009). In 2007, he was holder of the Alfred Grosser Chair for Political Science at Science Po Paris. In 2008, he was acting Professor for Urban Sociology at the Goethe University Frankfurt. Frank Eckardt has edited the book series “The European City in Transition” at Peter Lang Frankfurt/New York (5 volumes). He has contributed 40 articles and book chapters in the last five years and has written four books himself. The Frankfurter Allgemeine Zeitung on his last book: “Frank Eckardt is writing decent, engaged analyses”. In 2009, he was appointed as Professor for Urban Studies and Social Research at the Bauhaus-Universität Weimar. His newest book is: “The Complex City. Orientations in the Urban Labyrinth” (2009).

SABINE GEBHARDT FINK

Studied Art History, Philosophy, German Literature and Theatre Studies at the Universities of Munich and Basel (PhD-Thesis “Transformation of Action”, 2003). After a post-doc position at the Institute for Cultural Studies in the Arts, 2004-2008, at Zürich University of the Arts, Switzerland, and a lectureship in Contemporary Art History at the Ruhr University Bochum, Germany, 2009-2011, she now holds a professorship and is Head of the Master of Arts in Fine Arts Program (Art in Public Spheres & Art Teaching) at the University of Applied Arts and Design in Lucerne.

Her research fields – projects granted by the SNF or Pro Helvetia - are:

- The Situated Body, Perform Space, Intermedia Conditions (Concrete Poetry, Hermann Obrist), Performance Chronicle Basel, Exhibition Displays. Currently, she is working on “Narrations of Site”.

Has been working at Neuer Berliner Kunstverein (n.b.k.) as curator from 2008 to 2013. Her curatorial tasks comprised the contentual and strategic conception and the implementation of new commissions of time-based, performative and other practices with younger artists [e.g. Karolin Meunier, Discoteco Flaming Star, Ming Wong, Azin Feizabadi (all 2010), Laura Horelli (2011), Julieta Aranda, Anja Kirschner and David Panos (both 2012), as well as Alejandro Cesarco and Conversation Pieces (both 2013)]. From 2014, she will continue to work with n.b.k. as well as realizing independent projects [at among others Galeria Vermelho, São Paulo (2014), Kunshaus Dresden (2015)]. Earlier, she has worked as a freelance curator and art educator with major international exhibitions of contemporary and modern art [Documenta 11 (Kassel, 2002), the 3rd Berlin Biennale (Berlin, 2004), Projekt Migration (Cologne, 2004–06) and Documenta 12 (Kassel, 2007)] as well as on her own thematic priorities [Global (Post-) Conceptualism (since 2010), Archival Practices (since 2007–12), Art and Sustainability (2001–08)]. Working with such thematically focused and often large-scale projects on a high international level not only inspires her, but also shapes her understanding and knowledge of how art and its discourses can affect our present. Goltz is also a lecturer at the Hochschule für bildende Künste Hamburg and writes regularly for art magazines, e.g. Texte zur Kunst, springerin, art agenda. In 2013 she was appointed as the artistic director of Stadtkuratorin Hamburg (Curator for art in public space of the city of Hamburg) for 2014 and 2015.

Men is a Dancer, Performer and Choreographer. Born in Turkey, he currently lives in Istanbul. His individual research engages improvisation, awareness and interaction as tools for investigating political realities and social movements through performative actions.

Simultaneous interpreter: Fatma Sagir (University of Freiburg).
YVONNE HARTD

Is Professor for Applied Dance Studies and Choreography at the University of Music and Dance Cologne, Germany. After receiving her PhD in Theatre Studies and History, she became a faculty member of the Theatre Department of Freie Universität Berlin, where she helped to install a Master program in Dance Studies. She went on to become an Assistant Professor for Dance, Choreography and Dance Studies at the University of California Berkeley. In her research she is interested in developing dance studies on methodological grounds, focusing on the relationship between praxis and theory, especially on performative elements of "doing history". Further research areas are dance and media as well as postcolonial theory. Her publications also include such topics as the political body or dance and institution, for instance: "Politische Körper. Ausdruckstanz, Choreographien des Protestes und die Arbeiterkulturbewegung in der Weimarer Republik", (2004). She is co-editor of "Choreographie und Institution. Zeitgenössischer Tanz zwischen Ästhetik, Produktion und Vermittlung" (2011) and of "Choreographie – Medien – Gender" (2013).

FACE2FACE

How do bodies become political?
How can you describe choreographies of protest?
How have political bodies changed throughout history?

DOING PHYSICAL POLITICS: FROM CHOREOGRAPHIES OF PROTEST TO THE CONFLICTING REALMS OF BODILY SPACES

The dancing body, its distribution in space, its structuring of physical hierarchies, its inscribed symbols have a long history of being situated in the realm of politics and the political. And it has been mostly aspects of the political – understood as that which is still in process of becoming, that which has not become fixed in political discourse or policy – that has become the major site for discussing the critical potential of dance and movement in space. However, such a rather limited focus on dance and politics – that defines the dancing body almost exclusively as subversive - does not allow to conceptualise the manifold manifestations of the political in dance. Rather, through the hype of institutional critique and the subversion of common codes of representation, the productive aspects of creating through dance are omitted. How is a political body to be understood that involves a reflection of such political aspects as: the sustaining support, emerging bodies, creating communities, and taking responsibility, will thus be part of this paper. It will demonstrate that the discourse that focuses on the subversion as the political potential of dance is both needed but also makes invisible the enormous potential choreography has not only as a means of subverting but of structuring political spaces. As such this paper attempts to cross-read political actions in dance – as they are especially present in the adoption of public spaces in the 1920 and today in order to conceptualise a productive sense of doing physical politics.
**Sune Haugbølle**

Is a Professor in the Department of Society and Globalisation at Roskilde University, Denmark. He was formerly Associate Professor in Arabic and Middle Eastern Studies at the Department for Cross-Cultural and Regional Studies, University of Copenhagen. His work deals with social memory, cultural production and ideology in the modern Middle East. He is the author of “War and Memory in Lebanon” (2010), and has co-edited the volume “The Politics of Violence, Truth and Reconciliation in the Arab Middle East” (2009). His articles have appeared in a.o. Arab Studies Journal, Contemporary Studies of South Asia, Africa and the Middle East, and Journal of Middle Eastern Women’s Studies.

