

Games.Fights.Encounters

OnCurating Space - Zurich

7–28 March 2020

Exhibition and mediation project on art and activism

Opening: 6 March 2020, 4pm

The exhibition assembles the politically engaged practices of artists and practices of activists, whose work is directly concerned with taking up political positions and engaging in interventions, ground work and various forms of activism. The exhibition aims to become a contact zone where different publics are invited to actively negotiate what has to be done, and in what way.

The project will take place at the OnCurating Space and elsewhere in March 2020, and will include an extensive event programme with various encounters, series of talks, lectures and discussions as way of examining these intersectionalities and sharing an expanded public space.

You will find the detailed programme of events here: <https://oncurating-space.org/games-fights-encounters/>

With video works by Paloma Ayala, Baltensperger + Siepert, Daniela Brugger, Luke Ching, Chto Delat, Enar de Dios Rodríguez, Harun Farocki, Jeff Hong, Marc Lee, Yoshinori Niwa, Dima Nechawi, Mohamad Omran, Uriel Orlow, Ursula Palla, Robert Schlicht + Romana Schmalisch, Jonas Staal.

And with participation of activist groups and cultural projects: Architecture for Refugees Schweiz, Autonome Schule Zürich, The Creative Memory of The Syrian Revolution, „le peuple qui manque – a people is missing (Kantuta Quiros, Aliocha Imhoff), Love Lazars, Libreria delle Donne, foodwaste.ch/OGG Bern, Progetto Oreste, Stadtlücken, Video Activism, Warsaw Biennale, Who writes his_tory?, The Media Office of Kafranbel.

The presence of political discourse in contemporary art has been firmly established for decades, with its intense and important interventions. In our current political climate, where in many states and nations the raging economics of global capital and its outcomes have in many instances been followed by reactionary votes and support for age-old heteronormative and identitarian fundamentalisms, the necessity of the influence of political art and a range of voices dramatically increases. The accelerating success of populist rhetoric and increasingly concerning consequences of global warming only add urgency to the matter. It is fair to state that art and activism on their own are not enough to open up minds and affect the fundamental ground level change necessary to realise a fairer and more equal global society.

Therefore, we are inspired to use the idea of “chains of equivalence” as theorised by Chantal Mouffe and Ernesto Laclau as a starting point, in order to present positions of shared interests of activism, art practice and curating, and everything that happens in between, in a conversation about how these spheres affect the creating and reshaping of society towards justice and norms of equality, and how these respective practices negotiate their roles to have an effect in societies.

The exhibition developed for the OnCurating Project Space aims to make encounters possible without levelling off the essential differences between artistic and political activism. It simultaneously attempts to enhance a condition of plurality and display a variety of voices grounded in different realities and which claim disparate urgencies. The exhibition is designed to withstand the ensuing tension, and through juxtaposition, to create a conflict zone of the existing artistic and activist approaches in all their ambivalence, where new connections can be formulated.

Curatorial direction and organization: Dorothee Richter, Ronald Kolb

Curatorial team: Marco Arrigoni, Alina Baldini, Maya Bamberger, Myriam Boutry, Jose Cáceres, Anastasia Chaguidouline, Gözde Filinta, Giulia Frattini, Beatrice Fontana, Annick Girardier, Arianna Guidi, Salome Gviniashvili, Abongile Gwele, Daniela Hediger, Noémi Jeunet, Nur Kaya, Rafia Kodmani, Ronny Koren, Eveline Mathis, Courtney Meier, Domenico Roberti, Tea Virolainen, Elena Vogiatzi, Noriko Yamakoshi, Patrycja Wojciechowska.

Curatorial Narrative

The presence of political discourse in contemporary art has been firmly established for decades, with its intense and important interventions. At the present time when the pervasive and raging economics of global capital and its outcomes, has in many instances been followed by reactionary votes and old-aged heteronormative and identity fundamentalisms, the need for resonance of politically driven art and polyphony of positions only increases, and makes diversity something to be wished for. The accelerating success of populist rhetoric and increasingly concerning consequences of global warming only add the urgency to matter.

