

20 — 21 April 2013

SWEET SIXTIES

*Avant-Gardes in the Shadows
of the Cold War.* Lectures & Conference.



Speakers

FRANCO BERARDI »BIFO« — Bologna

OLGA BRYUKHOVETSKA — Kiev

BORIS CHUKHOVICH — Montreal

CLARE DAVIES — Cairo

EKATERINA DEGOT — Moscow

YASMINA DEKKAR — London

BRANISLAV DIMITRIJEVIĆ — Belgrade

ALI ESSAFI — Casablanca

LJILJANA KOLEŠNIK — Zagreb

PORTER MCCRAY — Berlin

JOSIP RASTKO MOČNIK — Ljubljana

YEHUDA SAFRAN — New York

CATARINA SIMÃO — Lisbon

RAYYANE TABET — Beirut



mumok Museum moderner Kunst Stiftung Ludwig Wien,
Museumsquartier — Vienna

Sat, 20 April 2013, 11:00 am — 6:15 pm

Sun, 21 April 2013, 11:00 am — 6:15 pm

Hosted by tranzit.at



BENVENUTA!
 ЛАСКАВО ПРОСИМО!
 WELCOME!
 بھرحرن!
 ПРИВЕТСТВИЕ!
 ДОБРОДОШАО!
 DOBRO DOŠAO!
 DOBRODOŠEL!
 WILLKOMMEN!
 BEM-VINDO!



MISSION STATEMENT

SWEET SIXTIES is a long-term trans-regional research initiative working between art, research, media and educational contexts in Europe, the Middle East, West and Central Asia and Northern Africa. Involving a particular group of experimentally-orientated arts and research groups as well as particular artists, researchers and media, Sweet 60s investigates hidden histories or underexposed cultural junctions and exchange channels in the revolutionary period of the 1960s.

Forword

MODERNITIES TRANSMOGRIFIED.

A Sweet Sixties Conference and Lecture Series

In the 1960s, the landscapes and cities of protectorates and former colonies from India to the Maghreb, from the Soviet Republics to the new states in the Southern hemisphere were replete with the spirit and forms of modernity; forms that transmogrify and then dissolve into the thin air of the vernacular. The star-maps that are used to survey these artificial worlds often serve to navigate the boundaries between private and public domains.

The world is full of eerie displacements, gestures of the uncanny, and the constellation of the real exists in a plethora of doubled forms. Question marks, meanderings, rows of numbers, and persons of the line belong to the inventory at hand. Communication machines emerge and shut themselves up before they have the chance to become immaterial, disappear, and corrode in postmodernity.

The air of the 60s echoes a spirit of emancipation. And the newly arising art-scapes are interspersed with double agents: diasporas bring their academies; the streams between Soviet, North and South American, Western European, Non-Aligned etc. are full of interlocutions, hidden pathways, and narratives of trade routes beyond the seemingly stable hegemonies of the blocks.

The stories and spirits of a parallel avant-garde, whose silhouettes have yet to be found on the walls of the western canon, are the theme of this conference.

Georg Schöllhammer

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Sat, 20/04/2013



11:00 am
Welcome
KLEMENS GRUBER

11:15 am
Introduction: Sweet Sixties
GEORG SCHÖLLHAMMER

Lecture Series

11:30 am
JOSIP RASTKO MOČNIK

Before the Colours Exploded: Degree Zero of Symbolisation

In 1966, Michel Foucault published *Les mots et les choses*, »Words and Things«; in his title, »and« is meant as a disjunction: something is either a »thing« or it is a »word«. A year or two earlier, an artistic and intellectual current in Slovenia-Yugoslavia proposed to read the expression as a conjunction: »words are things«. This simple programme triggered complex effects. It broke with the humanism of the fifties; lay off temptations of anthropocentrism: Proclaiming that humans are »things among other things«, it practically resolved the contradiction of hedonism by identifying discipline with pleasure. However, recognising that »the world as the world of things« has its own »orders«, proponents of »reism« were soon led to admit that those things which are words have an order of their own, a linguistic order they started to grasp in the spirit of the epoch, i.e., in Saussurean-Jakobsonian terms and within semiotic horizon. This minimal theorisation of an

artistic programme retroactively proved to be the point of divergence: 1. Visual arts affirmed the purity of the line and the drawing – engaging in what critics called »conceptualism«. 2. Poetry renounced rhetoric and »secondary systems of signification«, favouring simple constructions or, more radically, stepping over into typographic poetry. 3. Theory soon engaged in the elaboration of the »materiality of the signifier«. Historical destiny of the divergent varieties has been uneven: conceptualism was canonised; poetic »reism« has been reduced to a historical digression; theory re-focused its »artistic« interest towards cultural forms of popular resistance (punk-rock etc.), and lived its short-termed feast of a *recontre manquée* with the »masses«.