**Katrin Herzner**

Observes movements in search of the best media, shifting processes and migrating flows of human life, always in the search for the best media to transfer her notices. In recent years her artistic work emerged to nomadic lifestyle, reducing her household to a minimum, waltzing through Germany. Apart from this, in 2010 she started to hike in a straight line towards the east. For this artwork “OST” she started solely equipped with a backpack, tent and compass to cross the Eurasian continent. Whenever she is hiking a telephone connection enables the listener to tune into the live and unrecorded broadcast of her artwork. Katrin Herzner studied Fine Art in Karlsruhe and is based in Freiburg.
Is an Associate Professor and the Interim Director of the School of Theatre, Television, and Film at San Diego State University. His research interests are Critical Studies, Dramaturgy, Theatre History and Theory. His publications have appeared in TheatreForum, Theatre Journal, Theatre Topics, and various collections. He is the co-editor of a collection of essays entitled “Performance and the Global City” (2013). This volume is a sequel of sorts to a previous collection of original scholarly writing, “Performance and the City” (2009). Both collections explore the relationship between performance and the production of (urban) space. As dramaturge, Hopkins has worked with numerous writers, directors, choreographers, and theatre artists including Les Waters, Tina Landau, Joe Chaiken, Robert Woodruff, Chay Yew, Jose Rivera, Naomi Iizuka, Chuck Mee, Joe Alter and Liam Clancy. Hopkins is the 2011 recipient of the Elliott Hayes Award for Achievement in dramaturgy. He is Editor of the journal Theatre Topics.

How does performance produce urban space - or does urban space produce performance?
How does performance influence the global city?
How is the relationship between performance and space in Shakespeare’s London different in comparison to today’s global city?

The LIGNA group has existed since 1997. It consists of the media theorists as well as radio, theatre, and performance artists Ole Frahm, Michael Hueners, and Torsten Michaelsen. In shows, performative interventions, and installations, they explore the treatment options for scattered and temporarily associating collectives. The preferred place for interventions is the increasingly controlled public space, for which the “radio ballet” was developed. The radio emits a choreography of the forbidden and excluded gestures that are massively and uncontrollably returned to the location through the radio audience. Their work has been awarded several international prizes.

What is your interest in the public space?
How are your choreographed gestures perceived in the various countries, where your interventions take place?
What form of changes do your interventions create?

Is a Lecturer in human geography at the University of Edinburgh. He has been working at the intersection between theatre and geography over the past decade. His work turns to theatre as a site for doing research and politics differently, for pushing people to think and feel more directly, and to generate space for more democratic debate. His latest project is a testimonial play that engenders transnational discussion on the politics and ethics of Canada’s Live-In Caregiver Program. This project has been performed in Vancouver, Berlin, Edinburgh and Manila. He is currently planning a new testimonial theatre project.

Johnston has also ongoing ethnographic research in Gujarat, India, where he works with two adivasi (indigenous) communities. This work traces the contemporary biopolitical afterlives of colonial policy through which itinerants were forcibly settled and rendered subject to state management. Much of his work in Ahmedabad has been collaborative and is the subject of a forthcoming monograph - “Metropolis, Excepted: Negotiating Life and Death in Ahmedabad” - with the Geographies of Justice and Social Transformation at the University of Georgia Press.
Is Professor emeritus for Socio-Cultural Anthropology (Ethnology) at the University of Heidelberg and works as Fellow and Senior Consultant at the Centre for Advanced Research “Interweaving Performance Cultures” at the Freie Universität (FU) Berlin. Formerly, he held the Foundation Chair of Anthropology at the University of Melbourne, and after retirement he acted as Visiting Professor at the Centre of Cultural Studies at Goldsmiths College (University of London).

Köpping has done research for many years about new religious and political movements and folk religious revivals in Japan. For more than twenty years, he had assignments at universities in California, Australia, Japan and on the Philippines. His research extends from themes of cultural transformations to shamanism and modern performance studies as well as the methodology, history and research ethics in the social sciences across the main disciplines of socio-cultural anthropology and theatre studies, with particular emphasis on postcolonial conditions.

At present, he is teaching at FUBIS at the FU Berlin about “Ritual Drama - Dramatic Ritual: Anthropology, Theatre and Performance Practices”, and courses on body practices in the performing arts with particular emphasis on European racist imaginations.

Anne Kockelkorn

Is an Architecture Critic and Historian. Since 2009 she has been Lecturer and Researcher at the chairs for architecture theory, architecture history, and sociology at the Department of Architecture at ETH Zurich. Her dissertation “The Social Condenser” focuses on Ricardo Bofill’s projects for the Parisian Villes Nouvelles, analyzing the influence of social processes on the discourse, representation, and production of large-scale housing. 2013 she became co-Editor of Candide — Journal for Architectural Knowledge.