The limitations of impact of political art and activism voices is to be understood, on their own they are not enough to open up minds and affect the fundamental ground-level change necessary to accomplish a more equal global society. In our decision to take this initiative and investigate what can be achieved with politically driven artistic works and activist practice, we have decided to use the idea of “chains of equivalence” as theorized by Chantal Mouffe and Ernesto Laclau, as starting point, in order to present positions of shared interests of activism, art practice and curating, and everything that happens in-between. The intent is to initiate a conversation of how these spheres affect the creating and reshaping of society towards the just and norms of equality. And how these respective practices negotiate their roles to affect societies.

Mouffe and Laclau give an insight into nature of political activity, they describe how political identities form, and most importantly stipulate the process of effort to gain political influence, as based on “chains of equivalence”, while advocating political space defined around agonistic struggle. The space of political is a space of conflict, of complex strategies and transformations, where distinctively different political identities form alliances in order to challenge dominant hegemony and change existing power relations. The public space, or rather public spaces are spaces of dissensus as Chantal Mouffe advocates. It is a dynamic landscape filled with opposing forces and active leagues directed on extending the logic of equivalence and seeking new equalities. It is ever changing, tectonic struggle against common adversary.

The exhibition developed for the OnCurating Project Space, aims to make encounters possible without leveling off the essential differences between artistic and political activism. It simultaneously attempts to enhance a condition of plurality and display a variety of voices grounded in different realities and which claim disparate urgencies. The exhibition is designed to endure the ensuing tension, and through careful positioning, to create a conflict zone of the existing artistic and activist approaches, an arena where both breaks and continuities may take place, giving hopefully shape to new connections.

As Oliver Marchart claims, a public sphere can emerge and be effective only if a debate, potentially conflictual, takes place. Therefore, the breakdown of a languid and widespread consensus is needed and a state of constructive antagonism is even demanded for an actual social change and a contingent re-addressing of democracy. Antagonism is thus to be understood as a condition for possibilities to become manifest, to be broadened and propagated, so to delineate a counterpart to all those taken for granted assumptions and latent ideologies that lie in the “muddy waters of social struggle” (O. Marchart).

One could say that political art practice similarly to political activism is a form of mapping, of claiming a site, as place of discourse and agency, that leads to building new connections. Hence, the exhibition aims to chart a piece of that map and show the turmoiling network of places, artists, groups and individuals who claim a political identity and right to speak up and intervene into the real, by marking their presence.^[1] We invited politically engaged artists together with activists and NGOs, whose work is directly concerned with

taking up political position, interventions, ground work and various forms of activism. Artists videos are shown alongside information material, such as printed statements, newspapers, flyers, partial archives from past initiatives, websites etc., from local and international activist groups which intervene directly in social processes and are led by political agenda.

Combining an intangible practice and way of reception with a more tactile one, is intended as a way of showing different forms of activism and agency.

The project puts together various voices and attitudes on what activism and political art might be. It is set in motion by a diverse groups of people with different cultural backgrounds, therefore starting on the subjective positions of these individuals. We seek to investigate their methodology and forms of expression, and liminal zone where activities and attitudes blur and mix. We want to offer a space for a new generation of political groups, activists and artists pursuing to appropriate forms of practice in which the use of specific media and means of communication play a significant role.

The method behind display strategy and lexical communication is presented through the multiplicity of voices and shown in a network of keywords along with glossary and bibliography presented within exhibition materials, and embedded in understanding of curating as activity invested in not only what is being shown, but also in what can happen, in creating possibility of an action. The exhibition is to take characteristics of public space with aim on equal and active assembly, knowledge production and state of learning activated by encounters made possible. To reflect, explore, investigate, intervene and imagine. The exhibition aims to become a contact zone, where different publics are invited to actively negotiate about search for new solutions and formulas, with a lively events program, in order to create a further space of exchange and to encourage the public to take a stand.

“games.fights.encounters” is a first tentative to build and present a map of diversity of voices which acts and responses through political engagement and artistic practice.

It attempts to look at nature of activism, its position within political and social and its relationship to culture and art, trying to explore the dynamics behind these possibilities.

OnCurating Space

Oncurating.org e.V. runs a project space at Sihlquai 55, Zurich.

