

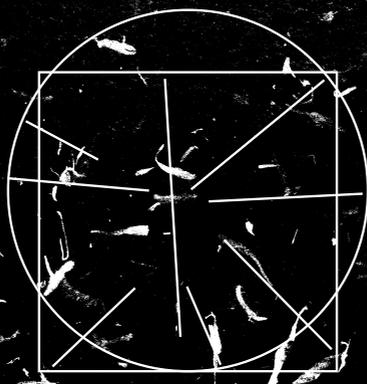
THE HUMAN CONDITION

Session I

Limits of the human

**Human,
inhuman,
overhuman,
antihuman**

Artistic director of the project Viktor Misiano



NATIONAL CENTRE FOR CONTEMPORARY ARTS (NCCA)

In November 2015 National Centre for Contemporary Arts (NCCA), Moscow Museum of Modern Art (MMOMA), Jewish Museum and Tolerance Center will present the project “The Human Condition”.

Artistic director of the project Viktor Misiano – is one of the most authoritative Russian experts in the field of contemporary arts, curator, art theorist.

The title of this project programmatically refers to the namesake book by Hannah Arendt, whose philosophical thought tried to answer the key question of the past century – how to be and stay Human in the face of the drama of History. The idea of this project comes out of the assumption that the anthropological problematic once again draws close attention or, in other words, the Human today once again becomes one of the central cultural issues. One of the explanations for this “anthropological turn” can be the experience of high completeness of contemporary reality, so common to today’s world view, and its irreducibility to simple definitions and exhaustive interpretations. Thus the Human – his direct and present experience in the face of the inconceivable world – becomes the initial and the final point of the actual picture of the world. The project combines research, exhibition and discussion formats. Exhibitions implemented in the framework of the project will be the starting points for discussion and analysis. They will be accompanied by workshops, video screenings, lectures, workshops, poetry readings, performative action and so forth. Among the participants of the project “The Human Condition” – representatives from more than 50 countries of Western and Eastern Europe, the former Soviet Union, Asia, North and South America. “The Human Condition” project is supposed to unfold in time and space over four years at different NCCA and partner venues and in its ideal scenario will consist of seven sessions, each of which will include a symposium, lectures, master classes and an exhibition.



The project “The Human Condition” consists of seven sections (sessions).

Artistic director of the project Viktor Misiano

Session 1
November, 26, 2015 – January, 31, 2016
LIMITS OF THE HUMAN
Human,
inhuman,
overhuman,
antihuman
NCCA

Session 2
September, 2016
HUMAN AND THE “OTHERS”
Love,
friendship,
suspicion,
aversion
MMOMA

Session 3
May, 2017
SEARCHING FOR A PLACE
Home,
homeless,
travel,
refugeeness
**Jewish Museum
and Tolerance Center**

Session 4
Autumn, 2017
TELEOLOGY OF THE HUMAN
Biography,
destiny,
hope,
faith
NCCA

Session 5
2018
VITA ACTIVA И VITA CONTEMPLATIVA
Labor,
duty,
leisure,
idleness
MMOMA

Session 6
2018
TIME AND SENSES
Trauma,
memory,
oblivion,
knowledge
**Jewish Museum
and Tolerance Center**

Session 7
2018
HUMAN PASSIONS
Happiness,
joy,
fear,
anxiety

| | |
|----------------------------------|----|
| Exhibition “Elective Affinities” | 05 |
| Symposium | 15 |
| Academic Program | 23 |
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| Names of the project | 30 |

LIMITS OF THE HUMAN
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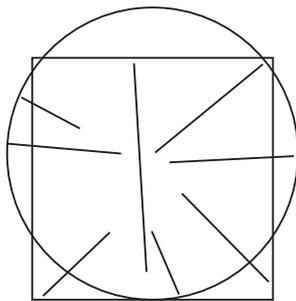
Exhibition “Elective Affinities”
 November, 27, 2015 – January, 31, 2016

Symposium
 November, 27 – 28, 2015

Academic Program
 December, 2015 – January, 2016

Limits of the human

The theme of the 1st session – a reflection of the modern search for a new definition of humanity, classical anthropocentrism with its conception of man as the measure of all things. It puts into question the dramatic experiences of the last century. A new place for the human in the modern world, inside of natural and subject relations, discovering human in things never previously recognized as human.



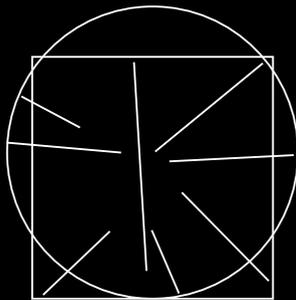
**The Human Condition
Session I**

**LIMITS
OF THE HUMAN
Human,
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**Exhibition
Elective Affinities
NCCA, Exhibition Hall**

November, 27, 2015 – January, 31, 2016

0+



The exhibition's title, *Elective Affinities*, refers us to Johann Wolfgang Goethe's heritage. In his eponymous novel the emotional life of the characters appears to be part of natural processes. Social contradictions are explained by Natural philosophy and high passion – by the chemistry of the elements. It looks like these romantic ideas of the organic unity of the world are today undergoing a modern revival. Sometime ago, the modern age established a strict scientific image of the world, where all phenomena were rationally divided into different, almost mutually impenetrable categories. But today, in the era of late or of post-modernity these classifications and distinctions are being perceived as artificial and speculative, foreign to the essence of things. Consciousness is now aspiring to an almost impossible goal: to see the world as it is, beyond our representation of it. Hence, what we used to take as being owned by different categories, deprived of connection and incommensurable, occurs in a related and sometimes even identical way.

It seems that this new image of the world, which is being generated today in different fields of knowledge, has also manifested itself in art. Almost all participants of “*Elective Affinities*” began their career with an understanding of art as a holistic creative practice, which had no more distinctions in genres and types, as well as no delimitation of art from other forms of knowledge, including the direct experience of existence. Since art overcame the intention to classify itself internally and externally, it began conceiving the world differently. It experienced the similarity of the social and the organic, urban and natural dynamics (K. Holten, E. di Maggio). And again, just as the pre-scientific and pre-rational knowledge microcosm and macrocosm are reproducing in each other (C. L hr, A. Menlibayeva, K. Holten), name and fact, idea and phenomenon, number and thing (A. Cs rg , V. Fishkin) appear to be indissoluble, the world is now ruled not by laws, but by rhythm and sound (A. Joly, A. Menlibayeva). Subjects and time are deprived of distinction in this image of the world: present recognizes itself in the past (K. Holten, A. Menlibayeva), and universality of substance oozes out of the individuality of private things (A. Menlibayeva, E. di Maggio). Thus, humanity finds itself in the material unity of the world, in the infinity of its manifestations.

By contributing to such a popular contemporary problem of human boundaries, this exhibition opens our inter-institutional and interdisciplinary project devoted to ‘Human Condition’. It is therefore worth reminding ourselves here that Goethe's ‘*Elective Affinities*’ is a love story, a story about passions, about the inescapable search for another person and for a home. It is a novel where life fatally emerges as drama and at the same time is impossible without the pursuit of happiness.

*Victor Misiano,
curator of the exhibition “Elective Affinities”*

Alexandre Joly (Switzerland)

Alexandre Joly's artistic development was influenced by Andrei Tarkovsky's “*Stalker*” and Jim Jarmush's “*Dead Man*”. The world in these films appears to be a mystery, fascinated by its mysteriousness, but still doomed to remain unexplored. It is well-known that in Tarkovsky's film both scientific knowledge and artistic work fail in a desperate attempt to unravel the mystery of the world. The mystery of life should not be deprived of its charm. It should be accepted. It should be lived. This is what Joly is trying to embody in his art. His ‘*Grande Cérémonie*’ (‘*Big Ceremony*’) is actually a major example of returning to mythological and poetical thinking where syncretic ritual is considered to be more valid in a cognitive sense than lab-knowledge.

However, it does not mean that he denies rational analytical knowledge. He experiments a lot. He uses in his works new technological developments (including his own). For him to go back to myth means to assimilate rationality with poetry, to recover fantasy in science, to make it part of an interdisciplinary syncretism. This is why wires and piezo have not only a technological function, but also a visual one: their expression resonates with shapes and plasticity of the materials. As expected, Joly's mythological and poetical syncretism, as it initially existed in myth, combines sound and picture. Sound and plastic image, traditionally considered two different forms of art, encounter each other in his works, giving him a reason to call his works “*pay-sages sonores*” (sound landscapes).