Closing Conference



12:00 pm
FRANCO BERARDI »BIFO«

Three possible points of view on the '60s.

Culmination. The culmination point of the modern experience and of Futurism.

Immanence. The development of the general intellect as possibility for full emancipation from capitalist constraints and exploitation.

End. The beginning of the end of the future, which surfaced in the following decade.

The process of scholarization – the deployment of the mass educational system – is the most important marker of the full development of modern civilization. It is also the immanence of the possibility of the full deployment of the tendency towards the liberation of human life from the capitalist form of the economy.

The alliance between workers and students.

The relation between artists and engineers.

The starting of experimentation on the Net, and the infinite possibilities generated by the meeting of psychedelic imagination and technology.

The paranoid legacy of the century of revolution and

belonging blocked the possibility of deploying the immanent possibility. And the world entered the convulsive phase of collapse and de-civilization we are now immersed in.

12:30 pm
Discussion with Panellists

1:00
Lunch Break

2:00 pm
YEHUDA SAFRAN

The Architectural Consequences of Political Thinking

It is not often that we reflect on the great formal contributions made by architects who have undertaken a political position. For some reason, those on the right have attracted a great deal of interest, while the left was – and is – unsung. Yehuda Safran focuses on several architects who were engaged with and shaped the communal typology of the architecture of the communes in Israel in the Sixties and earlier. Most of them were educated in Vienna and Berlin and arrived in Palestine with little experience. Their names are less known than Eric Mendelsohn but their contribution was no less important.

Yehuda Safran elaborates on the relationship between forms of life and architecture as the key insight concerning innovation in the aftermath of WWII, against indifferent production on a very large scale. He will introduce three Brazilian architects: Villa Nova Artigas, Lina Bo Bardi, and Paulo Mendes da Rocha (who is still

among us) as a way of comparison in an urban environment. The optimism of those years can clearly be seen in their designs, in their undertakings, and in the quality of their thinking.

2:30 pm
CLARE DAVIES

**Wonderful Things:
The Labor of Art Work.**

In the mid-1920s, the institutionalization of a state arts sector in Egypt began in earnest. The same period was marked by a turn towards the »Egyptianization« of art and, ultimately, a backlash against the dominance of cultural policy-making and the new arts administration by foreign nationals. In this context, the control of arts bureaucracy, and, specifically, Egyptian artists's rights to it, was understood as a political issue. Clare Davies argues that definitions of the artist's role, art world dynamics, and works of art in 20th-century Egypt benefit from a consideration of the politics of labor in the same period. She offers a series of theses qualifying the nature of an evolving relationship between art and labor based on a discussion of specific developments in the state arts sector and a consideration of individual works of art.

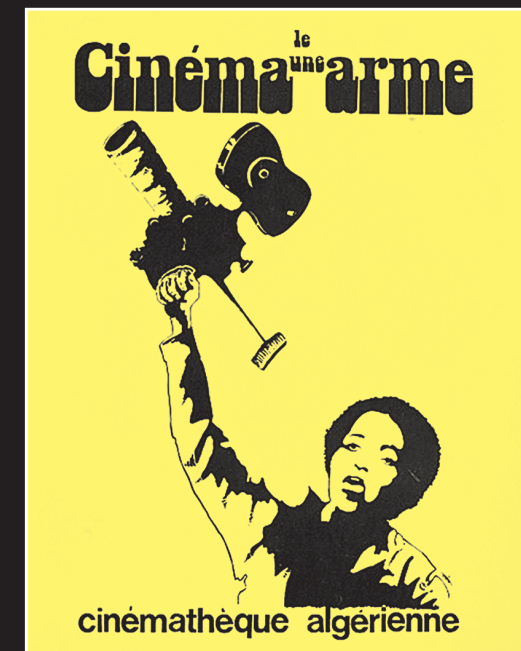
3:00 pm
YASMINA DEKKAR

**Early Algerian Cinema
as a Site of International
Solidarity**

Yasmina Dekkar explores the constitution of Algerian cinema in 1957 and the inauguration of the Cinémathèque d'Algiers in 1964 as a site of international solidarity. Algerian cinema is literally a »cinéma de combat«, as it was born in 1957 during the struggle for independence in the maquis. One of the founding figures acting as a transmission agent was the French communist documentary filmmaker René Vautier, who had joined the liberation movement and established the first cinema school for (native) Algerians by setting up a documentary film unit in the maquis.