– Entrance: Ausstellungstrasse 16, 8005 Zurich ([Google Maps](#))

– Opening Hours during exhibitions and as announced: Thu–Sat, 3–6pm

The aim of the Oncurating Project Space in Zurich is to provide a platform for new formats in a realm embracing contemporary art, activism, theory, performance, music and curating. We conceive of visual culture as an ensemble of processes in the formation of a society’s social space. As a form of praxis and criticism alike, art provokes thought about society, politics, life and the private sphere by bringing together knowledge from a wide range of disciplines.

The focusses of the Oncurating Project Space are “race”, class, gender politics and, in connection with those themes, migratory movements, post-democracy and infrastructural changes, but also the digital realm and how it impacts society. Ideally, contemporary art, curating and cultural analysis are understood here as a theory of praxis and a praxis of theory. In this context we regard curating as a meta discourse that permits new and freer forms of meaning production while at the same time offering impulses for ongoing critical reflection. With the declared aim of providing a transit space where cooperation with local, national and international projects and partners gives rise to an ever broader network, the new venue is backed by the registered association Oncurating.org as well as artists, filmmakers and curators. At the same time, the proximity to the artists in the Visarte studio building represents a vital link to the Zurich art scene. In analogy to the shared space Oncurating provides on the web for discourse among widely different players, the Oncurating Project Space is intended as a space of possibility that takes a fundamental curatorial stance as a point of departure for cooperation of many different kinds.

Artist's biographies

Paloma Ayala

Paloma Ayala (1980, Matamoros, Mexico) studied a Bachelor in Fine Arts in the University of Monterrey, Mexico (2002) and a Professional Teaching Degree at Arte A.C. also in Mexico (2003). From 2005 to 2010 she worked as a Community Assistant in Rochester, NY (USA). Paloma lives in Switzerland since 2010, she pursues her interests in social-based artistic practices. She has graduated from the Master in Fine Arts degree from the Zürcher Hochschule der Künste in September 2017.

Paloma is interested in the relationship between domestic and political contexts. In her practice, she establishes a working relation with specific communities, creates topics of research, asks for collaboration or participation, and addresses domestic issues in the public space with the ultimate purpose of bringing them back to the domestic. She often introduces fictional narratives as means of social, institutional or political critique, presented in the form of publications, videos, conversations, drawings and installations directed to different sorts of public, including people outside of ordinary cultural spaces.

Baltensperger + Siepert

Swiss based artists Stefan Baltensperger and David Siepert have been working collaboratively since 2007. With their artistic practice, Baltensperger + Siepert critically reflect on social, cultural, and political issues. They immerse themselves into systems, aiming to make them visible and to manipulate them. The focus of their work lies within 'the political' and the understanding of cultural and social structures.

"To see things differently, we need new eyes – we need new concepts of perception. We need to explore the relations between identity and the construction of the world. We believe that all mayor challenges we are facing today will result in movement of people. Different concepts of perception and ways to define one's world therefore are coming together. We need to reflect on those different traditions of thinking and perceiving. To understand this fundamental task, we must create new tools of perceiving beyond our individual horizon and already established mechanisms".

Daniela Brugger

Daniela Brugger is an artist who positions her work between art production, collaboration, curation and art mediation. She studied mediation at the Zurich University of the Arts and Fine Arts at the HGK in Basel with guest semesters in Brussels and Budapest. She initiated her own projects such as *Knastradio (Prison Radio)* - a radio project with delinquents or *Who writes his_tory* - a collaborative writing project that questions the reproduction of knowledge and structural discrimination on the Internet and especially on Wikipedia. She has been European ambassador of *Art+Feminism* since 2018 and was co-director of the exhibition space Klingental in Basel from 2014 to 2017.

So far she has presented her work in the form of installations and performances at Kunsthalle Basel, *Keleketla!* Library in Johannesburg, the *Kunstraum Niederoesterreich* in Vienna, *zqm* in Berlin and the *Westwerk* in Hamburg. She has won studio residencies in Berlin and Johannesburg and in 2018 the *Kulturförderpreis* and in 2019 the work contribution of the city of Basel, where she lives and works.

Luke Ching

Luke Ching was born in 1972. He works as an artist, reporter, activist and art educator. One of the main concerns of his projects is related to labor rights. He believes that an artist should have two roles in the community: One is as an indicator. An artist should be able to visualize

phenomenon/problems hidden under the spectacular city; One is a catalyst. An artist should try to link up different things /situations/ people to create energy and to give new imaginations to social reality. Ching currently lives and works in Hong Kong.