Alexandre Joly. *Grande Cérémonie*, 2015
Wood, metal, copper wire, piezo speakers, audio player, amplifier, sound composition. Dimensions variable
© the artist

Limits of the human

Christiane Löhr
(Germany)

It seems that in her works Christiane Löhr follows Martin Heidegger's ideas on the indissoluble unity of 'life, thinking and construction'. Her works are miniature compositions made of plants (she calls them 'sculptures') or decorative filament weaving (she calls them 'installations'), as well as multi-format pictures. They all conform to constructive models. However, Löhr's 'construction' doesn't go beyond her daily practice. Since Christiane practiced horseback riding in her childhood, her installations are made of horsehair. She finds the plants for her 'sculptures' — stems with thistle tufts and dandelions, burdock and poplar seeds, etc —during her long refreshing walks. In sympathy with Heidegger, her creative thinking appears to be inseparable from the natural landscape and exploring "wood trails". Whereas the philosopher found his place in the Black Forest mountains, Löhr found hers in the hills of Tuscany.

However, the artist does not sing about nature, nor she explores it. Finding your place on Earth means to stop contemplating it poetically and overwhelming it with rationality. It means that, if the thinking is rooted in life experience and life is a journey, the art is a spontaneous elemental settlement of space. Hence, Löhr's spatial structures are not imposed upon the world externally. They grow out from nature, from encounters with power, primary elements and organic impulses. Therefore, her work does not contain any messages or instructions, it simply shows us its silent presence. As Heidegger puts it, referring to Heraclitus, 'Nature loves to hide'.



Christiane Löhr. *Kubus (cube)*, 2013
Plant stalks, 10,5x16x12 cm
© the artist. Courtesy TUCCI RUSSO Gallery, Turin

Elizabeth di Maggio
(Italy)

Venice, the town where Elizabeth di Maggio lives, being deprived of ground, traditional streets, public gardens and parks, is an example of pure urbanism, of an architectural artifact. But at the same time, encapsulated by water, this town, more than any other place, is in constant contact with nature. It depends on its whims and menaces — from tides, moisture and heat. This is why, on the one hand, Venice lives in harmony with the rhythms of nature, and on the other, it emerged and survived thanks to the human capacity to force the laws of nature. It is no coincidence that the first European botanical garden opened in Veneto, in Padua. It is from there that di Maggio took three giant water lilies for her composition 'Victory'.

With meticulous scalpel work she removed the flesh of its leaf, leaving only the water supplying veins, thus highlighting its life supporting structure. It is fascinating however, that developed in this and other works ("Ivy"), the life support structure of plants appears to be visually close to the urban structure of a city (Untitled, 2007). It turns out that the social and the natural are guided by common laws of life and elements. Something new is discovered here: di Maggio's para-scientific studies are characterized by a delicate and glamorous beauty. The beauty of what is always facing us and yet is not intentionally beautiful. It becomes possible to distinguish aesthetic perfection in the world if you stop inescapable dynamics. Thus whimsical butterfly flight calligraphy becomes obvious if we lay out her path with pins ("Butterfly flight path"). However, di Maggio's paused life is not death. It is a moment where present opens to the eternity. Therefore, di Maggio's work requires months and even years of a painstaking effort. It is enough to have a look at her multi-meter man-made cut lace boot (Untitled, 2007) to see that the ornamental beauty of di Maggio's works is imprescriptible from those life forms that developed during the process of creating this work.

Elisabetta di Maggio. *Ivy*, 2012 (detail)
Hedera Helix branches, stabilized and hand-cut with scalpel.
© the artist. Courtesy Laura Bulian Gallery, Milan



Limits of the human

Almagul Menlibayeva (Kazakhstan)

Almagul belongs to the first generation of post-Soviet Kazakh artists. They all started their artistic careers in the early 1990s and faced many recognition issues, impossible to avoid given the circumstances. What in fact should the art of a new country look like? What are its traditions and origins? Looking for answers to these questions was considered to be an intriguing and creative task: so the answers were not so much sought as they were invented.

Thus, Almagul Menlibayeva created her own imaginary East, which she improved, referencing Tengrism, Shamanism, Sufism, ancient Persian mythology, Nestorianism and other spiritual traditions, that passed through the territory of Central Asia. This ideological and poetical construction features in the author's hybrid mythology, with its own narrative epos, set of stable leitmotifs and cultural heroes. Her mythology is primarily a creation myth. This is where the cosmogonic motifs of her works – planets, stars, motifs of nature and basic elements (water, light, air, earth) – come from. As in many creation mythologies there are ore, clay, wax, milk or honey – considered to be primitive materials from which all things were created. Menlibayeva sees felt as a primitive material, prompted by her Central Asian upbringing. Finally, like in any myth, the basic elements are held in counterpoint and in inextricable connection: for example, she shows Yin and Yang as the antipodes, intended to overlap each other. The image of the world as the combination of differences usually involves freedom from dialectics of development and formation: existence in myth is always self-sustaining in its perpetual return. This circular motion itself is the state from which the world is being born.

This mythologem – creation of a world by circular motions – is embodied in Menlibayeva's works – quite literally. She created spherical planetary elements, braiding felt in the washing machine. This extremely mundane appearance of her creation mythology is represented in her graphic series. What seems to be paintings of cosmogonic mystery, in fact is a photodocumentation of the rotating drum of a washing machine. Thus the artist makes it clear that neomythology lies at the basis of her poetics,

combining motifs of imaginary archaism with personal life experience. Therefore, the driving of the universe mechanism, an image of *machina mundi*, can be represented in her work by a household device, and the basic disjunction of everything masculine and feminine can be represented by the wires with connectors labelled 'Mom' and 'Dad'. Thus Menlibayeva's neomythology is characterized by a specifically modern feature, unknown to ancient myths creators – the capacity for irony.

Almagul Menlibayeva. *Lunar Breakfast*, 2015
Installation (wool, lamps, plates, 3x4 m)
Sound composition by G. Popov
© the artist. Courtesy Artwin Gallery, Moscow



Vadim Fishkin (Slovenia / Russia)

The title of this work is based on a linguistic ambiguity. It can be understood and translated as 'Miss Christmas' and as 'to miss Christmas', or as 'go without it'. The depictive nature of the work is counterintuitive as well: we see an actual immovable tin can, casting a dynamic palm-shaped shadow upon a wall. The intersections between the title of the work and the visual content is conflictual and counterintuitive. If a traditional symbol of Christmas is a Christmas tree, it can be assumed that the palm motif in Fishkin's work refers instead to the second possible meaning – to the lost Christmas. However, Christmas is a time of miracles, and therefore the Christmas tree on this day appears to be an exotic palm. And indeed they also celebrate Christmas in tropical regions/ Due to the lack of the conventional tree, a palm can be assigned to fulfill its function. In this situation, illusion earns the status of reality, and therefore the ephemeral shadow in Fishkin's work is considered to be more real than a tangible can.

It is remarkable, however, that the artist does not give us an answer to how our interpretations and associations should be guided. For him, the ambiguity is important in order to simultaneously involve all imaginable interpretations and to reveal an inherent reality to the sustainable abundance of possible meanings and their overlaps. The real and delusive, natural and civilizational, physical and intangible appear to be interconnected as a condition for interdependent existence.

On December 12, 2004, Vadim Fishkin named a previously unknown star and registered it at the National Star Association in the USA. From now on, it passes by the name of M.I.STAR, which is an abbreviation of 'Am I a Star?' As the artist points out, 'to give something a name is a symbolic gesture, but at the moment of naming it becomes real'. It is significant that the name given to a star is also a statement, attributing the name 'star' to a star, is what in linguistics and logic is called a tautology. At the same time this name is repeated in the title of the artist's work, but only with a question mark. It is as if a star asks a question: to which extent its given name can be understood as its essence? In log-

ic however, according to Wittgenstein's definition, a tautology, which doubles the evidence – for example a star is a star – always means a true expression. From this perspective a star is really like that and it has no reason to question the appropriateness of its own name. But it can also be considered differently.

The paradox of tautology – the statement that a star is a star based on the fact that it is a star – is a logical fallacy. After all, it represents the statement that proves the trueness of a thesis, using the very thesis as an argument. That is why a question mark in the title seems to be justified. Something else matters here: the bottom line of tautology is that it attracts our attention to language itself. It determines the act of nomination, revealing its conventionality in relation to reality, and its validity in relation to itself. Each of these consequences of tautology encourages us to think about what the reality appears to be beyond our conception of it. It is clear that in a world free from distinctions imposed on it by human language and its denomination, facts and phenomena are in a natural affinity.