The Cinémathèque was founded two years after Algeria gained independence in 1964 by Ahmed Hocine with the help of Henri Langlois, the founder of the Cinémathèque of Paris. For more than forty years it was a place for open debate and critique of aesthetic, social and political issues, and a meeting-point for national and international filmmakers. A great many important Algerian and international filmmakers (including Beloufa, Allouache, Zinet, Chahine, Godard, Herzog, and

Pontecorvo) passed through this institution, which at the time was deemed second most important of its kind. Why has official historiography neglected this intense moment of exchange between different voices and filmic languages?



Ministère de l'Information et de la Culture – Alger (ed.) (1974) Cinéma:
Production Cinématographique 1957—1973.
Alger: Ministère de l'Information.

3:30 pm
Discussion with Panellists

4:00 pm
Coffee Break

4:30 pm
ALI ESSAFI

Portrait of the Artist in Dominated Country

Ahmed Bouanani began writing and drawing when he was just 14-years-old. One of the first film directors to emerge from post-colonial Morocco, Bouanani graduated from L'Institut des Hautes Etudes Cinématographiques (IDHEC) in Paris in 1963 with a degree in film editing. When he returned to his home country, he felt newly independent, filled with dreams and brimming with ideas for new projects. At the time though, it was impossible to make a film in Morocco without approval from the Moroccan Cinema Center, le Centre Cinématographique Marocain (CCM). However, the CCM was nothing but a propaganda arm of the National Security Department.

From the beginning, the bohemian and free-spirited Bouanani frequently clashed with the many forms of censorship and repression he encountered as an artist and filmmaker in Morocco. Every attempted production was a battle from which neither the director nor the film emerged untarnished, and for years, the CCM continued to prevent him from directing movies.

But the young artist persevered! He continued working,

trying to shoot films, not under his own name, but using the approved names of his colleagues and founded, along with three other directors, the first collective of independent filmmakers. It was under the name of this collective that Bouanani was able to release the masterpiece of Moroccan cinema »Trace« in 1969.

In addition to being heavily censored, Bouanani also faced plagiarism. As a result of his precarious position, several of Bouanani's colleagues took credit for his films which they did not create but simply lent their names to. It wasn't until 1980 that Bouanani finally succeeded in releasing »Mirage«, his unique full-length film properly credited under his own name. This film, along with »Trace«, would go on to become some of the most iconic films of Moroccan contemporary cinema.

Delving further into Bouanani's films, writing and works of research, it is easy to see why the Moroccan government wanted to keep Bouanani silent. The government wanted to alter the memories of native Moroccans and Bouanani's tireless attempts to present an authentic and accurate view of the Moroccan people before and during the French colonization of Morocco, was considered a crime equitable to heresy by a censorship-friendly Moroccan government. They declared their version of history the only version.

5:00 pm
RAYYANE TABET

Season's Greetings: An Annotated Postcard



Seasons Greetings. An Annotated postcard, Courtesy Rayyane Tabet

The Trans-Arabian Pipeline Company built the world's longest pipeline linking Saudi Arabia to Lebanon. By examining a greeting card, circulated by the company to its employees in the early 60s, this talk will uncover the elements that make up this image and discuss the creation of an American corporate identity.

5:30 pm
Discussion with Panellists

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Sun, 21/04/2013

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Lecture Series

11:00 am
EKATERINA DEGOT

**Arkadi and Boris Strugatzky's
Monday Begins on Saturday (1961) and
Soviet Everyday Dialectics**

- The Strugatsky Brothers's *Monday Begins on Saturday* (1961) tells the story of a programmer who after a set of coincidences begins working at the Research Institute for Wizardry and Sorcery, which is organized into sections such as the Department of Prophecies and Predictions or the Department of Linear Happiness. The institute's main philosophy is dialectical: positivism and vulgar materialism must be fought off at all costs and opposed with the weapons of magic and the imagination. Its ethic of incessant research – alluded to in the title of the novel – is similarly dialectical: an ideal life of perpetual inquiry and thinking, opposed to the quick fixes of consumerism and immediate satisfaction. Here even knowledge of the future should not be »consumed« – it must remain an open horizon. But this utopian atmosphere is secured by almost inexhaustible state support, propped up by
- an ever-growing bureaucracy, and protected from the demands of the market.

