

UPON US ALL EQUALLY

7-9 November 2019

Bucharest

www.tranzit.org

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Upon Us All Equally. tranzit statements for the future

We value what we do, not in itself but through continuous reference to our peers, neighbours, friends and enemies; we are grounded in our local histories, operating from within and performing them until they become relevant; we trust each other and choose cooperation and solidarity over competition; we respond to austerity with care for each other and to economic intimidation with sharing the resources. We understood from the past 60 years that there are many modernities possible, some being accomplished at higher costs than others. We were confronted in the past 30 years with ruthless capitalism and individualism, which are alienating and deadly. The present does not offer us much, yet we live it with grit and humour. All prognosis around us are bleak, yet we dare to propose hope. For who if not we should outline a potential future for all of us, having survived several versions of golden, promised futures, having lost not only the gold but the promise itself and yet, still enduring here?!

At present, the world is already a dystopia depending on where you live, what you live from, how you look, what you believe in and how you express those beliefs. For most of the people this is their own personal hell they have to survive, every day. Increasingly, however, we become aware that toxic situations in one place are reflected at the other side of the world, waves on a shore sweep the lives of a different one and mining some mountains produce earthquakes at the opposite pole. There are no refugees without war and poverty, and there are no wars and poverty without the complicity of the rich countries extracting resources and feeding the global arms trade.

What are the visions of the future and who are the people to offer them? Artists, theorists, scientists, journalists, are they better fortunetellers today? Can they still predict more than

lament? Can they instigate the energy of hope rather than the depression of the inevitable doom? Can they still be realists without turning cynics? Is there a need for a future at all or we are better off with the daily drugs of consumption?

Upon Us All Equally. tranzit statements for the future is an event collectively curated by the tranzit.org network and organised in Bucharest. The event, taking place from the 7th till the 9th of November 2019, is bringing together professionals of the international art and cultural field to present visions about a shared and more optimistic future.

tranzit.org has been active as a platform in Central and Eastern Europe, and in a wider context, for almost 20 years, creating local and global relationships, stimulating artistic production and engaging publics for a critical, progressive reflection. All five tranzit institutions from Austria, Czech Republic, Hungary, Slovakia and Romania got together for this occasion, inviting 25 past and recent collaborators to present and perform their perspectives on a future for us as society, not just as species that needs to survive.

Bucharest, Romania
7-9 November 2019
National Dance Centre Bucharest
tranzit.ro/ București

Curated and organised by tranzit.org

Participants:

Anna Daučíková, Nicoleta Esinencu, Kitti Gosztola, Márton Gulyás, Minna Henriksson, Oto Hudec, Anna Jermolaewa, Nikita Kadan, Franz Kapfer, Kapital, Antonia Majaca, Ewa Majewska, Vlad Morariu, Bence György Pálincás, Lia Perjovschi, Alexandra Pirici, Emília Rigová, Elske Rosenfeld, Apolena Rychlíková, Stavros Stavrides, Studio Without Master, Ovidiu Țichindeleanu, Dmitry Vilensky, Vladimir Jerić Vlidi, Martin Zet.

The title of the event is borrowed from a work by artist Bence György Pálincás.

Programme

► Sala Omnia

Artistic interventions by: Anna Daučíková
Kitti Gosztola
Oto Hudec
Nikita Kadan
Franz Kapfer
Bence Pálinkás
Emília Rigová
Elske Rosenfeld

This venue will be accessible through registration for guided tours only, maximum 12 people for a tour.

Register by email at: iuliana.dumitru@tranzit.org

Schedule for guided tours:

7 November 2019: 17:00-18:00 – in English;
17:30-18:30 – in Romanian;
8 November 2019: 11:00-12:00 – in English;
12:00-13:00 – in English;
13:00-14:00 – in Romanian;
14:00-15:00 – in English;
15:00-16:00 – in English;
16:00-17:00 – in Romanian;

9 November 2019: 11:00-12:00, 12:00-13:00, 13:00-14:00 – in Romanian.

► tranzit.ro/Bucuresti

Exhibition by Lia Perjovschi

This venue will be open with the following schedule:

7 November – 11:00-17:00

8 November – 13:00-17:30

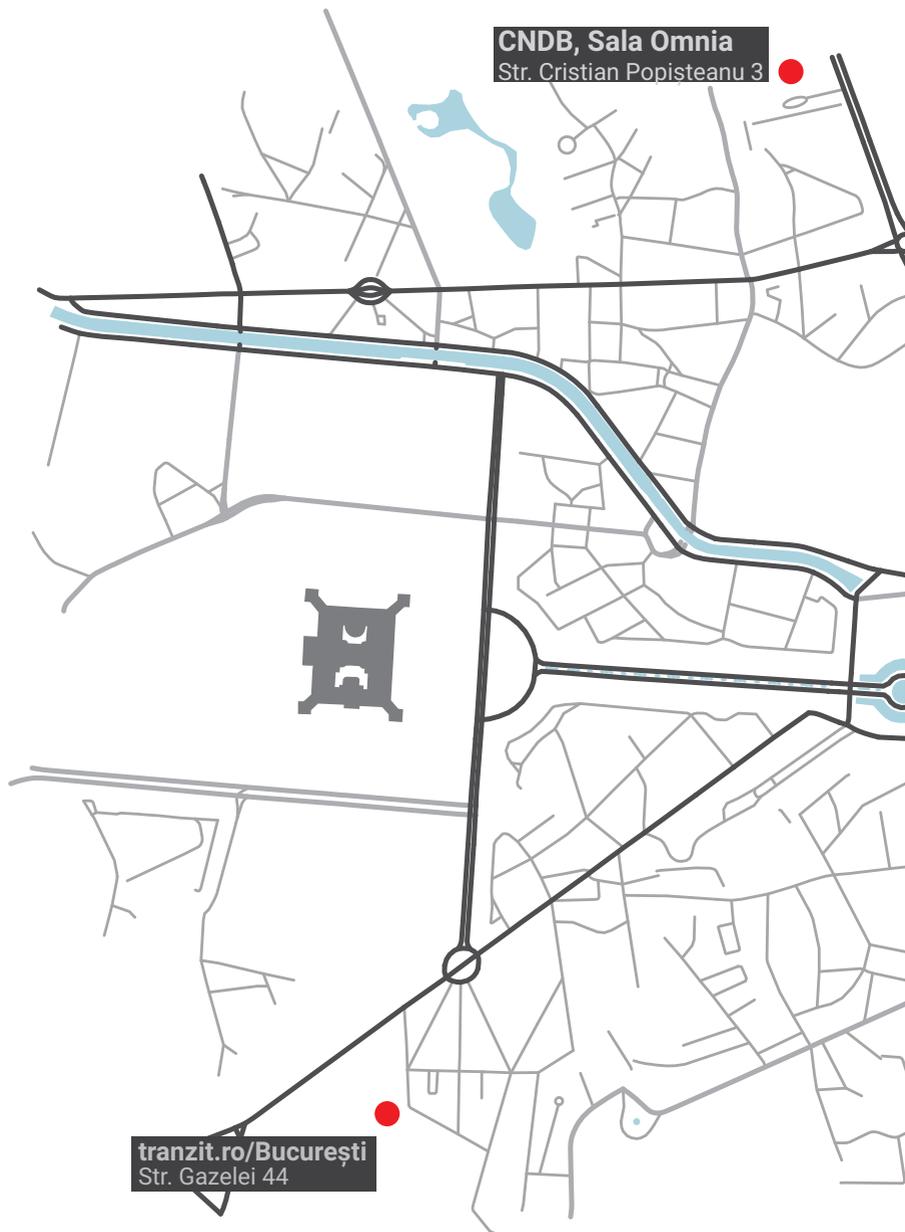
9 November – 11:00-19:00

The exhibition will stay open until the 27th of November 2019.