Vadim Fishkin. *Miss Christmas*, 2012
Bucket, projection. Variable dimensions, ed. 3/3 + AP
© the artist. Courtesy Galerija Gregor Podnar



**Katie Holten
(Ireland)**

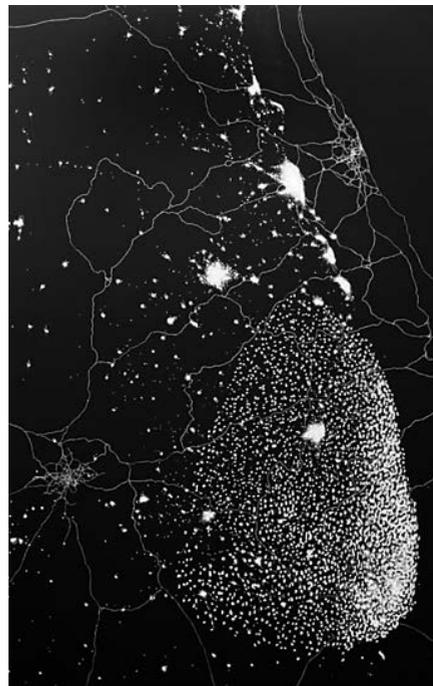
In 2003, Katie Holten represented Ireland at the 50th Venice Biennale. She turned her pavilion into a science lab. She performed research there, conducted meetings with experts, gave workshops and held discussions. She even led expeditions from there and brought back scientific information. The aim of her research was a fundamental study of Venice's ecosystem. Thus, instead of demonstrating her art in Venice, Holten turned art into a tool for studying the very place where she intended to exhibit her art. As the project director, she obviously spent the whole Biennale in the pavilion, at the workplace.

Holten's more recent works seem to indicate her return to more traditional, almost panel forms of painting. However, even in these works their research component plays a dominant role. No wonder Holten's favorite art technique is drawing. It is indeed a technique that allows you to capture the data received during field studies, which invariably remains an essential component of her working procedure. For example, in a large-scale series of graphic studies (*The City*) she depicted stages of architectural changes – in Baltimore, New Orleans, Salina, etc. In another series ("*Field of Infinity*"), she put on paper riverbed changes. However, besides befitting ecosystemic research, Holten explores centuries- and even millenia-old social and natural processes, which took place in a specific location, explored by the artist during hours-long walks.

During one of these walks in Kansas, on a land which had once been the floor of the ocean, she discovered white chalk reservoirs. Thus the "*Constellation*" series was born. As the artist puts it, "It was great to realize that I was painting in the materials that had been developing during millions of years and that had living essences at its origin". In addition to that this white chalk drawing on black background recreates the pictures of the Earth's surface, taken at night by NASA's terrestrial observatory. What seems to be the starry sky, is actually a documentary image of the Earth, illuminated by terrestrial sources of light. "In my studies, – Holten continues, – I'm not looking out into space, I'm looking back in on ourselves... I'm interested in inviting the viewer to look at how our man-made world re-

sembles the 'natural' world... It looks like nature because it is nature – we're a part of the natural world". The same principle made the artist transfer her drawing of 'cities' to an animated format. When animated, the emerging process of civilization resembles the rhythmic breathing of a living organism.

Katie Holten. *Constellation (Emergent Migration)*, 2013
White charcoal, chalk, & oil stick on canvas 230x150x2 cm
© the artist. Courtesy VAN HORN, Dusseldorf



**Attila Csörgő
(Hungary)**

The work of Attila Csörgő draws our attention to the ancient philosophical issue between Realists and Nominalists. As is well known, the Realists, dating back to Plato, insisted on the existence of some common essences, primary to the manifestation of existence. The Nominalists, following the Sophists, claimed that there is nothing common: existence in its concrete forms and manifestations are what is important, not essences. In his work Csörgő constantly refers to basic plastic forms – sphere, cube, pyramid, etc. However, these obvious manifestations of the common are deprived of an absolute self-sufficiency. It appears that they can be derivatives of each other. For example, the artist tells us that "1 tetrahedron + 1 tetrahedron = 1 cube". Moreover, it appears that not only concrete things ascend to absolute forms, but also vice versa. For example, a tridimensional sphere can be created by swerving a spiral plane, likewise a recomposed strip of an orange skin can reconstruct the tridimensional volume of an orange. Therefore, essences help us to systematize the variety of the world and an experience of existence among concrete things helps us to comprehend common ideas. If we accept that common and private, essence and existence, are basic categories of being, Attila Csörgő's art appears to be a staged dialectic of these ideas, their mutual dependencies and relations.



Attila Csörgő. *How to Construct an Orange?* 1993 – 2002
6 paper balls and 6 electronic fans, spherical form: 15 cm in diameter each. Variable dimensions
© the artist. Courtesy Galerija Gregor Podnar. Exhibition view at Domaine de Kerguéhennec, 2009

Limits of the human

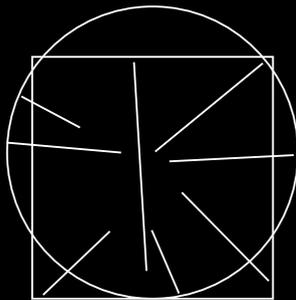
**The Human Condition
Session I**

**LIMITS
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Human,
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**Symposium
NCCA, Small Hall**

November, 27 – 28, 2015

18+



The Human Condition in an other-than-human world
27 November 2015
Moderator – Madina Tlostanova

In the first day of the symposium theorists and artists discuss from different perspectives The Human Condition in today's increasingly unsettled world marked by the ever-growing critique of anthropocentrism and Eurocentrism. Under scrutiny is the pluriversality and complexity of the new world, which are often better understood and metaphorically represented in contemporary art than in the majority of the dominant academic paradigms which cannot catch up with the rapidly changing reality. We also analyze the borders and coalitions between the human, the natural and the animal, as seen in the critical discourses on biotechnologies, trans* studies, capitalist modernity/coloniality, affect theory, etc. Contemporary concepts of Western antihumanism are problematized from the position of non-Western forms of other humanism (as a humanism of the other), as a reiteration of the importance of humanist premises that have never been fulfilled in relation to liminal subjects of modernity seen as "problems", whose bodies act as powerful markers of difference, assimilation, rejection, resistance and re-existence. In our presentations, discussions and the round table wrapping up the first day of our symposium, we try to offer some answers to the questions of where and how the humankind – as a multitude of plural and mobile entities – existentially exists in our difference. Are we able to imagine and put to life some post-utopian and post-dystopic scenarios for our complex world and its inhabitants?

Living Topologies / Nonhuman Agencies
28 November 2015
Moderator – Dmitry Bulatov

The principle question of this session may be formulated concisely in the following way: "How can simple localized actions create truly complex patterns?" Our intention is to consider this problem, using the examples that have emerged as a product of technological activities of the modern man. Among such agents are programmable matter, symbiotic forms and hybrids, "semi-living" entities and other manifestations of life existing "at the edge of chaos" and disorder. All these nonhuman subjects, interacting with one another, engender a complex systemic whole – a new sphere of existence, wherein the role of humanity is not of primary concern. How then can the effects of such self-organization be analyzed? How can this borderline state be located, beyond which the improbable manifestations of new technologies become our daily reality? What role can art and philosophy play in making sense of this new world and the orientation of our values within it? The participants in our session, "Living Typologies / Nonhuman Agencies" – philosophers, sociologists, art and new media theoreticians – answer these and other questions.

27 November 2015
The Human Condition in an other-than-human world
Moderator – Madina Tlostanova

12:00 – 12:10
Welcome speech

12:10 – 13:00
Anthony Fry (Australia). Thinking Humans and Worlds: Disturbances and Displacements

Critiques of the anthropocentric mind and of Eurocentric sensibilities are now profoundly disturbing notions of how 'the human' and 'the world' are dominantly thought and represented. All that was once taken to be certain now increasingly migrates into a deepening condition of complexity beyond contemporary modes of comprehending the complex.

The consequence of this situation in one direction is that contested and displaced categories of thought folds into, and contribute to a broader condition of unsettlement. From this point onward, this condition commences to redefine 'our' present plural spatial-temporal modes of being in, and between, worlds. But from another direction a confrontation with a disjuncture arrives, this between available historically constituted means to describe the worlds of 'human' existence and the actual unsettling nature of encountering and living in these changed worlds.

After unpacking the context outlined three questions will be posed and explored: (i) as a plural being, what are 'we' between? Likewise, (ii) as plural and mobile entities, where in our difference do we existentially exist? And then, (iii) as the disturbed and displaced, can 'we' unmake and remake an ability to imagine other ways to be (that are post-utopian and post-dystopic) in the face of unbounded complexity and deepening unsettlement?

13:00 – 13:40
Eliza Steinbrock (The Netherlands). Tranimacies: Intimate Links between Animal and Trans* Studies

What are the possible, imagined and visceral moments of intimacy between animal and trans* studies today? Figures of trans* and animal have

long been intimately linked in troubling histories of the human/nonhuman interface -- specifically shaped by colonialism, capitalism, biotechnology, and the modern medical-scientific industry. I will discuss how contemporary theorists and artworks forge new transanimal alliances through the critical investigation of the "intimate links" of circulating affects that engage multiple bodies, transgender experiences understood broadly, and (human) animals held in captivity and animating theory.

