

SYMPOSIUM

No Linear Time

Fucking

Time

20–21 May 2022

bakonline.org

 Ministerie van Onderwijs, Cultuur en
Wetenschap

 Gemeente Utrecht

ZABAWAS

bak

basis voor actuele kunst

Symposium: *No Linear Fucking Time*

Friday 20 and Saturday 21 May 2022

Friday 16.30–22.00 hrs

Saturday 10.00–22.00 hrs

BAK, basis voor actuele kunst, Utrecht and online

Schedule subject to change. All times are CEST.

With contributions by: **Isshaq Al-Barbary** (artist and researcher, Amsterdam), **Clara Balaguer** (community editor, BAK, basis voor actuele kunst, Utrecht), **Merve Bedir** (architect and researcher, Rotterdam), **Sarafina Paulina Bonita** (performance artist, Rotterdam), **Olga Bryukhovetska** (cultural theorist, Kyiv), **Zoénie Liwen Deng** (coordinator of civic praxis, BAK, basis voor actuele kunst, Utrecht), **Anfisa Doroshenko** (researcher, Goor), **Andrea Elera** (artist and curator, Amsterdam), **Elvira Espejo Ayca** (artist and poet, La Paz), **Gabriel Fontana** (artist and researcher, Rotterdam), **Max Haiven** (writer and educator, Lakehead Bay), **Nicoline van Harskamp** (artist, Amsterdam), **Jeanne van Heeswijk** (artist, Rotterdam), **Femke Herregraven** (artist, Amsterdam), **Maria Hlavajova** (general and artistic director, BAK, basis voor actuele kunst, Utrecht), **Walidah Imarisha** (educator, writer, and artist, Portland), **Jerrau** (DJ, Amsterdam), **Wietske Maas** (curator of research and publications, BAK, basis voor actuele kunst, Utrecht), **Jumana Manna** (artist, Berlin), **Claudia Martínez Garay** (artist, Amsterdam), **Natasha Matteson** (curator and director, Afghan Refugee Resettlement at Uplift Afghanistan Fund, New York), **Jason-Allen Paisant** (poet, researcher, and educator, Leeds), **Yuri Pattison** (artist, Paris), **Amanda Piña** (artist, Vienna and Mexico City), **Rachael Rakes** (curator of public practice, BAK basis voor actuele kunst, Utrecht), **Susan Schuppli** (artist and researcher, London), **Timur Si-Qin** (artist, New York), **Rolando Vázquez** (writer and educator, Utrecht), and **Evelyn Wan** (researcher, Utrecht), among others.

Coinciding with the closing of the exhibition *No Linear Fucking Time*, this two-day symposium, taking place on-site at BAK and online, gathers several methods of thinking and practice geared toward equitable and sustainable socio-temporal models. In keeping with the motivation of the overall project—which is grounded in understanding and challenging progressive, abstract, and western formulations of time—the symposium engages with the histories of linear time in concert with various alternative scales that manifest across different lived experiences. Temporal concepts like seed time, space-time, visionary fiction, anticolonial agencies, and ancestral presents mingle here with historical, industrial, and financial hauntings. The presentations grapple with contemporary urgencies such as refugee and border time, intergenerational debt, the blurred boundaries between labor time and rest, and the accelerated timeline of ecological extraction. For more resources on this project, please see the *Prospections* journal focus at bakonline.org.

No Linear Fucking Time is convened by BAK's curator of public practice Rachael Rakes with artist-interlocutors Femke Herregraven, Jumana Manna, and Claudia Martínez Garay, as well as writer Amelia Groom,

No Linear Fucking Time is part of the long-term BAK research itinerary *Propositions for Non-Fascist Living* (2017–ongoing) and has been made possible with the support of Dutch Ministry of Education, Culture and Science; City Council, Utrecht; and Stichting Zabawas, The Hague. The publication and launch of *Toward the Not Yet: Art as Public Practice* has been additionally supported by VSB Fonds, Utrecht, and VriendenLoterij Fonds, Amsterdam.

BAK's main partner in the field of education and research is HKU University of the Arts Utrecht, Utrecht.



ZABAWAS

FRIDAY, 20 MAY 2022

16.30–17.00 hrs

DOORS OPEN

A possibility to visit the exhibition *No Linear Fucking Time*

17.00–17.45 hrs

WELCOME AND INTRODUCTION

Maria Hlavajova and Rachael Rakes

17.45–19.30 hrs

ROUNDTABLE DISCUSSION

Disjunctive Temporalities of Migration and Refuge

Isshaq Al-Barbary (online), Merve Bedir, Olga Bruyukhovesta (online), and Anfisa Doroshenko, moderated by Natasha Matteson with Rachael Rakes

Forced displacement has been an endemic part of ongoing imperial violence through multiple generations—and flares up, especially, when that violence surges. The act of leaving or migrating is attended by multiple specific temporalities: the right to leave, when there is a right to leave, is disintegrated by being forced to wait. There is the scramble of fleeing from home, city, or country; the haze of living in hiding; and the limbo of the lily-pad country or the camp. Seemingly endless bureaucratic delays extend life into a daily impermanence: waiting for visas, for embassy interviews, and for biometrics collection. The intermittent relief of departing is matched with the incessant news of brutality and erasure close to home. A kind of time-dislocation occurs between family members at home and those abroad, over years, over decades, fueling a sense of separation. The contributors to this discussion bring their own experiences of and on displacement, doing so with the heavy weight of time in mind and with consideration for those who are left behind.