Changing from the manufacturing industry to the service industry, many middle-aged people are forced to accept jobs with low salary and long working hours. Undercover worker is an ongoing project in which the artist tried to “cross-border” to work in different grassroots jobs to experience the working environments and make first-hand observations. The artist then shared his experiences by contributing essays to local mainstream newspapers. Moreover, he also tries to develop alternative labor campaigns to improve the working environment in different areas.

Chto Delat

The collective *Chto Delat / What is to be done* strongly position themselves as internationalists, demanding the recognition of equality of all people; and feminists, positioned against all forms of gender inequality, homophobia and patriarchy.

Their films and various other contents are available open source on their website, as the group is relying on the idea of shared open source knowledge production and distribution. The collective consists of a core group, temporary members and project participants for film and performance production. Their practice consists of graphic work, writing, publishing work, own newspaper, public art, public interventions and sculptures, plays, performances, a school, visual art, activism and film among other.

Enar de Dios Rodríguez

Enar de Dios Rodríguez is an artist whose interdisciplinary work includes photography, video, websites, poetry, installations and drawings. Interested in the idea of uncreativity, she re-configures extant pieces of visual and textual information in which the selective process and the analysis of the context serve as a starting point for an exploration of the poetic and its political applicability. In her research-based practice she is motivated by the production (or destruction) of space and its socio-political and environmental consequences. Her role as an artist strives to instigate reflection on alternative imaginaries, to dislocate fixed structures and unlock new meanings. Her work has been exhibited at the Contemporary Jewish Museum (San Francisco), Project Space (Melbourne), Künstlerhaus (Vienna), Laznia Centre for Contemporary Art (Gdańsk), or in festival such as L'OEil d'Oodaaq (Nantes) and Ars Electronica (Linz). She has been the recipient of the Murphy and Cadogan Contemporary Art Award (San Francisco), the BMWF Scholarship (Vienna), or the Creadores Residency Grant (Málaga). She has given talks at the Academy of Fine Arts in Vienna, the University of California, Berkeley or Stanford University.

Harun Farocki

January 9, 1944 born in Nový Jicin (Neutitschein), at that time Sudetengau, today Czech Republic. 1966 – 1968 Admission to the just opened Berlin Film Academy, DFFB. 1966 Marriage with Ursula Lefkes. 1968 Birth of the daughters Annabel Lee and Larissa Lu. 1974 –1984 Author and editor of the magazine *Filmkritik*, Munich. 1998 – 1999 *Speaking about Godard / Von Godard sprechen*, New York / Berlin. (Together with Kaja Silverman). 1993– 1999 Visiting professor at the University of California, Berkeley. 2001 Marriage with Antje Ehmann. Since 1966 more than 100 productions for Television or Cinema: Children's TV, Documentary Films, Essay Films, Story Films. Since 1996 various solo- and group exhibitions in Museums and Galleries. 2007 with *Deep Play* participation at documenta 12. Since 2004 Visiting Professor, 2006 - 2011 full Professorship at the Academy of Art, Vienna. 2011 – 2014 longterm project *Labour in a Single Shot*, together with Antje Ehmann. July 30, 2014 died near Berlin.

Jeff Hong

The world is facing many issues that are the spark for widespread debate and discussion. Issues such as global warming, pollution, gentrification, homelessness, political upheaval, racism, obsession with plastic surgery, drug addiction, and sexism among others.

Jeff Hong, an animation storyboard artist from New York City, has taken his love of Disney and used it to create a powerful series that shows fictional Disney characters trying to cope, and often failing, with some of the problems mentioned.

Marc Lee

Marc Lee (born 1969) is a Swiss artist. He is creating network-oriented interactive art projects: interactive installations, media art, internet art, performance art, video art, augmented reality (AR) art, virtual reality (VR) art and mobile art. He is experimenting with information and communication technologies and within his contemporary art practice, he reflects critically creative, cultural, social, economic and political aspects.

His works are exhibited in major Museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz, HMKV Dortmund, HeK Basel, Fotomuseum Winterthur, Read_Me Festival Moscow, CeC Delhi, MoMA Shanghai, ICC Tokyo, Nam June Paik Art Center, Media Art Biennale and MMCA Seoul. He is lecturing, teaching and holding workshops about art and software art in many schools including the China Academy of Art (CAA) Hangzhou, Strelka Moscow, Shanghai Institute of Visual Art (SIVA), National Museum of Modern and Contemporary Art (MMCA) Seoul and ZHdK Zurich.

