

**[ENG]**

**Responsibility and Response-ability: On the Art of Sharing Research and Reshaping the Future**

**When:** 16 November 2021, 09.45 AM

**Where:** Zoom

**Organizer:**

Department of Visual Culture & Artistic Research, Academy of Fine Arts, Warsaw  
in collaboration with Dr Karolina Majewska-Güde

In recent years, the debate about artistic research has centred on the methodologies, institutionalization and formative potential of these potentially “deviant practices.” On the other hand, several changes in the philosophy of science and economics have been examined as factors shaping the current state of artistic research within the art academy. A look at fragments from this debate brings our concerns into the future. How do we want to learn and unlearn with our refined tools? Should artistic research be taught from the centre of the art academy, or from its edges, corridors and cellars? The symposium aims to critically examine the interface between artistic research and educational practices in Poland and ask questions about relevance and responsibility in connection with artistic research, understood as a working method, an educational strategy, and a mode of production of art. It also provides a platform for the exchange of educational experiences with and about artistic research within academia and art institutions.

## **Panel #1: Responsibility and Artistic Research**

**9.45 AM**

### **Welcome:**

Prof. Jacek Martusewicz, Vice-Rector for Research, Academy of Fine Arts in Warsaw

Dr Marika Kuźmicz, Dean of the Faculty of Visual Culture, Academy of Fine Arts in Warsaw

Dr Karolina Majewska-Güde

**10 am – 12 noon**

Modertor: **Prof. Luiza Nader**

### **Keynote Speakers:**

#### **Tom Holert**

Harun Farocki Institute, Berlin

**BIO:** Tom Holert is a writer and curator. In 2015 he cofounded the Harun Farocki Institute in Berlin, a platform for research and production based on and departing from Farocki's example. With Anselm Franke he curated the 2018 exhibition *Neolithic Childhood: Art in a False Present, c. 1930*, at Haus der Kulturen der Welt, Berlin.

**TITLE:** *A Higher Ground? Ethical Demands and Epistemic Politics in Contemporary Art*

**ABSTRACT:** The co-articulation of art and research, as increasingly performed within institutional and para-institutional environments of contemporary art, has entailed awareness of the ethical dimensions of art production and appreciation. A certain modernist conception of art as an autonomous and thus essentially irresponsible endeavour is being challenged by rules and regulations pertaining to research ethics. Further enhanced by an impending urge to question and unlearn codes of subjection inherited by colonialism, nationalism, capitalism and patriarchy, the ethical frameworks of artistic practice/research become a site of contestation and negotiation. The more knowledge (production) is understood as a key competence of contemporary art practitioners and institutions, the greater is the need to attend to the intersection of epistemology, ethics, aesthetics and politics and their vicissitudes. The talk will thus focus on art's alleged responsibility as a site of knowledge generation and inquiry in the context of today's predicament of endless and multiple crises—ending up with the question whether art is to be considered part of the problem or the solution.

#### **Joanna Zylinska**

**BIO:** Joanna Zylinska is an artist, writer, curator, and Professor of Media Philosophy + Critical Digital Practice at King's College London. She is the author of a number of books, including *AI Art: Machine Visions and Warped Dreams* (Open Humanities Press, 2020), *The End of Man: A Feminist Counterapocalypse* (University of Minnesota Press, 2018), and *Nonhuman Photography* (MIT Press, 2017). An advocate of "radical open-access," she is the editor of *MEDIA : ART : WRITE : NOW*, a book series for Open Humanities Press. Her art practice involves experimenting with different kinds of image-based media. In 2013 she was Artistic Director of *Transitio\_MX05* Biomediations, the biggest Latin American new media festival, which took place in Mexico City. She is currently researching perception and cognition as

boundary zones between human and machine intelligence, while trying to answer the question: Does photography have a future?