19.30–20.00 hrs

BREAK

Light snacks provided

20.00–21.30 hrs

LECTURE, BOOK LAUNCH, AND DISCUSSION

Toward the Not-Yet: Art as Public Practice

Clara Balaguer, Merve Bedir, Gabriel Fontana, Nicoline van Harskamp, Jeanne van Heeswijk, Maria Hlavajova, Walidah Imarisha (online), Rachael Rakes, and Jun Saturay (for the basic activist kitchen)

This presentation includes a lecture by Walidah Imarisha titled *Notes on Black Subversive Time Travel and Visionary Fictions*, which is followed by a reading and discussion with editors and contributors to the book *Toward the Not-Yet: Art as Public Practice*. The publication combines handbook, dictionary, and anthology, and gathers artistic and cultural practices that are propositional, collective, and centered on the yearning for a just life-in-common. While future-oriented, these practices abandon a “universal” progressive route forward, instead enlivening a different chronopolitics: that of the not-yet. Powered by imagination-as-practice and the commitment to decolonial futurity, the contributors—among them artists, scholars, activists, poets, writers, and organizers—reflect on and propose forms of practicing equitable life in relation with one another, Earth, and time; models for safer spaces for humans and nonhumans; ways of radically shifting policies and planetary priorities; and tactics and methods of creating sanctuary. Catalyzed by the work of artist Jeanne van Heeswijk, which focuses on radicalizing situated civic processes, *Toward the Not-Yet: Art as Public Practice* imagines and enacts alternative ways of being together.

21.30 hrs

RECEPTION

Refreshments provided

SATURDAY, 21 MAY 2022

10.00–10.30 hrs

DOORS OPEN

A possibility to visit the exhibition *No Linear Fucking Time*

10.30–11.00 hrs

WELCOME AND INTRODUCTION

Maria Hlavajova and Rachael Rakes

11.00–12.30 hrs

PANEL

The Techno-Colonization of Time: On Clocks, Zones, and Regimes of Precision

Yuri Pattison and Evelyn Wan, moderated by Femke Herregraven with Zoénie Liwen Deng

This presentation pairs artist Yuri Pattison (whose work *World Clock (True Time Replica)* is part of the exhibition *No Linear Fucking Time*) with industrial and algorithmic time researcher Evelyn Wan. Through artistic and discursive methods, Pattison explores the relationships and entwined histories that the development of precision timekeeping share with exploration, colonial conquest, and extraction. Wan, meanwhile, looks at clockwise and anti-clockwise motions embedded in folk beliefs, witchcraft, and early science and technology in the west, alongside othered narratives in the development of contemporary internet and data infrastructure which build upon the colonial capture of time and capitalist time disciplining.

12.30–14.00 hrs

PANEL

Debt as Future Haunting: Banks, Insurance, and the Unpayable

Max Haiven and Femke Herregraven, moderated by Rachael Rakes

Artist and *No Linear Fucking Time* interlocutor Femke Herregraven and writer and educator Max Haiven each deal in their work with the way that the financial structures established in the colonial past foreclose the future. Taking activist and scholar Ruth Wilson Gilmore's observation that financialized systems of prisons in the United States "fix" capitalism's crises at the expense of poor, working, and racialized people, Haiven suggests that profound global violence is continually unleashed in order to appease the providential market through a million minor acts of risk management. Herregraven explores the origins of ABN-AMRO bank, among other institutions first established during the Atlantic slave trade, and shows how the debts and accumulations created at that time overabundantly persist today. These presentations excavate some of the historical and structural foundations of the current hyper-capitalist condition and offer provocations of common struggles to abolish it.

14.00–15.00 hrs

LUNCH BREAK

Lunch by La Cucina Nomade available for purchase at BAK or in advance online

15.00–16.30 hrs

PANEL

Soil Times: Anti-extractive Life with Lands

Jason-Allen Paisant (online), and Timur Si-Qin (online), moderated by Jumana Manna with Wietske Maas

The contributors to this panel consider how human relations toward land and landscape and understandings of autonomies and temporalities of non-human beings relate to shaping the worlds. In artist and *No Linear Fucking Time* interlocutor Jumana Manna's work, such as the recent films *Wild Relatives* (2018) and *Foragers* (2022), seeds, plants, and territories are understood in

complex and politically motivated contestation that determines future claims to land, home, and traditions. Jason-Allen Paisant's essays and poetry apprehend colonial history and antiblackness in terms of severed ties with the landscape and "the robbery of time from Black life." He meanwhile posits how poetry can offer a practice of slowness and a deepening of time, through which new forms of connectedness—amongst and beyond humans—become possible. Artist Timur Si-Qin, in his ongoing series *Heaven is Sick* (2020–ongoing), writes about how Christian ideology and values have promoted an extractive attitude toward nature. Westerners are raised to regard nature as a soulless and limitless resource for humans to use and to hold in dominion, whereas several indigenous and native worldviews have recognized nature as not only alive and sentient, but a critical part of ecological time.