Klaus-Peter Köpping

Is Professor emeritus for Socio-Cultural Anthropology (Ethnology) at the University of Heidelberg and works as Fellow and Senior Consultant at the Centre for Advanced Research “Interweaving Performance Cultures” at the Freie Universität (FU) Berlin. Formerly, he held the Foundation Chair of Anthropology at the University of Melbourne, and after retirement he acted as Visiting Professor at the Centre of Cultural Studies at Goldsmiths College (University of London).

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Panel 1: Performance, Ritual and Urban Culture

Panel 4: Historical Images of the Urban in a Global Context

How can performative practices be described as effective transformations of social reality?

“Ritual Drama – Dramatic Ritual”: How are anthropology, theatre and performance practices intertwined?

How can we adapt research about rituals to research about the city?
Gabriele Klein

Professor for Sociology of Movement, Sports and Dance at the University of Hamburg (UHH) since 2002. Her main research areas include Performance Studies, Urban Studies, Dance Studies, Dance in popular culture and urban environments, and transnationalisation of dance cultures.

She was a Guest Professor at the Department for Performance Studies, University of California in Los Angeles, USA, the University in Bern, Switzerland, the Mozarteum in Salzburg, Austria, the Smith College (USA), the University of Stellenbosch / South Africa and Osaka City University, Japan. Her book publications include “Electronic Vibration. Pop Kultur Theorie” (2004), “Is this real? Die Kultur des HipHop” (2003), “Performance” (2006), “Bewegungsraum und Stadtkultur” (2008), “Stadt. Szenen” (2005) and “Emerging bodies?” (2011), “Dance (and) Theory” (2013). She is Director of Performance Studies Hamburg, Co- Director of the Research Centre for Media and Communication at the University of Hamburg, Principal Investigator at the Graduate School for Media and Communication.

Panel 6: Urban Paradise: Chamber of Reality - Chamber of Visionaries

Game Sessions

Game-based Experiments for Possible Futures

How can we imagine possible futures? Our minds are occupied with utopian and dystopian stereotypes from popular culture, buzzwords from trend discourses and mental models we built in our past and present experiences. The talk introduces P.A.R.S. – Preenactive Alternate Reality Studies, a new methodology helping us to jump over these barriers of imagination. In game-based experiments, we open up less obvious and more tangible experience spaces, create and test innovations performatively, and help to enhance human’s future literacy.

Panel 7: Art as a Producer of Knowledge about the City

Action, Intervention. Performance and Choreographic Research in the City

There is a consensus in performance and dance studies that participatory art projects in the urban space provide alternative views and perspectives on urban life and, in their working methods, devise tools to test modes of public participation. They have departed the customary space of the theatre and have entered the public space or other urban places (e.g. schools, hospitals, homeless shelters). Or else they have declared the theatre itself to be a place of social participation, have reinterpreted it as a forum of assembly and thus questioned the traditional frameworks of theatre.

They recreate, and this is the theatre-theoretical thesis, the political task and the public relevance of performance art, by penetrating the public space and addressing everyday politics as incorporated power politics. These projects are driven by theatre-theoretical questions such as: What are the places of theatre? How is the relationship between actor and public designed? How can the theatricality of the everyday be presented aesthetically?

The lecture expands this perspective by questioning not only the potential for reflection of the foundations of theatre. It also focuses on questions that address the practices of embodiment, both in the choreographic order of the space and in the choreography of the actors: by which choreographic order is the urban space characterised? How can the relationship between the choreographed space and the movement order of the actors be described? How are space and time orders of the social embodied in the movements and practices of the actors? Which figurations are affirmative of the choreographed space of the city, and which undermine it? How do these projects produce knowledge about the city?

Face to Face

How can choreography be seen as social and aesthetic practice?
How can research be done in and for choreography in urban space?
How can we describe the city as choreographic order?

Daniela Kuka

Is a Communication Scientist and Game Designer, currently working as research fellow and lecturer at the Department for Communication in Social and Economic Contexts at Berlin University of the Art. She is co-founder of pre∆lab, laboratory for game-based methods. Together with Klaus Gasteier, she invented ‘preenaction games’, a method for experimental future research. She works on projects that revolve around possible futures and alternative realities, speculative storytelling, persuasive communication and behavior design. Until 2009, she worked as Senior Researcher for Interactive Dramaturgy at Ars Electronica Futurelab in Linz (A).

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**Martina LEEKER**

Is a Lecturer for Theatre- and Media-Science. She studied Theatre-Science and Philosophy in Berlin and Paris. She completed training for Theatre and Mime at Etienne Decroux and Jacques Lecoq as well as further education in dance and plays in Berlin. In the Postgraduate program “Assemblies and Participation” of the HafenCity University Hamburg, Stefanie Lorey uses collecting and sorting as a representational form and artistic method.

**Panel 3: Bodies for Change - Embodying Change**

**Face2Face**

How to perform in smart cities?
What is the epistemology of performativity as critic?
What are the technological conditions of artistic interventions?

**Stefanie LOREY**

First studied in Cologne and then in Giessen, where she graduated in 2005 with a degree in Applied Theatre Studies. Since 2001, together with Bjoern Auftrag under the label Auftrag:Lorey, she realised projects that straddle the boundary between performance and installation art. From 2009-2011, she was Dorothea Erxleben Fellow at the Braunschweig University of Art. Since then, she has had various teaching responsibilities at the School of Art and at Universities in Hamburg and Frankfurt.

In the Postgraduate program “Assemblies and Participation” of the HafenCity University Hamburg, Stefanie Lorey uses collecting and sorting as a representational form and artistic method.

