

**Forum**

Morning Sessions from 10 am – 1 pm

<b>Topic/Day</b>	<b>Text</b>
<p><b>Topic 1 / Monday, July 25</b></p> <p><u>Public Sphere</u></p> <p><b>Form/Content:</b>            Introduction            Disambiguation            Variety of concepts</p> <p><b>Keywords:</b>            European background            Gated communities            Dialogue</p>	<p><b>The public sphere</b></p> <p>The rise of the contemporary European idea of the public sphere can be linked to the idea of the bourgeois “Salon” and to cultural transformations in France in the years leading up to the French Revolution. But there are numerous technological, social, political and cultural factors, which are influencing our conceptions of the public sphere today. Whereas the idea of the public sphere is traditionally linked to classic European conceptions there are different concepts valid in other countries.</p> <p>The aim of the first forum is to debate with the group of summer school participants their notion of the public sphere. We want to ask the question, if there are conceptions we can agree on and in this way start to define the vocabulary relevant for the summer school.</p> <p><b>Examples:</b>            There is a mainly a European background of concepts of the public sphere            Gated communities as a modern model of living            Concept of public sphere might not be relevant for all countries in the world</p> <p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>- Are there different notions of the public sphere in different cultures?</li> <li>- What are the social, intellectual, economical borders that prevent access to minorities?</li> <li>- Who controls and to whom belongs to the public sphere and who has the possibility to intervene and shape the conception of the public sphere?</li> <li>- May art make aware of these drawbacks since art itself is a rather hierarchic system?</li> <li>- Is violence, organized crime and the erosion of state structures disintegrating the classic idea of the public?</li> </ul>

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	<p>- Is the public sphere losing relevance in front of the expansion of the mass media and state power?</p> <p><b>Guests:</b>          Prof. Christoph Schenker, Head of Institute for contemporary art research (IFCAR), ZHdK          Sofia Bempesa, Artist and art theorist and research assistant Dept. Art and media, ZHdK</p> <p><b>Texts/Reader:</b>          Oliver Marchart, “Art, Space and the Public Sphere(s). Some basic observations on the difficult relation of public art, urbanism and political theory“, URL: <a href="http://eipcp.net/transversal/0102/marchart/en">http://eipcp.net/transversal/0102/marchart/en</a>.</p>
<p><b>Topic 2 / Tuesday, July 26</b></p> <p><u>The city</u></p> <p><b>Form/content:</b>          Introduction          Comparison          Variety of concepts/general idea and understanding</p> <p><b>Keywords:</b>          Growth and profit          Ecological impact          Globalization</p>	<p><b>The city</b></p> <p>Concentration has on the one side positive connotations in order to intensify and to optimize social interactions, but there is also the danger of over –production and collapse of the system. In the last years we have witnessed the continued rise of select cities—while elsewhere, almost in tandem with the rise of metropolises, entire communities have been deprived of basic resources. The city is the ordinary and common place of dwelling but it also seems to be an unstable phenomenon and with this a danger for the functioning of the public sphere.</p> <p>The aim of the second forum is to discuss the relevance of the city for contemporary concepts of the public sphere. We so want to reflect the changing impact of urban situations for our vision of the public.</p> <p><b>Examples:</b>          Growth and profit are key motors in modern societies          The ecological impact of growing megacities is grave          Globalization is changing the notion of the city</p>

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	<p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>- What defines a city?</li> <li>- How does density, concentration effect the idea of the public?</li> <li>- Is the same economic dynamic, which is in need for expats also producing refugees?</li> <li>- Is poverty today linked to nationalism and wealth linked to globalization?</li> <li>- What defines a successful global city in contrast to declining cities?</li> </ul> <p><b>Guests:</b>          Dr. Philipp Klaus, economic and social geographer specialized on culture and creative economy in cities.  <a href="http://www.inura.ch/team/cvPHK.html">http://www.inura.ch/team/cvPHK.html</a>  <a href="http://www.soziologie.arch.ethz.ch/de/dr-philipp-klaus2">http://www.soziologie.arch.ethz.ch/de/dr-philipp-klaus2</a></p> <p><b>Texts/Reader:</b>          Philip Klaus, “The Role of Art and Culture in Gentrification and Upgrade of the Savamala Neighborhood”, in: <i>Bureau Savamala Belgrade. Urban Research and Practice in a Fast-changing Neighborhood</i>, Ed. by Jürgen Krusche and Philipp Klaus, 2015.</p>
<p><b>Topic 3 / Wednesday July 27</b></p> <p><u>Privatization</u> (1<sup>st</sup> Challenge the public of goods, interests, spheres, opinions...)</p> <p><b>Form/content:</b>          Failure of public through privatization/economics</p> <p><b>Keywords:</b>          Economy</p>	<p><b>Privatization vs. Public Interests</b></p> <p>One opposite to the idea of the public is its capture by private interests. Through privatization access and the claim for all is restricted by the means of the owner who follows particular interests not congruent nor negotiable with a general public. The allocation of private property and goods is quite often aligned with a concentration of power and influence.</p> <p>Whereas the maximization of profit in the economic system through the demand for increasing profits and the necessity of steady growth is known for the image of the modern economy privatization has effected also strongly the fields of culture. In this panel we want to discuss, if the privatization of media</p>