16.30–18.00 hrs

ROUNDTABLE DISCUSSION

Echoes and Presages: Ancestral Knowledges in Time

Elvira Espejo Ayca (online), Amanda Piña (online), and Rolando Vásquez, moderated by Andrea Elera, Claudia Martínez Garay, and Rachael Rakes

This roundtable discussion brings together cultural workers whose practices seek to survive in time, questioning and investigating dynamics around cultural objects and ancestral knowledges. Focusing particularly on Indigenous and inherited practices in Latin America, the artists and thinkers here discuss the complexities around abandoning traditions to make way for progress and modernity; cultural racisms; and ways of working against the extirpation and erasure of traditional knowledges, while seeking spaces to inhabit life and work amongst these erasures. Practicing, remembering, and reconnecting are creative and insurgent ways through which the encounter with what comes before can be revived, and challenge progressive, western, and so-called normative readings and representations of art and knowledge.

18.00–18.30 hrs

BREAK

Light snacks provided

18.30–20.00 hrs

ILLUSTRATED LECTURE

Exposure Time

Susan Schuppli (online), followed by a conversation moderated by Maria Hlavajova

Ice cores are distinguished by their frozen stratigraphy, whereby each successive layer of snowfall that compresses to form polar ice contains an atmospheric archive of planetary processes. They are the key materials that have enabled the provocative claim that the Earth contains the modern human construct of "history." Yet, as is shown in artist Susan Schuppli's recent environmental video works, the time of ice is itself not contiguous and is subject to complex englacial foldings that also trouble the modelling of the Earth's past climates. In *Cold Cases* (2021), for example, the temporal strata of events are deeply entangled with the material and political conditions the works seek to unpack. This illustrated lecture explores the weaponization of temperature and the utilization of the convention of the timeline, not to demonstrate a linear movement toward the present, but rather as a way to play back history; to enter into the long durée of events; and to expand and contract the time of events. This is done in order to investigate the ongoing legacies of settler-colonialism, wherein seemingly disparate cases of violence can be seen to produce connections and continuities over time.

20.00–20.30 hrs

ECHOPHONIC ENDNOTE

Clara Balaguer, Jeanne van Heeswijk, and Sarafina Paulina Bonita

This choral reflection by cultural worker Clara Balaguer, artist Jeanne van Heeswijk, and performance artist Sarafina Paulina Bonita culminates the discursive part of the symposium. Here, the three practitioners gather up, process, respond, and react to the several strands, attitudes, and ideas proposed over the previous minutes, hours, and days. These annotations are an offering to process, be present, and move into a phase of repose, and then repositioning.

20.30–22.00 hrs

DJ SET AND RECEPTION

Music by Jerrau

Refreshments provided

Contributors

Jason Allen-Paisant is a lecturer in Caribbean poetry and decolonial thought at the University of Leeds, Leeds, where he is also director of the Institute for Colonial and Postcolonial Studies, board member of LUCAS (Leeds University Centre for African Studies), and member of the Poetry Centre. Allen-Paisant graduated from the University of Oxford, Oxford in 2015, and joined the University of Leeds, Leeds in 2016 as a Leverhulme Early Career Fellow. In his own research, he explores the ways in which Afro-diasporic artists and communities shape their futures through embodied, living philosophies. Thereby, his work is deeply concerned with poetry; its embodied, spatialized, and sensed ontologies; and the overlaps between poetry and philosophy. His creative writing (poetry, memoir, and critical life writing) addresses issues of time, race, class, and the environmental conditions underpinning Black identity. It has appeared on *BBC*, in *The Guardian*, *Granta*, *The Poetry Review*, and *Callaloo: Journal of African Diaspora Arts and Letters*—whose editorial board he serves on. His book *Thinking with Trees* (2021) has garnered international critical acclaim. Allen-Paisant lives and works in Leeds.

Clara Balaguer is a cultural worker. She is presently curator of civic praxis/community portal at BAK, basis voor actuele kunst, Utrecht. Balaguer is the coordinator of the Social Practices Department at Willem de Kooning Academy, Rotterdam and teaches at the Experimental Publishing Department at Piet Zwart Institute, Rotterdam. In the Philippines, she co-founded Hardworking Goodlooking, a cottage industry publishing haus, and The Office of Culture and Design, a research platform and residency program that articulated cultural programming with rural and underserved communities. Through her projects, she is interested in the value of vernacular material

culture and processes of collectivizing authorship. She often adopts collective or individual aliases that intimate her service in a given project, the latest of which is To Be Determined. She has lectured and exhibited work at the Walker Art Center, Minneapolis; Harvard GSD, Massachusetts; Strelka Moscow, Moscow; Asia Culture Center, Gwangju; Singapore Art Museum, Singapore; and Hangar Barcelona, Barcelona. Balaguer lives and works in Rotterdam.

Isshaq Al-Barbary works in social practice, performances, and placemaking. His practice engages the relations between art, statelessness, and extraterritoriality. Al-Barbary was born in Beit Jibrin refugee camp, Palestine, and currently lives and works between Amsterdam and Bethlehem. He has shown his work (carried out collaboratively) at Van Abbemuseum, Eindhoven and the Serralves Museum, Porto. His work has been included in Bienal de São Paulo, São Paulo; Qalandya International, Jerusalem; Documenta 14, Kassel; and Chicago Architecture Biennial, Chicago. He was a BAK Fellow and a participant and coordinator of Campus in Camps, an educational program that activated collective critical learning environments in Palestinian refugee camps. Al-Barbary is a founding member of Al Maeishah, a communal learning environment in which participants explore and practice neighboring and hospitality as radical political acts.