Marc Lee he has won many prizes and honorary mentions at international festivals, including “Interaction” and “Software” Awards at Transmediale Berlin and the Social-Media-Art-Award at Phaenomenale Wolfsburg.

His art projects are in private and public collections like the Swiss Confederation Federal Art Collection Bern, HeK Basel, Fotomuseum Winthertur and the ZKM Karlsruhe.

Dima Nechawi

Dima Nechawi is an illustrator, animator, storyteller, and the founder of Memory Initiative for Syrian Culture (MISC). She creates visual art stories that reflect her own memories and stories from the Syrian collective memories.

She interacts through her art with human rights issues around the world. Her main concern is to advocate for the prisoners of consciousness and the forced disappeared.

Dima is also a member of a clown theater company called “Clown Me In”. The company uses clowning to spread laughter and provide relief to disadvantaged communities while exploring human vulnerabilities and providing individuals a way to accept them.

She is holding both Masters in Art and Cultural Management at King’s College - London University and a B.A in Sociology from Damascus University.

Yoshinori Niwa

Yoshinori Niwa was born in 1982 in Japan, and lives and works in Vienna, Austria.

Niwa’s practice takes the form of social interventions, executed through performance, video and installation and examines the boundaries of “publicness”, nationhood and the mechanisms of group identity. His recent solo and group exhibitions include: FROM 1 OCTOBER 2017: FACE COVER BAN IN AUSTRIA, das weisse haus, Vienna, AUSTRIA (2020), AOMORI EARTH 2019: AGROTOPIA – WHEN LIFE BECOMES ART THROUGH LOCAL AGRICULTURE, Aomori Museum of Art, Aomori, JAPAN (2019), 45 Salón Nacional de Artistas, Bogota, COLOMBIA (2019), JAPAN UNLIMITED, frei_raum Q21 exhibition space, Vienna,

AUSTRIA (2019), Limited Vision, The National Forum of Music Wroclaw, POLAND (2018), steirischer herbst'18, Graz, AUSTRIA (2018), MAM screen #5: Yoshinori Niwa Selected Video Works, Mori Art Museum, JAPAN (2017), We're Heading to a Place Where Nobody Wants to go By the Will of All, 1335MABINI, Manila, PHILIPPINES (2017) among others.

Mohamad Omran

Mohamad Omran was born in Damascus in 1979, living and working in France since 2007. Omran graduated from the Faculty of Fine Arts of Damascus and began his career as an acclaimed sculptor in the local art scene, before leaving Syria to undertake a Master then a PhD degree in art history at the University of Lyon II . 2011 marks a turning point in his artistic work when his artworks on paper received widespread attention, allowing him to multiply individual and collective exhibitions.

Uriel Orlow

Uriel Orlow lives and works between London and Lisbon. He studied at Central Saint Martins College of Art & Design London, the Slade School of Art, University College London and the University of Geneva, completing a PhD in Fine Art in 2002.

In 2017 he was awarded the Sharjah Biennial prize. He also received the annual art-award of the City of Zurich in 2015 and three Swiss Art Awards at Art Basel and was shortlisted for the Jarman award in 2013.

Orlow's practice is research-based, process-oriented and multi-disciplinary including film, photography, drawing and sound. He is known for single screen film works, lecture performances and modular, multi-media installations that focus on specific locations and micro-histories and bring different image-regimes and narrative modes into correspondence. His work is concerned with spatial manifestations of memory, blind spots of representation and forms of haunting.

Ursula Palla

Ursula Palla was born in 1961 in Chur and works primarily with the medium of video and creates moving spatial images of poetic density in her installations. As a central theme in Pallas' work, the artificiality of nature - appropriated and manipulated by humans - emerges more and more vividly. The relationship between human and nature is the main point of her work. Between 1994 and 2012 she participated in the performance group Cooperation Project X (cpx) and acquired important experience in dealing with electronic media in this context. Ursula Palla lives and works in Zurich and has been represented in numerous exhibitions and video festivals in Switzerland and abroad for 25 years.