13:40 – 14:20
Liina Siib (Estonia). Social Space – Unsocial Hours

Here I wish to focus on women at work in contemporary Estonia (we can call its economic conditions and policies post-socialist and/or neoliberal – how much is there chance to choose the "rules of the game") through my camera-based research and work of art. I'd concentrate on the series "A Woman Takes Little Space" and video installation "Unsocial Hours", perhaps something else relevant to see the conditions that determine their working life. And of course, I am interested in possible coalitions, solidarity and trust among men and women, hoping these phenomena not becoming subjects for the Red List of threatened species.

14:20 – 15:20
Lunch

15:20 – 16:10
Rolando Vasquez (The Netherlands/ Mexico). Decolonial Aesthetics Overcoming the Post/Human

The decolonial thought tries to clarify the dilemma human/posthuman. It wants to free aesthetics from anthropocentrism and technocentrism. It gravitates towards relational life experience, rooted in deep temporalities.

16:10 – 16:50

Lewis Gordon (USA/Jamaica). O, Human Being, Where Are You?

Somewhere in between what has been and what will be, there is an effort we have come to call "human being." Some humanists have imagined human beings as strong enough to persist without human conditions. And others have argued that human conditions are paradoxically what human beings make. Beyond all this has been the search for the beyond human in ironically human terms. Such is one of the follies of human existence. Yet effort to push the human being into the nonhuman environment has been an ongoing practice as marked by historical dynamics of misogyny and racism furthered by impositions of dehumanized institutions with theological residues of paradoxically secular gods and a domesticated world in which the only "wild" remaining is increasingly certain kinds of human. This talk will focus on these developments through an analysis of a concept that the author calls "cividity."

16:50 – 17:30

Taus Makhacheva (Russia). Artist talk: Four, Two, Three.

The Sphinx riddle: "Tell me who walks on their four legs in the morning, on their two legs in the afternoon, and on their three legs – in the evening?" The artist will describe her practice within this human progression.

17:30 – 18:20

Discussion

Limits of the human

12:00 – 12:10

Introduction

12:15 – 12:45

Richard Doyle (USA). Who Lives? On Beyond Living to the Noösphere.

In 1943, Erwin Schrödinger asked a simple question, "What is Life?", which helped catalyzing the emergence of biophysics and molecular biology. However, it does surprise that while technologies to manipulate living systems have grown in number and proliferated, Schrödinger's question still remains ... a question. Notwithstanding the insights, mishaps, and lacunae of diverse attempts to answer Schrödinger's question with the help of disciplines such as thermodynamics, evolutionary biology, astrobiology and bioethics, a new question arises: Who theorizes life? The increase of large-scale ecosystemic needs to model life will lead us towards conceptual experiments with the noösphere (Vernadsky, Le Roy, Teilhard De Chardin). Its attention on the biosphere in order to theorize its emergence proves the existence of feedback between consciousness and evolution – e.g. GMO, bioart, climate change. Whatever life is, it can be altered through the change of attention – but whose?

12:45 – 13:15

Victor Vakhshain (Russia). Sociology of Non-Living Life: What Did the Theory of Assemblage Teach Us?

Today, the theory of assemblage represents complex of philosophical, sociological, anthropological concepts and metaphors, linked together neither by common semantics, nor by logic of composition. Despite its being initiated by interpretations of post-modern world hybridism phenomena – by a new techno-physical 'constructions' genesis and the de-bordering of human / un-human – this theory failed to lead to the creation of a common descriptive language. However, the very idea of assemblage ingrained in the analysis of technology, urban studies and object-oriented philosophy, has consistently ex-

panded the range of available objects of cognition. The price for this expansion was the loss of the initial epistemic intentions of the 'ontological turn' in philosophy and the 'turn to materialism' in sociology. Such an ambiguity is quite acceptable in philosophy, which is motivated by the desire for 'wild and unbridled concepts, but it is rather problematic for sociology, where the value of a concept is much higher. Can we today bring back clarity to the theory of assemblage and use it for describing the ontological shift: in sociology of weapons, sociology of the city, sociology of technology? Can it still explain these new intuitions in the manifestation of "non-living" life, as it was intended in the beginning?

13:15 – 14:00

Nina Sosna (Russia). Assembly Area: Membranes, Agents, Relics

Politics does not inherently deal with things as they should be. It deals with the given, with the actual. One area of recent contemporary discourse examines the element of existence, better called substance, that 'feels, desires and remembers'. Combining natural and human sciences with art does not thematize any levels, hierarchies, emanations or voids. There is no mediation on the part of any essence: coupling and decoupling of the elements appears to be the common explicative principle. The world appears indefinite and in a flux. On the one hand, it allows to see its constitutive nature (as an indeterminate and accidentally defining existence), on the other hand, it does not allow to demarcate and materialize the act of differentiation. There are no surfaces, there are membranes. There are no objects, there are interfaces. There are no inclinations, there are vectors. Given that it is inevitably created by different tensions and collisions, how does the physicality of this description encourage the junction of discontinuity?

14:00 – 14:30

Discussion

14:30 – 15:30

Lunch

15:30 – 16:00

Pier Luigi Capucci (Italy). The Evolving Human Inheritance. From Symbols to Life
Humans evolved the symbolic ability, a complex way to communicate through words, writings, images, sounds, both in direct and in mediated ways, synchronously and asynchronously, presently and remotely. But the symbolic ability is also a powerful “technology”, the main reason behind the evolution of the human species. It is at the basis of our attitude to invent technologies and create tools, machines, and even new future life forms. Born from the symbolic ability, sciences and technologies deeply influenced the human life. In ancient Greece the average lifespan was 30 years, in the Roman era it was about the same, and by the end of the XIX Century it reached 40 years. Today, in roughly one century, in the so called “technological world”, the lifespan expectation has doubled. Humans also developed a wide range of artefacts, machines, entities that are quickly becoming more and more powerful, complex, autonomous, and independent. They could be defined to a certain extent as “living entities”, expanding the idea of life and of life forms. All this processes seem pushing forward the human biological, cultural, technical boundaries. How do they happen? Where are technologies based on? Can these processes give any glimpses on a possible evolution?

16:00 – 16:30

Wladimir Velminski (Switzerland / Germany). Convulsions of a Symbolic Machine

Two different papers will be collated in this talk: the *Influencing Machine* (1919) by Victor Tausk, an Austrian psychoanalyst, and *Hypnosis* (2006) from Russian artist and writer Pavel Pepperstein. Keeping the conflicting message of these works in mind, I would like to go through the structures of mediality, which are difficult to define. These

symbol-forming processes and practices determine scenarios of hyper-reality, a second simulated reality. This reality appears in a disposition of an interior space – in other words, the media environment “on the edge of chaos” that affects both individual and public needs, desires and perceptions.

16:30 – 17:00

Michael Kurtov (Russia). Cat’s Criticism: Animal politics and Artificial Intelligence.

Animal images are widespread in current media: from Walt Disney’s animated zoophilia to pet pictures on Instagram. We can see that interest for the life form, recently considered to be a lifeless mechanism, deepens. Isn’t this expansion circumstantial evidence of the fact that animal and technological forms of life converge? And in a narrow sense, doesn’t the current state of the ‘rational machines’ of evolution correspond to the current state of animals? At the same time animals are still steeped in myths: whether we speak about animal welfare or vice versa about their exploitation in the food or media industry, the difference between human and animal still remains crude. Only through clarifying artificial intelligence’s methods and understanding of sense, and the meaning of fauna for the human, we can solve the problem.

17:00 – 17:30

Discussion

17:30 – 18:00

Coffee break

18:00 – 18:30

Dmitry Bulatov (Russia). Unhuman as a Resource

The question that dominates current discussions about science and latest technologies is the question of their ability to have a transforming effect on every field of modern life and on human beings. It is obvious that the real quality and novelty of today’s technological breakthrough does not

19:30 – 20:00

Dmitry Galkin (Russia). Agents of an Artificial Life Report...

Interdisciplinary research and investigations in the field of artificial life during the 1990-2000s outlined the challenges of the transition from digital culture to the culture of techno-biological hybrids. The question of potential life in technological substratum highlighted the insufficiency of the idea of nature and biological life. It encouraged new critical art investigations and interventions at the intersection of art, science and technology. The ontological theatre of non-human technological and human sense agents from different cultural discourses was brought into focus in these works.

20:00 – 20:30

Discussion

come down to the appearance of new practices related to academic research. The bottom line is that these intercommunicating practices generate new system integrity, new spaces of human being. It is hardly possible to consider this subject without taking into account the experience of contemporary technological art, which does not confirm the versions of an unhumanized reality unfolding before our eyes, and creates the boundary lines of their applicability, offering to the viewer an even more complicated combination of rules.