**TITLE:** *Performing Planetary: The Ethics and Politics of Art-Based Research*

**ABSTRACT:** The problem of responsibility has shaped the whole of my intellectual and artistic trajectory. The primary concern of my work has been the constitution of the human as both a species and a historical subject. Adopting the geological probe of “deep time,” I have looked at the emergence of the human in conjunction with the surrounding technologies, such as tools and other artefacts but also communication in its various modes—be it everyday language, storytelling, ethics, art, or media. I have also explored the entanglements of human and nonhuman forms of intelligence, including the promises and threats offered by AI. The planetary perspective of my work finds its anchoring in the socio-political concerns of the here and now: primarily, ecological and economic crises, but also the gendering and racialization of the apocalyptic narratives brought in as responses to those crises. As well as looking into the human and nonhuman past, I am interested in the future of the human, and of the human habitat. For this human future to have a future, it needs to be considered and experienced in contiguity with the needs and demands of nonhumans—from animals through to mycelium, insects, plants and rocks. My talk will offer an overview of my method of working, which combines philosophical enquiry with artistic practice involving still and moving images. It will also discuss a recent project of mine titled *Feminist with a Drone*. The project addresses a complex set of responsibilities we have towards each other as both artists and living breathing beings—and towards planet Earth as our habitat.

## **Panel #2: Educators—Artistic research in Poland—Let's talk about it**

**12:30–2:30 pm**

Moderator: Dr Karolina Majewska-Güde

In this panel we discuss with art practitioners involved in educational practices inside and outside the art academy the relationship between civic interest and artistic research and the specific role that an art academy has or can have as a place where “ethical responsibility and artistic excellence intersects” (Randy Martin). The focus of this panel is also on the question of the regulation of artistic research and its ethics. The panel focuses on the following questions: 1. Who and how identifies the social needs for which the artistic research is formatted? 2. How and where can artistic research be taught? 3. What tools and "didactic" methods are there for teaching artistic research?

### **PARTICIPANTS:**

**Zofia Małkowicz** (collective *Czy Badania Artystyczne*, Adam Mickiewicz University, Poznań)

**BIO:** Zofia Małkowicz is a researcher, educator and facilitator—seeking spaces for encounters and exchange at the intersection of sociology, visual and performing arts, the university, cultural institutional, NGOs, and the innovation sector. She is the (co)author of academic texts and ventures involving inter- and trans-disciplinarity, artistic research methods, institutional criticism, everyday life, embodied cognition, and social regulatory systems. She is nearing completion of the work on her doctorate in sociology at Adam Mickiewicz University on the interconnections and borrowings between art and the social sciences.

**TITLE:** *Doubts on Unpredictable Problems of an Ethical Nature*

**ABSTRACT:** In the social sciences (and not only), in the ethical dimension researchers maintain methodological rigour, or in certain instances a committee will resolve disputed cases. By assumption—but not necessarily in practice—the procedures, formulae, and rituals are intended to minimize friction and ensure the safety of researchers and participants in research. But what about situations where, as occurs in artistic research processes, the aims, tools and working methodologies are constructed as the emergent product of as many factors as possible? How to discuss ethics in artistic research if we cannot predict who or what is to be secured against such a circumstance? In accordance with the ideal I hold dear of free and open access to knowledge, I would like to discuss a model for inquiries generating doubts, which I apply myself in my teaching, creative and research practice (academic and commercial). This is a signpost that helps me (and also students and co-workers) in each instance to map the potential ethical problem areas and respond on a current basis within complicated networks of relationships, needs and value systems.

**Łukasz Jastrubczak** (Academy of Art, Szczecin)

**BIO:** Łukasz Jastrubczak was born in 1984 in Zielona Góra. He creates films, installations, sculptures, concerts, interventions, situations, ephemeral actions on journeys, and recordings of intuitive music. His solo exhibitions have been presented at Art in General in New York, Bunkier Sztuki in Kraków, CCA Kronika in Bytom, and Sabot Gallery in Cluj-Napoca. His films have been presented at Kino Arsenal in Berlin, Whitechapel Gallery in London, and the Images

Festival in Toronto. In 2013 he received the Views award from the Deutsche Bank Foundation. With Krzysztof Kaczmarek, he is a member of the artistic duo Krzysztofjastrubczaklukaszakaczmarek. With Sebastian Cichocki, he has authored the publication and events titled *Mirage*. He played synthesizer in the bands Boring Drug and ŁST. With Małgorzata Mazur, he runs an obscure institution, CentrumCentrum, dedicated to art and philosophy. He lives in Szczecin and works in the Media Arts Department of the Academy of Art. He co-curates the Młode Wilki student art festival and the Duos Festival, aimed at exchange between artists from Poland and Kenya.