**Panel 5: Performative Practice as Aesthetics of Revealing: The City as an Archive?**

**Face2Face**

How can you describe your own artistic approach to urban space?
What do you mean by a ‘performativa collection’?
How do the concepts of collecting and arranging distinguish from archiving?

**Julia LOSSAU**

Is a Professor of Human Geography and focusses on urban geography in the Institute of Geography at the University of Bremen. From 2006 to 2012, she held a junior professorship for Cultural Geography at the Humboldt University of Berlin, where she habilitated on the topic of “Geography and the Cultural Turn: On the Production of Spatial Reality in Urban Contexts. The Case of Art in Public Space” in 2009. From 2001 to 2003, she was a Marie Curie Fellow in the Department of Geography and Topographic Science at the University of Glasgow. The title of her research project was “Rebuilding the Living City: Urban Planning and Public Art.” After studying Geography (graduate), Sociology and Urban Development at the Universities of Würzburg and Bonn, Julia Lossau worked on her dissertation project in the field of political geography. In 2001, she received her doctorate from the University of Bonn. In 2002, she published her thesis under the title “The Policy of Locating: A Postcolonial Journey to a Different Geography of the World”. From 2001 to 2003, Julia Lossau was Research Associate in the Institute of Geography at the University of Heidelberg.

**Panel 7: Art as a Producer of Knowledge about the City**

In the Postgraduate program “Assemblies and Participation” of the HafenCity University Hamburg, Stefanie Lorey uses collecting and sorting as a representational form and artistic method.
MONICA LINDER-GUARNACCIA

Head of the office of IBA Basel 2020. Having studied Journalism and Communication Studies in Fribourg, she deepened her training in leadership and marketing management. Professional Stations were, among others, the World Watch and Jewellery Show Baselworld, the solar company TRITEC International AG and the Museum Baselland. Through her activities within the framework of the Gründerzentrums Stellwerk in the St. Johann train station and the launch of the Designmarkt, she also stands for the design- and cultural landscape in the Triregion Basel.

NINA LUND-WESTERDAHL (zURBS)

Is an Architect/Urbanist/Artist/Human (in reversed order of prioritisation). She studied Architecture at The Royal Danish Academy of Fine Arts in Copenhagen. Slowly she developed an interest more focused on what happens between the walls than the constructions itself, and her MA thesis included a study of city-development and conservation in Tanzania, which focused on participation and the urban environment.

HANNES MAYER

Is the Director and Editor-in-Chief of archithese, a leading thematic international review for architecture, as well as an independent Curator, Musician and Architect. He has taught at the Bartlett School of Architecture (University College London), the University of Westminster and as a Visiting Critic across many schools in Europe. In 2007 he established his own design studio M-A-O/architecture and optimism in London. In 2013 he set up unitedcircus.

SIGRID MERX

Is an Assistant Professor for Theatre Studies at Utrecht University (Department Media and Culture Studies). In her teaching and research, she investigates the performativity of public space through the lens of concrete interventions in public space, ranging from more activist, political interventions to social-artistic projects. She is also a freelance dramaturg and text writer, and as such engaged in projects mainly within the field of community art.

SIGRId MeRx

What do you mean, when you speak about, the performativity of public space?

How can artistic interventions change spaces?

Is the input of political interventions different to artistic interventions?

FACE2FACE

Quality of life: How do we define it? And who defines it?

= my city, = my country, ≠ my country: What role do borders play in the TriRegio of Germany, France and Switzerland?

Urban and regional development: How do we build the future together?

FACE2FACE

Is the body soft and architecture hard?

Has body form and if so, does or should architecture have form?

Is the body private and space public?

FACE2FACE

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Is the input of political interventions different to artistic interventions?
IJJLAL Muzaffar

Is an Assistant Professor of Architectural History at the Rhode Island School of Design. He is willing to bet the house on the claim that modern architecture and planning have shaped not only the dominant forms of bio-politics in the 20th century global arena but also the contours of its geo-politics. He is as much attracted by the sexiness of the built projects as by the lure of World Bank feasibility reports, United Nation master plans, and Ford Foundation statistical analyses that have employed different architectural notions of space, scale, and materiality to design new modes of expertise and intervention across the world. He is member of the architectural history collaborative, Aggregate, which is also committed to claiming a bigger piece of the pie for architecture.

Panel 8: Performing Utopian Visions

David Pinder

Is an urban and cultural geographer at Queen Mary University of London, School of Geography. His research areas include utopianism and cities, especially in relation to the situationists and twentieth-century avant-gardes. He has also written widely on art, spatial practices and the politics of urban space. He is the author of “Visions of the City: Utopianism, Power and Politics in Twentieth-Century Urbanism” (2005), and a guest editor of a theme issue of the journal Cultural Geographies on “Arts of urban exploration” (2005). His current focuses on the uses of utopia within critical urban theory, on artistic and performative explorations of urban spaces, and on counter-cartographies of capitalist globalisation. He was recently a Velux Visiting Professor at Roskilde University, and has previously held visiting positions at Princeton University, and at City University of New York Graduate School.

