



Future Perfect

Dystopia, disruption and alternatives: what we will have to have provided for

- G** Theory / Discourse / Workshop
- V** Graz / Leoben

Not all destruction is creative – the steirischer herbst conference looks into the question of what needs to be preserved and what needs to be fought for.



Our legacy for future archaeologists is increasingly narrowing down to two things: our waste and the Cloud. We will have filled up the oceans with plastic, contaminated the soil with plutonium and stored yottabytes of, by then, unreadable data. Interestingly, this tense is called “Future Perfect”.

The fact that we only conceive of the future as a dystopia is because we see tomorrow as an extension of today. However, the future can be completely different. “Future Perfect” sets out to imagine this difference. Not by demanding disruption and constant (self-)reinvention, but by looking at the totality of relationships in which we find ourselves. Because contrary to the capitalist assertion, not all destruction is in fact creative. Sometimes something is simply gone – resources, life-forms, options for the future.

In lectures, artist presentations, discussions and a large-scale expedition, “Future Perfect” looks into the material and immaterial legacy that needs to be preserved, discovered or finally realised. What will we have to have provided for, fought for, to ensure that the future will be a good one, if not perfect, beyond the horizon of our own time? What role is played by cultural memory, digitalisation, legal order and wealth, but also speculation, subversion and artistic practice? And what makes us even think that future generations will still care about our values?

Sat 10/10, 11.00 – 19.00

Heimatsaal im
Volkskundemuseum

Admission free

Sun 11/10, 12.00 – 18.00

Porubsky Halle Leoben

Admission free

German and English language

With Lara Almarcegui (NL/ES), Aleida Assmann (DE), Heba Y. Amin (EG/DE), Gülsen Bal (TR/UK/AT), Regine Dura (DE), Marina Fokidis (GR), Silvia Fehrmann (AR/DE), Tessa Giblin (IE/NZ), Stefan Heidenreich (DE), Charles Heller (GB) & Lorenzo Pezzani (IT) / Forensic Architecture, Hans-Werner Kroesinger (DE), Madeline Ritter (DE), Manfred Schneider (DE), Michael Seemann (DE), Walter Seidl (AT), Liam Young / Tomorrows Thoughts Today (GB) et al.

Curated by
Christiane Kühl (DE)

Application

herbst academy 2015

First name, surname

Address

Phone

Email

Date of Birth

Occupation

- Workshop 1 **To What End?**
(08/10 - 09/10 + conference 10/10 - 11/10)
- Workshop 2 **United States of Europe – Europe as a Location or Idea?**
(08/10 - 09/10 + conference 10/10 - 11/10)
- Workshop 3 **Mineral Rights**
(12/10 - 13/10 + conference 10/10 - 11/10)
- Workshop 4 **Places of Overwriting**
(12/10 - 13/10 + conference 10/10 - 11/10)

Please enclose a substantive CV and a short description of your expectations of the workshop as well as any material you consider helpful to represent your interest regarding the workshop’s topic. For further information please visit www.steirischerherbst.at.

The contribution towards expenses for each workshop is € 65 without or € 130 with accommodation. The accommodation will be available for five nights (including the conference days) in a room for 4 people. Lunch is provided for each workshop and conference day. Travel costs are extra. Please mark with a cross:

- Workshop and conference excluding accommodation (€ 65)
- Workshop and conference including accommodation (€ 130)

Deadline for applications: Fri 31/07/2015

Please send your application to:
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academy@steirischerherbst.at

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Back to the Future

Relics, traces and other testimonies

“Back to the Future”: steirischer herbst 2015 takes a hard look both back and forward. Inspired by Marty McFly’s time travels (forecast date of landing in the future: October 2015), this year the festival deals in many different ways with the concept of “inheritance”.

The question of what we want to take with us into the future inevitably brings us to current discussions concerning common cultural heritage. What do we inherit and how do we handle this inheritance? What do we archive and what do we pass on to future generations? What would, should or must we say goodbye to? What criteria do we apply to the priorities of whose future? All of these questions crop up in different ways at steirischer herbst, reflected in a wide variety of forms in the programme.