**TITLE:** *Art and Education, as a Semblance for Another Essence*

**ABSTRACT:** Since 2014 I have co-run (with Małgorzata Mazur) CentrumCentrum, which is devoted mainly to disseminating knowledge and expanding networks. Our aim is to evoke practices from the past and re-enact their critical potential in the present political situation. What is the relation between this obscure institution and the official academy of art we both work in? How does our research and practice interact with the official canons and the “immanent” capitalism that sets the standards for efficient education?

**Zofia Nierodzińska** (Arsenał Gallery, Poznań)

**BIO:** Zofia Nierodzińska is a feminist, a culture worker, an author of texts, co-editor of [Magazyn RTV](#) on art and activism, an illustrator, and deputy director of the Arsenał Gallery. She is a graduate of Universität der Künste Berlin (MA) and University of the Arts Poznań (doctorate).

**TITLE:** *An Activist in the Institution*

**ABSTRACT:** *The gallery as a common, public, critical and empathetic space*

Based on implemented exhibitions and events, I will present the practice of using the institution as a place for social mobilization and exploiting the tools provided by art for joining in current debates. I will address the history of the Arsenał Gallery, particularly the resistance raised by staff against plans to privatize the institution in 2013, and then the opposition to the conservative turn initiated by the director appointed a year later. I will situate my curatorial, educational and activist practice as a continuation of this history of resistance, with a stress on its feminist character. I will discuss exhibitions based on process and participation, such as *Revolution Workshop*, *Bedtime*, *The Romantic Adventures of Beth Stephens*, *Annie Sprinkle and Breast Cancer*, *Creative States of Illness: AIDS, HIV, Cancer*, *Magical Engagement*, and *(In)accessibility Policy*, as well as the magazine on art and activism published by the gallery, *Magazyn RTV*. I will draw attention to gender identity, precarity, disability and illness as emancipatory factors enabling solidarity and the creation of a community founded on weaknesses, in opposition to the neoliberal paradigm of health and self-sufficiency. Through this lens, the gallery whose staff themselves struggle with the problem of precarity and identity exclusion becomes a party in the ongoing social debates, a place of dispute and perhaps regeneration.

**Post Brothers** (Białystok, Visiting Associate Professor at the Royal Danish Academy of Fine Arts, Copenhagen)

**BIO:** Post Brothers is a critical enterprise that includes Matthew Post, an enthusiast, word processor, and curator often engaged in artist-centred projects and collaborations or occupying the secondary information surrounding cultural production. From 2016 to 2019, he was the curator at Kunstverein München in Munich. He has curated exhibitions and presented projects

in Austria, Belgium, Canada, China, Denmark, Estonia, Finland, Germany, Greece, Italy, Latvia, Lithuania, Mexico, the Netherlands, Poland, Portugal, Sweden, and the US. His essays and articles have been published in numerous art journals, artist publications, and exhibition catalogues around the world. He regularly participates in exhibitions with text-based contributions, and lectures throughout Europe. Born in Los Angeles, Post has an MA in Curatorial Practice from the California College of the Arts in San Francisco and a BFA from the Emily Carr Institute in Vancouver, and lives in Kolonia Koplany, a village near Białystok.