Merve Bedir is an architect and researcher and a current 2021/2022 BAK Fellow. She co-founded Mutfak مطبخ Workshop focusing on the kitchen as a cultural space in Gaziantep, Turkey; Aformal Academy, an experimental school program in Pearl River Delta region, China; and Center for Spatial Justice in Istanbul, Turkey. Merve has a PhD from Delft University of Technology, Delft, and her ongoing work examines infrastructures of hospitality and mobility. Merve curated *Uncommon River*, Plovdiv, Bulgaria, 2015; *Vocabulary of Hospitality*, Istanbul, Turkey, 2015; and *Automated Landscapes*, Shenzhen, 2017 and 2019, China. Her work *Floor Table* will be part of *Designing Peace*, Smithsonian Design Museum, New York, 2022. Recently, *Unsettled Urbanism* was exhibited in Matadero Madrid, 2020, and in the main exhibition of Venice Architecture Biennale, Venice, 2021. Bedir has written in *Harvard Design Magazine* (2019), *AD Magazine* (2019), and *The Funambulist* (2018), among

others, and has forthcoming chapters in *Radical Pedagogies* (MIT Press, 2021), *Contentious Cities* (Routledge, 2021), *Architectures of Emergency* (Taurus, 2021), and *Public Space in a Chinese Megaregion* (Routledge, 2021). She lives and works in the Netherlands, and is part of the BAK Cell, Utrecht.

Olga Bryukhovetska is associate professor of cultural studies at the National University of Kyiv-Mohyla Academy, Kyiv, where she teaches courses on film theory and visual culture. She is co-founder of the Visual Culture Research Center at the National University of Kyiv-Mohyla Academy, Kyiv. Her research focuses on the political dimensions of visibility. She publishes in Ukrainian and English and her English language texts have appeared in *Art-It*, *Red Thread*, *KinoKultura*, *Apparatus: Film, Media and Digital Cultures in Central and Eastern Europe*, *Frieze*, and *L'Internationale*. As a researcher in visual culture she participated in numerous projects such as *Gender Check: Femininity and Masculinity in the Art of Eastern Europe* (2010); *Memory at War: Cultural Dynamics in Poland, Russia and Ukraine* (2008–2012); *FORMER WEST* (2008–2016); *The Ukrainians* (2014); *10 Things Everyone Should Know About Ukraine* (2021); and “People don’t like to look at this...” *The Cinema of Kira Muratova* (2021).

Zoénie Liwen Deng writes semi-ekphrastic poems and art-related essays, and organizes events around social practices. She works as the civic praxis/community portal coordinator at BAK, basis voor actuele kunst, Utrecht and at Waag Society as concept developer on arts and technology projects. She obtained her PhD in cultural studies from University of Amsterdam, Amsterdam. Her PhD research focused on the non-oppositional criticalities of contemporary socially engaged art in urbanizing China. Her research and artistic interests include social practices, activism, feminisms, anarchisms, the New Associationist Movement, alternate ways of living and learning together, non-western perspectives, and decolonial ethics and politics. She co-curated the *Transformer Summit* at Artsformation and *Now water can flow or it can crash, my friend*, a public program at Framer Framed, Amsterdam, in 2021.

Anfisa Doroshenko is a PhD student at the National University of Kyiv-Mohyla Academy, Kyiv. She is

interested in different concepts and conceptualizations of “shimmering,” or light effects, which represent instability and uncertainty. She is a senior research fellow at the Khanenko Museum, Kyiv, and focuses on modern and contemporary graphic art (1880 to the present) at the Department of Prints and Drawings. After the military invasion of Ukraine, she is temporarily based in Goor.

Andrea Elera is a visual artist, educator, and organizer. Since 2008, she has organized art projects and platforms for critical action centered on the public role of artists and cultural institutions. She served as head of the visual arts office at the Municipality of Miraflores, Lima, and has been part of the curatorial team of Sala Luis Miró Quesada Garland, Miraflores. She has previously worked in the educational department of Lima Art Museum, Lima. In 2008, she co-founded the art space Casa Pausa (2008–2018). She holds a master’s degree in art education from ARTEZ, Arnhem, and a bachelor’s of fine arts from Pontificia Universidad Católica del Perú, Lima. She is currently studying as part of the Art and Performance Research Studies Department at University of Amsterdam, Amsterdam.