Panel 4: Historical Images of the Urban in a Global Context

Martin Nachbar

Since graduating from the SNDO (Amsterdam) in 1996, Martin Nachbar has worked as a dancer and performer for companies and choreographers such as Les Ballets C. de la B., Vera Mantero, Thomas Lehrmen, and Meg Stuart. In 1999, he co-founded the B.D.C. collective with Thomas Pischke and Alice Chauschat. Among other things, they created “affects/rework” for which Martin reconstructed the solo dance cycle “Afectos Humanos”, which had been choreographed by Dore Hoyer in 1962. He described this process in several articles for dance and performance magazines. Since then, he regularly writes about his work. Martin’s work is often described as playful approaches to different topics. He likes to take a curious and inquisitive attitude. Since 2004, Martin has developed more than 20 dance performances. Since 2006, he has closely collaborated with dramaturge Jeroen Peeters. In 2010, Martin received a Master’s degree from the Amsterdam Master of Choreography. Since his collaboration with Jochen Roller on the piece “mnemonic nonstop” in 2005, Martin has repeatedly been involved with walking in the city. In the Postgraduate program “Assemblies and Participation” at HafenCity University in Hamburg, he works on the possibilities of bodily-performative makings of spaces through choreographed walking in the city.

Walk

Abstract

There are various places in a city. When used by different people with their different intentions, there will be different spatializations of these places. The emerging spaces move through the city together with the people that spatialize. Walking is a fundamental movement for this process. Its bodily, motor and technical aspects are part of constituting the city’s places. The walk I propose plays with forms of walking and focusses on body sensation and space perception.

Face2Face

How do we walk?

How do we walk in the city?

Which spaces could be opened up via conscious walking?

Flowing Bodies and Constipated Buildings: The Question of Environmental Performance After Race

The rise of environmentalism in the 20th century has been as much a coding of buildings, cities and landscapes as the bodies that are supposed to inhabit them. This talk will argue that this coding was summoned by challenges to the discourse on racial superiority in the era of decolonization that themselves inaugurated a new model of gendered authority. From Mohandas Gandhi who saw constipation in Transvaal related to famine in Gujrat, to Maxwell Fry and Jane Drew who saw their ‘tropical’ buildings possessing sweating folds and breathing walls, these critics of static racial categorization sought to place the native body in a dynamic and interwoven relationship with its surroundings but also snuck in the male body as the ultimate purveyor of environmental balance. This talk will highlight how this sexually situated notion of claiming expertise still influences many of the current discussions of environmental performance.
KATHARINA ROHDE

Designs and realizes projects about structures, phenomena and processes of urban spaces and its associated narratives. With a Masters in architecture and city development, she works as an urban arts- and cultural producer, curator and social designer and describes herself as urban street worker. Her field of work ranges from Berlin (Germany) to Africa and includes small scale local happenings as well as international major events. In form of participatory urban action, Katharina Rohde points out iniquity, chances and potentials and develops future scenarios for the democratic urban co-existence. Katharina Rohde is founder of CUP, a mobile Platform for Contemporary Urban Practice with a focus on urban education. Next to her private practice, she freelances for other institutions internationally.

SASKIA SASSEN


DOES THE CITY HAVE SPEECH?

Speech is a foundational element in theories about democracy and the political. As a concept it has seen both expansions and contractions of its meaning. But it has not yet been expanded to include the concept that the city might have speech, as far as I can tell and others tell me. Arguing, as I do in this essay, that cities have speech, albeit of a very different sort from that of citizens and corporations, is in many ways a question transversal to both the law and urbanism. It is not present in either one of these bodies of scholarship; this is particularly so since I do not confine the notion of speech to that of urban government, nor construct the content of the city’s speech in the terms provided by the law. Thus this inquiry requires expanding the analytic terrain for examining the concept of each, speech and the city.

PRE∆LAB

Is a group of researchers, designers and practitioners from different fields. They share the idea that new, innovative methods are necessary to support people in their creative, managerial, and day-to-day curiosity. They create concepts, models and tools to enhance our imagination of alternative realities, to reflect and anticipate change in liquid times, and to invent and explore speculative ideas of how to shape our present and future reality.

GAME SESSIONS

FACE2FACE

How can art produce knowledge about urban space?
What is your artistic approach to urban space?
How can art contribute to alternative imaginations of space and politics?

WALK

KEYNOTE 3
SABETH TÖDTLI (zURBS)

Grew up in Zürich and studied architecture in Zürich and Glasgow. She was project manager for the conversion and extension of a housing complex from the 50s, as well as several small projects and competitions. While working as an architect, she became more interested in the processes in cities than in singular buildings as objects. So she went on to do a Masters degree in urban design, at the universities of Brussels, Vienna, Budapest, Copenhagen and Madrid. Back in Zürich she co-founded the social-urban laboratory zURBS.

zURBS develops and organizes participatory research-projects on the perception of urban space using artistic methods, in form of workshops, games, tours and other events. She’s also the co-founder of NeXtüzürich, a citizens forum for their ideas for the city's future. Moreover she’s curating urban intervention, interaction and urban art projects.

FACE2FACE

Why is imagination in your work so important? Why do you keep asking questions? What is your artistic approach to urban space?

SOCIO-ARTISTIC ACTIVITIES

KEYNOTE 2

CITY AS PERFORMANCE

The city has long been a stage where an unending series of performative artworks use and transform urban space and thus shape life in the city. On the one hand, everyday life mixes with situations arising from this intervention by art, whilst, on the other hand, it is precisely these artificial/artistic interventions that allow space for new practices that can occur independent of the performance itself. This contribution discusses such side effects of art projects and discusses the possibility of understanding the city overall as its own performance.

IMANUEL SCHIPPER

Is a Lecturer and Senior Researcher at the Zurich University of the Arts and works on the interface between scientific research, teaching, and artistic practice. He was Head of the Swiss National Science Foundation (SNSF) funded research projects “Re/Occupation. Designing Public Spheres in Urban Space by Theatrical Interventions” and “Longing for Authenticity. A Critical Analysis of the Term and the Actual Practice in the Context of Contemporary Staging”. He has, on numerous occasions, worked as a dramaturge for the theatre collective Rimini Protokoll and developed, together with the collective, a contemporary way of documentary theatre.