► Sala Stere Popescu

Marathon of statements
8 November 2019, starting with 18h00

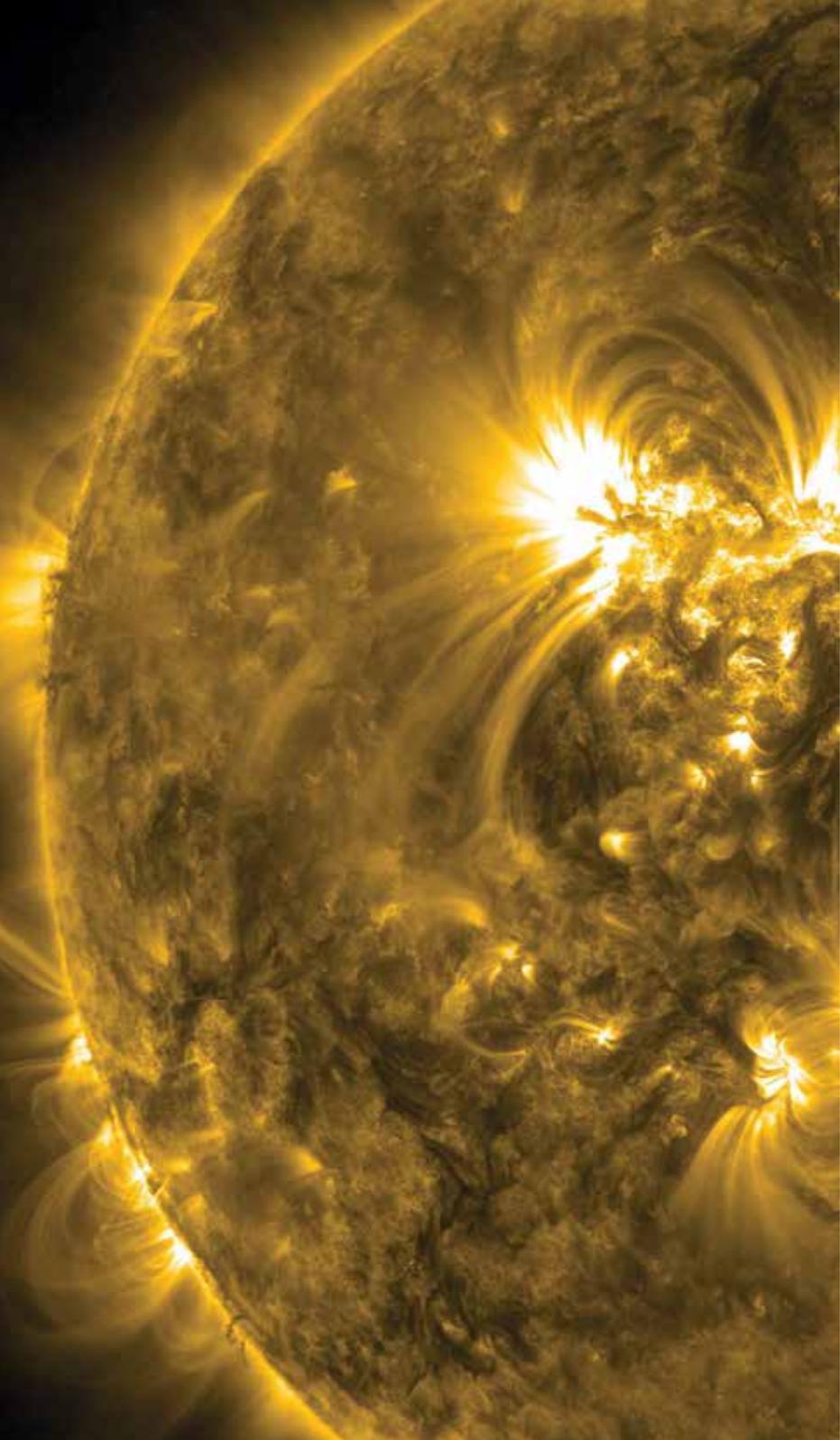
●18h00 – 18h10	Welcome
18:10-18:25	Ovidiu Țichindeleanu
18:25-18:40	Anna Jermolaewa
18:40-18:55	Antonia Majaca
18:55-19:10	Apolena Rychlíková
19:10-19:25	Anna Daučíková
●19h25 – 19h35	break
19:35-19:50	Dmitry Vilensky
19:50-20:05	Ewa Majewska
20:05-20:20	Márton Gulyás
20:20-20:50	Bence Pálinkás + Kitti Gosztola
20:50-21:05	Oto Hudec
21:05-21:20	Stavros Stavrides
21:20-21:35	Vlad Morariu
●21h35 – 22h30	buffet dinner and drinks
22:30-22:45	Kapital
22:45-23:00	Emília Rigová
23:00-23:15	Nikita Kadan
23:15-23:30	Studio Without Master
23:30-23:45	Alexandra Pirici
23:45-00:00	Vladimir Jerić Vlidi
●00:00 – 00:15	break
00:15-00:30	Martin Zet
00:30-00:45	Minna Henriksson
00:45-01:00	Nicoleta Esinencu



8



9



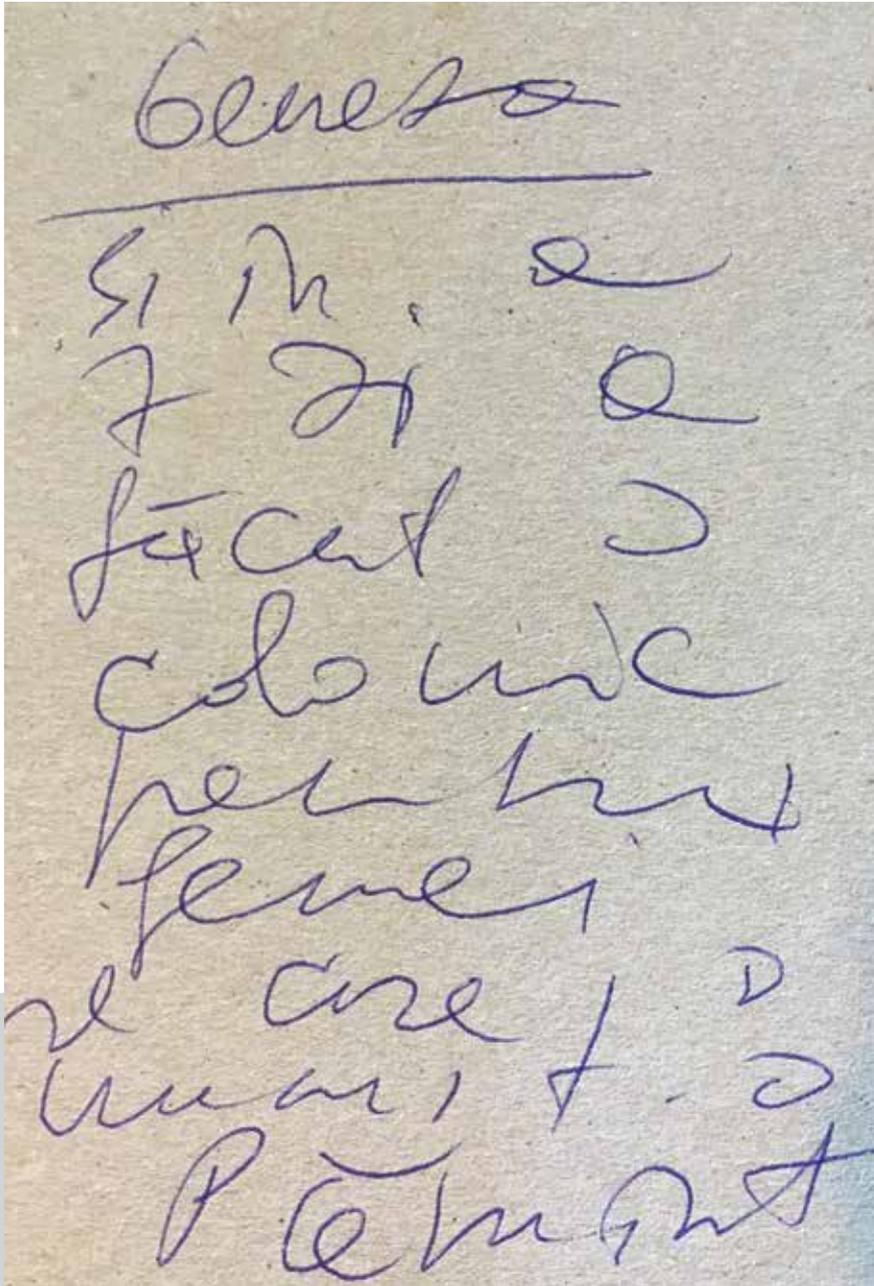
PARTICIPANTS



Anna Daučíková

I want to point to the importance of the *detail* and the stress upon it. The detail of every singular life, situation - and the pattern the details can compose. Patterns of relations, desires, attempts, deeds that each of us builds up within a lifetime. The patterns which are vanishing and at the same time forming into larger structures of coincidences. I want to bring back last year's case, the murder of drag queen Zackie Oh on the pedestrian zone in the centre of Athens. I want to believe that a detailed approach to such cases of atrocity could allow understanding and explain again the growing indifference, severity and cruelty which continues to exist both within and right next to those of us who are on the safe side. I am thinking about how to re-articulate useless identitarian conventions and initiate new practices, obviously a long-term task for all of us.

Anna Daučíková lives and works in Prague. Following her graduation from the Academy of Fine Arts in Bratislava in 1978 she emigrated to Moscow (then USSR) where she lived and worked until 1991. Her extensive painting practice and interest in photography triggered by her encounter with feminist thought emanates from this period. Returning to Bratislava in the 1990s her artistic practice inclined towards moving image and performance events. In her video art engagement with the artist's body and bodily action became her main concern in presenting her queer statements. She was a co-founder and activist in several women NGOs and she became a spokesperson for LGBT rights in Slovakia. Her academic career includes teaching at the Academy of Fine Arts and Design Bratislava and the Academy of Fine Arts in Prague.



Nicoleta Esinencu

The Apocalypse of Lilith, excerpt

* and the man gathered armies to make war against the woman
* at this place called Armageddon.
* the heart of Palestine

* and I saw a white cloud and SHE sat on the cloud and had
a sharp sickle in her hand.
* and an angel shouted to her
* send the sickle for the time to crop has come
* and SHE who sat on the cloud threw HER sickle on the earth
and capitalism was cropped
* and another angel shouted
* send the hammer, too
* and SHE who sat on the cloud threw HER hammer on the earth
* and patriarchy was smashed

* and SHE shouted loudly and said: It fell!
* and SHE shouted loudly and said: It's done!
and I saw the new sky and new earth.

Playwright and theatre director **Nicoleta Esinencu** lives and works in Chişinău. She is the co-founder of teatru-spălătorie, which stemmed from the need to create an independent and thought-provoking art space in Chişinău. A space where artists can act and react to the political and social events in Moldova and around the world. A platform that brought together marginalized communities, a place where talks on social justice, feminism, LGBTQI+ rights, on fighting racism and social racism can happen.

Flashforward, 2019. Plaster, plywood, plasma tube, heliogravure, variable dimensions



Kitti Gosztola

Oh, the Humanity! – the reporter cried, witnessing the burning Hindenburg, only for the phrase to become an ironic meme. Time trumps all catastrophes. Still, what once appeared to be the mastery over the elements, the transfiguration of nature into environment, now looks like a series of catastrophes as part of an ever more impending apocalypse. For the history of culture and science contains exploitation; just as the history of burning airships is bound up with the monopoly over safe helium. But art is not science, neither is it annunciation. It is the rumination of various spheres into artworks. An obscure prophecy on your teleprompter.