Elvira Espejo Ayca is a plastic artist, weaver, and narrator of the oral tradition of her place of origin (ayllu Qaqachaka, Avaroa province, Oruro). A speaker of Aymara and Quechua, she is the director of the Museo Nacional de Etnografía y Folklore, La Paz. She is author of *Kaypi Jaqhaypi/Por aquí, por allá* (2018), *Sawutuq parla* (2006), and *Phaqar kirki-t’ikha takiy takiy/Canto a las Flores* (2006), for which she received the International Poet Prize in the World Festival of Venezuelan Poetry (2007). She is co-author of *Hilos sueltos: Los Andes desde el textil* (2007), *Ciencia de las Mujeres* (2010), *Ciencia de Tejer en los Andes: Estructuras y técnicas de faz de urdimbre* (2012), *El Textil Tridimensional: El Tejido como Objeto y como Sujeto* (2013) and *Tejiendo la vida: La Colección Textil del Museo Nacional de Etnografía y Folklore, según la cadena de producción* (2013). In collaboration with the Bolivian musician Álvaro Montenegro, she made *Thakhi/La Senda Canciones a los animales* (2007) and *Utachk kirki/Canto a las casas* (2011). She won the Eduardo Avaroa first prize in Arts, Native Textiles Specialty, La Paz, Bolivia (2013), and the first prize for Native Creation in Literature, Poetry Specialty at the Arica Barroca Festival of South Andean Art, Chile (2018). Espejo Ayca lives and works in La Paz.

Max Haiven is a writer and teacher and Canada research chair in the radical imagination. His most recent books are *Palm Oil: The Grease of Empire* (2022), *Revenge Capitalism: The Ghosts of Empire, the Demons of Capital, and the Settling of Unpayable Debts* (2020), and *Art after Money, Money after Art: Creative Strategies Against Financialization* (2018). Haiven is editor of VAGABONDS, a series of short, radical books from Pluto Press. He teaches at Lakehead University, Thunder Bay which occupies Anishinaabe territories on the northern shore of gichigami. He co-directs the ReImagining Value Action Lab (RiVAL), a workshop for the radical imagination, social justice, and decolonization. He lives and works in Canada.

Nicoline van Harskamp is an artist whose work considers acts of language and solidarity. Van Harskamp currently teaches as a professor for performative art at the University of Fine Arts Münster, Münster. Her live works were staged, among other places, at Museum of Contemporary Art Antwerp, Antwerp; Urbane Künste Ruhr, Bochum; Steirischer Herbst, Graz; Project Arts Centre, Dublin; Tate Modern, London; KunstWerke, Berlin; New Museum, New York; Stedelijk Museum, Amsterdam; Arnolfini, Bristol; Serralves Foundation, Porto; and Kaaitheater, Brussels. She has exhibited her video and installation works in art centers, universities, and festivals internationally. Her works about “Englishes” in relation to artists is accessible as a massive online open course at englishes-mooc.org. Her latest book is *My Name Is Language* (2020, Scriptings and Archive Books). Van Harskamp works and lives in Amsterdam.

Jeanne van Heeswijk is an artist who facilitates the creation of dynamic and diversified public spaces in order to “radicalize the local.” Her long-scale community-embedded projects question art’s autonomy by combining performative actions, discussions, and other forms of organizing and pedagogy in order to assist communities to take control of their futures. Her work has been featured in numerous books and publications worldwide, as well as internationally renowned biennials such as Liverpool, Shanghai, and Venice. She was the 2014–2015 Keith Haring Fellow in Art and Activism at Bard College, Annandale-On-Hudson; received the Curry Stone Prize (2012) for Social Design Pioneers; and the Leonore Annenberg Prize for Art and Social Change (2011).

Van Heeswijk was a BAK 2018/2019 Fellow and convened *Trainings for the Not-Yet*, 2019–2020, together with BAK, basis voor actuele kunst, Utrecht. She is the co-editor, with Maria Hlavajova and Rachael Rakes, of *Toward the Not-Yet: Art as Public Practice* (BAK/MIT Press, 2021). She lives and works in Rotterdam.

Femke Herregraven is an artist who investigates which material base, geographies, and value systems are carved out by financial technologies and infrastructures. Currently, she is a creator doctus candidate at Sandberg Instituut, Amsterdam (2020–2023). She is also an alum of the Rijksakademie van beeldende kunsten, Amsterdam (2017–2018). Herregraven’s work focuses on the effects of abstract value systems on historiography and individual lives. This research forms the basis for the conception of new characters, stories, objects, sculptures, sound, and mixed-media installations. Her current work focuses on the financialization of the future as a “catastrophe,” and uses language as well as the voice to examine these monetized speculative catastrophes within our social, biological, and technological ecosystems. Selected solo exhibitions include: *Corrupted Air*, Future Gallery, Berlin, 2019; and *A reversal is what is expected*, Westfälischer Kunstverein, Münster, 2018. Together with *No Linear Fucking Time* artist Jean Katambayi Mukendi, and others, Herregraven is part of On-Trade-Off, an artist-led project on energy mythology around lithium. In 2019, she was nominated for the Prix de Rome. She lives in Amsterdam.

Maria Hlavajova is founding general and artistic director of BAK, basis voor actuele kunst, Utrecht, since 2000. She is the co-editor, with Jeanne van Heeswijk and Rachael Rakes, of the publication *Toward the Not-Yet: Art as Public Practice* (2021). Between 2008 and 2016 she was research and artistic director of FORMER WEST, which she initiated and developed as an internationally collaborative research, education, publication, and exhibition project, culminating with the publication *Former West: Art and the Contemporary After 1989* (co-edited with Simon Sheikh, 2017). Hlavajova has instigated, organized, and co-organized numerous projects at BAK and beyond, including the series *Propositions for Non-Fascist Living* (2017–ongoing), *Future Vocabularies* (2014–2017), and *New World Academy* (with artist Jonas

Staal, 2013–2016), among many other international research projects. In 2011, Hlavajova organized the Roma Pavilion titled *Call the Witness* in the context of the 54th Venice Biennale, Venice, and in 2007 she curated the Dutch Pavilion titled *Citizens and Subjects* at the 52nd Venice Biennale, Venice. In 2000, Hlavajova co-curated Manifesta 3 in Ljubljana, titled *Borderline Syndrome: Energies of Defense*. In addition, Hlavajova is co-founder (with Kathrin Rhomberg) of the tranzit network, a foundation that supports exchange and contemporary art practices in Austria, Czech Republic, Hungary, and Slovakia. Hlavajova lives and works in Amsterdam and Utrecht.

