

# Encounters: to oppose the colonial divide. Performative talks and interventions

Starting with reflections on the topic of death and history after World War II the aim is to rethink the enduring processes of systematic violent acts that cut into the present time. Or the aim is to COUNTER the systematic violent acts and horror chronologies.

## Positions:

Asma Aiad, Ines Mahmoud (Vienna)

Anna Campbell (USA)

Jill H. Casid (USA)

Bogdan Popa (Romania)

with Marina Gržinić, Tjaša Kancler and Jovita Pristovšek

## Vitae

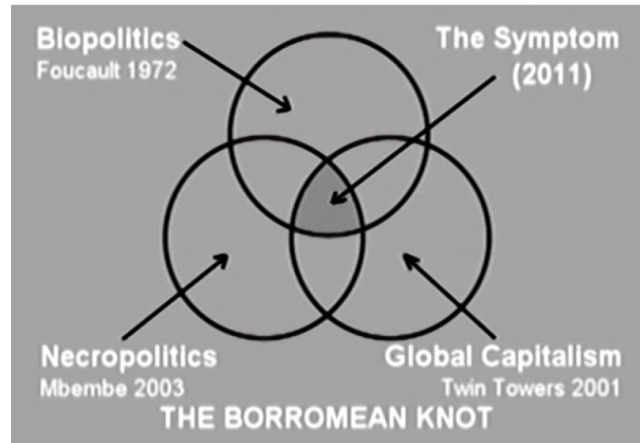
**Asma Aiad** is a conceptual artist, activist and co-founder of Salam Oida. In her various works such as "This is not a headscarf" or "(Un)Seen Sacred Spaces" she deals with her Muslim identity in Austria and Europe and issues such as discrimination, representation and art.

**Ines Mahmoud** is a UI/UX designer and content creator from Graz. She is co-founder of Salam Oida and has extensive experience as UI/UX designer, especially in public and healthcare projects for one of the world's largest IT companies.

**Anna Campbell's** sculptures, installations, and ephemera mine history and queer desire. Campbell's most recent solo exhibition, "Dress Rehearsal for a Dream Sequence", was on view at Participant, Inc in New York in 2022.

**Jill H. Casid**, theorist, historian and artist, is a professor of Visual Studies in the Departments of Art History and Gender and Women's Studies at the University of Wisconsin-Madison. Casid is completing "Necrolandscaping", the first part of a two-book project on "Form at the Edges of Life".

**Bogdan Popa** is a researcher at the Center for Cultural Innovation and Creativity at Transilvania University of Braşov. Popa is an intellectual historian specializing in the history of ideas in 19th and 20th century Europe. His last book is "De-Centering Queer Theory: Communist Sexuality in the Flow During and after the Cold War" (Manchester University Press, 2022).



Marina Gržinić, Aina Šmid, Zvonka Simčič, Decoloniality (Images of Struggle), 2011

## Exhibition

Opening: 20.09.2023 | Wednesday, 19:00

Duration: 21.09.2023 – 10.11.2023

Opening hours: Wednesday – Friday 16:00 – 19:00, plus  
23.09. and 24.09. 14:00 – 18:00

Symposium: 30.09.2023 | Saturday, 16.00 to 20.00

KiG! Kultur in Graz

Lagergasse 98a • 8020 Graz • 0316 720267 • office@kig.mur.at • kulturingraz.mur.at

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Special thanks to: Aina Šmid, Bojan Radović / Luminus

Production support of the exhibition: Piran Coastal Galleries (Slovenia); Conviviality as Potentiality (2021–2025), funded by the Austrian Science Fund FWF: AR 679; Photon Gallery, Ljubljana / Vienna

Leaflet concept: Marina Gržinić, Jovita Pristovšek

A cooperation in the context of steirischerherbst'23

steirischerherbst'23

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# Insurgent Flows. Thriving of Black, Brown, Indigenous, Queer and Trans Vitalities. White Topographies of Coercion and Emancipation.