He works to analyze such terms as ‘theatricality’, ‘performativity’, ‘dramaturgy’, ‘staging’, ‘reception’ and ‘mediality’ – coming from the theatre studies – beyond the boundaries of the theatre, for example in design, urban design, scenography and curation. He has participated as curator and dramaturge in theatrical/performative interventions in public spaces, including (amongst others) “Re-Location: Sanatorium am Schiffbau Zürich” (together with Matthias von Hartz), “City of Abstracts” (William Forsythe) and “Hot Spots – ímoun ethó”, in Athens with Rimini Protokoll.

FACE2FACE

What is your artistic approach to urban space? What means city to you? How do you actually work collectively?

ARTISTIC INTERVENTION

SHARON SMITH (GOB SQUAD)

Gob Squad is a seven headed monster, an arts collective with seven bosses, with a schizophrenic identity and a multiple split personality: hermaphrodite, binational and bilingual, both a patchwork family and a social utopia. Gob Squad have been devising, directing and performing together since 1994, working where theatre meets art, media and real life. Always on the hunt for beauty amidst the mundane, they place their work at the heart of urban life. Everyday life and magic, banality and idealism, reality and entertainment are all set on a collision course and the unpredictable results are captured on video. Motivated by a desire to elevate the everyday and empower audience members to step beyond their traditional role as passive spectators. Berlin has been the group’s creative home since 1999. Core members are Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will. Other artists are invited to collaborate on particular projects. The group is managed by Eva Hartmann.

FACE2FACE

What is your artistic approach to urban space? What means city to you? How do you actually work collectively?
HEINZ SCHÜTZ

Is an Art Critic, Lecturer, and Curator. Since 1985, he has been a correspondent of Kunstforum International and has had teaching responsibilities at various universities. He has published numerous texts on contemporary art and the relationship between art and the city. He developed the research and exhibition project “Performing the City. Kunst Aktionismus im Stadt Raum der 60er/70er Jahre” and edited recently two issues of Kunstforum international entitled “Urban Performance I+II”.

MARTINO STIERLI

Is Swiss National Science Foundation Professor at the Institute of Art History of the University of Zurich. He is co-director of the module “Cities on the Move” of the National Centre of Competence in Research (NCCR) Iconic Criticism – eikones at the University of Basel. Stierli publishes extensively on modern and contemporary architecture and urbanism. His study on postmodern urbanism and media was published as “Las Vegas in the Rearview Mirror: The City in Theory, Photography and Film” (2013). Stierli is the co-curator of the international traveling exhibition “Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown” and editor of the volume of the same title. At the 2014 Venice Architecture Biennale, he curates the exhibition “The Architecture of Hedonism – The Villas on the Isle of Capri”.

MARCEL SCHWALD

Is a Theatre Director and Performance Activist from Basel. He transforms socio-political observations and interactions into theatre pieces and conceptual works which are shown in Switzerland and abroad. In 2012/13 he was writer in residency at Konzert Theater Bern (CH). His piece “Let’s Pretend to be Human” went on a China Tour in 2013. In 2014, he won the prize Dance Heritage of the Swiss Federal Office for Culture, together with choreographer Chris Leuenberger.

FRAUKE SURMANN

Holds an MA in Theatre Studies and Musicology. She has studied in London, Paris and Berlin. From 2009 to 2012 she has been a doctoral fellow at the International Research Training Group ‘InterArt’. Her dissertation “Aesthetic In(ter)ventions in Public Space. Main Features of a Political Aesthetics” explores the politics of interventionist performances in public space and will be published in the fall of 2014. In her current research project “Politike Techne – The Arts of the Political: Theatrical Stagings between Politics and the Arts” Surmann fathoms out the theatricality of the political in political theory as well as in contemporary protest movements. She currently obtains an Honors Fellowship from the Dahlem Research School. Her main areas of research comprise the interrelation between aesthetics and politics, contemporary performance art in the context of digital arts and new media as well as historical, philosophical and/or theatrical stagings of the common. She has also worked as assistant director and producer for companies such as spielzeit’europa, Royal de Luxe, Neuköllner Oper and Podewil-Center for Contemporary Arts.
**KAREN VAN DEN BERG**

Is Professor at the Zeppelin University and holds the Chair for Art Theory and Curating. She studied art history, classical archaeology, and Nordic philology in Saarbrücken and Basel (1995 PhD in Basel). From 1993 to 2003, she was a lecturer for art science at the Private University of Witten/Herdecke. From 1994–1996 and 1999–2003, she was research assistant and research associate. Since 1988, she has been an independent exhibition curator. She has realised numerous exhibition projects in public spaces and art institutions. Editor of the book “Art Production beyond the Art Market”.

Among other things, her research interests are the theory of staging and exhibitions, art and the public and social effects of educational architectures.

**FACE2FACE**

How does collective and performative planning change our experience of the city?

How do we draw a distinction between serious socially engaged art and occupy entertainment today?

What is it that allows urban planning to deal with local problems?

**DRIES VERHOEVEN**

Is a Theater Maker and Scenographer. His work lies between theater and fine arts. His aim is to directly involve spectators in his performances, often in a radical, unexpected way. They watch the outside world from inside an installation, or have personal contact with a performer. They experience reality in a poetic, confusing or intense way. Dries Verhoeven likes the tension that performance art brings, the moment when theatre merges with reality. Sometimes both performers and spectators are seated in the same designed installation. They experience the performance as it takes place around them in the here and now. Dries Verhoeven works in Utrecht, the Netherlands.