**TITLE:** *We address you as an order-less party...*

**ABSTRACT:** How can we sabotage nationalist logics of heritage and use artistic research to recover revolutionary possibilities in the past and present? This presentation will reflect on *In the beginning was the deed!*, a recent exhibition and research project inspired by Białystok's history of insurrectionary anarchism, which was curated by Katarzyna Różniak and Post Brothers at the Galeria Arsenał in Białystok. The project placed the "peripheral" city at the heart of global labor movements and sought to reintroduce the Białystok's repressed legacy of anarchist rebellion to the local context. Using contemporary art to bridge the past with current struggles, the project tested what this marginal and volatile history could mean for political, artistic, and intellectual life today, and incorporated anarchist logics into its working and research methods. It used the time and space of the exhibition to bring together disparate materials for collective exercises in research, translation, and reappraisal, thereby generating a decentralized "an-archive" rather than provide an authoritative or definitive account. This presentation will consider the radicality of storytelling today and will explore how resources from cultural institutions can be redirected for political work. In addition, the presentation will also reflect on the obstacles of working in Poland for a foreigner, and the responsibility to initiate safe and supportive spaces for learning, solidarity, and dissent.

**Dorota Walentynowicz** (collective *pisze/mówi/robi*, Gdańsk-London-Berlin)

**BIO:** Dorota Walentynowicz is a visual artist, curator and educator, and a graduate of the ArtScience Interfaculty (KABK, The Hague) and the Faculty of Photography (University of the Arts Poznań). The area of her artistic and theoretical interest concerns photography understood not only as a means of creating and distributing images, but above all as a form of research and deconstruction of the process of seeing and being seen. Much of her current activity is connected with collective practices that aim to develop horizontal and heterarchical methods of functioning within the existing models of artistic production. Walentynowicz is a member of the collective *pisze/mówi/robi*, which combines dialogic, experiential and interpretative research in examining the relationship between art and its location, art production and its contexts, the production of knowledge and the production of art. *Pisze/mówi/robi*'s recent activities consist in curating workshops focused on methods and strategies of artistic research as well as translations of artistic archives.

**TITLE:** *a view from the margins*

**ABSTRACT:** In my presentation I would like to reflect upon a program titled "Laboratorium Research" organized in a bottom-up mode by the *pisze/mówi/robi* collective. "Laboratorium Research" is a several-day program of meetings and presentations devoted to researching the methodology of artistic work and the ways of embodying, representing and producing knowledge. The project follows an open structure and is conceived as a series of temporary platforms for presentation, exchange and communication aimed at highlighting methods of creative work, as well as identifying and naming research practices and linking them to artistic

strategies. The context for these activities is provided by the transformation of the prevailing model of arts education which is currently taking place—faster in some countries, slower in others. Namely, the current master/apprentice learning model is slowly moving towards an education based on the seminar model, in which artists have the status of researchers embedded in academia. This transformation raises questions about the changing relationships of production and transfer of knowledge, democratization and decentralization of the concept of knowledge, as well as about creative practices of knowledge vs academic protocols.

### **Panel # 3 Adequate Actions: On the Response-ability of Artistic Research**

**3:30–5:30 pm**

Moderator: Prof. Jan Sowa

This panel focuses on possible strategies that researchers can adopt to conduct responsive and responsible artistic research. We ask how to practice artistic research in the context of the neoliberal responsabilization and audit culture. We also discuss the problem of the productive dysfunction of artistic research and the ethic of the relationships between researcher and the researched (also in cases involving non-human persons). The panelists present various artistic research practices and, based on this, discuss the question of how artistic research can make a significant and meaningful contribution to society by nurturing our respons-ability.

Participants:

**Alicja Rogalska** (Poland/UK)

**BIO:** Alicja Rogalska is a Polish-born interdisciplinary artist based in London and Berlin and working internationally. Her practice focuses on social structures and the political subtext of the everyday. She mostly works in specific contexts, making situations, performances, videos and installations in collaboration with other people to collectively search for emancipatory ideas for the future. Rogalska earned an MA in Cultural Studies at the University of Warsaw and an MFA in Fine Art from Goldsmiths, University of London, where she is currently a CHASE-funded PhD researcher in the Art Department. She recently has presented her work at Kunsthalle Bratislava (2021), Kunsthalle Wien (2020–2021), OFF Biennale (Budapest, 2020–2021), Tabakalera (San Sebastian, 2020), VBKÖ (Vienna, 2019), Art Encounters Biennale (Timișoara, 2019), Tokyo Photographic Art Museum (2019), Biennale Warszawa (2019), Museum of Modern Art (Warsaw, 2019), Kyoto Art Centre (2019) and Muzeum Sztuki (Łódź, 2019). Rogalska is currently an artist in residence at the Faculty of Social Sciences at the University of Essex (2019–2021) and a DAAD Artists-in-Berlin program 2020 fellow.

