

Workshop art & police

**eipcp in cooperation with
Istituto Italiano per gli Studi Filosofici**

**Preparation Meeting and Concluding session
Venue April 17, 18 and 21**
Conference room Hotel Toledo
Via Montecalvario, 15 - 80134 Napoli

**Workshop
Venue April 19 and 20**
Istituto Italiano per gli Studi Filosofici
Via Monte di Dio, 14, I-80132 Napoli

Napoli 2007

Content

In our transnational project transform on new forms of institutional critique one of the main areas of research is the relationship between institution and movement. In our workshop entitled "Art and Police" we want to discuss at least two sides of this relationship connected to two different notions of police.

On the one hand the title obviously suggests to debate the increasing criminalisation specifically of critical artists and other actors in the cultural field: e.g. Steve Kurtz's case who in 2004 became a symbol for the post 9/11 US "justice" (s. <http://www.caedefensefund.org/>) and whose story has just been adapted for Lynn Hershman Leeson's film "Strange Culture", or the PublixTheatreCaravan (s. <http://eipcp.net/transversal/0902/mueller/en>) whose participants got jailed in Genova 2001 with the paradox accusation of being the core of the black bloc in the demonstrations against the G8-summits. In these and many other less spectacular cases police and other executive organs simply appear as the repressive surface of a repressive state.

But beyond this sharp contrast of domination and resistance, of a repressive police and activist art practices brought down to a mere defensive situation, there lies a more complex, less black-and-white relationship that starts with the differentiation of two notions of police. Starting from the 17th century and until the 19th century, the distinction between "haute police" (high police) and "basse police" (low police) was an important part of European political vocabularies.

The difference between the structured field of political administration, on the one side, and the executive forces that are still called police today, on the other, also informs important contemporary theories like foucault's and rancière's. ... but what is the connection between governmental self-government and repression, what is the actual relationship between the haute police and the basse police and what are the ways to counter or escape these intertwining devices of police, not least for new artistic and political instituent practices?

Timetable

day	time	activity	speaker	language
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Mon 16.	7pm	dinner		
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session eipcp* Tue 17.	12pm	Input/discussion	Boris Buden	german/translation into english if needed
	1.30pm	Input/discussion	Isabell Lorey	german/translation into english if needed
	3.30pm	Practice zone	Viviana Costabile	german/translation into english if needed
	4.30pm	Practice zone	Aileen Derieg	german/translation into english if needed

session eipcp** Wed 18.	11pm	Input/discussion	Martin Wassermair	german/translation into english if needed
	12.30pm	Input/discussion	Monika Mokre	german/translation into english if needed
	2pm	Practice zone	Helmut Schranz	german/translation into english if needed
	3pm	Practice zone	Jens Kastner	german/translation into english if needed

Workshop Thur 19.***	2pm	Greeting/Opening	Wolfgang Kaltenbacher, Gerald Raunig	english
	3pm	Input/discussion	Franco Berardi aka Bifo	english
	4pm	break		
	4.30pm	Input/discussion	Tiziana Terranova	english
	5.30pm	Input/discussion	Paolo Virno	italian-german (translation: Klaus Neundlinger)

moderation Simon Sheikh

Workshop Fri 20.****	2pm	Opening	Isabell Lorey	english
	3pm	Input/discussion	Brigitta Kuster	english
	4pm	break		
	4.30pm	Input/discussion	Hito Steyerl	english
	5.30pm	Input/discussion	Stefan Nowotny	english

moderation Simon Sheikh

Sat 21.	11-4pm	Conclusions of the workshop/discussion	Therese Kaufmann/Andrea Salzmann	german/translation into english if needed
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ABSTRACTS WORKSHOP

Franco Berardi aka Bifo

Opposition and complementarity of philosophy of desire and the philosophy of panic:
Jean Baudrillard versus Deleuze, Guattari
(what is police, what is art?)
(what about the idea that art is police?)

Pathologies of Repression and Pathologies of Expression

Pathologies of Repression:

Civilisation and its discontents, Freud and the problem of repression
The Movement of Desire as a movement against repression.
The transition from disciplinary society to the control society in the late Deleuzean thought.

Pathologies of Expression:

The exploitation of the info-labour: acceleration of the infosphere, mobilisation of psychic energy.
Panic, Dyslexia, Attention deficit disorder
Depression and Subsumption of the creative labour in the production of value.
Creativity and labour in Maurizio Lazzarato. Difference and repetition.

Depression and Desire

James Hillmann: In the pathology of depression there is a content of truth that we should listen to.
We should not remove the content of depression with the hysteresis of Will.
A critique of Lenin and of Negri.

Tiziana Terranova

Art and police: between the market and security

The paper explores some themes outlined by Michel Foucault in two recently published cycles of lectures (1977-1978; and 1978-1979) at the Collège de France. The lectures express a significant shift in Foucault's thinking about biopolitics which here is explored not so much in relation to the biological life of the population, but with reference to those modes of political rationality that make it intelligible: liberalism and neo-liberalism. This discussion of liberalism and neo-liberalism, and the technologies of power they actualize (security and the market), enrich considerably our understanding of what really is at stake in the famous Deleuzian thesis about an emergent, post-disciplinary 'society of control'.