Exhibition Opening: 20.09.2023 | Wednesday, 19:00

with

Bojan Đorđev and Siniša Ilić, action Overwhelmed

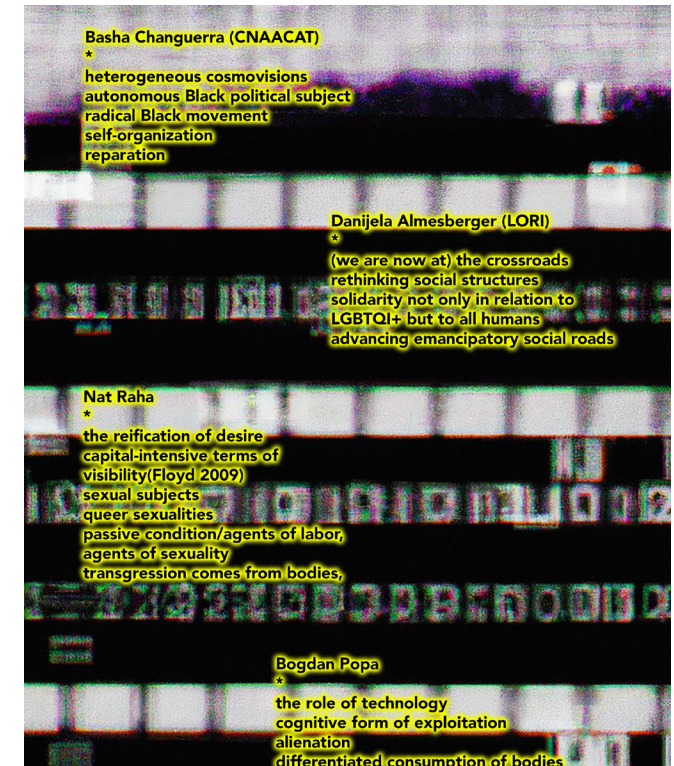
Alexandra Gschiel, Social Kitchen Art Project

Eva Ursprung, sound performance

Artists: Marina Gržinić, Tjaša Kancler, Jovita Pristovšek, Jill H. Casid, Bojan Đorđev, Siniša Ilić

Authors of the exhibition: Marina Gržinić, Tjaša Kancler, Jovita Pristovšek

Curators: Anita Hofer, Eva Ursprung



Marina Gržinić, Tjaša Kancler, Jovita Pristovšek, Insurgent Flows. Trans\*Decolonial and Black Marxist Futures, 2023

# MARINA GRŽINIĆ and TJAŠA KANCLER

## INSURGENT FLOWS.

Trans\*Decolonial and Black Marxist Futures

Experimental-documentary film: 90:00 min, 2023

Authors: Marina Gržinić and Tjaša Kancler

Editing: Marina Gržinić, Jovita Pristovšek, Tjaša Kancler

Drawing performance: Siniša Ilić, filming: Luka Papić

Music by EsRap

Conversations with: Ruth Wilson Gilmore, Basha Changuerra (CNAACAT), Bogdan PAPA, Aigul

Hakimova, Danijela Almesberger (LORI), Nat Raha, Piro Rexhepi and Ramon Grosfoguel

Insurgent Flows includes concepts that are highlighted as they cut through the space of the colonial capitalist interlocking matrix of domination when we analyze these structures and think about the potentialities for a radical change. We have been working since autumn 2021 on the experimental documentary film entitled "Insurgent Flows. Trans\*Decolonial and Black Marxist Futures", bringing together documentary material, thoughts and conversations with immensely powerful positions of those who think about racism, discrimination, and colonialism to elaborate decolonial, feminist, Marxist, trans\*, and sexual forms of insurgent undercurrents. The highlighted issues are placed in the context of history and, more importantly, the lost future of the world is the focus of this film.

Vitae

**Marina Gržinić** is a full professor and principal research associate at the Institute of Philosophy ZRC SAZU, and a full professor at the Academy of Fine Arts Vienna.

**Tjaša Kancler** is an activist, artist, researcher, and Serra Hunter Professor of Media Arts and Gender Studies at the Department of Visual Arts and Design, Faculty of Fine Arts, University of Barcelona.

**Jovita Pristovšek** is a research assistant at the Institute of Culture and Memory Studies ZRC SAZU, and a postdoctoral researcher at the Academy of Fine Arts Vienna.

**Ruth Wilson Gilmore** is professor of Earth & Environmental Sciences, and American Studies, director of the Center for Place, Culture, and Politics at The City University of New York. Author of numerous articles and books, including "Change Everything: Racial Capitalism and the Case for Abolition" (Haymarket, 2023).

**Basha Changuerra** is an antiracist, Afrofeminist activist and member of CNAACAT (Black African and Afro-descendant Community of Catalonia).

**Bogdan PAPA** is a postdoctoral researcher at the Department of Literary and Cultural Studies at Transylvania University of Braşov, Romania. Author of "Shame: A Genealogy of Queer Practises in the Nineteenth Century" (Edinburgh UP, 2017).

**Aigul Hakimova** is an activist and community organiser involved in numerous self-organised movements in the field of migration and autonomous spaces.