**TITLE:** *Future Imaginaries: Collective Speculation and Radical Imagination*

**ABSTRACT:** We live in an age of crises: climate crisis, economic crisis, migration crisis and values crisis, to name a few. What is also in crisis is our ability to imagine how to organize our society and our relationship with the natural world differently and to overcome the chasm between the oscillating visions of our future in either utopian or, more prevalently, dystopian terms. Taking examples from my artistic practice as a starting point (such as *Dreamed Revolution*, *Monument to the Victims of Capitalism* and *NOVA*), my presentation will focus on

methods of collaborative speculation and envisioning alternative political imaginaries while proposing a rethinking of artistic research as collective endeavour. How can socially engaged art facilitate creating visions of desirable futures and harness the radical potential of the imaginary? How can post-capitalist desires and future visions be expressed and narrated collectively in a simultaneously discursive, visual and material way? And finally, how can artistic research be conducted within collaborative and participatory structures, and what is the artist's responsibility when creating such frameworks?

**Irena Lagator** (Montenegro)

**BIO:** Irena Lagator Pejović (born in 1976 in Yugoslavia) is a visual artist. She represented Montenegro with the solo show *Image Think* at the 55<sup>th</sup> Venice Biennale in 2013. Other important solo shows include *Società a responsabilità limitata*, Villa Pacchiani (Santa Croce, 2012) and *The Society of Unlimited Responsibility*, Salon of Museum of Contemporary Art (Belgrade, 2012). She has exhibited internationally since 2000 in shows such as *D'une Méditerranée, l'autre* at FRAC, Provence-Alpes-Côte d'Azur (Marseille, 2017), *Normalities*, Austrian Cultural Forum (New York, 2016), *Fiery Greetings*, Museum of Yugoslav History, Belgrade/Lothringer13—Städtische Kunsthalle München (2015), *The Sea Is My Land: Artisti dal Mediterraneo*, MAXXI, Rome/Triennale di Milano Design Museum (2013, 2014), *Spring Exhibition*, Kunsthall Charlottenborg (Copenhagen, 2013), and *Untitled (History)*, 12<sup>th</sup> Istanbul International Biennial of Contemporary Art (2011). Her works are included in collections of public institutions such as FRAC in Marseille, France, Villa Pacchiani in Santa Croce, Pisa, Italy, the Museum of Contemporary art in Belgrade, and the Museum of Money in Belgrade.

[www.irenalagator.net](http://www.irenalagator.net)

**TITLE:** *Society of Unlimited Responsibility*

**ABSTRACT:** Irena Lagator Pejović is an artist who has dedicated her post-media research and practice to contemporary society and culture through analysis of the relationship between capital, political practices, societal transition and contemporary art. While being particularly interested in unnoticeable and paradoxical situations, linguistic and systemic constructions of our contemporary society which seemingly appear irrelevant, her work addresses issues of social responsibility and its visibility and functionality in everyday life. Striving at critical resistance to the reality in which we are living today, she speaks about the urgent questions of our time concerning the environment, the instability of political and economic systems, and the fragility of human existence. Activating an analytical and poetic reconstruction of reality, she tries to examine how art can be a relevant social activity for shaping the future. Reflecting on individual and social responsibility as a process, she speaks of identifying societal problems such as lack of empathy and social responsibility, which is why she has particularly treated the economic phenomenology of the society of limited responsibility. The talk will focus on installations that have prompted audience participation and curiosity about those topics, and in which she tries to make visible how the present is shaped and how it communicates to our senses, in order to elaborate on the postulate and critique the society of unlimited responsibility.