Closing Conference

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11:30 am
OLGA BRYUKHOVETSKA

Revolutionary by Form, National by Content: *Shadows of Forgotten Ancestors* as a Text of Resistance.



Larysa Kadochnykova in the film *Shadows of Forgotten Ancestors* (Dovzhenko Film Studios, 1965)

The film *Shadows of Forgotten Ancestors* (Dovzhenko Film Studios, 1965) is one of the most important visual manifestos of the Soviet 60s, probably its most radical version. On the one side, *Shadows* moves away from the center geographically. It realizes an interest to the periphery, the margins, the regions of underdevelopment,

which was typical for the Thaw. Shot at the Ukrainian part of the Carpathian Mountains *Shadows* features the hutsuls, an ethnic group with their distinctive traditional culture, and does it in a strikingly authentic way. Not only the film reanimates their language, material culture, and rituals, but the very real living hutsuls themselves enter the screen. In this respect the film follows another major imperative of the Thaw – to be true to reality. On the other side, *Shadows* radically rejects realism and revolutionizes cinematic form. It is a self-reflective, fragmentary modernist text, which is not centered on the dominant point of view. A contemporary audience saw the film as hallucinatory, intoxicating and delirious. In this respect *Shadows* is close to politicized formalism of 60s cinema, which departs from the classical narrative conventions to be true to what Pasolini called an «original, oneiric, barbaric, irregular, aggressive, and visionary» quality of cinema. *Shadows* is a text of resistance because it rejects the point of view of the dominant subject, and does it both in terms of a nation and a form, thus performing a double decentralization.

12:00 pm
BORIS CHUKHOVICH

Behind the Veil of Orientalism: European Utopias in Central Asia

tectural practices. Three particular topics will be specifically discussed: the socialistic melting pot in Central-Asian urbanism, the use of water in public spaces, and the »Petersburgization« of the historic heritage in old cities.



B. Mezentssev, B. Zaritzkiy, E. Rozanov, V. Shestopalov Lenin Square (Tashkent), 1965
3D visualization — (c) B. Chukhovich, 2013

Boris Chukhovich focuses on different European utopias that are rooted in the modern architecture of Central Asia. Their expressions during the 1960s will be examined through two teleological perspectives: the colonial past of the region and its contemporary archi-

12:30 pm
Discussion with Panellists

1:00 pm
Lunch Break



2:30 pm
BRANISLAV DIMITRIJEVIĆ

**Style and its Political
Transfer in Yugoslav Culture
of the 1960s**

The analysis of style is mostly regarded as a retrograde aspect of art historical studies, especially in comparison to a focus on the social and political role of art developed in social art history and later within the scope of »new art history«. However, style can be treated also as a political and historical site, »a site that marks the changing historical conditions for the very formation of social identities«, as the theoretician Ina Blom has put it. The culture of the 60s is an important case for the analysis of the relation between style and changing social conditions, as these years are remembered both for their »hyper-stylish« aesthetization and for their »revolutionary« political discourse. This decade is singled out as the period of the dissemination of new »media« culture, dominated primarily by the emerging role of television, but also though the widespread development of graphic and industrial design, fashion and, in general, of lifestyles constructed through consumerism, popular culture, and rock music.

As Walter Benjamin pointed out, style represses the

crisis of trauma of modernity itself, the crisis of a historical event that shakes the foundations of the great truths of collective identity and historical continuity. The 1960s marked the culmination of the notion of the »modern style« in the midst of the gradual demise of modernity and its »nervous breakdown« happening with the events of 1968 and conceptual art's iconoclasm. The relation of style and counter-style, as a relation of commercial culture and non-conformist counter-culture, marks the operational mise-en-scene of political processes and social changes.

Branislav Dimitrijević will focus on the issue of a transfer of desired lifestyles from the West to the East in relation to a gradually abandoned ideological kernel of socialist societies, especially within the liberal economic climate of Yugoslavia, following the process of reforms commenced in 1958 and culminated in 1965. Through selected examples of design, film, theatre, and art from Yugoslavia, we shall look into models of cultural translation, repetition, and reproduction of certain visual modes of establishing social identities and new structural fragmentations and polarizations in relation to a homo-genous collective identity as stipulated by the socialist ideology.