Born in Székesfehérvár, **Kitti Gosztola** graduated from the University of Fine Arts, Budapest. She mainly focuses on the politics and mythology of natural sciences, informed by a conviction that art's social and sensual dimensions are not a zero sum game. Her activities range from tackling craftsmanship and materialities through works based on archival research, to projects focusing on socio-political issues with participants outside the art world, to a long-running investigation into Hungary's marine imaginations.

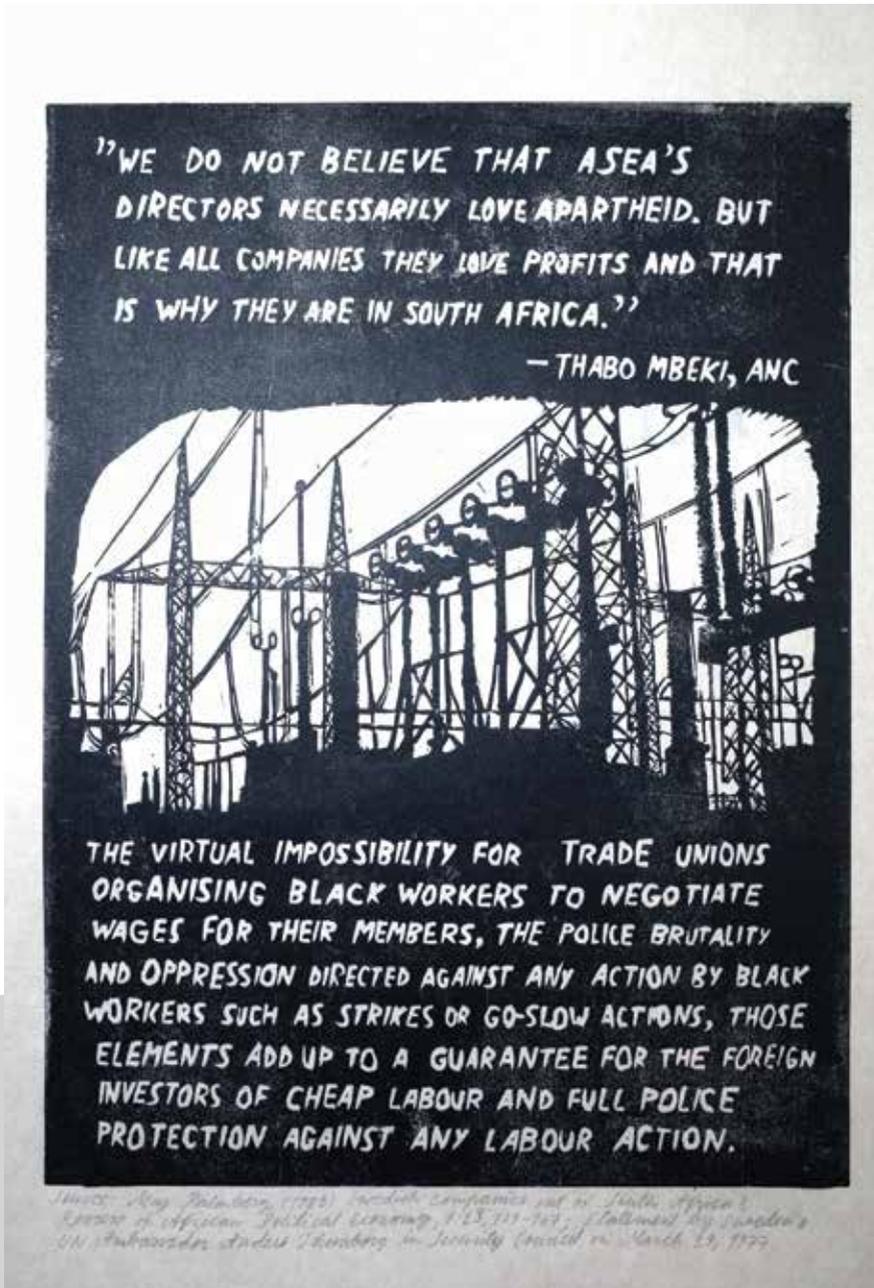
<https://www.works.io/kitti-gosztola>



Márton Gulyás

30 years on from the so-called transition (the implementation of free-market capitalism) in Central-Eastern Europe, the region's cultural sphere has been almost completely destroyed. Institutions are under-financed; the cinema-industry is ruled by an imperialist logic coming from Hollywood; theatre is no longer the art of the public, acting instead as a reinforcement of nationalist logic; public TV stations are heavily biased by an agenda coming from the government, and so on and so forth. It is time to start to understand the main forces behind all of these tragic phenomena: capitalist logic, combined with the geographical location of the region and its circumstances, has serious consequences.

Márton Gulyás is former managing director of Krétakör Ensemble. Currently he is running one of Hungary's most popular political youtube channels, and making documentaries.



Minna Henriksson

Eric Hobsbawm once wrote that 'historians are to nationalism what poppy-growers in Pakistan are to heroin addicts'. We must not give history to nationalists and revisionists, but rather engage ourselves in first-hand study of counter-histories, and commemorate past anti-nationalist and antifascist struggles. Only then can they be on our horizon once again. In Iași antifascist monuments have been silently removed. They have been replaced with national heroes and religious symbols. Obviously, antifascism is still dangerous.

Minna Henriksson is a visual artist who works with a disparate range of tools, including text, drawing, linocut and photography. She studied art in Brighton, Helsinki and Malmö.

Her work is often collaborative, and relates to anti-racist, leftist and feminist struggles. In recent years her work has often dealt with archives and histories. Her work is research based and engages with covert political processes that appear to be neutral or natural. In 2017 Henriksson was awarded the Anni and Heinrich Sussmann Award for artistic work committed to the ideals of democracy and antifascism. She lives and works in Helsinki.

<http://minnahenriksson.com/>



Oto Hudec

The climate crisis and the loss of biodiversity has opened the way to rethinking our society, our daily habits and our aims. Although the art world would seem to be a minor area compared to other sectors, there is also the need and potential for its transformation in a current crisis. Also, I consider the art world to be a perfect safe ground for experiencing the ideas of de-growth, circular economy and the potential for community living. In the year 2019 there was a rise in activism with respect to the climate crisis; now is the time to apply general transformation rules to the areas we work and live in.

Multi-media artist **Oto Hudec** created his recent work in USA, South Korea, Cabo Verde, Portugal, Spain, Austria and Slovakia. His videos, murals, animations, sculptures and works for public spaces explore topics such as immigration, refugees and the impact of globalization on the environment. His projects often involve utopian perspectives as a way to shed light on food production, industrial landscapes, or the decline of bees. While interested in ecological living, food production and sustainability, instead of searching for new scientific solutions, he is looking into how nomadic and indigenous people achieved this. He often cooperates on projects with children and youth from disadvantaged communities. Since 2013, together with artist Daniela Krajčová, Oto Hudec works on Projekt Karavan, a participative project with Roma children in Slovakia. He was a finalist of the Oskar Čepan prize for young artists in 2012. He lives in Košice, Slovakia and he is represented by Gandy Gallery, Bratislava.

<https://fishisflying.blogspot.com/>



Anna Jermolaewa

Orchester/ Live Piece for a Stage

Twenty wind-up children's toys, cheap industrial products, on the floor of a stage.

I wind them up, one after the other, trying to make them play music with each other and go through their paces.

It succeeds in part, but mostly not: while I raise one to wind it, another falls silent...and so on and so on. They play in constant, changing variations of togetherness, but never in unison – a polyphony of tireless movements and sounds – obsessive, disconnected.

In Orchester/ Live Piece for a Stage, Anna Jermolaewa conducts an orchestra comprised of wind-up toys. The resulting sound is chaos...a mess. No matter how hard she tries, the conductor of the toy orchestra cannot get her band to play together, suggesting the impossibility of harmony.

Anna Jermolaewa works primarily in the media of photography, video, and installation. Her main interest is the analysis of functional structures of society and social systems in everyday life. She continually focuses on the basic conditions of human existence and on the nature of man, capturing the relationship between the individual and the masses, freedom and restriction, power and powerlessness as viewed within relationships and networks of hegemonic structures. Her photographs and videos provide information about a world of failure through conscious and unconscious fears, desires, and passions. The result is a reflection on individual and collective historical consciousness in the form of images that remain in the viewers' mind. Through the visual telling of history and stories, she attempts to create places of remembrance. She lives and works in Vienna.

<http://www.jermolaewa.com/>



Nikita Kadan

My main area of interest is how we remember things collectively. I want to believe in horizontal non-state-dominated memory politics, in the idea of 'self-organization of memories'. The future is postponed. History is imprisoned by various fascists in local prisons all over the world, called 'national histories'. In my understanding, only when we find a way to liberate the past from nationalist, militarist and racist myths will we obtain the right to a future.

Nikita Kadan graduated in 2007 from the National Academy of Fine Art, Kyiv, where he studied at the department of painting. He works with sculpture, painting, graphics, and installation, often in interdisciplinary collaboration with architects, sociologists and human rights activists. He is a member of the artist group REP (Revolutionary Experimental Space) and founding member of Hudrada (Artistic Committee), a curatorial and activist collective. Lives in Kyiv.