Robert Schlicht + Romana Schmalisch

Romana Schmalisch (b. 1974 in Berlin, Germany) is an artist and filmmaker based in Berlin. Robert Schlicht (b. 1975 in Berlin, Germany) studied philosophy at Humboldt University Berlin and is an author and filmmaker. Since 2004, they have been collaborating in numerous film projects at the interface of theory and film, examining cinematographic representations of history and society. The themes of labor in capitalist societies are a focal point in their exhibitions, performance series and films.

Their work has been presented in major art centers in Europe: Frac Paca, Marseille; Kunsthalle Wien, Vienna; Kunstmuseum Dieselkraftwerk Cottbus; KW Institute for Contemporary Art, Berlin; Gaîté Lyrique, Paris; National Centre for Contemporary Arts (NCCA), Moscow; Les Laboratoires d'Aubervilliers, Aubervilliers; Frac Grand Large - Haut-de-France, Dunkerque; Haus der Kulturen der Welt, Berlin.

Jonas Staal

Jonas Staal is a visual artist whose work deals with the relation between art, propaganda, and democracy. He is the founder of the artistic and political organization New World Summit (2012–ongoing) and the campaign New Unions (2016–ongoing). With BAK, basis voor actuele kunst, Utrecht, he co-founded the New World Academy (2013-16), with Florian Malzacher he is currently directing the utopian training camp Training for the Future (2018-ongoing) and with Laure Prouvost he is co-administrator of the Obscure Union (2017-ongoing). Recent exhibition-projects include Art of the Stateless State (Moderna Galerija, Ljubljana, 2015), After Europe (State of Concept, Athens, 2016), The Scottish-European Parliament (CCA, Glasgow, 2018) and Museum as Parliament (with the Democratic Federation of North Syria, Van Abbemuseum, Eindhoven, 2018-ongoing).

Activist groups' biographies

Architecture for Refugees Schweiz

Architecture for Refugees CH is a collective of architects and designers (NGO) who want to discuss architectural and urban planning problems of the refugee crisis and create spaces for common future. They write articles, do exhibitions and presentations, build projects, lead walking tours and many events and workshops. The collective want to propose spaces in which people can meet in different ways, whether online or offline, create encounters, communication and discussions. In their opinion no integration can take place without the exchange among each other. Architecture for Refugees's goal is to bring people together, whether it is during a city tour, one workshop or other events.

Autonome Schule Zürich

This school is a project to fight against racism and injustice. It is also a meeting point, where you can get to know other people.

ASZ is a self-organized and a collective governed school. It is independent from the state. The school doesn't work together with the state.

It gets class material and financial assistance from private persons and organizations. It takes money from public organizations as long as its autonomy is respected.

All persons who are learning and working here are an important part of the school. All teachers are students too. All students are teachers also. There is no head (boss) in ASZ.

The work at ASZ is voluntarily and without salary. For the organization there is a secretarial job.

Important decisions are made once a month at the general meeting. There are different working groups (AG) which are doing different work at the school. Everybody is responsible to develop the school as a common place.

Personal ideas can be realized in ASZ. We are looking forward to your taking part in the school meetings, working groups (AG), in projects or with your own ideas at ASZ.

The Creative Memory of The Syrian Revolution

The Creative memory of the Syrian Revolution aims to document all forms of intellectual expression, both artistic and cultural, during the time of the revolution, by writing, recording, and collecting stories of the Syrian people, and experiences through which they have regained meaning of their social, political, and cultural lives.

The website also aims to enhance the impact of the artistic Syrian resistance, to reinforce its place in the revolution, to archive and spread the messages it expresses, and to help establish networks between the groups or the individuals who animate it, as well as links with the outside world.

Love Lazars

Be a Love Lazer is an activist pronouncement in nine points which, in a poetic and provocative language, sends different messages to the world, embodied in various forms of lazars.

Love Lazars began in 2015, at a time when a handful of people in Berlin, Bogota, and Zurich started a nightlife scene where electronic music was its day. The backgrounds of these people are diverse: some have careers in medicine and law, some live in serodiscordant partnerships, some were schooled entirely by life and some work for a long time in the fields of Aids activism and drug politics. They see their assignment in spreading information on forms of safer sex (also new forms like PrEP) and safer drug use – and giving statements concerning stigmas and emancipation. All that is based on a collective self-organized and activist-led perspective. Trying to make the content accessible to everyone is therefore a matter of course.