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<p>Private/civil law Private Media Private interests Economically lead power concentration</p>	<p>from newspapers to tv channels, from satellites to internet and mobile communication provider has weakened the power of the public voice and the media as an institution of critique.</p> <p><b>Examples:</b> Private museum financially more potent show only certain art Media more and more mouthpiece to political parties, tycoons, or groups with certain agendas Warehouses and companies built on public ground restrict by private rules access and behavior</p> <p><b>Questions:</b></p> <ul style="list-style-type: none"><li>- Can art fight against its private capture or are there any attempts in art to overcome this economical system?</li><li>- Is there another approach to privatization coming from the artist themselves?</li><li>- Is there a transnational idea of culture that bond artists together worldwide?</li><li>- In what ways might the global art market mirror the internal structures of the financial metropolis?</li><li>- Has the financial metropolis, as a structure, already generated discussions within the contemporary art field</li></ul> <p><b>Guests:</b> Dr. Thorsten Busch, Assistant Prof. University Konstanz, Senior research fellow for business ethics at University St. Gallen, Fields of research: digital ethics for enterprises, internet science, corporate citizenship, ethics in social networks, social responsibility.</p> <p><b>Texts/Reader:</b> Andreas Georg Scherer, Guido Palazzo, „The New Political Role of Business in a Globalized World: A Review of a New Perspective on CSR and its Implications for the Firm, Governance, and Democracy”, in: <i>Journal of Management Studies</i>, 48:4, (June) 2011.</p> <p>Anna Anthropy, <i>Rise of the Videogame Zinesters</i>, Chapter 1, pp. 1–21, 2012.</p>
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<p><b>Topic 4 / Monday August 1</b></p> <p><u>State authoritarianism</u> (2<sup>nd</sup> Challenge the public of goods, interests, spheres, opinions...)</p> <p><b>Form/content:</b>        Failure of public through the state</p> <p><b>Keywords:</b>        Control        Freedom of speech/expression        Democracy        erosion of state structure        Injustice        State despotism/authoritarianism</p>	<p><b>City as a place of trust vs. State authoritarianism</b></p> <p>The functioning of a democratic society relies on the constitution and the legal system based upon common moral and ethic standards of ones country in which the individual feel respected, fairly treated and part of the community. Not only the trust in the well functioning of the state power, the goodwill of the government in serving the people but also the trust among people in good faith work as a social glue among people. In autocratic regimes freedom of expression and freedom of art as a civic right is prohibited due to a better control of the society and the supposedly public opinion which cases distrust, selfishness, skepticism and fear.</p> <p>Spreading a regime of fear and mistrust through total technical but also social control as it happened in the cultural revolution in China, during the period of the German Democratic Republic or also currently in Turkey or Iran often affected art and lead to the erosion of the societies' coherence and opens the door to despotism and corruption. In this panel we want to discuss, if art as a modern form of critique to the state and further system of power is harmless if there is a controlled government art.</p> <p><b>Examples:</b>        State run cultural fundings have do's and don't's        The turkey's president Erdogan even sues a German satirist in Germany of being transgressing.        Murdering a cultural elite erases a cultural heritage.</p> <p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>- How can trust be enforced and how can trust be taken for common sense?</li> <li>- Can a new civil society be built upon a social promise to act fair and just?</li> <li>- Can art function as a mediator to create a new bond among different groups?</li> <li>- Is there another authority that governs a common/community art?</li> </ul>
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Morning Sessions from 10 am – 1 pm

	<p><b>Guests:</b>          Prof. Dr. Francis Cheneval, Head of the Centre for Ethics, University of Zurich, Head of Institute for Political Philosophy  <a href="http://www.philosophie.uzh.ch/de/seminar/lehrstuehle/politische.html">http://www.philosophie.uzh.ch/de/seminar/lehrstuehle/politische.html</a>          Fields of research:          Normative Problems of European and Multilateral Integration          Property Rights          Global Justice          History of Political Thought          Theory of Democracy</p> <p><b>Texts/Reader:</b>          M.S., "Occupy Wall Street. Elegy for Wool!, blog entry, in: <i>The Economist.com</i>, (November 21) 2011,  <a href="http://www.economist.com/blogs/democracyinamerica/2011/11/occupy-wall-street-1">http://www.economist.com/blogs/democracyinamerica/2011/11/occupy-wall-street-1</a>.</p>
<p><b>Topic 5 / Tuesday August 2</b></p> <p><u>Post-politics/transnationalization</u> (3<sup>rd</sup> Challenge the public of goods, interests, spheres, opinions...)</p> <p><b>Form/content:</b>          Failure of public through the system</p> <p><b>Keywords:</b>          Collapse of conventional systems          Decay of debate culture          Superstructures/globalization          Trans-national economies          cities-network (power-system)</p>	<p><b>Places of conflict: Dissent vs. post-politics</b></p> <p>Dissent, conflicts, dispute and even strikes are essential means in a democratic public sphere and necessary to constitute a public opinion. The idea of polyphonic voices and interests contrasts a growing system of silent agreements in politics and in business where possible critic is incorporated to a perfectly well shaped consensus agreement that equally fit into a global market system where any conflicts are feared. The globalization and the transnational trading sphere of companies have overruled local interest groups and declassified them to accept and adapt made decisions.</p> <p>Representatives from the economy are largely represented in the political system and have a strong influence on the political discourse and the setting of topic whereas culture has a high representative and idealistic value and share a high acceptance. In this panel we want to discuss why the influence of art as a topic leader is limited and its globalization often reduced to the art market.</p>