<http://nikitakadan.com/>

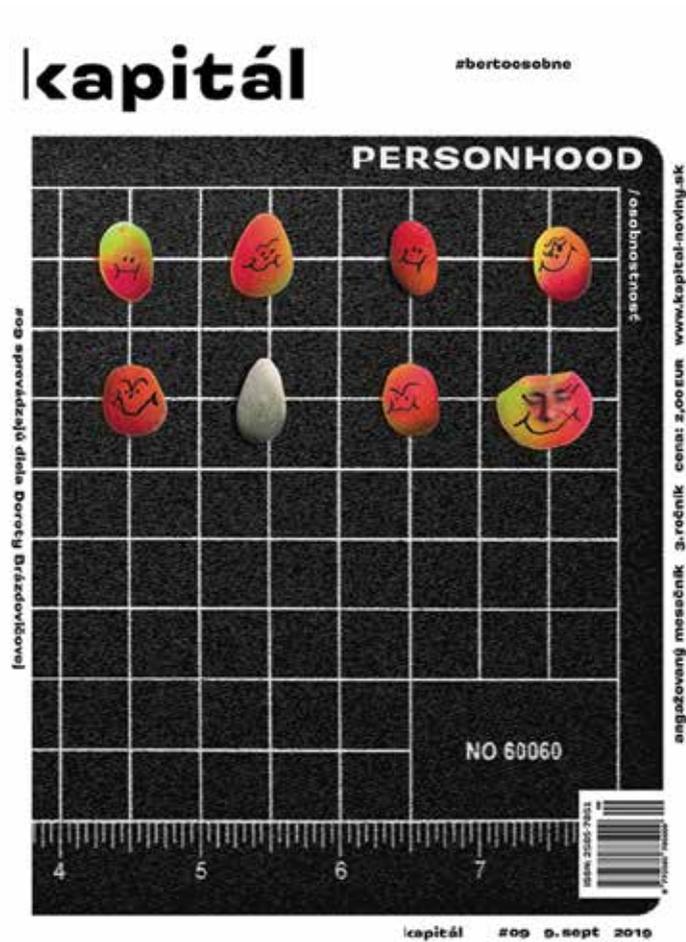


Franz Kapfer

The notion that dreaming has a share of history - as historical unconsciousness - goes back to Walter Benjamin (1925), when he still relied on the power and pathos of a surrealist and emancipatory concept of freedom. When the nightmares were overtaken by the Third Reich, he collected a collage-like conception of history defining the present with shards from the past; what he called "history space" in the Arcades Project. In Franz Kapfer's history space, there are the symbols of the New Right - arrows and angles - ordered systems, hanging from rusting chains working on the destruction of Europe. With *At My Back, the Ruins of Europe* (2019), Kapfer lets us immerse ourselves into a realm of shades with interwoven narratives that stare at us like unmanned gladiator signs. While Spartacus, who has freed himself from the chains, has long been an inspiration to the left, right-wing extremists now claim to be the new gladiators opposing oppression. Kapfer's associative history becomes a problem for the viewers, mostly because it reveals how easily previously stable iconographies can be irreversibly deformed.

Franz Kapfer is a Vienna based artist, who focuses on the reconstruction and investigation of the thickets of power and history. As Kapfer is concerned with the recurrence of motives and the compulsory repetition of ideological patterns, he finds his subjects in almost all epochs. In his recent works, Kapfer analyses the political culture of the self-made man and his capacity for visual representation viewed in respect to authority and oppression in political and religious systems. He pits the underlying concept of monuments, memorials and reenactments against their material appearance, and transforms them into empty pathos.

<https://franzkapfer.wordpress.com/>



Kapitál/Kristína Kállay

Personhood

In the neoliberal world order whose centerpoint is the individual, granting moral and/or legal personhood to non-human entities implies cultural and political recognition. The impending climate crisis and accelerating development of artificial intelligence requires us to think ahead and beyond anthropocentric frameworks of subjectivity, sentience and the right to self-determination. Cultural production can play a constructive and meaningful role in this process via the introduction of post-humanist discourses into the public sphere.

Kristína Kállay is currently a PhD candidate at the Institute of World Literature of the Slovak Academy of Sciences in Bratislava, Slovakia. Her primary research interests include colonial and postcolonial literatures, children's literature and the hermeneutics of the Other. She holds a Master's degree in Women's and Gender History (Central European University, Universität Wien) and a Bachelor's degree in Cultural and Historical Studies with a focus on Race and Racism from the University of Brighton, England. She is a member of the editorial board of the cultural monthly Kapitál. She likes diving and blueberries.



Antonia Majaca

Detechnologize Nature, Denaturalize Technology!

Nothing comes before techne and labor. Wherever there is labor there is artificiality. In the light of the exploding computational systems and the parallel collapse of the earth systems - causing the Earth itself to be rendered 'artificial', we should repeat the obvious question: what is not artificial? Similarly, if human is not given, but is, as Sylvia Wynter suggests - praxis, then such an understanding of human has something fundamental in common with the originary technicity. The entire history of the white male philosophy of technicity has always been a project of apprehending that space 'outside to techne' in the form of a self-contained essentialized human capable of perceiving this division. What would refuting the instrumental/extractivist division between humans, technology and nature entail? An essential prerequisite in invoking such a break is the epistemological project of undoing the patriarchal gendering of both technology and nature: detechnologizing nature and denaturalizing techne.

Antonia Majaca is a curator and writer based in Berlin and the research leader of The Incomputable (2019-2021) at the IZK - Institute for Contemporary Art, Graz University of Technology. Since 2017 she has been running a theory seminar at the Dutch Art Institute. At the HKW - Haus der Kulturen der Welt in Berlin she recently co-curated Parapolitics - Cultural Freedom and the Cold War. In 2015 she founded Feminist Takes - a long term project considering the relation between the Non-Western avant-garde cinema and feminist theory. The publication of Feminist Takes - Early Works (co-edited with Jelena Vesic and Rachel O'Reilly) is forthcoming, by Tranzit-display and Sternberg Press.

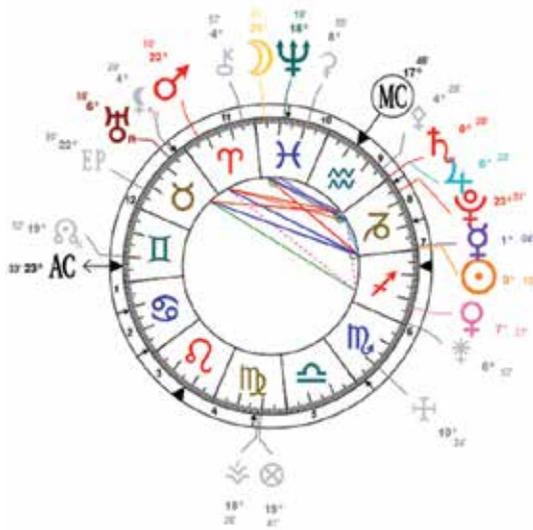


Ewa Majewska

Weak Resistance for the (Uncertain) Future

The current climate crisis and catastrophic predictions for the next decades call for an immediate answer. As in most crisis situations, the most vocal messages now are either those of immediate, direct action, usually disguised in heroic, brave speech, or their direct opposite – nihilism and despair, presented as withdrawal or resignation. In my research on weak resistance, which I have been conducting for some years now, neither of these options is chosen. I believe that an interesting alternative to a supposedly binary choice not only exists, but can be exploited. Weakness, historically attributed mainly to women and Europe's 'Others', can be seen as a beginning of transformative action, as a shifting point, a moment of mobilization. Perhaps we don't need another hero.

Ewa Majewska is a feminist philosopher and activist, affiliated with the Institute of Cultural Inquiry (ICI) Berlin. She taught at the University of Warsaw and the Jagiellonian University, she was also a visiting fellow at the University of California, Berkeley, ICI Berlin and IWM in Vienna. She published four books, including *Plebeian* and *Feminist Counterpublics* and *Feminism and Solidarity After Neoliberalism* (all in Polish) and some 50 articles and essays, in journals and magazines such as: *e-flux*, *Third Text*, *Journal of Utopian Studies* or *Public Seminar*. Her current research focus is Hegel's philosophy, focusing on the dialectics and the weak; feminist critical theory and antifascist cultures.



Vlad Morariu

On the 21st of December 2020 Jupiter and Saturn will line up in conjunction in Aquarius, instating a 179-year cycle of transits in air elements. The new era brings about deep social, political and economic transformations, of the magnitude of the three wisemen's journey to Bethlehem, the recognition of the American colonies' independence from the British empire, and the assassination of president John F. Kennedy. The para-scientific front offers hope and solace; more importantly, the Millennials and Generation X are ready to act upon it.

Vlad Morariu is an academic and curator. When he signs off from the hyperreality of university life and the art world, he likes to observe how para-scientific systems of signification, such as tarot and astrology affect people's lives. He tends to interpret the growing popularity of the latter right within the heart of the Western civilization as response to the alienating, dehumanising and despiritualising effect of consumerism and commodity culture. He is interested in exploring the political potential of this phenomenon.



Bence György Pálincás

I am interested in how we interpret what we call natural. If somebody says something is “against nature”, it is considered the ultimate evil, but in another debate, saying something is against the ecosystem can be taken to be an insignificant opinion. We still love making fables from plants and animals, but in today’s stories one plant can be a terrorist and another a patriot.

Bence György Pálincás comes from a visual art background, and is now working on language-based projects. He currently focuses on post-dramatic theatre and organises community based and educational projects. Recently he was a guest researcher at the Slade School of Fine Art - UCL, London, and a researcher in Rome with the Ludwig Foundation Aachen Research Grant. He is a doctoral student at the Hungarian University of Fine Arts. He lives and works in Budapest.

<https://palinkasbencegyorgy.hu/>



Lia Perjovschi

KM (kit)

(predictions, scenarios, projects)

We all influence and change the ones we meet and the environment in which we live, whether we intend to or not (and we are influenced and changed too)... Then maybe it is better to pay attention to what we do... to improve or change what is to be changed... Knowledge Museum is my interdisciplinary research project for today's world and problems... a general basic starting point, bird's eye view, a short cut of texts and images, objects bought in museums and stores... a small walk through the google/visual encyclopedia to allow the viewer a wider, more complex context in which to rethink their position, and find (I hope) something to start with... the overwhelming amount of information, the flux to which we are exposed makes everything grey... I look for sense and I want to share what I find interesting, relevant... it is a puzzle in which ideas are underlined to be thought through.

Knowledge is Surviving (helping to do the best you can from what you have), Knowledge is transforming the 'object' into the 'subject' of the history. We depend on majority, so we need to share if we want to be able to communicate and find solutions in our fragile context...