3:00 pm
LJILJANA KOLEŠNIK

**Yugoslav Cultural
Diplomacy and
the Non-Aligned Movement**

The presentation is focused on the character, modalities, and intensity of Yugoslav cultural exchange with the non-aligned countries through the course of the 1960s and 1970s. Based on the ongoing research in the archives of the former socialist state's institutions, it will describe the format and content of the cultural programs implemented in numerous African, Asian, and the Latin American countries and explain the strategic utilisation of international organisations (UNESCO, UNICEF) in fostering international visibility of »Yugoslav-brand socialism«. We shall also discuss the range of art and documentary exhibitions used to bring the cultures of the non-aligned countries to the close attention of Yugoslav citizens, as well as a few unique »institutional« traces that cultural exchange programs have left within the Southeast European geo-political space.

3:30 pm
Discussion with Panellists

4:00 pm
Coffee Break

4:30 pm
CATARINA SIMÃO

**Staging a
Decolonization Process:
A Work of Several Parts.**

Party and the State, and thousands of Mozambicans who were committed to repressive colonial-fascist organizations. Concrete reasons and actions led to the accomplishment of this meeting, but when



Still taken from »Os Comprometidos — Actas de um processo de descolonização«, Mozambique INC 1983

Mozambique President and Head of the Frelimo Party, Samora Machel, stretches his hands out towards the crowd: »We shall not forget!!!« he would shout and sing. Mozambique's colonial past needed to be constantly remembered so as to give meaning to the present of revolution. In her talk, Simão will show her current work on the reconstitution of a series of forty-four episodes of archival footage, revealing a highly intense four-day political meeting in Maputo in 1982. The meeting was held between the Frelimo

human and historical confrontations are shaped through this kind of »meeting practice«, many of the other relations involved are indeterminate. Simão's ongoing *Off screen project* raises questions about the operative topology of images and their use as instruments of governance. Alongside this approach, Simão will also present excerpts of a recently produced film piece, *These are the Weapons*, that was named after the 1978 Mozambican film *Estas são as armas*.

5:00 pm
PORTER MCCRAY

American Tutti-Frutti



»Modern Art in the USA«
Collection of the Museum of American Art

A long time ago in a land that was great but without a tradition in art, an art museum was opened. This museum was so adventurous and innovative that it succeeded in reinventing modern art. Encouraged by this achievement, it began sending exhibitions across the vast land, spreading the idea of modernism, and soon after it became widely known as The Modern.

But then a long and terrible war between the nations of the Old World erupted, destroying most of the culture including memories on modern art. Not too long after a peace was established, The Modern began sending exhibitions across the

ocean bringing hope and optimism to devastated lands. One day an exhibition of the cultural achievements of the New World arrived to the Old World. It opened first in the City of Lights that once was the metropolis of modernity. Although the public was not very pleased, the exhibition continued traveling to other cities on the continent. At the end of a year-long journey it arrived to its farthest stop in the East, the White City. Here again the exhibition was met with hesitation and suspicion, even named the American Tutti-Frutti by a local government servant. Nevertheless it finally opened in the Palace of Art within the old city fortress known as Kale-Meydan. The opening was attended by numerous dignitaries and educated public. The exhibition seemed to have been a success, and was written about in all the important newspapers of the land.

However, after the exhibition closed and left the city, it was quickly forgotten and erased from the memory of its inhabitants as if it had never happened. Although the winds of modernism eventually swept even those remote corners of the Old World, memories of the Tutti-Frutti show never came back ... until today. (From the *Tales of the Artisans*)

5:30 pm
Discussion with Panellists

Panellists

**FRANCO BERARDI »BIFO«****— Bologna**

Born in Bologna, Italy in 1949, Franco Berardi Bifo is a writer, media theorist, and media activist. As a young militant he took part in the experience of Potere Operaio in the years 1967-1973, then founded the magazine *A/traverso* (1975–81), and was part of the staff of Radio Alice, the first free pirate radio station in Italy (1976–78).

Involved in the political movement of Autonomia in Italy during the 1970s, he fled to Paris, where he worked with Félix Guattari in the field of schizoanalysis.

He has been involved in many media projects, like *Telestreet*, and *Recombinant.org*.

Bifo published the books *Poetry and Finance* (1912), *After the Future* (2011), *The Soul at Work* (2010), *Felix* (2001), *Cibernauti* (1994), *Mutazione e Cyberpunk* (1993), and contributed to the magazines *Semiotext(e)*, *Chimères*, *Metropoli*, and *Musica 80*.

He is currently collaborating with *e-flux journal*.