Walidah Imarisha is an educator, writer, and spoken word artist. She is an assistant professor in the Black Studies Department at Portland State University, Portland, where she is also director of the Center for Black Studies. Imarisha's fields of interests include Oregon Black history, carceral systems and abolition, creative nonfiction writing, visionary fictions, and the history of social movements. She is co-editor of the anthologies *Octavia's Brood: Science Fiction Stories From Social Justice Movements* (with adrienne maree brown, 2015) and *Another World is Possible* (with Jee Kim et al., 2002). She is also author of the poetry collection *Scars/Stars* (2013). Her nonfiction book *Angels with Dirty Faces: Three Stories of Crime, Prison and Redemption* (2016) won a 2017 Oregon Book Award. She was one of the founders and first editor of the political hip hop magazine *AWOL*. In 2015, she received a Tiptree Fellowship for her science fiction writing. Imarisha lives and works in Portland.

Jerrau Oehlers, better known by his stage name of Jerrausama, is a Dutch DJ of Surinamese descent residing in Amsterdam. His sound is strongly influenced by alternative hip hop, house, and bass club music, despite his genre-defying nature. His curiosity and enjoyment of discovering new music led him to create his own radio shows at Red Light Radio, Stranded FM, and RRFM.

Sarafina Paulina Bonita queer Surinamese-Dutch performance artist who works with language, translation, ancestry, gender codes, and racial biases. They create performances and poetry from an intersectional approach that focuses on the lived experience of the other.

Wietske Maas is an artist and cultural worker. Since 2014 she has worked as a researcher, curator, and (managing) editor for multiple programs and publication projects at BAK, basis voor actuele kunst, Utrecht. Between 2008 and 2018 she worked as curator for the European Cultural Foundation. In her artistic practice she focuses on political ecology and the urban sphere as a site of transformative assembly. Maas has developed and participated in projects in international contexts including Haus der Kulturen der Welt, Berlin, 2015–2016; e-flux, New York, 2015; and Kunsthistorisches Museum, Vienna, 2012. Recent co-edited publications include *Propositions for Non-Fascist Living: Tentative and Urgent* (co-edited with Maria Hlavajova, 2019) and *Courageous Citizens: How Culture Contributes to Social Change* (co-edited with Bas Lafleur and Susanne Mors, 2018). She has contributed to the edited volumes *Botanical Drift: Protagonists of the Invasive Herbarium* (2018); and *Supercommunity: Diabolical Togetherness Beyond Contemporary* (2017). Maas lives and works in Amsterdam and Berlin.

Jumana Manna is a visual artist working primarily with film and sculpture. Her practice explores how power is articulated through relationships, thereby often focusing on the body, land, and materiality in relation to colonial inheritances and histories of place. She graduated with a master's degree in aesthetics and politics from CalArts, Los Angeles. Manna held numerous solo exhibitions such as *Three Films*, The Island Club, Limassol, 2020; and *Cache (Insurance Policy)*, ar/ge Kunst, Bolzano, 2019. Most recent and upcoming exhibitions include *Therein / Thereof / Thereto*, Standard Gallery, Oslo, 2021; *The Setting of Noon*, Hollybush Gardens, London, 2021; *Wild Relatives*, Tensta Konsthall, Stockholm, 2020; and *The Relative Naive*, galerie weisser elefant, Berlin, 2019. Manna was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012 and the Ars Viva Prize for Visual Arts (2017). She lives and works in Berlin.

Claudia Martínez Garay is an artist whose practice encompasses painting, sculpture, printmaking, video, and site-specific installation. Her work deals with pre-Colombian aesthetics, artefacts from Incan civilization, and the socio-political memory and history of Perú. Through these themes she seeks to challenge the persistence of colonialist frameworks and official

narratives informing understandings of the pre-Columbian cultures. Between 2016 and 2017, she was a resident of Rijksakademie van beeldende kunsten in Amsterdam. Solo exhibitions include (selection): *A las revoluciones, como a los árboles, se les reconoce por sus frutos / Revolutions, like trees, are recognized by their fruits*, GRIMM Gallery, Amsterdam, 2019; and *¡Kachkaniraqkun! / ¡Somos aún! / ¡We are, still!*, Art Basel Miami Beach, New York, 2018. Furthermore, she was part of various group exhibitions, among them *A Fair Share of Utopia*, Nest and CBK Zuidoost, The Hague, 2020; and *THE FACULTY OF SENSING: Thinking With, Through, and by Anton Wilhelm Amo*, Kunstverein Braunschweig, Braunschweig, 2020. Martínez Garay lives and works in Amsterdam and Lima.