**PPP – PROTEST, PICNIC, POIESIS**

Within the current debate about public art, ‘right to the city’ and ‘local knowledge’, ‘urban gardening’ and ‘social engagement’ seem to be the current watchwords, while old experts systems fade into the background. More and more urban gardeners and political activists take their place in public spaces in L.A. and Milan, Hamburg, and Istanbul. One might ask, therefore, how all these cooperative urban planning activities alter how we perceive.

**THE CLUB OF VOYEURS**

The Club of Voyeurs is a group of young people aged 15 to 25 who meet up every Wednesday evening to take a closer look at Basel’s theatre landscape. The Voyeurs not only watch theatrical performances, but also discuss and criticise them within the group and together with theatre makers and experts from various venues. At the end of the current season, the Voyeurs will take the reins into their own hands and create a walk for performaCITY.
In ordering space, architecture also orders bodies. It determines the location of bodies in space. By architecture the body is related to itself as well as to other bodies. Architecture sites and situates bodies. As a primarily functional and economical siting and distribution of bodies in space Michel Foucault has understood modern architecture. From this perspective, architecture appears as a technique of power which in an equally restrictive and productive manner generates the body in its behaviour, actions, and movements. In contrast, recent performative approaches have emphasized the literal circumvention or overstepping and permanent negotiation of such space and body orders. The motto which heads the panel takes both perspectives, the performative one, however, is given priority: First we shape the city, then the city shapes us. But can the relation between body and architecture be resolved in this way, and what does a performative concept of the city imply?

**FACE2FACE**

How do architectures perform urban knowledge?
How does the organisation of spatial knowledge work?
In which way does memory relate to our understanding of space?

**KIRSTEN WAGNER**

Is Professor of Cultural Studies and Communication Studies in the Department of Design at the Bielefeld University of Applied Sciences. From 1989–1996, Wagner studied Art History, German Studies, Sociology and Education at the University of Braunschweig and Oldenburg. From 1997–1998, she was the artistic director of the Oldenburger Kunstverein. From 1999–2002, she pursued doctoral studies in the “Political Iconography” research training group at the Art History Seminar of the University of Hamburg and a scientific funding programme of Schleswig-Holstein. In 2004, she received her doctorate from the Institute for Cultural Studies at Humboldt University in Berlin with a thesis on the forms of spatial organisation of knowledge organization in the computer age. From 2002–2010, she was a research assistant at the Institute for Cultural Studies at Humboldt University in Berlin and Collaborative Research Centre 447, “Cultures of the Performative”. She is spokesperson of the research focus “Photography and Media” in the Department of Design at the Bielefeld University of Applied Sciences. Her research priorities include the spatial organisation of knowledge, anthropology and architecture, spatial theories, mental images of urban environments, and structures in photography.

**HARALD WELZER**

Is a sociologist and socio-psychologist. He is co-founder and head of the foundation Futurzwei. He teaches Transformational Design at the University of Flensburg and Social Psychology at Sankt Gallen University. Welzer was head of the Centre for Interdisciplinary Memory Research (CMR) and leader of various projects of the KlimaKultur research focus at the Kulturwissenschaftliche Institut at Essen. He was also a professor of social psychology at the University of Witten/Herdecke. His research foci are group violence, cultural memory, and the transformation of modern societies. His books, amongst them “Soldaten. On killing, fighting, and dying” (2012), “Climate Wars. What people will be killed for in the 21st century” (2012), and “Selbst denken. Eine Anleitung zum Widerstand” (2013) have been published in 25 Languages.

**MECHTILD WIDRICH**

(PhD MIT) is a Postdoctoral Fellow at Eikones / University of Basel and has been appointed for 2015 as Professor of Contemporary Art History at the School of the Art Institute of Chicago. Her research focuses on ephemeral practices in relation to the built environment, urban activism, and on global art geographies. Her book “Performative Monuments” was published in 2014 with Manchester University Press.

**KEYNOTE 4 / SKYPE LECTURE**

**FINAL PODIUM (REMOTE PARTICIPANT)**

**THE TRANSFORMED CITY**

Cities can be perceived as the central arenas of transformation. While nation states and transnational organisations are slow and conservative in a structural sense, cities are relatively flexible, responsive, and progressive. As ‘transition towns’ they play a prominent role in current debates on transformative strategies for modern societies. But how would a transformed modern city look like – what are the life styles, the types of mobility, the habits of living and consuming in the context of a reductive modernity?

**FACE2FACE**

How can a monument be performative?
How would you describe the relationship between ephemeral art practices and architecture?
Why describe cities as global art geographies?

**FACE2FACE**

How do architectures perform urban knowledge?
How does the organisation of spatial knowledge work?
In which way does memory relate to our understanding of space?
Is an urban laboratory based in Zürich, which provides a social-artistic perspective of citylife. Looking at the city through a social-artistic perspective, means that zURBS focuses on different urban art forms that have an impact on the social life of the city. By focusing on these art forms, zURBS wants to imagine new and creative ways of living together in and using the city. Thus, instead of looking at the city from a top-down perspective, where the life in the streets is often overlooked or generalized in big and abstract master plans, zURBS takes the streets and the people occupying them as the starting point.