Coordinator of the European School for Social Imagination (SCEPSI), he has been teaching at Ashkal Alwan in Beirut, PEI-Macba in Barcelona, Accademia di Brera in Milano, and has lectured in social centers and universities worldwide.

OLGA BRYUKHOVETSKA**— Kiev**

Olga Bryukhovetska is an associate Professor of Cultural Studies at National University of Kyiv-Mohyla Academy and co-founder of the Visual Culture Research Center. She specializes in cinema and visual culture, and her current research focuses on the Soviet imagination.

BORIS CHUKHOVICH**— Montreal**

Boris Chukhovich is an independent curator, art historian and specialist of modern and contemporary arts of Central Asia. He has been collaborating with scientific institutions and universities in Canada and France including Maison des Sciences de l'Homme (Paris), Université du Québec à Montréal, Université Laval (Quebec) and York University (Toronto). His curatorial works include projects such as *Museum of Central Asian Arts* (Exhibition Center at Université de Montréal), *New Orientalism in Quebec* (Montreal, 2004), *After Catastrophe* (Ottawa, 2004), *Return of the Metaphor* (Montreal Biennale, 2007),

Lingua Franca – Frank Tili (Venice Biennale, 2011). Boris Chukhovich is also the author of many virtual museum and university projects. He works as an artist in digital media. Boris lives and works in Montreal.

CLARE DAVIES**— Cairo**

Clare Davies is a doctoral candidate and Erwin Panofsky Fellow at the Institute of Fine Arts, New York University. Her dissertation explores how both the ontological and the epistemological statuses of the work of art in early twentieth-century Egypt were transformed within expanding cosmopolitan and colonial currents of exchange and coercion. She lives in Cairo.

EKATERINA DEGOT**— Moscow**

Ekaterina Degot was born 1958, is an art historian, art writer, and curator whose work focuses on aesthetic and sociopolitical issues in Russia, predominantly in the post-Soviet era. She recently co-edited *Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade* (with Marta Dziejawska, et al., 2013), and convenes the Bergen Assembly, Bergen, 2013, with David Riff. Degot lives and works in Moscow.

YASMINA DEKKAR**— London**

Yasmina Dekkar is a researcher and cultural theorist based in Berlin and London. She was educated in film theory, islamic studies and art history in Berlin, Cairo and Paris and holds an MA in Postcolonial Studies from Goldsmiths College, London. She is a PhD candidate in the department of Visual Cultures at Goldsmiths College. Her research project attempts an enquiry into the memory politics and archival conflicts of the Algerian national state as it constituted itself through the armed struggle of the FLN with the French state and through civil war. Her aspiration is to reconstruct the complex political agencies exercised by cinema, by firstly examining the cine-political role played by the only recently reopened Ciné-mathèque in Algiers, and secondly through a series of readings of the archives around the banned compilation film *Insurrectionnel / Insurrectionary* (1973) by the Algerian film maker Farouk Beloufa.

She has co-organized a number of events including a ten day film programme titled *OTHER CINEMAS* at Arsenal Cinema, Berlin (2004) curated by Mark Nash as part of the *3. berlin biennial for contem-*

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porary art, a three day conference with Homi Bhabha as part of the festival *RE-IMAGINING ASIA* (2008) at House of World Cultures, Berlin. She worked as assistant for Hito Steyerl, for the video installation *EUROSCAPES* as part of the hub *MIGRATION* of the 3. *berlin biennial for contemporary art* (2004) and as assistant for Steyerl's film *NOVEMBER* (2004). She is involved in the long term research project *MATTERS OF COLLABORATION. Politics of History and the relation between Europe and Africa* (2011 ongoing), curated by Anselm Franke at House of World Cultures, Berlin.

ALI ESSAFI
— Casablanca

Ali Essafi was born in Morocco in 1963. He studied psychology in France, then entered the world of filmmaking. His works as a director include *Général, nous voilà!* (*General, Here We Come!*, 1997), a documentary about Moroccan veterans of the French army. It was awarded the Special Jury Award at the Namur Film Festival in Belgium, and shown in Carthage and at the Paris Biennale of Arab Cinema. *Le Silence des champs de betteraves* (*The Silence of the Root Fields*, 1998), was awarded the Grand Prix at the International Festival of Environmental Film & Video in Paris, and was also included in the Cinéma du Réel documentary festival. In 2001, his *Ouarzazat Movie* was awarded Best Mediterranean Documentary at the CMCA, and praised on the international circuit. In 2002, Ali Essafi returned to Morocco where he made other documentaries and became involved in public television for two years as an Art Director Adviser. He recently finished his latest film, *Wanted!*, which was commissioned by the 10th Sharjah Biennial and selected by the MoMA's program on experimental Arab film, »Mapping Subjectivity«. Currently based in Casablanca, he lives between Morocco and Brazil.