Libreria delle Donne

La Libreria Delle Donne was founded in 1975. It is an articulated and fluid political reality: author of different publications and two quarterly magazines (*Via Dogana* and *Aspirina*). It organizes meetings, political discussions, film screenings, offers a vast archive of books, and is a meeting place for many women and men.

The Libreria is a place for discussion, or rather it is essentially a political place, as we understand politic. It has nothing to do with institutions, parties or homogeneous groups. We call it the politics of starting from oneself; from the reflection on the experience that each one makes, from being together in an enterprise of women but also in the world and it is based on the relationship.

foodwaste.ch/OGG Bern

A fact that we value, celebrate and share with foodwaste.ch. Anyone who knows where their food comes from and how much effort and love is involved in its production also takes care. That is why we founded an independent association in 2012 after the publication of the first local food waste figures and dedicated ourselves to providing information and clarification on the subject. We promote and support social dialogue and provide impulses for innovative solutions. Because two million tons of wasted food is too much. And because food waste concerns us all.

Progetto Oreste

Oreste was not a group producing collective artworks, nor a not-for-profit organization. It was a variable set of persons, mostly Italian artists, who have been working together with the aim of creating spaces of freedom for ideas, inventions, and projects.

Oreste was founded in 1997 as a residency program for artists in Paliano near Rome, and then moved to Montescaglioso in the province of Matera, Italy.

During the 48th Venice Biennale, from June 10th through November 7th 1999, on the occasion of an invitation to the exhibition *dAPERTutto* by Harald Szeemann, Oreste set up an ongoing program of meetings, interactive performances, round table discussions, lectures, lunches and informal encounters. Almost one hundred events were organized, and more than five hundred people from the whole world took an active role in the project.

Oreste died in 2001, after its participation in the exhibit “Le tribù dell’arte” at the Galleria comunale d’arte moderna e contemporanea in Rome.

StadtLücken

StadtLücken is a non-profit association, initiated by young designers from different disciplines. It was founded out of the need to raise awareness of public space and city experience and to promote a digital-analog network for the joint development of a city worth living in.

Videoaktivismus

This research project explores new activist strategies for designing, producing and distributing political videos, with special regard to the attention economy of the social web. These strategies include the invention of new video formats, the use of new technologies and the formation of new “production alliances”. The field of video activism may be seen as a particularly insightful case, highlighting both the opportunities and risks of political interaction, discussion and conflict on the social web. The aim of this project is to shed light on these developments and contribute to increased media literacy.

Biennale Warsawa

Biennale Warszawa was established in the late autumn of 2017 and it is a cultural institution financed from the Warsaw municipal budget. It was designed as an interdisciplinary hub working in a continuous manner at the intersection of various disciplines, with a distinct socio-political profile. It collaborates with other cultural institutions, non-governmental organizations and social initiatives, and prepares an „interdisciplinary event in the form of a biennale”. Biennale Warszawa is an institution integrating artistic ideas with research, discursive and publishing activity, in accordance with a practice well-known and established in the art world. Primarily, however, it enabled the creation of a new type of institution that operates in parallel in the artistic and political areas, while attempting to reclaim influence not only through public debate but also social and political life.

The Media Office of Kafranbel

The first demonstration in Kafranbel was in 01/04/2011 when participating in demonstrations in Syria was a big challenge.

In 04/07/2011, the regime army entered the village of Kafranbel in search for the demonstrators, many ran away to nearby villages.

More than 100 men and women gathered in villages near Kafranbel. It was thanks to this gathering that The Media Office of Kafranbel was established, with the aim to organize peaceful demonstrations.

The brilliant mind behind the office was Raed Fares, along with Khaled AlIssa, and Mahmoud Juneid, may their souls rest in peace.

Every Friday, since the establishment of the Media Office until the present, the Media Office posts on drawings and banners on social media mimicking the main events of the week. The subjects of the banners were well discussed and studied; all suggestions were welcomed, some funny, others heartbreaking, in English and Arabic languages, so that world could hear their voice.

Today, many of the Office members were assassinated either by Al-Qaida or by the Assad regime. The artist is still in Syria, in a village near the Turkish boarded.