Paolo Virno

Carl Schmitt wrote: "The radicalism vis-à-vis state and government grows in proportion to the radical belief in the goodness of man's nature". Virno's input confutes this statement and argues that 'radicalism hostile to the state' and to the capitalist mode of production, far from presupposing the innate meekness of our species, can find its genuine basis in the full recognition of the 'problematic' character of the human animal – which is to say its indefinite and potential (in other words, also dangerous) character. The true question is: which institution after the State crisis? Which institutions for the Exodus of the Multitude?

Isabell Lorey

The Dream of the Governable City. On Plague, Policity and the raison d'état

At the beginning of the 17th century policity began to play a significant role in Europe. At this time it became a completely new instrument of governing. In the course of this 17th

century it was to gradually ensure the new secular sovereignty of kings and princes. These based their legitimation on being able to establish a good order – a good order for the wellbeing of those governed and for the wellbeing, the safekeeping of the state. In modern Europe this meant new modes of ruling, which faced the difficult task of governing large numbers of people. In the 17th and 18th century there were various attempts to implement and assess this, so there were also different roles for policey accordingly: from the so-called “good policey” to repressive policey to policey as an instrument of normalization. In my lecture I would like to focus on an approach that culminated at the end of the 17th century: in this approach policey is conceived as a repressive instrument of government dreaming the dream of the completely governable city. Not least of all, this dream posits policey as the complementary opposite of the plague, the wellbeing of the state as the converse of infection. The rigorous plague regulations, which were to counter this infection, describe the logic of partitioning individualization and totalization, which turned policey at the end of the 17th century into a repressive instrument of government.

Brigitta Kuster

Sous les yeux vigilants / Under the watchful eyes

By means of temporary photographs and recently opened police files I look at the <Exposition Coloniale Internationale> 1931 in Paris and the resistances against and within the exhibition. Particularly pointing to the role of the <indigènes> working there I will try to discuss the crisis of the interpellation as citizen of <la Plus Grande France>: How far reaching is a cultural reception, like for example Tony Bennett proposes it with his notion of the <exhibitionary complex>?

Hito Steyerl

Empire of the Senses

New strategies of policing are sensual and aesthetic just like art. The prevailing economy of fear addresses itself straight to the senses: to feelings of fear, shock and attraction. Its politics are not only aestheticized. They have become sensible, they have penetrated perception as such. Fear arises, when politics is exercised as aesthetics. The corresponding mode of policing is increasingly non-discursive and post-representational. It leaves the realm of law and discourse and creates an empire of the senses. Surprisingly, it reminds us of many artistic strategies of the suprematist movement, which appealed to pure feeling and abolishment of representation. Police as art adapts itself to a crisis of representation, which has spread from the artfield to the sphere of politics. What is art's role in these developments?

Stefan Nowotny

The High Police of Culture

There is a missing link which needs to be traced in order to understand the manifold relations between "art" and "police" in a historically and politically precise sense: "culture". My presentation will focus on the emergence of the modern concept of culture from the context of historical police science (mostly interested in "high police"), as well as on the reconfiguration and - at least at first glance - depoliticization of this concept within Enlightenment thought. A number of elements of political modernity can be genealogically analyzed from this point of view: the passage from directly governmental practices of "cultural police" towards the idea of "cultural politics" as a battlefield of govern-mentality, the institution of a more or less separate "cultural field" within bourgeois societies and, finally, the emergence of a new type of subjectivities tending to internalize the conflict between art and police.

BIOGRAPHIES

Franco Berardi aka Bifo

is a writer, mediatheorist and media-activist.

Founder of the magazine *A/traverso* (1975-1981), he took part in the staff of Radio Alice, the first free radio station in Italy (1976/1978).

He was involved in the political movement of autonomia in Italy during the '70's. He worked with Felix Guattari, in the field of schizoanalysis.

During the '80's he contributed to the magazine *Semiotexte* (New York), *Chimeres* (Paris), *Metropoli* (Rome) and *Musica 80* (Milano).

In the '90 he published *Mutazione e ciberpunk*, (Genova, 1993), *Cibernauti* (Roma, 1994), *Felix* (2001), and he worked in the field of cyberculture and TV broadcasting.

He is one of the founders of the network Telestreet, and co-author of the book: *Telestreet Macchina immaginativa non omologata*.

Teaches *Social history of the media* in the Accademia di Brera, in Milano.

Co-founder of the rekombinant.org e-zine.

He is currently working on a book on *Sensibility in the age of connectivity*.