LJILJANA KOLEŠNIK
— Zagreb

Ljiljana Kolečnik is the senior research advisor at the Institute of Art History in Zagreb, Croatia. She studied art history and comparative literature at the University of Zagreb, where she received her PhD in 2000 on the subject of *Croatian Art and Art Criticism of the 1950s*. She is the founder of the Regional Centre for Art, Culture and New Media, recently established by the Zagreb Institute of Art History. Main fields of her research are post-war modernist art and vis-

ual culture of socialist Yugoslavia, cultural transfers and artistic migrations, historiography and methodology of art history.

PORTER McCRAY
— Berlin

Porter McCray was the Director of the MoMA International Program during the 1950s. In recent years, he has been associated with the Museum of American Art in Berlin. His latest public appearance was the lecture »MoMA and the International Program« at the James Gallery (CUNY Graduate Center, New York 2011).

JOSIP RASTKO MOČNIK
— Ljubljana

Josip Rastko Močnik, sociologist, teaches theory of ideology, discourse analysis and epistemology of the humanities and social sciences at the University of Ljubljana, Slovenia. Co-chair of the International Board of Directors of the Institute for Critical Social Studies, Sofia and Plovdiv. Member of the international advisory board of the journal *Eszmélet*, Budapest. Member of the international board of the journal *Sociologičeski problemi*, Sofia. Member of the editorial board of the publishing house Založba /*cf., Ljubljana. Member of the editorial board of the on-line journal *Transeuropéennes*, Paris. Doctor *honoris causa* at the Plovdiv University »Paisiy Hilaridarski«.

YEHUDA SAFRAN
— New York

Yehuda E. Safran studied at Saint Martin's School of Art, the Royal College of Art, and University College, London. He has taught at the Architectural Association, Goldsmith's College, London University, the Royal College of Art, London, and the Jan van Eyck Academy, Maastricht.

He was a fellow of the Chicago Institute of Architecture and Urbanism and Visiting Professor at the School of Architecture, University of Illinois, as well as at Rhode Island School of Design and Harvard Graduate School of Design. He has published in *Domus*, *Sight and Sound*, *Paris Match*, *Lotus*, *A+U*, *AA Files*, *Proto-typo*, *Metalocus*, *Abitare*, *The Plan*, and with Springer and Artpress. With Steven Holl and others, he was editor of *32 Beijing/New York* and among the editors of Springer-Verlag, Vienna. He is the author of *Mies van der Rohe* (2000). He curated, inter alia, the Arts Council of Great Britain's touring exhibition and publication *The Architecture of Adolf Loos* and the Frederick Kiesler show at the Architectural Association. He was a trustee

of the 9H Gallery, a founding member of the Architecture Foundation in London, and a member of the College International de Philosophie, Paris. Currently he lives and works in New York, where he directs the Potlatch journal and the Research Lab for Art and Architecture, and teaches at Columbia University Graduate School of Architecture, Planning and Preservation. In addition, he is a consultant to Steven Holl Architects.

GEORG SCHÖLLHAMMER
— Vienna

Georg Schöllhammer is a cultural theorist, editor and curator. He is editor-in-chief of the journal *Springerin – Hefte für Gegenwartskunst*, Vienna, which he founded in 1995. From 2004 to 2007 he was editor-in-chief of *Documenta 12* and conceived and directed the *Documenta 12* magazines. He is head of *tranzit.at*, leads the international research groups »Local Modernities – Architecture at the Margins of the Soviet Empire« (Frankfurt/Vienna) and »Sweet Sixties?« (Istanbul/Yerevan/Zagreb) and is chair of »the július koller society«. (Bratislava). Schöllhammer works as a researcher in the context of »Former West« and as a board member of ERSTE Foundation and »Kontakt. The Art Collection of Erste« (Vienna), as well as being on the artistic board of the steirischer herbst festival in Graz. He is a corresponding member of the Vienna Secession.

Georg Schöllhammer is currently based in Vienna.