18:30 – 19:00

Jens Hauser (Denmark). Challenging Anthropocentrism in the Epistemological Turn: Microperformativity, Molecular Theatre, Plantamorphisations and Big Bacteria

Today’s artistic practices that materially involve biotechnologies aim at increasing awareness for the invisibility of the microscopic and the incomprehensibility of the macroscopic, thus participating in alternative knowledge production within what can be called an epistemological turn. Such techno-sciences inspired art questions, philosophically and politically, the human scale as crucial reference point. By shifting the focus from actions of a mesoscopic human body to functions of microscopic bodies, notions of microperformativity and molecular theatre are played against one other; staged diegetic time is being contrasted with real performative time of alternative agencies, even unfolding as plantamorphizations. And beyond gene or cell fragments as ontologized identity proxies, microorganisms increasingly enter the focus of artistic interest between microbiome research and synthetic biology – Big Bacteria further challenge the mesoscopic tradition of our phenomenological considerations.

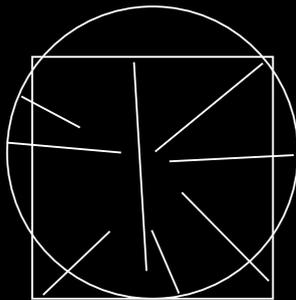
**The Human Condition
Session I**

**LIMITS
OF THE HUMAN**
Human,
inhuman,
overhuman,
antihuman

Academic Program
NCCA 

December, 2015 – January, 2016

18+



The first session of “The Human Condition” includes an extensive academic program, which expands the visual and disciplinary context of the whole project. It includes performances and works by internationally acclaimed artists (Critical Art Ensemble, Claire Pentecost, Pierre Huyghe), lectures and workshops by prominent curators, art historians and theoreticians (Roger Buergel, Christoph Brunner, Karina Karaeva), as well as representatives of other disciplines, such as astronomy (Konstantin Ivanov) and landscape architecture (Ekaterina Ozhegova), extremely important for the theme of the first session.



ACADEMIC PROGRAM
SESSION 1 OF THE PROJECT
“THE HUMAN CONDITION”
SCHEDULE
DECEMBER 2015 – JANUARY 2016

December, 3, 2015
Roger Buergel. On Global Contingencies and Curatorial Matters

Roger Buergel’s lecture analyses some relevant issues of what curating art means today. The following quote by an unknown French officer about the island of Mauritius serves as a metaphor: “I do not know a corner of the earth whose wants are supplied from so many, or so different parts. Their dishes and plates come from China; their linen and clothes from India; their slaves and cattle from Madagascar; their provisions, or part of them, from the Cape of Good-Hope; their money from Cadiz, and their government and laws from France” (approx. 1775).

December, 10, 2015
Steven Kurtz. Internaturalism and the Posthuman

While Critical Art Ensemble views most posthuman categories (cyborgs, nanobodies, extropians, immortals, human absence) with intense skepticism, internatural relationships is the one category that is worth to be further analyzed. Still keeping a sense of skepticism toward internatural relationships, this lecture cautiously argues for their potential value, and chronicles the cultural experiments completed by Critical Art Ensemble into the production and viability of such relationships.

December, 17, 2015
Aleksey Ulko. "Anthropocene and Anthroposophy in Contemporary Art from Central Asia"

The traditional relationship man-nature can be likened to patriarchal and colonial domination, whilst contemporary environmental philosophy to feminist and decolonial criticism. These relationships are particularly relevant for Central Asia, given that here environmental problems, gender inequality and post-colonial reactions are present in several different ways in the work of contemporary artists. The analysis of the peculiarities of

the anthropocene of this region and how it is reflected in its art from the standpoint of object-oriented ontology can be further analyzed by expanding the range of the objects under scrutiny. As a result we can have an anthroposophic understanding of both local and global ecology.

January, 14, 2016
Konstantin Ivanov. The Sky as a Mirror of Terrestrial Fate: The Relationship with the Stars from Ancient Times to Our Days

The rotation of heavens is eternal, just like the world itself. It brings order into life, gives it a certain rhythm where celebrations alternate with household and administrative matters. Calendar, order, harmony, navigation, territorial quarrels on the one hand, and reminder of the eternity, sacred time objectification, ultimate vision test, and materialized unattainability on the other. The lecture ponders bizarre combinations of utter pragmatism of astronomical knowledge and fantasy, spectacle and daring aspiration towards truth. It focuses on the representation of heavenly events in wide sense ranging from astrology forecasts to rigorous positivist theses, visual explorations and resulting generalizations.

January, 21, 2016
Ekaterina Ozhegova. Transformation of the Space Perception in Landscape Architecture

In XXI century the Earth has no unexplored places by humans. Our world has no more mysteries, and the goal of rational building construction is set. Landscape architecture builds the environment ; creates city spaces for people; preserves forest and meadows biomes that belong to all people on the planet equally. Landscape architecture is not only a profession; it is a state of mind. It is the capacity of feeling the unity of the “film of life” of the biosphere and the understanding the place of the modern human in it.

Limits of the human



January, 28, 2016

Karina Karaeva. Movement of Borders.

Pierre Huyghe

The lecture focuses on the video artist/phenomenon Pierre Huyghe, who entered the art territory with the intent of transferring the visual image into the symbolic grid. The analysis of Huyghe's works allows to closely observe the system of visual values in video art and how the idea of new mythology can be translated.

January, 29, 2016

Pierre Huyghe. The Host and The Cloud (2010)

Pierre Huyghe works within the space of myth. In his film he transforms it into super-condition of the reality. In his work "The Host and The Cloud" (2010) Huyghe continues to deconstruct the image and output the system of narrative thinking beyond the limits of spectators' perception. On the one hand, Huyghe observes the theme of reenactment, which is quite relevant today. On the other hand, he examines recurrent narrative and fragmentary structure of the visual text.

January, 30, 2016

Christoph Brunner. Towards a Relational Realism? On the Politics and Aesthetics of Collectivity

One might think that the question of relation, has been a thing of the past. In the art world the critical analysis to Nicolas Bourriaud's publication *Relational Aesthetics* (1998) gained much attention and success for quite a long time. Despite its title, neither Bourriaud's book nor its critics profoundly examine this concept as a philosophical term. Departing from *Relational Aesthetics* and moving towards activist art practices this lecture investigates relation as an aesthetic and political concept. In "relational realism" relations become the very stuff and texture of which experience is made. From here we might want to ask, how do relations relate, meaning; how do they form collectives that are always more-than-human?

Workshop "Thought in Action – Practicing Techniques of Immanent Critique"

If relations are the stuff that everything is made of, their co-emergence in experience occurs through tendencies not causalities. In artistic and philosophical practices processes of creation of-

ten move along tendencies – the fragile terrain of uncertainty of how things will play out in the end. The traditional gesture of critical analysis, on the other hand, seems to work in the opposite direction: critical analysis is tied to an accepted body of knowledge from which it legitimizes its point of view. In this workshop we will explore forms of immanent critique that acknowledge the active force of tendencies in creative processes and by that inventing new ways of practicing critique affirmatively.

GLOSSARY

Actor–Network Theory (ANT) is an approach to social theory which sees the world as a set of networks, with every element being an actor in a network. This theory defines the relations within the network as simultaneously material and semiotic, and attempts to explain how such material-semiotic entities are formed.

Biofeedback is a technology that comprises a number of research practices which constantly monitor various physiological factors within an organism and consciously regulate them using multimedia, game tools, and other instruments in a stated value range.

Wet Art is a branch of art research that brings together "dry" silicone models of evolutionary processes (e.g. Artificial life, Generative Art etc.) and "wet" molecular modeling of living and semi-living organisms.

Global Coloniality, as a background common to us all, has not to be mistaken with the historical term of Colonialism. According to Nelson Maldonado-Torres, a decolonial theoretician, "coloniality" is different from colonialism. It refers to long-term power structures that emerged as a result of colonialism and have defined culture, labour, between-subjects relations and the production of knowledge. Coloniality is to outlive colonialism. It remains in books, academic criteria, cultural patterns, conventional wisdom and self-perception of people, and is apparent in their hopes and aspirations, as well as various other aspects of modern life. To a certain extent, as modern subjects we generate coloniality everywhere every day.