Lia Perjovschi lives and works in Bucharest and Sibiu. She is the founder and coordinator of CAA/CAA—the Contemporary Art Archive/Center for Art Analysis, an informal institution functioning under different names since 1985, and of KM—the Knowledge Museum, an interdisciplinary and educational project based on the research started by the artist in 1999 and continuing until today. The journey of her artistic practice from her body (the performances of the 1980s–90s) to the body of knowledge (CAA/CAA, KM) opens up a personal storyboard—a space of post-production and dialogue, of rethinking, recycling information and structuring ideas presented in over 700 exhibitions, museums, presentations and lectures all around the world.



Alexandra Pirici

Life & risk in the 'becoming-black-of-the-world'

The title makes reference to a syntagma used by Achille Mbembe to describe the technological amplification that perpetuates the lineage of large scale violence, colonial extractivism and exploitation of the Earth; from plantation slavery throughout the industrial age and culminating today with new data extraction industries and computational capitalism. To decolonize today, Mbembe asserts, is also to understand the entanglement of racism, imperialism, extractivism and the reduction of knowledge to cognitivism, to act against and fight the wars waged on ecosystems and the milieux of those bodies and lives deemed superfluous in today's for profit computational economy; of those bodies and lives whose presences and knowledges do not and will not find a place in a world which can only see the quantifiable and calculable, the complexity of life reduced to categories, patterns and models for a pursuit of profit that has long ceased to be rational, and even serves a falsely common goal.

Faced with the dreadful, deadly 'known', predicted and conjured ad infinitum increasing violence, there is nothing left to lose. There is no option but to fight back and dare dream of another future, one in which we learn from the matsutake mushroom described by Anna Tsing to become un-manageable by a toxic, exterior protocol, and to instead organize in resilience and grow in the complex messiness of a ruined landscape. While financial market manipulators thrive on highest-degree uncertainty, we can only eat out their heart and take the same risk. The fight cannot be lost if one never gives up. For it to even begin, we can and we need to enable the unknown.

Alexandra Pirici has a background in dance and choreography but works undisciplined, in visual and performing arts contexts, both in institutional spaces and the public space. She explores various ways of interrogating structures of power, of producing deep attention and sensibility, through the body and mostly working with live performers, though her recent works also incorporate expanded notions of presence and agency such as virtual performers or algorithmic protocols. Her live, performative works are concerned with embodiment, remediation and projection as means of reconsidering the past and imagining the future. She lives and works in Bucharest.



Emília Rigová

My name is Emília Rigová a.k.a Bári Raklóri

I am Emília, I am Bári, I am Roma, I am a woman, I am Slovak, I am European, and I am so much more. All these aspects of my identity are translated into my artworks, leaving their imprints on them. In my quest for authenticity, I draw on my own personal experience when creating my artworks. I visually process the experience, deconstruct it, then reconstruct and recreate it again. Eventually my own methods of creation become the engines of my own transformation. I am my own life project – deconstructed and reconstructed again in a never-ending cycle. Artists create something artificial through their work. Something that can, however, subsequently become even more real than the actual reality. Art is like a myth – neither truthful nor deceitful – its perception and interpretation only depending on our perspective.

In her installations, performances and graphic work, **Emília Rigová** deals with social stereotypes and body politics in a critical and engaged way. She focuses on the sections of society that have been systematically eradicated from hegemonic historical discourses and collective memory or memories. Within this thematic framework, the construction and presence of Romani identity constitutes a central topic. Emília Rigová is a laureate of Oskar Čepan Award 2018. She teaches at the Matej Bel University in Banská Bystrica, Slovakia.

<http://emiliarigova.com/>



Elske Rosenfeld

Dissident Futures

The radical practices and visions of the 1989-90 revolutions in Eastern Europe have found no place in a history framed as the triumph of capitalism. But councils, assemblies, and Round Tables worked through state-socialism's failings, while keeping its original promise in sight. Their aborted projects can be recovered from documents and individualised memory. This intervention gathers them into a manifesto for our dissident ecological, feminist, solidary, and radically democratic futures.

Elske Rosenfeld works in different media and formats with a focus on the histories of state-socialism and its dissidences, and the revolutions of 1989-90. The ongoing project *A Vocabulary of Revolutionary Gestures* investigates how political events manifest and come to be archived in the bodies of their protagonists. The works of the series are centred around specific gestures – circling, standing still, repeating, interrupting – that are processed as philosophical, somatic, political, aesthetic, as well as methodological figures. She lives and works in Berlin.

<http://www.elskerosenfeld.net/>



Apolena Rychlíková

Between an Apocalypse and Selfcare

Living at the end of Holocene also means some everyday struggles. What should I do? What are the limits of necessary solidarity: with the planet, with family, with myself? A performative reading of statements from a group chat of five people, who are thinking about work/life balance in late capitalism, at the beginning of the Apocalypse; during times when nothing is secure. 24 hour travel by train like a journey to ourselves. We are a system. The system is us.

Apolena Rychlíková is a Czech filmmaker and journalist, and she is editor of the leftist journal A2Iarm. Her work is focused on the system of inequality in capitalism, as expressed through so-called 'traditional left' topics such as labour, education, women's rights or housing. She also works on interdisciplinary projects concerning the building of communities of 'unseen' people, based on memory and personal points of view, podcasts, radio series and writings for similar media in the Czech Republic.

Activists of La dignidad movement work in support of Villa 21 (Buenos Aires slum) inhabitants to create a self-managed kindergarten, 2013
Photo: Stavros Stavrides



Stavros Stavrides

Spaces, concrete lived spaces, are works (the result of labour), but also the means to shape possible future worlds. The potentialization of space is always the result of commoning, of sharing aspirations but also of working together, of working in common. Lived spaces are shaped through human interactions that develop shared worlds. To potentialize those shared worlds, which means to challenge their meaning and their power to present the distribution of the sensible as an indisputable order of life, people have to activate the potentialities of commoning. And this essentially amounts to the liberation of commoning from capitalist command.

Stavros Stavrides, architect and activist, is Professor of Architectural Design and Theory at the School of Architecture, National Technical University of Athens Greece, where he teaches graduate courses on housing design (including social housing), as well as a postgraduate course on the meaning of metropolitan experience. He has published numerous articles on spatial theory. His recent books are *Towards the City of Thresholds* (2010, 2019) *Common Space. The City as Commons* (2016) and *Common Spaces of Urban Emancipation* (2019). His research is currently focused on forms of emancipating spatial practices and spaces of commoning.



Studio Without Master (ABV)

Re-grieve

Performative reading focused on the ongoing debate about climate crisis. Considering its large and scary complexity we are not able to understand it as a whole. But we aim to localize it and find where it hits us most at a personal level. Personal will transformed into collective perception and the embodiment of changing living conditions of humans and non-humans. Thus we could try to give release to the paralysing aspects of our common fear. We call for the leaving of safe spaces in order to experience alternative perspectives of the potential future.

Studio Without Master (ABV) was established in Prague as a student initiative focused on art education with an emphasis on non-hierarchical structures and consensus-based decision-making. The collective structure changed following the completion of studies, and settled into a smaller group of a few graduates from various artistic disciplines. Meetings are based on sharing each person's specific knowledge and skills so as to discover and problematise possible approaches to its reception and production. ABV considers (self) care to be one of the most influential skills to practice and share.

<http://abv.451.cz/>



Ovidiu Țichindeleanu

Hope Under the Threat of Extinction

One of the philosophical lessons I learned from everyday life was that criticism is almost meaningless without hope. Without offering alternatives to the criticized domination, we often fall prey to cynicism and burn-out. Yet one of the most acute critical observations today is that our whole world is headed straight for radical destruction and possibly extinction. Caught amidst such tremendous forces, how can we then mark out our peripheries, and even enable our marginal cultural work to be harbingers of hope and agents of change? I invite you to sit with me in the eye of the storm, as I tell you a dark tale of wisdom, then grasp the possibilities for changing reality that are still open.

Ovidiu Țichindeleanu is a Romanian philosopher, culture theorist and translator living in Chișinău, Moldova, writing on critical social theory, decolonial thought, the history of senses, intercultural philosophy, socially-engaged arts, media history, Eastern Europe and the cultural history of postcommunism.



Dmitry Vilensky

The worse, the better

This expression usually means that the aggravation of existing problems in one way or another will lead to actions (radical, which have not been resolved) or cause consequences that will fundamentally improve everything.

Often attributed to V.I. Lenin in connection with his joy over the 'maturing of the revolutionary situation', it also occurs much earlier, for example, in F.M. Dostoevsky, A.S. Pushkin, etc.

I have good news for all anti-capitalist fighters – the ubiquitous notion that it is easier to imagine the end of the world than the end of capitalism is not true. The end of the world means the end of capitalism and every day we can imagine this situation more easily.

And right now, we do not need to do this dirty job – 'the whole world of violence we will destroy to the ground' (Russian version of lyrics of The Internationale) – it can happen by the helping hand of nature, which can no longer tolerate this terrible capitalist exploitation and violence.

So, we can concentrate on another more pleasant task – what to do after:

The world is about to change its foundation
We are nothing, let us be all.

Dmitry Vilensky is an artist and educator. He works mostly in collective practices and focuses on developing architecture constructions, educational seminars and studying plays, graphic works, and films. He is the founding member of Chto Delat (What is to be done?), a platform initiated in 2003 by a collective of artists, critics, philosophers, and writers with the goal of merging political theory, art, and activism. Vilensky is also an editor of Chto Delat newspaper and main facilitator of a School of Engaged Art in Petersburg. He is also the author of numerous contributions to the art press and a participant at symposiums and conferences, and a guest teacher at many international art academies.

<https://chtodelat.org/>



Vladimir Jerić Vlidi

A Customer's Guide to the Present

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Thank you for the purchase!