CATARINA SIMÃO
— Lisbon

Off screen project – Mozambique Film Archive is an ongoing art project, initiated by Catarina Simão in Maputo, Mozambique, in 2009. Simão is a Lisbon-based artist and independent researcher. Her practice is built upon research and collaboration. It encompasses art installation, video, film screening, radio shows, and participatory workshops. She has authored essays associated with the subject of her project, on such topics as political theory, propaganda images, archives, and artwork based on primacy of process.

OFF SCREEN PROJECT

Since 2009, Catarina Simão has developed an »in flux« format project to work on the nature of perception and of encoded memory build up through images, documents, and archives. The project centers around an ongoing dialogue with a specific archive, the Frelimo's film collection, housed in a state archive in Maputo, Mozambique.

Public presentations of *Off screen project* are modeled along the idea of a »documentation room« as a reflection of its cumulative and dialogical character. It proposes to reveal documents, images, testimonies, texts, and films as narratives of different forms of a post-colonial condition: from the context of the liberation movements that produced a revolutionary film collection in Mozambique, to global capitalism that is now prospecting for its preservation, to the present moment where it appears as fragments of personal research. A montage-like effect allows viewers to read a specific work methodology, where the task of reassembling an archive genealogy weaves itself as an experience in relation to history and Western epistemology – and not necessarily in relation to the past.

This ongoing project has been presented in its different stages in art contexts in Lisbon, Porto, Maputo, Vienna, London, Paris, Barcelona, Amsterdam, and Seville. It was also part of the Manifesta Biennial 8 in Murcia in 2010, and the Africa. cont art program in 2011, in Lisbon. *Off screen project* has developed connections with radios, libraries, university and historical archives. During 2012, the project collaborated in Berlin with the Centre of Modern Oriental Studies and the Living Archive program of Arsenal Cinema. Recently, the project was presented at the Sweet Sixties Conference in cooperation with Ashkal Alwan, in Beirut. Simão is co-founder of the PIE group – Performance & Image Exploration (2011) and was part of the curators' board for GHOST art residencies, at Atelier Real, Lisbon, in 2011.

RAYYANE TABET
— Beirut

Rayyane Tabet is an artist living and working in Beirut. He earned a Bachelor's degree in Architecture (BArch) from The Cooper Union, New York before receiving a Masters in Fine Arts (MFA) at the University of California, San Diego. His work is concerned with researching hidden histories that are transformed and retold through objects and installations. His work was included in the Sharjah Biennial X in 2011 and *The Ungovernables: The New Museum Triennial* in 2012. He received the Abraaj Capital Art Prize 2013 and was a Special Prize Winner of the Future Generation Art Prize 2012.

Colophon



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Georg Schöllhammer

Klemens Gruber (Lecture Series)
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Universität Wien

Project Co-ordinators
Felix Gaudlitz, Ines Gebetsroither
Michaela Geboltsberger

SWEET SIXTIES

Curators
Ruben Arevshatyan, Georg Schöllhammer

Project partners
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Anadolu Kültür — Istanbul
Architekturzentrum Wien.

Project Co-ordinators
Mirjam Paninski, Marlies Pillhofer

Project Co-workers
Angela Bedekovic, Ulrike Kuner

Art-Direction & Graphic-Design
Atelier Liska Wesle, Wien / Berlin

SWEET SIXTIES was initiated by tranzit.at. tranzit.at is the Vienna hub of tranzit.org, a network of independent initiatives in Austria, Czech Republic, Hungary, Romania and Slovak Republic. tranzit.org operates as a collective of these autonomous local units, cooperating across various borders – between nations, languages, media, mentalities and histories.

tranzit.at was founded in 2004. Its aim is to challenge the post-Fordist idea of cultural production and of the cultural institution in the categories of efficiency and relevance. tranzit.at is dedicated to the research of long-term counter canonical artistic practices and engaging in trans-local collaborations beyond the event and across disciplines. <http://at.tranzit.at>

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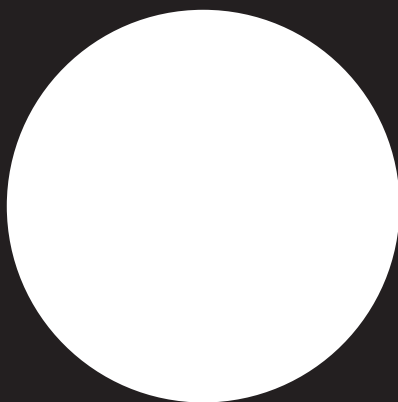
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tranzit.at
c/o springerin
Museumsplatz 1
A-1070 Vienna, Austria

<http://at.tranzit.at>