Decolonial Choice, unlike postcolonial studies, deliberately and radically questions the very logic and methodology of the existing system of knowledge and disciplinary field, providing for a quality not quantity shift. This concept dates back to the mid 1990s, when it was articulated mostly by Latin-American theoreticians. From the very be-

ginning it was built on radically re-thinking modernity as inseparable from its dark side – coloniality. The concept of modernity/coloniality was shaped under the influence of critical theory, world-systems analysis, South-Asian and Latin-American subaltern studies in history, non-Western feminism, African philosophy etc. Decolonial Choice is a deliberately different paradigm, which significantly contrasts the linear history of paradigms, epistemes and macro-narratives – Christianity, Liberalism and Marxism. It focuses instead on the study of the boundaries between various intellectual systems. It postulates the possibility of non-European models of thought. Decolonial turn comes from the idea that modernity does not exist without its dark side that gives rise to the coloniality of power, thought and existence. The three most well known decolonial theorists are Enrique Dussel, Anibal Quijano and Walter Dignolo.

Immersive Technology refers to online interactive technology that gives a sense of presence in a three dimensional, real scale world, in real time.

Artificial Life is a field of study in present day cybernetics that focuses on the means of generating and imitating living systems as non-linear, self-organized interactions.

Artificial Intelligence is an academic field of study which explores the capability of application processes to exhibit properties initially associated with rationally behaving human beings.

Art and Tissue Culture is a field of artistic work that uses tissue engineering technologies, which allow to culture in vitro body organs and tissues of different living beings.

Cyborgization is a process of cultivating an organism that combines biological, mechanical and electronic components, which are imperative for its existence.

Coloniality of Power is a central idea of the decolonial turn theory, introduced by A. Quijano. It defines general structure of power, established from XVI century with the appearance of the Atlantic commercial route and the “discovery” of America. Coloniality of Power was the result of the appearance of two fundamental axes. The first one refers to the system of domination over subjectness and the establishment race priorities where race is a determinant criterion of social and cultural classification of the planet. The second one is the structure of capital within the coloniality of power and refers to the system of control and labour exploitation that followed the emergence of the capitalistic systems of exploitation and market. Coloniality of power is built on violence. It constitutes races (racism), control over labour (capitalistic exploitation), state control and subjectness control (including gender) and, most importantly, control over the production of knowledge, or in other words, the emergence of the Western monopolies of knowledge in contemporary history.

Critical Design is field of artistic and project activity deriving from the criticism of consumer society. It uses new technologies to bring on public discussions on social, cultural and ethical aspect of their use.

Cognitive Science is a interdisciplinary (theory of knowledge, neurophysiology, linguistics, informatics, artificial intelligence, robotics etc.) scientific study of mind and its neurophysical centre – brain, in its every manifestation.

Metabola (Metaphor of Metabolism) is the material-semiotic entity that reflects the densification of quality and quantity specifications of a construction by activation, modeling or consideration of the impact of metabolic processes.

Ubiquitous Computing (UbiComp) is a model of human-computer interaction, which fully integrates processing data with daily objects and activity. Mobile phones, tablets, radio-frequency identification tags etc., devices all able to connect wirelessly, are among modern devices illustrating this concept.

Postcolonial Studies is one of the most influential interdisciplinary study fields from the late 1980s up until the mid 1990s. Postcolonial theory re-thinks cultural, as well as, to a lesser extent, the political and economical legacy of colonialism and imperialism, mostly in the context of Anglophone and Francophone case studies. Postcolonial studies attempt to describe and partly understand the experience of the postcolonial Other in a language accessible to the Self, that is someone raised in the context of Western civilization, who received a Western-style education. Postcolonial critique focuses on colonialist ideologies, and certain values of the ruling culture, enforced on oppressed groups with different backgrounds, various forms of explicit or hidden struggle, the issue of cultural assimilation and hybridization, “unhomeliness”, mimicry, and metamorphosis, constructing various stereotypes (Orientalism), the role of the colonizing language in the shaping of postcolonial identity. Poststructuralist, neo-Marxist, and neo-historical premises, that are clearly articulated in the works of the three major postcolonial theoreticians, Edward Said, Hindu-Spican researchers Homi Bhabha and Gayatri Spivak, are at the heart of postcolonial studies.

Postcolonial studies are often descriptive and historical, limited to the study of colonialism and its impact mostly through the analysis of art and literature. It rarely concerns either theory (which it mostly borrows from the Western tradition) or praxis. Postcolonial discourse does not question epistemological foundations and principles of modernity, nor it questions its disciplinary matrix, which has generated the genre of studies, a notable expression of object-subject principle.

Re-Existentiality is a powerful decolonial strategy for (re-)creating positive living models, worlds and self-awareness to rise above the imperfection and injustice of the world. This is not an impulse of negation or destruction, but of creating something different. It aims at abating the contradictory nature of the world and its perception by a human. Re-existentiality arises when an individual exists in the core of the colonial matrix as the Other, deprived of any rights. For this person to discover and to process sounds, scents, flowers and tastes of his forefathers, to re-create ways to interact with the world, existence, senso-

ry experience that were systematically denied in modernity, becomes a necessity, an emotional response to the conflict of coloniality and an opportunity to build one’s own existence anew and athwart.

Tissue Engineering means growing tissues, organs and other bioactive components in vitro by transferring them to the area of support structures and cells where they are needed and by controlling molecular and mechanical signals of regeneration.

Synthetic Biology is a branch of science that uses engineering principles to combine genes, protein and other constituent parts into new structures to re-program living organisms and to give them new properties.

Aesthesis, unlike esthetics, a notion that arises in XVIII century, has a longer history. Its genealogy refers to the affective (sensual, pre-subject, corporeal) means of the world perception. Aesthesis is the ability of sensorial perception, feeling and the very process of sensorial perception – visual, tactile, aural, tasting etc. Modern history saw the oppression and enslavement of aesthesis, along with the emergence of explicit esthetics. It was part of the colonization of existence and knowledge (of the Self – usually pre-modern, and of the Other, labeled as otherness in place and time). It resulted in clear articulation of what is beautiful and sublime, what is fair and what is ugly, what is good and what is evil. It also prompted the creation of certain canonic structures, artistic genealogies and taxonomies, as well the cultivation of taste preferences that define the role and function of an artist within a society in the West, inevitably misrepresenting local affective experience as a universal one. In decolonial turn the term “aesthesis” is used to disassociate from the Western post/alter/modern esthetics, to purify the sensual from distortions, and to liberate it from the strict control over how our bodies perceive and respond; control which we are often unaware of, though it has been there for centuries.

Science Art is a discipline of contemporary art. Its practitioners use cutting edge technologies, research techniques and conceptual foundations to create their works.

Christoph Brunner (Switzerland)
– is a cultural and media theoretician currently working at Zurich University of the Arts. His dissertation “Ecologies of Relation – Collectivity in Art and Media” deploys ecological approach to aesthetic experience and technology in order to outline what might be called a “relational realism.” Amongst his publications: “Post-Media, Activism, Social Ecology, and Eco-Art,” third Text 120 (2013) with Roberto Nigro, Gerald Raunig; “Immediation as Practice and Process of Signalitic Mattering,” *Journal of Aesthetics and Culture* 4 (Mai 2012); “Interactive Environments as Fields of Transduction,” *Fibreculture* 18 (2012) with Jonas Fritsch.

Roger Buergel (Switzerland)
– is the Director of the Johann Jacobs Museum in Zurich (Switzerland). He taught Cinema History at the University of Vienna (1990-1992). He holds a PhD from the University of California, Berkeley (1999). From 2001 he teaches Art History at the Leuphana University of Lüneburg (Germany). Curator of Documenta 12 (2007), and co-curator (with Konstantin Bokhorov) of “The Subject and Power (The Lyrical Voice)” at the CHA (Moscow, 2001).

Dmitry Bulatov (Russia)
– artist, art theoretician, curator at the Baltic branch of the National Centre for Contemporary Arts. He has curated more than twenty international 20 international projects in the field of science, art and new media. Editorial board member of “DOC(KS)” (France) and “NOEMA” (Italy) magazines. A two-time recipient of the Innovation award (2008, 2013). He was nominated for the Golden Nika Award at the Prix Ars Electronica (Austria) in the category “Visionary Pioneers of Media Art” in 2014.

Pier Luigi Capucci (Italy)
– theoretician in the field of media studies He is professor at the Fine Arts Academy of Urbino and the Director of Studies of the T-Node PhD Re-

search Program of the Planetary Collegium, University of Plymouth. He is the director of Noema, a web magazine on culture-science-technology interrelations. Since the beginning of 1980s, he is a researcher of the relationship among art, science and technology. He is the author of “Reality of the Virtual” (1993), “The Technological Body” (1994), “Art and Technologies” (1996/2013).