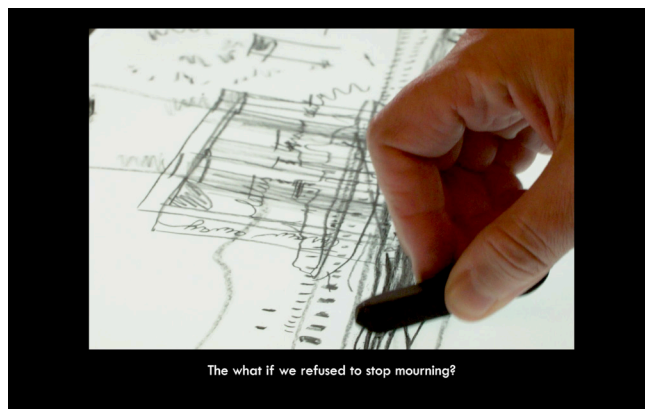
**Danijela Almesberger** is a coordinator at the lesbian organisation LORI.

**Nat Raha** is a poet, queer/trans\* activist, and scholar working as a postdoctoral researcher on the project "Life Support: Forms of Care in Art and Activism" at the University of St. Andrews.

**Piro Rexhepi** holds a PhD in Politics from the University of Strathclyde. Professor and author of numerous articles and of the forthcoming book "White Enclosures" (Duke University Press, 2023).

**Ramon Grosfoguel** is a full professor of Chicano/Latino Studies in the Department of Ethnic Studies at the University of California, Berkeley. Author of numerous articles and books, including Cupples, J., & Grosfoguel, R. (Eds.), "Unsettling Eurocentrism in the Westernized University" (Routledge, 2018).

# JILL H. CASID



Jill Casid, Untitled (Throw Out), 2017 – 2022, Color video with sound, 16:30 min.

**Untitled (Throw Out)**, color video with sound, 16:30 min, 2017 - 2022

Casid's "Untitled (Throw Out)" takes its title phrase and central animating vehicle from the handwritten instruction ("letters: throw out") left by their great-aunt on an envelope containing the incomplete remnants of an effort to save their mother. Following the envelope's double-sided command to "throw out" as in discard and "throw out" as in to transmit, the film maps an approach from the Gurs concentration camp to Hart Island and its potter's field as a way to draw the unmapped connections across the throw-away world and the differential ways in which we are made to live our dying on a dying planet in a situation of forced disposability Casid calls the Necrocene.

**Untitled (Melancholy as Medium)**, color video with sound, 9:38 min, 2021

What to do with the ways we're being undone? Casid's short film, "Untitled (Melancholy as Medium)" calls up an activist wake that refuses to move on. Unfolding a ritual of mediumship, the film conduces our outraged grief as catalytic for the uprising and care work of living with more than one virus, amidst more than one pandemic, carrying our as yet unaddressed losses into the battles we're still waging in the name of supports for the thriving of Black, Brown, Indigenous, crip, queer and trans vitalities. Centered on a set of fragile Polaroids, the film conjures with the material fragility of analogue photography to commune with the incalculable but still powerful presence of unredressed loss.

Vita

**Jill Casid's** artwork has been exhibited nationally and internationally, most recently at the Ford Foundation Gallery in New York and at documenta fifteen in Kassel, Germany. Their artist's book "Kissing on Main Street" is in the collection of the Leslie Lohman Museum of Art.

# SINIŠA ILIĆ ft. BOJAN ĐORĐEV



Siniša Ilić, Low tide, video still, 2023

**Black Mediterranean, installation**

**Low tide**, video, approx. 3:00 min, 2023

Social choreographies, drawing on the wall, variable dimensions, 2023

**Picture 3**, monolog from "Topographies of coercion and emancipation", 4:00 min, 2020

**Overwhelmed**, action with the audience at the opening with the textile 36 square meters in size, duration about 20 minutes, 2023

The image on the textile and its performative iterations in video and action with the audience at the exhibition opening, accompanied by a recorded monolog, represent multi-layered reflections on the geopolitical position of the Mediterranean, which is not only a cradle of civilization but also a massive tomb.

So far this performance has been used in "Orientation in 100 Revolutions", 2017-running (Čačak, Vienna, Innsbruck, Belgrade), as part of the performance "Dr Ausländer - Made for Germany" Bitef 2022, Belgrade, in workshops "Situation Room" at Impulstanz 2022, Vienna and as work demonstration at WASP Bucharest 2022. The original image printed on textile is from Ilić's work "Conference Room with a view at Mediterranean" at Ural Biennial 2015, Ekaterinburg.

Vitae

**Siniša Ilić**, visual artist, and **Bojan Đorđev**, theater maker (both born in Belgrade in 1977), collaborate on hybrid works between visual and performing arts, as well as on a number of collective and research projects.