Vladimir Jerić Vlidi is media researcher based in Belgrade. Holding MA in Communicology, he is or was the founder or a member of Darkwood Dub, Prelom Kolektiv, Druga Scena, TEDx Belgrade, CC Serbia and many other projects. The author of critical texts, digital content and translations from the fields of media theory, social theory and artistic practice and technical director of critical art exhibitions, Vlidi is currently associated with Red Thread - A Journal for Social Theory, Istanbul (editor) and Reconstruction Women's Fund (web editor).

See more at networkfailure.net.



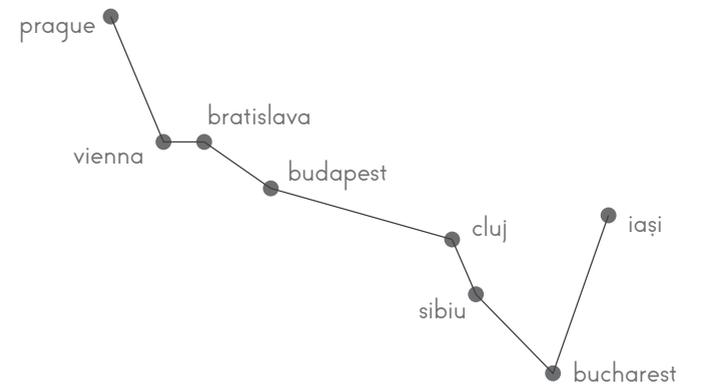
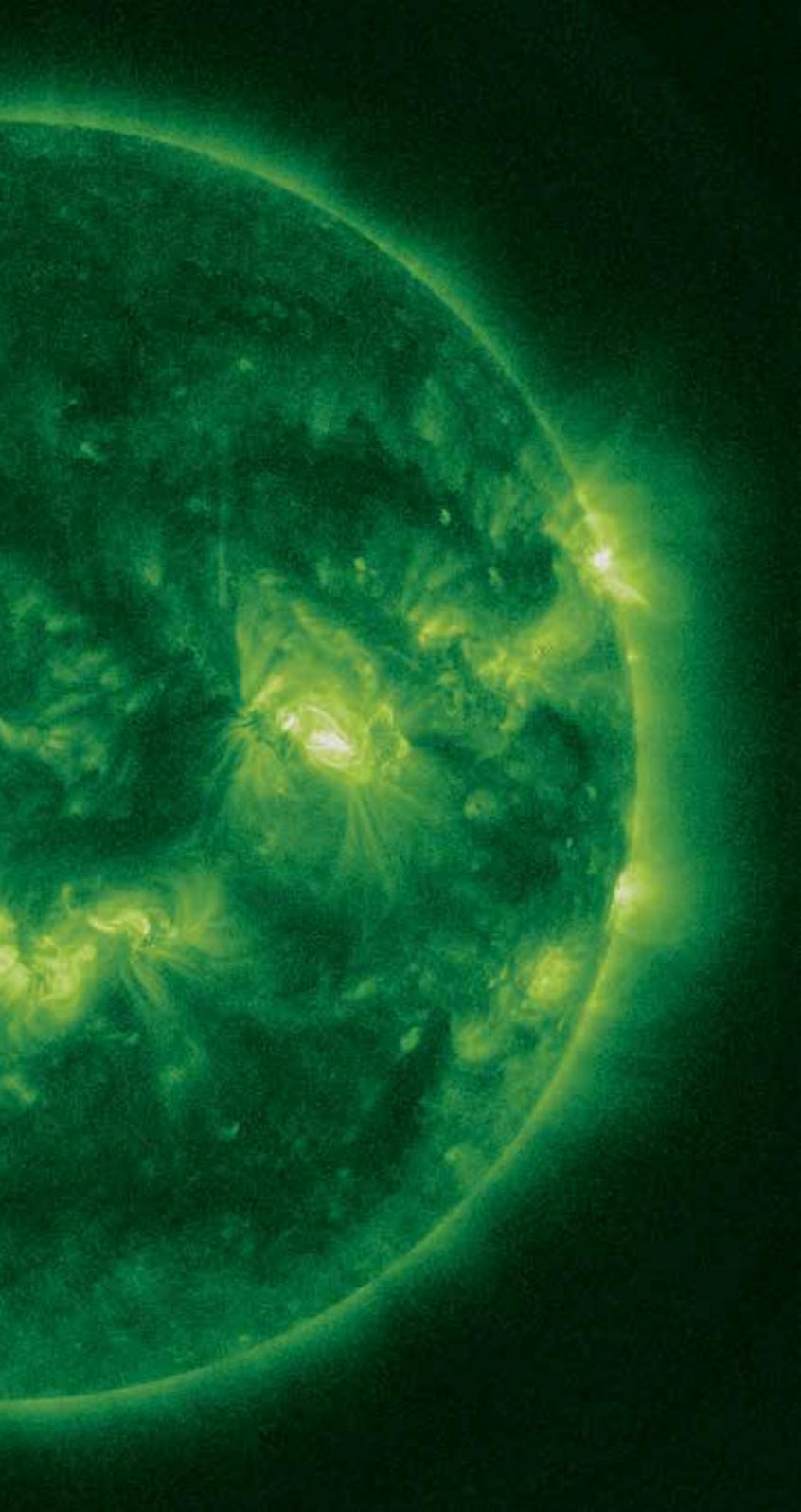
Martin Zet

Jaká je vůně doby smrdí minulost nebo voní budoucnost slonem cloní

What is the smell of the time it stinks of the past or smells of the future with an elephant screen

Fucking 60: 30 years in a system talking about itself as if it is the most advanced, providing the most perfect freedom and just welfare; 30 more years in another one, speaking about itself as if it were the only one possible, offering comfort over any thought and the most perfect freedom.

<http://www.martin-zet.com/>



Organisers and Hosts

tranzit.at

tranzit.at is an independent non-profit association, based in Vienna.

tranzit.at aims to challenge the notions of cultural production and the cultural institution with respect to the prohibition of national narratives, the achievement of mere economic efficiency and relevance.

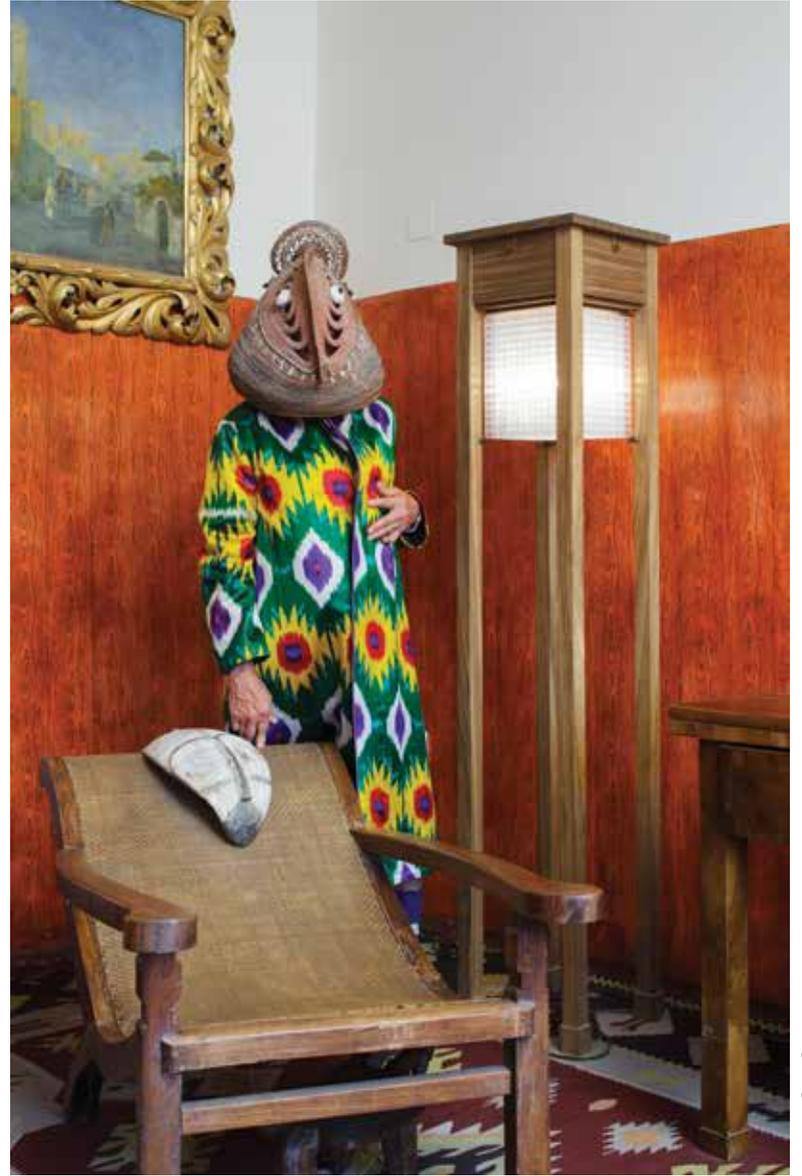
tranzit.at is dedicated to research into long-term counter canonical and emancipatory artistic, intellectual and social practices, and engaging in translocal collaborations beyond the event and across disciplines.

tranzit.at operates as both catalyst and facilitator of autonomous local units and is cooperating across various borders – between nations, languages, media, mentalities and histories. tranzit.at works closely with cultural initiatives, institutions and local civil societies to initiate projects and subsequently return them to the local context. It aims to react at short notice to changes, restrictions, and constrictions in the cultural field.



Niklita Kadan, *The Possessed Can Testify in Court*, 2015. Exhibition at Kyiv Biennial 2015
Photo: Kostiantyn Strilets
Courtesy the artist, the National Museum of the History of Ukraine, and M HKA, Antwerp

Whose Europe City Tour Yerevan, 2019
Photo: Stefan Rusu



Heinz Frank
Eigen-Epigone, 2015
Photo: Wolfgang Thaler

tranzit.cz

tranzit.cz originated from a commitment to develop a tool by which contemporary culture could (critically) alter stereotypical patterns of values, identities, histories and aesthetics / activities.