Attila Csörgö (Hungary)
– artist. Graduated from Academy of Fine Arts (Budapest, Hungary) and Rijksakademie van beeldende Kunsten (Amsterdam, the Netherlands). In 2012 he took part in Documenta 13 (Kassel, Germany), in 1999 his works were displayed at the exhibition in Hungarian Pavilion of Venice Biennial. He also participated in 22nd Biennial of Sao Paulo (1994), Istanbul Biennial (2003) and Sydney Biennial (2008). In 2008 he was granted the Nam June Paik Award, Europe’s most important prize for media art. He has received grants from Derkovits Scholarship of the Hungarian Ministry of Culture, Award of the Smohay Foundation, Munkácsy National Art Award (2001). Selected solo exhibitions include Palais de Tokyo, Paris, France (2014), Secession, Vienna, Austria (2011), Musée d’Art Moderne Grand Duc Jean, Luxemburg (2010), Museum of Contemporary Art, Budapest, Hungary (2009).

Richard Doyle (USA)
– earned his Ph.D. in Rhetoric at the University of California, Berkeley. He was the Mellon Post Doctoral Fellow in History and Social Science of the Life Sciences at MIT in 1993. A professor of Rhetoric at Penn State University, Doyle holds appointments in English, Science Technology & Society and the College of Information Sciences and Technology. He is the author of “On beyond Living” (1997), “Wetwares” (2003), “Darwin’s Pharmacy” (2011).

Olga Demina (Russia)
– coordinator of the symposium. Graduated from the Russian State University for the Humanities in the faculty of Art history. Since 2012 is a coordinator in research and education department of the NCCA.

Vadim Fishkin (Russia/Slovenia)
– artist. Graduated from Moscow Architectural Institute (Moscow, Russia). Vadim Fishkin’s work has been exhibited in numerous international biennials, including the 46th, 50th and 51st Venice Biennales; Manifesta 1 (Rotterdam, the Netherlands, 1996); Manifesta 10 (St. Petersburg, Russia, 2014) and the 3rd Istanbul Biennial (Istanbul, Turkey, 1992). Selected solo exhibitions include Vartai Gallery (Vilnius, Lithuania, 2014); Škus Gallery (Ljubljana, Slovenia, 2013) Gregor Podnar Gallery (Berlin, Germany, 2012). Selected group exhibitions include Peter Kilchmann Gallery, (Zurich, Switzerland, 2013) and Museum of Modern Art (Ljubljana, Slovenia, 2012), Centre for Contemporary Art Ujazdowski Castle (Warsaw, Poland, 2011) and ZKM | Center for Art and Media (Karlsruhe, Germany, 2006).

Anthony Fry (Australia)
– is a design theorist and philosopher who writes on the the relationship between design, sustainability, and politics. He holds a PhD in Cultural Studies in Design from the University of Birmingham. Fry has taught design and cultural theory in Great Britain, the United States, Hong Kong and Australia. He has held positions as Adjunct Professor to the Faculty of Design, Architecture and Building at the University of Technology, Sydney and as a consultant on sustainable design to the School of the Art Institute of Chicago. Fry is an editor of the Design Philosophy Papers journal and currently principal of The Studio at the Edge of the World. His latest books include Design Futuring: Sustainability, Ethics, and new Practice (2009), Design as Politics (2011), Becoming Human by Design (2012), City Futures in the Age of a Changing Climate (2014).

Dmitry Galkin (Russia)
– is a researcher, art theoretician and curator. He holds a Ph.D. in Philosophy from the Tomsk

State University. Professor at Tomsk State University (TSU), Senior Researcher at Past-Centre (TSU), curator at Siberian Branch of the National Center for Contemporary Art Author of a series of publications dedicated to the theory and history of digital culture and the author of the study “Digital Culture: Horizons of Artificial Life” (2013).

Natalia Gerasina (Russia)
– coordinator of the exhibition. Graduated from the Russian State University for the Humanities in the faculty of Art history.

Lewis Gordon (USA/Jamaica)
– is a professor of Philosophy and African Studies, with affiliations in Asian and Asian American Studies, Caribbean and Latino/a Studies, and Judaic Studies, at the University of Connecticut at Storrs; European Union Visiting Chair in Philosophy at Université Toulouse Jean Jaurès, France; Nelson Mandela Visiting Professor of Politics and International Studies at Rhodes University, South Africa. A graduate of Yale University and the Lehman Scholars Program of the City University of New York, he is the author of several influential monographs such as “Bad Faith” and “Antiblack Racism” (1995, 1999), “Fanon and the Crisis of European Man” (1995), “Existential Africana” (2000), “Disciplinary Decadence” (Paradigm Publishers, 2006), and his most recent book “What Fanon Said: A Philosophical Introduction to His Life and Thought” (2015).

Jens Hauser (Denmark)
– is a curator, researcher and media theoretician. He holds a research position at the Department of Arts and Cultural Studies and at the Medical Museion at the University of Copenhagen. His exhibitions include “L’Art Biotech” (Nantes, 2003), “Still, Living” (Perth, 2007), “sk-interfaces” (Liverpool, 2008/Luxembourg, 2009), the “Article Biennale” (Stavanger, 2008), “Transbiotics” (Riga 2010), “Fingerprints...” (Berlin, 2011/Munich/2012) and “Synth-Ethic” (Vienna, 2011).

Katie Holten (Ireland)
– artist. Graduated from National College of Art and Design (B.A. in History of Art and Fine Art)

(Dublin, Ireland). Studied at Santa Fe Institute (New Mexico, USA), Cornell University (New York, USA) and Hochschule der Künste (Berlin, Germany). She represented Ireland at the 50th Venice Biennale (2003). Solo museum exhibitions include New Orleans Museum of Art (2012); Dublin City Gallery The Hugh Lane (2010); The Bronx Museum, New York (2009); Nevada Museum of Art, Reno (2008), and Contemporary Art Museum St. Louis (2007).

Konstantin Ivanov (Russia)

— doctor of historical sciences, Candidate of physical and mathematical sciences, leading researcher of the Institute of History of Science and Technology at The Russian Academy of Sciences.

Alexandre Joly (Switzerland)

— artist. Graduated from École supérieure des beaux-arts (Geneva, Switzerland). He has received a number of prizes and artist residency grants including Fondation Irène Reymond Prize (2010), Suisse Art Awards (2007), Prize of the Fond cantonal for visual arts, Geneva (2000). His works have been exhibited in Switzerland, France and Germany, and solo exhibitions include Kunsthau Langenthal (2014), Museum of the Arts, Le Locle (2009), Musum of Ethnography of Geneva (2007).

Karina Karaeva (Russia)

— a curator, art critic, head of the department of cinema, video and media art in NCCA (Moscow), a lecturer. She is concerned with visual language in culture, attempting to actualize contemporary art within the framework of media culture theory. Participated in numerous festivals, was a member of the international jury of the International Short Film Festival Oberhausen.0020

Michael Kurtov (Russia)

— is a philosopher, media theoretician and publicist. He holds a Ph.D. in Philosophy. He worked as executive editor at the Symposium publishing house, Teaching Assistant in the Culturology department at the Saint-Petersburg State University, Associate Professor in the Human Sciences at the Saint Petersburg State University of Film and Television. He is the author of “Between Boredom and Daydream. The Analytics of the

Cinematic Experience (2012)” and “The Genesis of the Graphical User Interface. On the Code Theology (2014).

Steven Kurtz (USA)

— PhD, professor in the Arts Department at SUNY Buffalo. He is a founding member of the award-winning art and theater group Critical Art Ensemble (CAE). CAE is a collective of five media practitioners who study the intersections between art, technology, political activism, and critical theory.

Christiane Löhr (Germany)

— artist. Graduated from University of Bonn (Bonn, Germany), University of Mainz (Mainz, Germany) and Kunstakademie Düsseldorf (Düsseldorf, Germany) where she was a student of Jannis Kounellis. She has received a number of artist residency grants including Warhol Grant, Headlands Center for the Arts, San Francisco and Cité Internationale des Arts grant and studio, Paris. Solo exhibitions include Vangi Sculpture Garden Museum, Shizuoka, Japan (2015), Blueproject Foundation, Barcelona (2014), Kunstmuseum Bonn (2003), Studentisches Kulturzentrum, Belgrad (1998).

Elisabetta di Maggio (Italy)

— artist. Graduated from Academy of Fine Arts (Venice, Italy). In 1992 she was awarded a prize in occasion of 77th Bevilacqua La Masa's Group Exhibition. In 1999 attended the Advanced Course in Visual Arts at the Antonio Ratti Foundation in Como with Haim Steinbach. In 2000 she was awarded a grant to participate to the International Studio Program of the MoMA PS1 – Contemporary Art Center of New York; in the same year, she was among the artists selected for the first edition of the Furla Art Award, organized by the Querini Stampalia Foundation. She has participated in many solo group exhibitions, national and international.