The fact that, without a profound analysis of the present and the past, the future can prove dangerous has not only been demonstrated by a whole array of science-fiction films. Once again this year’s festival is centred around the steirischer herbst academy, to which international artists and experts are invited to discuss unloved/beloved legacies, visionary strategies for the present and – perhaps not-so-distant future scenarios based upon different sets of topics.

This year’s conference not only covers a wide array of subjects, but also encompasses two venues. The first day of the event takes place in the Heimatsaal im Volkskundemuseum in Graz, relocating to the Porubsky Halle in Leoben on day two, where a 400 m², space-embracing installation by artist Ulla von Brandenburg invites visitors to question their own perspective.

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Gülsen Bal (GB/TR/AT) / Walter Seidl (AT)
To What End?
 Workshop 1

Thu 08/10 & Fri 09/10

English language

By Gülsen Bal (GB/TR/AT) & Walter Seidl (AT)

The exhibition “To What End?” investigates the idea of “inheritance” as a device for reclaiming historical memories so as to enable criticism of dominant narratives and cultural ideas. How can we understand the concept of “inheritance” when it is a matter of making a wide range of voices heard, all reflecting different cultural contexts? What potential lies in post national forms of belonging that run counter to widely accepted strategies of globalisation? And how are current political and social changes manifested in the creative world, how can we integrate them into the spheres of art? In artist talks, discussions and a film programme, the aim is to widen the range of topics connected with social, political and economic codes by means of experimental research.



Regine Dura / Hans-Werner Kroesinger (DE)
United States of Europe – Europe as a Location or Idea?
 Workshop 2

Thu 08/10 & Fri 09/10

English language

By Regine Dura (DE) & Hans-Werner Kroesinger (DE)

Modern-day Europe, that we prefer to see as having been born of the spirit of the French Revolution, came into being in 1950 as a coal and steel union: if you work together, you don't fight against each other. So the birth of the European Union was induced by economic concerns and a desire for security. Internal borders were abolished for the movement of goods, external borders closed. Is Europe a community of values, and, if so, which values are involved? To whom do they apply? And what kind of role does common cultural heritage play, what role the EU Frontex agency? Director Hans-Werner Kroesinger and dramaturg / documentary film maker Regine Dura examine Europe with the aid of documents. In this workshop, a document is everything that the participants regard as relevant in this context, be it political, philosophical or personal. Material for a later presentation will be developed from the pool of resources.

Lara Almarcegui (NL/ES)
Mineral Rights
 Workshop 3

Mon 12/10 & Tue 13/10

English language

By Lara Almarcegui (NL/ES)

In her work, Lara Almarcegui often explores wastelands or unheeded places. In order to deepen her investigation of territory, the past and the origin of “the built”, she now turns her attention to what lies below. “Mineral Rights: Acquisition of the mineral rights of an iron deposit” is an ongoing project in several countries in which Almarcegui tries to purchase land, not to extract minerals but to highlight how the territory is shaped at a geological level, and how it is broken down for exploitation. Looking back on the long history of mining and land ownership, the workshop investigates how rulers of different countries oppose the idea that individual citizens acquire rights to mineral resources. The workshop will also analyse the situation around Graz in depth. Various forms of landscape representation are investigated alongside this process.



Daniel Wetzel / Rimini Protokoll (DE)
Places of Overwriting
 Workshop 4

Mon 12/10 & Tue 13/10

English language

By Daniel Wetzel / Rimini Protokoll (DE)



In the performances of the Rimini Protokoll theatre collective, the act of remembering, generally a way of preventing something from being forgotten, is made visible as an act of overwriting and, above all, inscribing – personal, political and social pasts into the present. For “Adolf Hitler: Mein Kampf, Band 1 & 2”, co-produced by steirischer herbst, it is once again the expertise and experiences of the protagonists with the propaganda publication that constitute the central material, ninety years after publication of the book. The incomplete search for traces turns the stage into a field of play between fact and fiction. In other projects, the company uses specific sites – almost parasitically – as a stage on which to view the present. In “Hausbesuch Europa” (2015), for example, it is the audience's living rooms. The workshop examines selected works of Rimini Protokoll with the aid of practical experimental set-ups.