It is a small-scale institution that was launched during the post-communist transformation period, of which cultural homogenizing processes were typical. The mission of the institution has been to think through the question of how historical experience of cultural resistance can be represented by East Europeans, and how it can be re-activated in the (new) social, political and economic order.

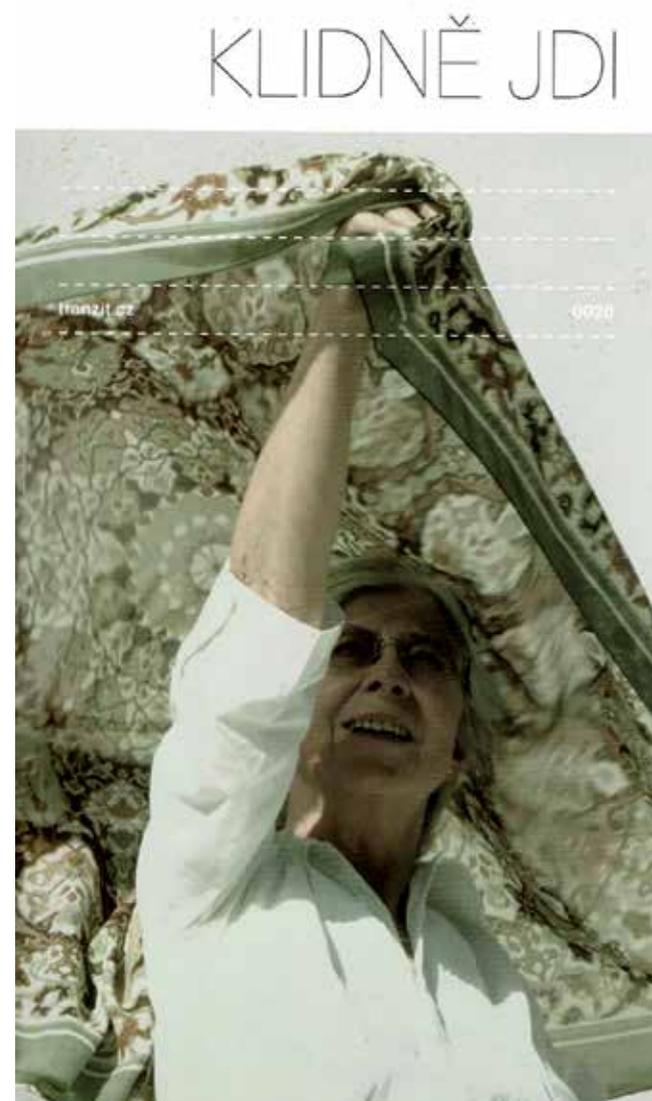
tranzit.cz both reflects and cooperates with artists of different disciplines (video, performance, visual arts, literature), and all kinds of engaged producers. tranzit.cz and its collaborators are navigating distinctive research into the art and cultural practices of former Eastern Europe. In parallel, tranzit.cz collaborates on a daily basis on a panel of intercontinental practitioners. We aim to build a critical and self-critical institution.

tranzit.cz organizes exhibitions, debates and discussion formats, publishes books and offers online platforms, while facilitating access to all forms of interlocutors, audiences and communities.

In 2018 tranzit.cz committed itself to organizing a biennale Matter of Art in Prague, with the first edition to be held in 2020.

Since 2018 tranzit follows the code of practice of Feminist Art Institution and is a member of the alliance of feminist institutions in the Czech Republic and Slovakia.

In 2019, it became part of the newly established East Europe Biennial Alliance, which also includes Kiev Biennial, Biennale Warszawa and OFF-Biennale Budapest.



Transit office window with collages by Eva Kofátková
Photo: Michal Ureš, 2015



Seminar with Giovanna Zapperi
Photo: Tereza Stejskalová, 2017



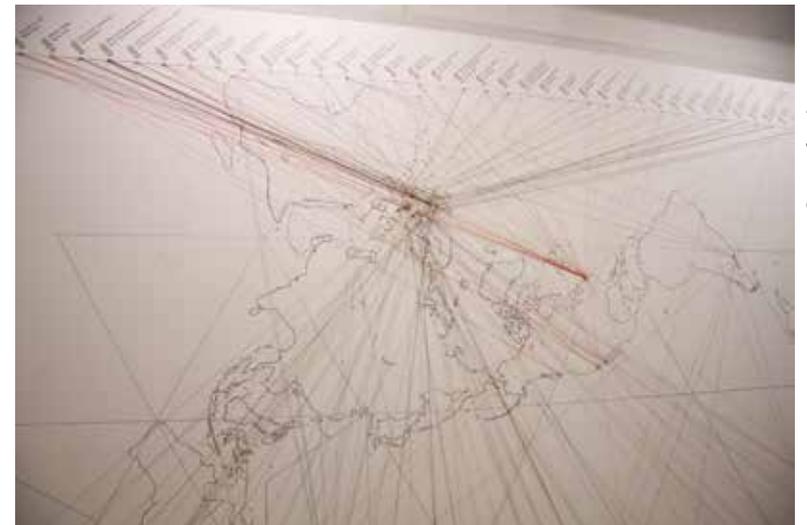
Theater of the Oppressed workshop, 2016. Photo: Barbora Kleinhamplová

tranzit.hu

The **tranzit.hu** contemporary art program has been running in Budapest since 2005. It creates platforms for discursive, research, and publication projects, and initiates collaborations at both international and local levels while also finding allies in the diverse fields and places of the “pan-periphery.” tranzit.hu considers itself part of civil society and regards contemporary art as an educational endeavour that supports the development of civic responsibilities and political consciousness.

Consequently, tranzit.hu’s activities are carried out, interpreted, and discussed at the intersection of different disciplines, and in historical, political, and social contexts.

tranzit.hu aspires to contribute to the democratic and solidarity-based functioning of the cultural scene and society in Hungary, as well as to mediate between different spheres and disciplines. Its mission is to generate awareness concerning urgencies and taboo topics by finding appropriate forms for their discussion. In moving to the Vasas Federation of Metalworkers Union in 2017, outside of both the city center and the artistic context, tranzit.hu further experiments with working with non-artistic communities and initiating informal educational gatherings.



Map of the Internationallity of Conceptual Art Through Exhibitions 1968–2017
Compiled by Eszter Szakács, design by Zbyněk Baladán. Realized for the exhibition Imagining Conceptual Art. László
Beke's 1971 Collection in an International Context, tranzitdisplay, Prague, 2017. Photo: Antonín Jirát

1971. Parallel Nonsynchronism. Exhibition in collaboration with Kiscell Museum-Municipal Gallery, Budapest, 2018-19
Photo: György Orbán



Naeem Mohaiemen, Two Meetings and a Funeral (still), 2017.
Multi-channel digital video installation, color, multi-channel sound, 88 minutes. Center of the Vasas Federation of Metalworkers' Union, Budapest, tranzit.hu, 2018
Photo: Zsuzsanna Simon



Pathos Management - No.4. János Kósa: Offering, 2010
Conversation series about the past and the present of topoi in Hungarian art. Center of the Vasas Federation of Metalworkers' Union, Budapest, 2019. Concept: Sándor Hornyik. Photo: Judit Arva

tranzit.ro

tranzit.ro has the distinction of being a network. Founded in 2012 in Iasi, tranzit.ro is active in three permanent spaces in Romania (in the cities of Bucharest, Cluj, Iasi), with an additional annual project taking place in Sibiu and numerous national and international collaborations.

tranzit.ro is based on solidarity and the sharing of resources, and it keeps its balance through maintaining the autonomy of each centre and opening up to collaborations with different organizations. Its main purpose is maintaining a decentralized institution which in each place: offers a hub for ideas on positive social change; provides a safe space for experimentation and exchange; is dedicated to an integrated and open understanding of contemporary art as a gateway to a whole spectrum of knowledge; and is raising awareness on the responsibilities and rights of today's citizens.

The tranzit space in Bucharest - **tranzit.ro/București** - has been open to the public since November 2012 and comprises at the moment a gallery for exhibitions and discursive events, an Orangery for experimental projects and social events, as well as a community urban Garden. The events organized or hosted here include exhibitions, conferences, workshops, screenings, theatre shows, concerts, all of which are open to multi-disciplinary approaches, critical analysis, artistic experimentation, inter-generational exchanges, informal communication, social and community relations, and are developed organically and long-term.

tranzit.ro/Cluj programs are characterized by permanent engagement with criticality, theory and a rationalist approach to the legacy of modernity, contemporary theory and politically conscious art. Besides presenting newly conceived art projects with multiple connections to various fields, its focus lies in organizing public debates, thematic conferences and seminar series. Its long-term aim is to promote social, cultural, and pedagogical change that overcomes the condition of the current capitalist predicament.

The program of **tranzit.ro/Iași** has grown and consequently transformed itself over the last seven years in continuous collaboration with local as well as with regional colleagues, aiming to counter various forms of political and cultural revisionism that emerged in the past decades in the Romanian public space. The vast majority of the projects were developed in Iasi and aimed to consolidate the dialogue between the different publics, and to foster the creation of informed opinions within the contemporary art community.

In the frame of **tranzit.ro/Sibiu**, artist Lia Perjovschi organises a yearly meeting/ brainstorming on different topics. The first meetings took place at the artist's studio and later on at Astra Library in Sibiu. List of meetings so far: b1/ 2012 – on the responsible cultural agent/ the art institutions, curators, the artist's role in a time of change; b2/ 2013 – the artists of an indifferent context/ survival strategies and tactics of those involved in the change in the Romanian context; b3/ 2014 – aggression, conflict, violence, trauma, negotiation/ a survey of the world from various points of view; b4/ 2015 – read and tell your strategy; b5/ 2016 – dada 100: 1916-2016 – re-reading with specialists; b6/ 2017 – making sense of today/ a new survey of the Romanian art scene; b7/ 2018 – People/ personal stories/statements/ living in Sibiu.