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<p>knowledge-production</p>	<p><b>Examples:</b>          Access, appearance, structure and possibilities of the internet is regulated by international agreements what the general user has to accept          Art system is highly hierarchic and few opinion leaders with representative power</p> <p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>- How can art contribute to create a place of conflict?</li> <li>- Are there places and spheres of dissent in the city and can they be produced?</li> <li>- Can spheres of dissent be turned into a productive manner and is it only as long valid as the dissent and the discussion is ongoing?</li> <li>- Can the ambivalent and precarious state of the public be conserved and what is the position of art within this context?</li> <li>- Does fine art fit into this counter-political development and become some kind of space design or do artists have the chance to reinstall the political dimension within our societies?</li> </ul> <p><b>Guests:</b>          Daniel Binswanger, Journalist and editor of Swiss newspaper <i>Tagesanzeiger</i> and its weekly magazine <i>Das Magazin</i>. Studied Philosophy and Literature in Paris, London and Berlin          Fields of research: socio-economical and socio-political issues of contemporary society. Host of Pablo Higuera at Manifesta.</p> <p><b>Texts/Reader:</b></p>
<p><b>Topic 6 / Wednesday August 3</b></p> <p><u>Empowerment</u></p>	<p><b>Art and social empowerment</b></p> <p>Socially engaged art is exchanging the idea of a finished artifact with the aim to cause a social impact.  <i>That means - while it is common for a work of art to provoke dialogue among viewers of a finished</i></p>

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### **Form/content:**

Overcoming theory models of the public  
Self-reflection as an artist

### **Keywords:**

Empowerment as a new/other form of community building  
Grassroot idea like it used to be in the new bourgeoisie  
The political role of the artist  
The foundation of knowledge  
Defining relevance vs. deconstructing sense systems

*object - in these projects social interaction becomes an integral part of the work itself. Socially engaged art so represents a strategy to empower its addressees.*

The aim of the seventh forum is to discuss the political dimension of the work of an artist. We want to critically analyze the role of the artist and his ability to interact, create or relate to the public sphere.

### **Examples:**

Art might exploit the communal energy of a place  
Art has more than one role in society  
Criticality leads nowhere, if it is not connected to specific tasks

### **Questions:**

- Are there utopic dimensions / visions in today's politics, which are (re-)activated by social engaged art?
- Is an artist's role in working with disenfranchised communities to make art or to fix problems?
- Can art at all be used as a political tool to change social defects?
- Is art by definition political?
- Is it possible to completely disconnect from the sociopolitical contexts you are embedded in?
- Does the current longing for a real "outsider art" manifest a certain romantic ideal of the artist?

**Guests:** WochenKlausur, artist group, since 1993

<http://www.wochenklausur.at/>

### **Texts/Reader:**

WochenKlausur, *Art and social empowerment*



## **Forum**

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### **Topic 7 / Thursday August 4**

#### Work-Migration

#### **Form/content:**

Work reflecting and depicting the city  
Reflecting topic of Manifesta

#### **Keywords:**

Members/inhabitants of the city  
Taking/being part of the city  
Informal structure  
labour

#### **Work-Migration**

Cities today are not only inhabited by its official citizens. There is a whole semi-legal industry providing for example the care sector of rich cities with migrants willing to work without getting official contracts or appropriate salaries. One so has to state that there are a lot of people supporting and building the social and institutional infrastructures of rich cities and metropolises, who – with the agreement of the relevant citizens – are deprived of basic rights.

#### **Examples:**

In Europe even politicians recruit illegal cleaners or caregivers  
People with economically unstable professions like artists are often forced to work in the care sector  
Especially women are often forced to accept problematic working conditions

#### **Questions:**

- What exactly is M11 about—art, people, money, jobs, work?
- What exactly is the public sphere about – official / legal inhabitants of a city?
- Are basic working rights only for rich and privileged people or for official citizens of privileged countries?
- Switzerland is in a sense a perfect example of a modern European state, in which money and information know no borders, but people do – are there professional fields which are unprotected by Swiss border politics?
- And what about the highly mobile actors from the art scene – are they also forced to accept immoral working conditions?

#### **Guests:**

Dr. des. Rohit Jain, social anthropology and empiric cultural studies, Scientific officer at NCCR on the Move, University of Neuchâtel

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**Texts/Reader:**

Rohit Jain, "Bollywood, Chicken Curry – and IT. The Public Spectacle of the Indian Exotic, and Postcolonial Anxieties in Switzerland", in: *Colonial Switzerland. Rethinking Colonialism from the Margins*, pp. 133–153, 2015.