Taus Makchacheva (Russia/UK)

— artist, the winner of the art prize “Future of Europe” (Leipzig contemporary art museum, 2014) and of the INNOVATION prize in the nomination “New Generation” (NCCA, 2012). She holds a BA in Fine Art from Goldsmiths College (London, 2007) and an MA from the Royal

College of Art (London, 2013). Selected group exhibitions: Too Early, Too Late. Middle East And Modernity, Arte Fiera, Bologna (2015); Love me, Love me not, collateral exhibition, 55th Venice Biennale (2013); Re: emerge – Towards a New Cultural Cartography, Sharjah Biennial 11 (2013); City States – Makhachkala, Topography of Masculinity, 7th Liverpool Biennial, (2012), Rewriting Worlds, ArtPlay Centre, The Fourth Moscow Biennale of Contemporary Art (2011). Selected solo exhibitions: Vababai Vadaidai!, Narrative Projects, London, UK (2015); (In)sidenotes, Uppsala Konstmuseum, Uppsala, Sweden (2015); A Walk, A Dance, A Ritual at the Museum of Contemporary Art, Leipzig, Germany (2014); What? Whose? Why? at Raf Projects, Tehran, Iran (2013); Story Demands to be Continued Republic of Dagestan Union of Artists, Makhachkala, Russia (2013) and Let Me Be Part of A Narrative, Paperworks Gallery, Moscow, Russia (2012).

Almagul Menlibaeva (Kazakhstan)

— artist. Graduated from the Kazakh National Academy of Arts named after T.K. Zhurgenov (Almaty, Kazakhstan). Received multiple prizes and grants including Main Award, KINO DER KUNST in the International Film Competition (Munich, Germany, 2013) and KfW Audience Award, Videonale 13, Kunstmuseum Bonn, Bonn, Germany (2011). Selected solo exhibitions include Ethnographic Museum (Warsaw, Poland, 2013), Museum van Hedendaagse Kunst (MuHKA) (Antwerp, Belgium, 2010). Works were included in 4th, 5th and 6th Moscow Biennial (Moscow, Russia, 2011, 2012, 2015); group exhibitions in the frame of 51st, 53rd and 56th Venice Biennale (2007, 2009, 2015) and many others.

Viktor Misiano (Russia/Italy)

— artistic director of the project “The Human Condition”, renowned Russian and international curator, art critic and theorist. The founder and the editor-in-chief of the Moscow Art Journal. The founder and the first editor-in-chief of Manifesta Journal, the international journal focusing on the practices and theories of contemporary curatorship.

Ekaterina Ozhegova (Russia)

— landscape architect, historian, art historian, associate professor of “Landscape Architecture” at the Moscow Architectural Institute, author of “History of Landscape Architecture” and “Landscape Architecture. The history of Styles.”

Darya Pirkina (Russia)

— co-curator of the exhibition program of the project “The Human Condition”. Contemporary art curator, the author and originator of the Moscow international biennale for Young Art. Ph.D. in art history, Deputy Director General for Artistic and Educational Affairs in NCCA Moscow.

Liina Siib (Estonia)

— is a leading Estonian visual artist, a feminist thinker, curator and activist. Siib graduated from the graphics department of the Estonian Academy of Arts in 1989 and completed her MA in photographic studies at the same academy in 2003. She was an exchange artist at the Lower East Side Printshop, New York, USA in 1995, went on a fellowship program “The Friends of Photography” at the Anselm Adams Center in San Francisco, USA, spent a year on an exchange program in Photographic studies at the University of Westminster, London, UK in 2002. Among her recent solo shows, “A Woman Takes Little Space”, at Palazzo Malipiero, Estonian pavilion at the 54th Venice Biennale, Italy, 2011; “Mass Line, Large-Scale Interactive Performance”, in collaboration with Lilith Performance Studio, Malmö, Sweden, 2013; “Lass springen und schwingen! Spin around and Twirl”, at ifa Gallery, Berlin, Germany, 2014.

Nina Sosna (Russia)

— is a philosopher and media theoretician. Associate Professor at National Research University Higher School of Economics, and Deputy editor of “Philosophy Magazine” (RAS). Nina Sosna is co-editor of a collection of essays “Media Between Magic and Technology” (2014) and the author of monograph “Photography and Image: A Visual, an Opaque, the Ghostly” (2011). She is a contributor to several journals and internet platforms and has taken part into a number of international projects.

Eliza Steinbock (The Netherlands)

— is currently an assistant professor at the Film and Literary Studies Department of Leiden University and a 2014 Veni laureate (Dutch postdoctoral research grant) hosted at the Leiden University Center for the Arts in Society. Dr. Steinbock works as a cultural analyst and curator with expertise in (trans)gender studies, sexuality, film and visual arts, critical theories of embodiment, and continental philosophy. Dr. Steinbock's current research project "Vital Art: Transgender Portraiture as Visual Activism" examines trans subjects and critique the discrimination of gender non-conforming bodies. These various interests are analyzed in a co-edited (with Marianna Szczygielska and Anthony Wagner) special issue of *Angelaki: Journal of the Theoretical Humanities* tentatively called "Tranimacies: Intimate Links between Animal and Trans* Studies," forthcoming in 2017.

Madina Tlostanova (Russia)

— is a decolonial theorist and writer. Her scholarly interests include a critique of modernity/coloniality, conceptualizing the postsoviet imaginary, problems of postcolonial feminism and alterglobalism. Tlostanova has published eight books, around 250 articles and 2 decolonial novels. Among her most well-known works are "Gender Epistemologies and Eurasian Borderlands" (2010) and "Learning to Unlearn: Decolonial Reflection from Eurasia and the Americas (co-authored with Walter D. Mignolo)" (2012). She is currently finishing a book on decolonial aesthetics, contemporary art and the post-Socialist imaginary.

Aleksey Ulko (Russia)

— linguist, translator, anthropologist, British Council consultant. Master of Education from University College of St. Mark and St. John, Plymouth. He makes drawings and experimental films. In the past few years he has been writing and lecturing on contemporary culture and art from Central Asia.

Victor Vakhshain (Russia)

— is a sociologist, specialist in sociological theory and microsociology. He holds a PhD in Sociology. Professor at the Moscow School of Social and Economic Sciences (MSSES), honorary fel-

low at University of Manchester, editor of *Sociology of Power* magazine. He is the author of approximately 50 articles and several books on sociology, including "Reality of Education: Sociological Research from Metaphor to Interpretation" (2010, co-author), "Frame Analysis and Everyday Life Sociology" (2011) and the editor of "The Sociology of Things" (2006), a collection of essays.

Rolando Vázquez (The Netherlands/ Mexico)

— is assistant professor of Sociology at University College Roosevelt of Utrecht University in The Netherlands. His research focuses on three interdisciplinary topics: 'postcolonial thinking', 'visual social experience' and the 'critique of modern time'. His work brings together a variety of fields such as: critical theory, continental philosophy, post-structuralism, decolonial thinking, visual studies and aesthetics. His reflections on the visual aspects of social life and temporality also take expression in his photographic project: www.criticalphotography.com. His recent publications include a special issue on Decolonial Aesthetics in *Social Text*: Periscope co-edited with Walter D. Mignolo.

Wladimir Velminski (Switzerland / Germany)

— has a PhD in Philosophy from the Institut für Slawistik, Humboldt-Universität zu Berlin. He is currently a Researcher and Lecturer at the Swiss Federal Institute of Technology in Zurich (ETH Zürich). His research focuses on the cultural relations between art, science and technology. His books include "Form Zahl Symbol" (2009), "Ordnungssysteme 1700" (2010), "Gehirnprothesen" (2012).

Elena Yaichnikova (Russia)

— co-curator of the exhibition program of the project "The Human Condition". Contemporary art curator, art historian and art critic.

Organizers

National Centre for Contemporary Arts (NCCA),
Moscow Museum of Modern Art,
Jewish Museum and Tolerance Center

Initiator of the project and organizer of the 1st session

National Centre for Contemporary Arts (NCCA)

Artistic director of the project

Viktor Misiano

Co-curators of exhibition program

Daria Pyrkina, Elena Yaichnikova

Consultants

Madina Tlostanova, Alexander Bikbov

Over 1 session worked:

Bausina Maria, Bazhanov Leonid, Bulatov Dmitry, Bychkova Julia,
Gagarina Vera, Garevskaya Elena, Gerasina Natalia, Goltsova Elena,
Gorlova Irina, Grebtsova Anastasia, Demina Olga, Geusa Antonio,
Zeynalyan Anush, Ivanova-Skriabina Alina, Karaeva Karina,
Kashtanova Natalia, Kostylev Alexander, Makarova Elena, Machabeli
Dmitry, Mindlin Mikhail, Nemirovskaya Tatiana, Ovchinnikova Julia,
Pyrkina Daria, Rozanova Alina, Romanovskaya Julia, Ryskunova Elena,
Saraykina Alina, Skibo Polina, Starush Marina, Tlostanova Madina,
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