The Veil of Peace, exhibition curated by the Resurrection Committee (Igor Mocanu, Ovidiu Țichindeleanu, Raluca Voinea), 2017. Exhibition view. Photo: Valentin Florian Niculae



Safe in My Garden, summer party in the Tranzit Garden, 2016. Photo: Raluca Voinea



The Convenient Percent, feminist debate organised with the Sofia Nădejde Awards for literature written by women, 2019. Photo: Raluca Voinea

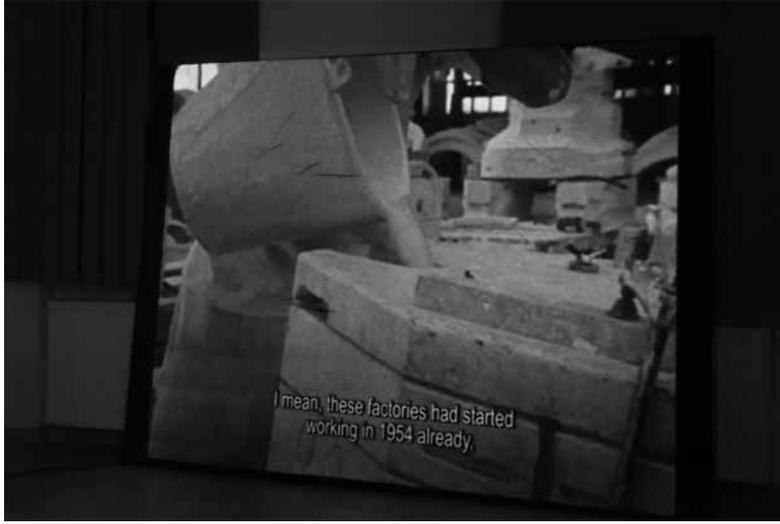


Simona Dumitriu reading her statement during 25x25x25 marathon of presentations, 2015. Photo: Raluca Voinea

The Call Of The Outside, exhibition by Anca Benera & Arnold Estefan, 2018, tranzit.ro/Cluj



Dispossession, exhibition by Miklós Erhardt, 2018
tranzit.ro/Cluj



Europe: Economic Crisis and Political Alternatives with Mark Blyth & Michael Roberts. [Culture and Politics of Crisis VI], 2017, tranzit.ro/Cluj



Seminar: Theories of Property and Poverty in Modern Philosophy, 2017-2018, tranzit.ro/Cluj

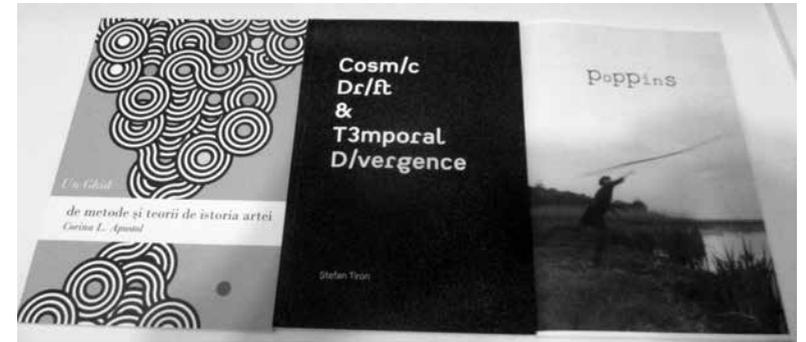
Jens Haaning: Untitled (Light fitting from the House of the People, Bucharest), 2018



h.arta: A country like the ones they have in the West, images collage, part of The Glittery and the Misery of the European Middle Classes, 2017



Milkić Nebojša: The Depository of the Initiative of the Petit Bourgeois Party in Iași, 2016
@Initiative of the Petit Bourgeois Party in Iași



tranzit.sk

tranzit.sk's earlier activity (2002 – 2013) concentrated mostly on re-evaluating recent Central Eastern European art histories, and granting visibility to local and regional contemporary art practices within an international context. Alongside this orientation, an explicit focus on the social function of art and on current topics has been developed since 2014. Examples include representation of minorities, collective practices, urban ecologies, alternative education, performativity as a means of individual and social change, and conditions of artistic production. This program manifests itself in research-based exhibitions, lectures, discussions, reading groups, workshops and publications, which besides artists, art theorists and curators, involve producers from other cultural fields, as well as scientists and activists. By crossing disciplines and enabling collective knowledge production and sharing, it aims to contribute to the self-empowerment of individuals and groups of people.

tranzit.sk commits itself to be a responsive institution, to identify the needs of its immediate artistic and social environment, and react to them by following its basic principles – responsibility, critical thinking, experimentation, hospitality and collaboration.

Recently tranzit.sk has embarked upon longer-term projects like Nadikhuno muzeum (Invisible Museum), which deals with the institutional representation of Romani culture, or Urban Imagination Seminar, an interdisciplinary co-learning format aimed at envisioning a sustainable and just future for cities and their inhabitants, both human and non-human alike. In the years to come, tranzit.sk wishes to continue experimenting with forms of knowledge production and the generation of experience, strengthen its local and international network and mediate between activities coming from various fields with potential for change.



Sitting Together - Parallel Chronologies of Coincidences in Eastern Europe, exhibition view, 2016 – 2017
A project by Zsuzsa László and Petra Feriancová
Photo: Adam Šakový

Nadiknuo muzeumos, exhibition view, 2017 – 2018
A project initiated by Oto Hudec
Photo: Adam Šakový



Start & Finish. Reflecting on Project-based Culture, exhibition view, 2018. Concept: Judit Angel
Photo: Adam Šakový



Collection Collective: Template for a Future Model of Representation, exhibition opening, 2018
Curated by Judit Angel, Raluca Voinea, Vlad Morariu
Photo: Adam Šakový

The National Centre for Dance in Bucharest

The National Centre for Dance in Bucharest is a unique institution among all the other performance arts institutions subordinate to the Ministry of Culture and National Identity.

The Dance Centre in Bucharest is dedicated to both the public at large and to professionals. CNDB supports projects in the contemporary dance field that aim to implement initiatives including production and distribution, research, documentation and personal and professional artistic development.

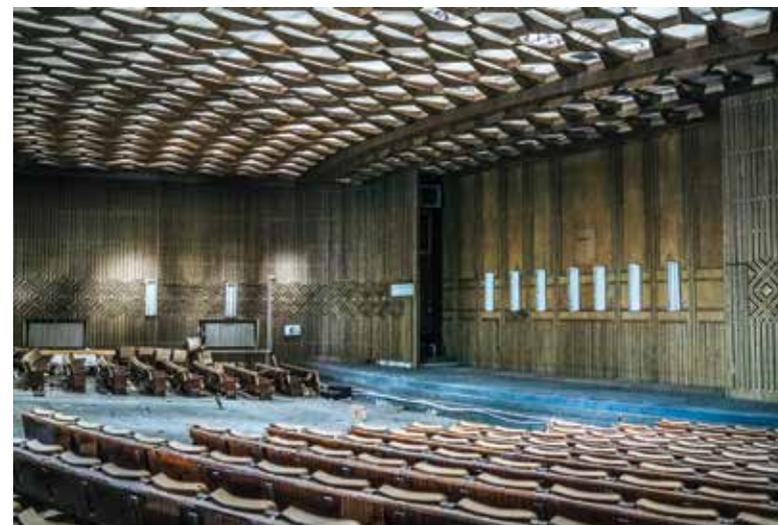
Founded explicitly for the support of the independent sector (without an institutional precedent dedicated to contemporary dance), CNDB has assumed the role of host institution, producer and educator.

The Centre aims to create a multi-layered contemporary approach, dance and body practices, artistic education and formation program through the 'CNDB Performing Arts School for Children' and the newly opened 'Academy of Dance and Performance'. Opened in 2019, The Academy is an intensive full-year program with an international board of teachers, and is dedicated to the development of young dancers and performers through daily classes, intensive workshops and the production of new performances by the end of the academic year.

CNDB also initiates research programs focused on the recovery of the recent history of dance and the archiving of dance in Romania, and develops complex theoretical and practical projects in accordance with current European practices.

The National Dance Centre in Bucharest is a member of international and European cooperative networks, such as Aerowaves and IETM, and it actively participates in international projects.

www.cndb.ro



Sala Omnia, future permanent space of the National Dance Centre. Photo: Cristian Crisbășan



CNDB Awards ceremony, Sala Stere Popescu, 2018
Photo: Alina Ușurelu

Impressum

Upon Us All Equally. tranzit statements for the future

7-9 November 2019

National Dance Centre, Sala Stere Popescu and Sala Omnia,
tranzit.ro/ București

Participants: Anna Daučíková, Nicoleta Esinencu, Kitti Gosztola, Márton Gulyás, Minna Henriksson, Oto Hudec, Anna Jermolaewa, Nikita Kadan, Franz Kapfer, Kapital, Antonia Majaca, Ewa Majewska, Vlad Morariu, Bence György Pálincás, Lia Perjovschi, Alexandra Pirici, Emília Rigová, Elske Rosenfeld, Apolena Rychlíková, Stavros Stavrides, Studio Without Master, Ovidiu Țichindeleanu, Dmitry Vilensky, Vladimir Jerić Vlidi, Martin Zet

Curated and organised by tranzit.org:

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tranzit.cz: Veronika Janatková, Tereza Stejskalová

tranzit.hu: Dóra Hegyi

tranzit.ro: Raluca Voinea, Iuliana Dumitriu, Livia Pancu, Attila Tordai, Andrei Gavril

tranzit.sk: Judit Angel

Press relations: Jennifer Gelardo (international press)

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Centrul
Național
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