SOPHIE WOLFRUM

Studied spatial planning at the University of Dortmund and passed the state examination in urban design in 1984. In 1989, she and Prof. Alban Janson founded the firm Janson + Wolfrum Architektur + Stadtplanung, which has received numerous awards. From 1995 to 1996, Prof. Wolfrum was a visiting professor at the University of Kassel’s School of Urban Planning and Landscape Architecture. Since 2003, she has been professor of Urban Design and Regional Planning at TUM’s Faculty of Architecture. Prof. Wolfrum is a member of the German Academy for Urban Regional Spatial Planning (DASL) and an expert adjudicator on several juries. She is also a member of various consulting committees, including Baukollegium Zürich 2006-10, iba see 2002-10, architectural advisory boards for some towns in Germany and the Goethe Institute’s Advisory Council on Science and Current Affairs. She has been the Dean of the Faculty of Architecture TUM since 2011.

The main research areas include contextual urbanism and cityscapes, urban landscape, the defining characteristics of a city (place, identity, image), city architecture and performative urbanism.

ARTISTIC INTERVENTION

Gob Squad is a seven headed monster, an arts collective with seven bosses, with a schizophrenic identity and a multiple split personality: hermaphrodite, binational and bilingual, both a patchwork family and a social utopia. Gob Squad have been devising, directing and performing together since 1994, working where theatre meets art, media and real life. Always on the hunt for beauty amidst the mundane, they place their work at the heart of urban life. Everyday life and magic, banality and idealism, reality and entertainment are all set on a collision course and the unpredictable results are captured on video. Motivated by a desire to elevate the everyday and empower audience members to step beyond their traditional role as passive spectators. Berlin has been the group’s creative home since 1999. Core members are Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will. Other artists are invited to collaborate on particular projects. The group is managed by Eva Hartmann.

What is your artistic approach to urban space?
What means city to you?
How do you actually work collectively?

SOCIO-ARTISTIC ACTIVITIES:
stadtARCHIV / werkSTAdT

In this regard zURBS has organized workshops, tours, artistic interventions, treasure hunts, games and lectures for a wide range of national and international institutions and organizations such as Art and the City, City of Zurich (Quartierkoordination Kreis 5), Zürcher Hochschule der Künste, Theater Gessnerallee, ETH Zürich, Fachhochschule Nordwestschweiz, Kultur Stadt Zug, University of Ghent, University of Copenhagen and reART:theURBAN.

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BUVETTE KASERNE / RHYSCHÄNZLI
If you want to have fresh grilled organic food combined with an amazing view on the Rhine and Basel, you should not miss this cosy place right around the corner to Kaserne Basel to enjoy some burgers and cool drinks (Unterer Rheinweg).

KABAR
The kabar is located in the same building complex as the Kaserne, literally next door. It offers a daily lunch menu at a reasonable price, for Swiss standards at least. Throughout the day one can get yummy paninis with a choice of toppings. It’s a popular hang-out, particularly in summer.

MIGROS-CITY
Migros City is a shopping mall very close to the Kaserne, following Klybeckstrasse towards Claraplatz. It has a big take-away section on the ground floor offering typical take-away fare like pizzas, pasta, stews, salads etc. It also has a big supermarket. Migros is one of the two big supermarket chains in Switzerland and well-known for its reasonable prices. (Ochsengasse 2)

MANOR
The fancier version of Migros and just around the corner from Migros-City. The take-away/gourmet section is underground. (Greifengasse 22)

CULINARY KLEIN-BASEL
Take a stroll along Klybeckstrasse and its side streets to discover plenty of small restaurants where you can find anything from Thai, Italian, Indian, Vietnamese, Spanish and Swiss, of course.

LANDESTELLE
There could hardly be a more befitting venue for our Friday night dinner than the Landestelle. It is one of the projects that were granted permission to use this part of the Klybeck harbour for a temporary period of five years (2013 – 2018). In its former life the physical structures of the Landestelle were art. They constituted the “Favela Café”, a controversial art piece conceptualized by Tadashi Kawamata for the Art Basel 2013. As if the great location and the interesting and controversial history weren’t enough, Landestelle also offers fantastic food, made from regional produce and prepared with love and dedication.
performaCITY is a part of “Performing Cities”, an European production network of “second cities” and their performance production centres in Germany (Dresden, Mülheim/Ruhr), France (Poitiers, Strasbourg), the Netherlands (Utrecht) and Poland (Krakow).

performaCITY is part of “Shared Space Switzerland” the Swiss preliminary programme for the Prague Quadrennial 2015 that is organized by the Swiss Arts Council Pro Helvetia in collaboration with the Festival Antigel Geneva, trans4mator Zurich and Haus der Kunst, Uri.

performaCITY is a part of the SharedSpace project in cooperation with the Prague Quadrennial 2015.

“eikones – NCCR Iconic Criticism” of the University of Basel, “PUBLIC CITY” and “IFCAR” of the Zurich University of the Arts are partners of the conference.

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“WOZ - Die Wochenzeitung” is media partner of performaCITY.
1: Kaserne Basel
   Klybeckstr. 1b
   Tram 8: “Kaserne”

2: H95
   Horburgstrasse 95
   Tram 8: “Brombacherstrasse”

3: Aktienmühle
   Gärtnerstrasse 46
   Tram 8: “Ciba”

4: Ostquai
   Hafenstrasse 25
   Tram 8: “Kleinhüningen”

5: Landestelle
   Uferstrasse 35
   Tram 8: “Ciba”

6: Unternehmen Mitte
   Ligna. “Walking the City”
   Gerbergasse 30
   Tram 6, 8, 11, 14, 15: “Marktplatz”

7: Cafe Florida
   Ant Hampton & Tim Etchells. “Lest We See Where We Are”
   Voltastrasse 71
   Tram 11, 1: “Voltaplatz”

8: Claraplatz
   Dries Verhoeven. “Ceci n’est pas…”
   Tram 6, 8, 14, 15 “Claraplatz”