Natasha Matteson is a researcher, curator, and director of Afghan refugee resettlement at Uplift Afghanistan Fund, where they coordinate rare evacuation and resettlement efforts. Prior to that, they were working to evacuate at-risk Afghans with Last Exit Kabul. Matteson was previously a researcher at BAK basis voor actuele kunst, Utrecht and assistant curator at The Contemporary Jewish Museum, San Francisco. In addition, Matteson has organized programs and exhibitions at The Hessel Museum of Art and Abrons Arts Center, New York and 100 Percent Gallery, San Francisco, and has held positions at Yerba Buena Center for the Arts, San Francisco and The David Ireland House, San Francisco. Matteson is a graduate of the Center for Curatorial Studies at Bard College, Annandale-on-Hudson and was a visiting lecturer in the photography program at Bard College, Annandale-on-Hudson. Matteson lives and works in Queens.

Yuri Pattison is an artist with a focus on sculpture, video, and digital media. His practice explores how new technologies such as the digital economy and online communication have shifted and impacted the systemic frameworks of the built environment, daily life, and our perceptions of time, space, and nature. Among other recognitions, Pattison was awarded the Luma Arles Residency in France in 2018 and his practice was central to the prestigious CREATE Residency from 2014 to 2016. The latter concluded with a major solo show, namely *user, space*, Chisenhale Gallery, London, 2016. Other recent notable solo exhibitions include *the*

engine, Douglas Hyde Gallery, Dublin, 2020; and *Trusted Traveller*, Kunst Halle Sankt Gallen, St. Gallen, 2017. With the work *sun_set. pro_vision*, he was part of *One Escape at a Time*, 11th Seoul Mediacity Biennale, 2021; and exhibited at *TECHNO*, MUSEION, Bolzano, 2021. He lives and works in London.

Amanda Piña's artistic work is concerned with the decolonization of art, focusing on the political and social power of movement to temporarily dismantle ideological separations between the: contemporary and traditional, human and animal, and nature and culture. She studied painting before studying physical theater in Santiago de Chile, theater anthropology in Barcelona, and contemporary dance and choreography in Mexico; Barcelona; Salzburg Experimental Academy of Dance, Salzburg; and National Choreographic Centre Montpellier, Montpellier. Her work has been presented in institutions such as Tanz Quartier Wien, Vienna; Kunsthalle Wien, Vienna; MUMOK, Vienna; Fondation Cartier pour l'Art Contemporain, Paris; Kunsten Festival des Arts, Brussels; De Single, Antwerp; Royal Festival Hall, London; Museo Universitario del Chopo, Mexico; and Santiago a Mil International Theatre Festival, Santiago. In 2018 she was awarded with the Fonca Arts Grant from the Mexican Government. Since 2008 she has lead nadaLokal, Vienna, a gallery space specialized in expanded choreography and performance which she founded together with the artist Daniel Zimmermann. She is a research fellow at DAS THIRD, in the Department of Theatre, Dance and Performance at Amsterdam University of the Arts, Amsterdam. Piña is a Chilean-Mexican artist living in Vienna and Mexico City.

Rachael Rakes is a curator, writer, and educator. She is the curator of public practice at BAK basis voor actuele kunst, Utrecht. She is also a programmer at large for the Film at Lincoln Center, New York, where she co-curates the festival *Art of the Real* and is on the committee of the New York Film Festival. She is a contributing editor for the non-western sonic research platform *Infrasonica*, and an editor at large for Verso Books. With Onyeka Igwe and Laura Huertas Millán, she organizes the curatorial and research initiative on alternative ethnographies, *Counter-Encounters*. Until 2019, she was the head curator, and manager of the curatorial program at De Appel, Amsterdam. Rakes has taught recently

at the Curatorial Studies Department at KASK & Conservatorium, Gent; The New School, New York; Harvard University, Cambridge, MA; and the New Centre for Research and Practice, Michigan; and has advised for Sandberg Instituut, Amsterdam, and HKU, Utrecht. Rakes is co-editor of the publications *Practice Space* (2019), and *Toward the Not-Yet: Art as Public Practice* (2021).

Jun Saturay is an artist who used to work as a dentist and community health worker in the Philippines. There, he used community theater as a tool to educate others about health, and was actively involved in human rights work and environmental advocacy. In 2003, he came to the Netherlands on a speaking tour about the link between human rights and extractive industries. Due to political persecution he was forced to seek political asylum. The main subject of his artistic, creative, and political work is the struggle for national and social liberation in the Philippines. He is currently part of a collective working with the basic activist kitchen, part of *Trainings for the Not-Yet*. Aside from his work at BAK, basis voor actuele kunst, Utrecht, Saturay is also working on a production about the rising fascist dictatorship in the Philippines together with theater artist Mitchy Mallorca Saturay, and others. Saturay lives and works in Utrecht.

Susan Schuppli is an artist-researcher whose work examines material evidence from war and conflict to environmental disasters and climate change. Her current work is focused on the politics of cold and is organized around the provocation of "Learning from ice." Creative projects have been exhibited throughout Europe, Asia, Canada, and the US. She is a recipient of a COP26 Creative Commission "Listening to Ice," sponsored by the British Council, which involves scientific and community-based work at Drang Drung Glacier in Ladakh. Schuppli has published widely within the context of media and politics and is author of the book *Material Witness: Media, Forensics, Evidence* (MIT Press, 2020). She is director of the Centre for Research Architecture, Goldsmiths University of London, London and is an affiliate artist-researcher and board chair of Forensic Architecture. Schuppli lives and works in London.