**Ágnes Eperjesi** (Hungary)

**BIO:** Ágnes Eperjesi graduated from the then freshly launched, photography-centred department of Visual Communication and Typography of the Hungarian Academy of Applied Arts (now MOME) in 1989. She pursued her master's degree in visual communication. She obtained her DLA from the Hungarian University of Fine Arts in 2010 and started teaching at

the Intermedia Department of that institution, where she has been teaching for 10 years. Recently she has been an associate professor at the Budapest Metropolitan University (METU). Eperjesi initiated her career with a solo show in 1989 and has been exhibiting regularly since then, both in Hungary and in the international art scene. Her exhibition *You Should Feel Honored* (2019) received the attention of the larger public, professional circles, and the international press, such as *ARTMargins*. Her presentation at this seminar is about that project.

**TITLE:** *Representing the Body of Another Human: Case Study and Dilemmas*

**ABSTRACT:** The project called *You Should Feel Honored* thematizes the vulnerability of the female body, a matter in which the traditional artistic representation of women is hardly innocent. The project is based on objective research, but the resulting works use strong and easily decoded visual gestures. The performance *You Should Feel Honored* (October 2018, Hungarian National Gallery) and the eponymous exhibition (May–June 2019, Fészek Artists' Club) is followed by a book. The three steps of the project present the case study in an ever-expanding context, thus revealing the interdisciplinary background of the case. The case is related to a Hungarian beauty pageant in 1985 and its anomalies, specifically the role of art and the role the neo-avant-garde artist Gyula Pauer played in it. As one of the official awards of the pageant, Pauer made plaster casts and then sculptures of the naked bodies of the winners, and thereby became an important part of this controversial media event of the Kádár era, which took a tragic turn with the beauty queen's suicide and has been a topic of discussion ever since. In the presentation I briefly review the situation and the elements of the project. I am also going to share my dilemmas in representing a human body that is not mine. These dilemmas have always been there during the project, and became the strongest while working on the book, which will be published by the end of this year.

**Magda Stanová** (Czech Republic)

**BIO:** Magda Stanová is an artist and researcher interested in analyses of creative processes and perception of art, theory of photography, as well as urban development and cartography, especially from the point of view of a pedestrian. Her research-based practice results in artistic forms such as visual essays and lecture-like events. She has authored two books—*Algorithms in Art* (2016) and *In the Shadow of Photography* (2008)—and co-authored *The Pedestrian's Venice* (2017). She holds an MFA in new genres from the San Francisco Art Institute, where she studied as a Fulbright scholar, and a PhD in fine arts from the Academy of Fine Arts in Prague, where she now teaches in the doctoral program.

[www.magdastanova.sk](http://www.magdastanova.sk)

<https://www.researchcatalogue.net/view/1223446/1223447>

**TITLE:** *Escaping Artistic and Academic Algorithms*

**ABSTRACT:** Categories and criteria are created according to what has been done already and what their makers are able to imagine that could be done in the future. But one's imagination has limits, and the set criteria can subsequently limit what others will be allowed to do. A doctoral program at the Academy of Fine Arts in Prague was envisioned in 1994 with this problem in mind—its proposed name could be translated as “Doctoral program in fields of study not specified in advance.” The idea was that with each dissertation, a new field emerges.

The artistic doctorate gave space to types of practice that didn't fit into the traditional division of departments according to media. But with an increasing number of finished PhDs, the canon

is being established, and a fear of deviating from it can sneak in and cause self-censorship. The question “how it could look” changes to “how it should look.” Artistic research can become a rigid field itself.

In the talk, I will draw a parallel between algorithms in art and in academia. As I write in my book *Algorithms in Art*, which I will briefly present during the talk: It's not difficult to create something that will look like art; you just need to imitate an already existing genre or style. The challenge is to create something that will be able to trigger an art experience. Similarly, it's not difficult to write a text that will look like an academic paper....

**Karol Radziszewski** (Poland)

**BIO:** Karol Radziszewski (born 1980) is a visual artist, filmmaker, curator, publisher, editor-in-chief of *DIK Fagazine*, and founder of the Queer Archives Institute. His practice hybridizes personal stories and social unrest, underlining alternative stories alongside the existing narratives. His multidisciplinary research, as well as his archive-based methodology, crosses multiple cultural, historical, religious, social and gender references.