Tiziana Terranova

is currently a visiting professor at the University of Naples 'L'Orientale' on a research contract sponsored by the MUR (Ministro per l'Università e la Ricerca) 'rientro cervelli' programme. She is the author of *Corpi nella rete* (Bodies in the Net) (Costa e Nolan 1996); and *Network Culture: Politics for the Information Age* (Pluto Press, 2004).

Paolo Virno

(Naples, 1952) is a philosopher who lives in Rome and teaches at the University of Calabria. He has been politically active as a member of the Italian political group *Potere Operaio* during the '70s, where he was imprisoned for three years before being acquitted. Virno is author of *Convenzione e materialismo* (1986), *Mondanità* (1994), *Parole con parole* (1995), *Il ricordo del presente. Saggio sul tempo storico* (1999), *Grammatica della moltitudine* (2001), *Esercizi di esodo* (2002), *Quando il verbo si fa carne. Linguaggio e natura umana* (2003), *Motto di spirito e azione innovativa* (2005). He is contributor of philosophical review "Forme di vita".

Isabell Lorey

Political scientist, employed until mid-2007 as Academic Assistant for Gender & Postcolonial Studies at the University of the Arts Berlin, lecturer at the Center for Transdisciplinary Gender Studies at the Humboldt University Berlin. Publications on: Judith Butler, Michel Foucault, feminist and political theory, including: *Immer Ärger mit dem Subjekt. Theoretische und politische Konsequenzen eines juristischen Machtmodells: Judith Butler*, Tübingen: Edition Diskord 1996.

Currently working on her habilitation on biopolitical governmentality, whiteness and epidemics.

Brigitta Kuster

Cultural producer, primarily active as video-maker and author; has previously dealt with the themes of migration and transnational space, the representation of labor, gender and sexual identity. Has also worked in cooperation with Pauline Boudry, Renate Lorenz and others in a long-term interdisciplinary research project on labor and sexuality. – Cf. queeringwork.de

Video films: *Rien ne vaut que la vie, mais la vie même ne vaut rien*, together with Moise Merlin Mabouna, documentary film 24', 2002/03. copy me – i want to travel, together with

Pauline Boudry and Renate Lorenz, documentary film commissioned by arte/ZDF, 68', 2003. Kamera läuft! ein kleines postfordistisches Drama, together with Isabell Lorey, Marion von Osten and Katja Reichard, 30', 2004. S. – je suis, je lis à haute voix [passing for], 17', 2005. 2006 – 1892 = 114 ans / jahre, 7' loop, 2006, together with Moise Merlin Mabouna.

Hito Steyerl

Works as filmmaker, videoartist and author in the area of essayist documentary film, postcolonial criticism, as producer as well as as theorist. The works are located on the interface between film and fine arts. Main topics: cultural globalisation, political theory, global feminism, and migration. Further activities include work as political journalist, film and art critic, catalogue and book author. The films have received international awards and are screened on TV in many countries. Phd in philosophy. Visiting Professor for Gender and Cultural Studies at Universität der Künste, Berlin, 2001-2003, numerous lecturerships at art and film schools in Vienna, Munich, Hannover, etc.

Recent/forthcoming books: Tester. Hg. Fondation Rodriguez, Marina Grzinic, Jose Maria Mariategui, Marcus Neustetter, Oliver Ressler, Hito Steyerl. 2004 Arteleku, San Sebastian. Die Farbe der Wahrheit (The color of truth), 2006 Turia + Kant, Wien.

Stefan Nowotny

is a philosopher who lives in Vienna: board member of the European Institute for Progressive Cultural Policies, presently working in the framework of the two transnational projects transform.eipcp.net and translate.eipcp.net; 2004/05 lecturer at the University of Lüneburg (Kulturwissenschaften); 2001-2003 Visiting Fellow at the University of Louvain-la-Neuve (Centre de philosophie du droit); participation in diverse theory and art projects as well as in various political initiatives, especially in migrant's contexts.

Stefan Nowotny has published numerous essays on philosophical and political topics; he is co-editor of the books "Michel Henry. Zur Selbsterprobung des Lebens und der Kultur" (Freiburg/Munich 2002, w/ R. Kühn), "Grenzen des Kulturkonzepts. Meta-Genealogien" (Vienna 2003; w/ M. Staudigl), and "Perspektiven des Lebensbegriffs. Randgänge der Phänomenologie" (Hildesheim/Zurich/New York 2005; w/ M. Staudigl).

Simon Sheikh

is a critic and curator. He is the editor of oe~ critical readers series, published by b_books. He is an Assistant Professor of Art Theory and coordinator of the Critical Studies Programme, Malmö Art Academy, Sweden, and curator at NIFCA, Helsinki, Finland. He lives and works in Berlin and Copenhagen.

This workshop “art and police” – a cooperation between eipcp and Istituto per gli Studi Filosofici – is part of the project TRANSFORM (<http://transform.eipcp.net>). This project has been carried out with the support of the European Community. The content of this project does not necessarily reflect the position of the European Community, nor does it involve any responsibility on the part of the European Community.



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