Artist **Timur Si-Qin's** interests in the evolution of culture, the dynamics of cognition, and contemporary philosophy weave together to create alternate kinds

of environmental art. His work often challenges common notions of the organic versus the synthetic, the natural versus the cultural, the human versus the non-human, and other dualisms at the heart of western consciousness. Si-Qin's long term meta-project is the proposal of a new secular faith in the face of climate change, global pandemics, and biodiversity collapse called New Peace. Through New Peace individual works aggregate into a hyper-distributed and branded ecosystem of signifiers. Drawing from disparate disciplines like the anthropology of religion, marketing psychology, and new materialist philosophy, Si-Qin regards spiritualities as cultural softwares capable of deep behavioral and political intervention. Si-Qin is of German and Mongolian-Chinese descent and grew up in Berlin, Beijing, and in the Southwest United States. Recent exhibitions include Von Ammon Co., Washington, DC; Riga Biennial of Contemporary Art 2, Riga; 2019 Asian Art Biennale, Taichung City; 5th Ural Industrial Biennale of Contemporary Art, Ekaterinburg; UCCA Center for Contemporary Art, Beidaihe; Spazio Maiocchi, Milan; The Highline, New York; and Magician Space, Beijing. Si-Qin lives and works in New York.

Rolando Vázquez is a teacher and decolonial thinker. He is regularly invited to deliver keynotes on decoloniality at academic and cultural institutions. Vázquez is currently associate professor of sociology at University College Roosevelt, Middelburg, and cluster chair at the University College Utrecht, Utrecht. Since 2010, with Walter Mignolo, he co-directs the annual Maria Lugones Decolonial Summer School, now hosted by Van Abbemuseum, Eindhoven. In 2016, under the direction of Gloria Wekker, he co-authored the "Let's do Diversity" report of the University of Amsterdam Diversity Commission. Vázquez's work places the question of the possibility of an ethical life at the core of decolonial thought and advocates for the decolonial transformation of cultural and educational institutions. His most recent publication is *Vistas of Modernity: Decolonial aesthetics and the End of the Contemporary*, 2020. Vázquez lives in The Hague.

Evelyn Wan is assistant professor in media, arts, and society at the Department of Media and Culture Studies at Utrecht University, Utrecht. Her work on the temporalities and politics of digital culture and algorithmic

governance is interdisciplinary in nature, and straddles media and performance studies, gender and postcolonial theory, and legal and policy research. She also conducted postdoctoral research at the Tilburg Institute for Law, Technology, and Society at Tilburg University, Tilburg. She graduated *cum laude* from her PhD program with her dissertation *Clocked!: Time and Biopower in the Age of Algorithms* (2018) and was awarded a national dissertation prize by the Praemium Erasmianum Foundation in the Netherlands in 2019. Evelyn lives and works in Utrecht.

Symposium: *No Linear Fucking Time*

Friday, 20 May and Saturday 21 May 2022

Friday 16.30–22.00 hrs

Saturday 10.00–22.00 hrs

BAK, basis voor actuele kunst, Utrecht and online

Schedule subject to change. All times are CEST.

With contributions by: **Isshaq Al-Barbary** (artist and researcher, Amsterdam), **Clara Balaguer** (community editor, BAK, basis voor actuele kunst, Utrecht), **Merve Bedir** (architect and researcher, Rotterdam), **Sarafina Paulina Bonita** (performance artist, Rotterdam), **Olga Bryukhovetska** (cultural theorist, Kyiv), **Zoénie Liwen Deng** (coordinator of civic praxis, BAK, basis voor actuele kunst, Utrecht), **Anfisa Doroshenko** (researcher, Goor), **Andrea Elera** (artist and curator, Amsterdam), **Elvira Espejo Ayca** (artist and poet, La Paz), **Gabriel Fontana** (artist and researcher, Rotterdam), **Max Haiven** (writer and educator, Lakehead Bay), **Nicoline van Harskamp** (artist, Amsterdam), **Jeanne van Heeswijk** (artist, Rotterdam), **Femke Herregraven** (artist, Amsterdam), **María Hlavajova** (general and artistic director, BAK, basis voor actuele kunst, Utrecht), **Walidah Imarisha** (educator, writer, and artist, Portland), **Jerrau** (DJ, Amsterdam), **Wietske Maas** (curator of research and publications, BAK, basis voor actuele kunst, Utrecht), **Jumana Manna** (artist, Berlin), **Claudia Martínez Garay** (artist, Amsterdam), **Natasha Matteson** (curator and director, Afghan Refugee Resettlement at Uplift Afghanistan Fund, New York), **Jason-Allen Paisant** (poet, researcher, and educator, Leeds), **Yuri Pattison** (artist, Paris), **Amanda Piña** (artist, Vienna and Mexico City), **Rachael Rakes** (curator of public practice, BAK basis voor actuele kunst, Utrecht), **Susan Schuppli** (artist and researcher, London), **Timur Si-Qin** (artist, New York), **Rolando Vázquez** (writer and educator, Utrecht), and **Evelyn Wan** (researcher, Utrecht), among others.

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