His work has been presented at institutions such as the Museum of Modern Art, Zachęta National Gallery of Art, and CCA Ujazdowski Castle, Warsaw; Whitechapel Gallery, London; Kunsthalle Wien; New Museum, New York; VideoBrasil, São Paulo; TOP Museum, Tokyo; Kunsthaus Graz; and Muzeum Sztuki, Łódź. He has participated in several international biennales, including Performa 13 in New York, the 7<sup>th</sup> Göteborg Biennial, the 4<sup>th</sup> Prague Biennial, and recently Baltic Triennial 14.

[www.karolradziszewski.com](http://www.karolradziszewski.com)

**TITLE:** *Queer Archives Institute Research*

**ABSTRACT:** In post-communist states, where a number of historical threads were broken, or indeed never emerged, there has been an attempt to construct national identities anew and to create fresh narratives. Today, recent history, including art history, is being largely (re)constructed, as well as often tampered with. In my artistic practice I am particularly interested in such procedures, namely appendicising, rewriting and revising art history from the queer perspective. In my presentation I will take special interest in the ways archive-based art can have a political impact on our present and future, including numerous aspects (i.e. cultural, social and sexual). My long-term project the Queer Archives Institute will be offered as an example of this methodology. QAI is a non-profit, informal, artist-run organization dedicated to research, collection, digitalization, presentation, exhibition, analysis and artistic interpretation of queer archives, with a special focus on Central and Eastern Europe. Founded in November 2015, QAI is open to transnational collaboration with artists, activists and academic researchers. In my presentation I will discuss the different forms QAI takes, from exhibition to temporary office, publication, performance, or lecture. I will also reflect on relationships between the researcher and the researched by discussing aspects of my oral history practice.

**Zuzana Križalkovičová**

**BIO:** With her background in academic painting, philosophy, and cultural studies, completing her doctoral studies with honours at the Academy of Fine Arts in Vienna, Zuzana Križalkovičová follows an anti-metaphysical impulse through her artistic work. Correspondingly, the autonomy of materiality and the human body—both one's own and those of others—play a significant role as points of reference in her work. Her art is also an attempt

to define the constitution of being by creating resonances between artistic and human bodies and between different states of matter, more specifically in the sense of Barad's concept of Agential Realism, in which "humans are part of the world-body space in its dynamic structuration." What we see is indeed looking back at us, but we see something that contains ourselves but is not exclusively us alone. (Synne Genzmer)

[zuzana.krizalkovic.com](http://zuzana.krizalkovic.com)

**TITLE:** *Responsibility as an Integral Relation to the World's Becoming*

**ABSTRACT:** The relevance of the performative reflects the contemporary. A work of visual art is a form of time capsule. It declares the expression of the time from which it has emerged, storing history and reflecting social, political and cultural issues of its time.

Contemporary artistic practice is typically viewed as a materially bound reality, actively engaging with the world in granting it a specific material form. Artists are evolving towards a performative account in which collaborative scientific practices entail a direct material engagement with the world. They work in open, accessible formats which are freed from the inherent restrictions of traditional artistic formats such as painting.

Material is not only understood as an action-oriented carrier of ideas, information and meaning, but also, informed by the tradition of Posthumanism and Karen Barad's concept of Agential Realism, as an "intra-active becoming" in constant movement. In Barad's definition of matter, the perception and relevance of materials is constantly changing, both complemented and redefined across a broad range of disciplines, ranging from the humanities to the natural sciences. As a situation (reality)-based, perceptible, active and productive actor perceived with the senses of both human and non-human bodies, each specific material contains an action potential (or agency) in addition to its innate agentive and productive quality. The concept of matter-thinking opens up the potential for an interdisciplinary approach to the relationship between society and nature and vividly describes the active processes of the materialization of embodied reality.

This contribution offers a perspective on the connections discernible within the ongoing confluence of processes, which will also be shown in the *Northern Lights Performance* (awarded by the Finnish Cultural Foundation and presented at the 8<sup>th</sup> Beijing International Art Biennale in 2019).

The goal: new forms of creative engagement with the world that see disciplines as bridges to new understandings and release new potential.