

# GALERIE

## **Unsustainable Privileges Symposium 2018**

**...the creative redistribution of power, attention, credibility  
and humanisation can and does happen!**

Galerie Wedding - Raum für zeitgenössische Kunst, Berlin

26.09. - 30.09.2018

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## **Unsustainable Privileges Symposium 2018**

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5-8 April 2018

### **Introduction**

»Privilege is not in and of itself bad; what matters is what we do with privilege. I want to live in a world where all women have access to education, and all women can earn PhDs, if they so desire. Privilege does not have to be negative, but we have to share our resources and take direction about how to use our privilege in ways that empower those who lack it.«  
(bell hooks, Amalia Mesa-Bains<sup>1</sup>)

From the vantage point of Galerie Wedding (GW), and drawing inspiration from our previous exhibition programme Post-Otherness Wedding (POW, 2015-16), the **Unsustainable Privileges** (UP) symposium reflects on processes of othering, normalisation, white privilege, as well as other unsustainable privileges.

How does the post-other – »a figure still bearing the signs of historical othering while at the same time representing and experimenting with unknown futures beyond it« – influence Wedding, Berlin, and Germany?<sup>2</sup> And how do we see the city transforming through the presence of this figure? What viewpoints, spaces, archaeologies and social circulations do we see flourish today, against and in spite of unsustainable privileges? How do we in Galerie Wedding present and create spaces for reflection on these positions? And not least, from where do we speak – as curators, assistants, artists, citizens, expats? We see ourselves as part of a complex system and network of power-relations, political ecologies, and variously distributed socioeconomic privileges – not as viewers from the outside who can pretend to be unaffected by these forces or that we have no impact on them. Therefore, we wish to perform our criticality towards both the luring fascistic tendencies of neo-nationalism and neo-liberalism, towards white, patriarchal, and capitalist ideologies, and towards the unacknowledged and perhaps lesser visible dimensions of privilege. This reflective enactment of criticality begins within the very context of our day-to-day work in Galerie Wedding, and broadens out to our relationship to public art funding, to a wider ecology of artistic production, to the district, the city, and even the broader globalised economy of political artistic, curatorial, and social labour today. With this symposium, we wish to raise the question: How can we move beyond the circumstances and system in which we find ourselves to simultaneously think critically about privilege and transpose that into action?

Inspired by Irit Rogoff's seminal essay »From Criticism to Critique to Criticality«<sup>3</sup>, we aim to inhabit the problem (of privilege) rather than analysing it from a safe distance, thus seeking to marry knowledge and experience in action. We also hope to find an embodied position and vocabulary, or language, from which we can enact, perform, and live out this criticality.

1 bell hooks, »Homegrown: Engaged Cultural Criticism«, South End Press, New York, 2006

2 Bonaventure Soh Bejeng Ndikung and Regina Römhild, 'The Post-Other as Avant-Garde', in: Daniel Baker and Maria Hlavajova. Eds. We Roma: A Critical Reader in Contemporary Art. Amsterdam: Valiz, pp. 213, 2013

3 Irit Rogoff, "From Criticism to Criticality", <http://transversal.at/transversal/0806/rogoff1/en>, 2003 (Retrieved 13.1.2018)

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We believe that this format of working with such a reflective criticality has transformative power. With the UP symposium we wish to deliberate questions of ethnic, patriarchal, and economic privileges; from where they stem and how they inform our societies. The reflections will be rooted in the intersectionality<sup>4</sup> of these unsustainable privileges, and the question of how they enable and empower each other – while at the same time disempowering, disadvantaging, and alienating others.

Working within a public art space, we are aware of our afforded privilege to be able to continuously question our own and societal knowledge and patterns. It is this privilege that we aim to share, open, question. Thus, as a step further, we wish not only to speak about the mechanisms of post-othering or the figure of the post-other as an inspiration, but also to reflect more broadly on the positions of white Europeans in the diverse cultural context of Berlin-Wedding. This forms part of the deliberation and critique of unsustainable privileges and racism that we wish to perform at the Galerie Wedding.

## **UNSUSTAINABLE PRIVILEGES: Art Projects in Galerie Wedding**

### **Redistribution**

The Unsustainable Privileges symposium is an attempt at self-reflection and speaking from within, at close quarters, rather than from afar and about others. In our exhibition and discursive programme since 2015 at Galerie Wedding, we continue to be engaged with the subject of unsustainable privileges and the possible imaginations of redistribution – whether these concern race, education, legislation, national, or gustomo-logical privileges. We have completed a series of exhibitions, performances, and public programmes, all of which have tackled these issues in one way or another. Galerie Wedding and especially the art projects presented here are sites of intersection between pressing local and global issues. Of these, two projects point and contribute particularly to ways of thinking artistically about the redistribution and unsustainability of privilege.

**Sufferhead Original** (2015-), is a craft beer project developed by artist Emeka Ogboh, inspired by the food tastes and experiences of Africans living in Germany. It communicates some of the received stereotypes, politics of difference, and integration associated with their expatriate fate through the process of researching taste, brewing, and branding of the beverage. **Sufferhead Original** plays with the centuries old so-called German »Reinheitsgebot« (purity law), by adding alternate ingredients, thus provoking – while also poking fun at – notions such as purity, dilution, otherness, and diversity. The beer was originally brewed at a local brewery called Vagabond in Berlin-Wedding, and was produced for and served at the opening of Ogboh's solo exhibition **No Food for Lazy Man** (2015) at Galerie Wedding as well as in the Vagabond brewery bar. The beer was a full-bodied, bittersweet imperial stout with notes of coffee, chocolate and chili. Building on this initial exhibition, the project was later developed further for documenta 14 in Kassel and Baden-Baden, adding the creation of different versions to the original brew inspired by Africans living in these regions. In addition to beer brewing, the project explores African immigrant experiences through the marketing and branding of the beer; channelling labels, clichés,

<sup>4</sup> <https://www.uni-bielefeld.de/gendertexte/intersektionalitaet.html>, (retrieved from the internet 17.1.2018) The term "intersectionality" was originally coined by black feminists in the United States: the American lawyer Kimberlé Williams Crenshaw first used it in a scientific paper in 1989. (Retrieved from the internet 17.1.2018) <https://missy-magazine.de/blog/2017/05/29/hae-was-heisst-denn-intersektionalitaet/>

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and occurrences by creating provocative public advertisements playing on xenophobic stereotypes. In Kassel during the documenta 14, for instance, campaign slogans on billboards read: »Einmal schwarz / Immer schwarz« (Once Black, Always Black) and »Wer hat Angst vor schwarz?« (Who is Afraid of Black?). Using the language of commercial advertising, the work makes connections between the country's notion of purity (and its associations with citizenship) and its African immigrant community, but also allows for a participatory redistribution and change of perspective that is as political in its message as it is sensory.

Connecting notions of space and place with the auditory senses and experiences of taste and smell, Ogboh will present a new beer project on the diversity of Wedding for the opening of the symposium, called **Beast of No Nation (B. O. N. N.)**. The beer and the research project on which the character and taste of the beer was based, explored the hybrid gastronomical and »gastropolitical« character of Wedding, formulated as and translated into beer. At Galerie Wedding, a new beer and related advertisements will be launched with a tasting on 26th September, 2018 and served in the afterhours of a panel discussion on gastropolitics that opens the subsequent UP symposium. The new beer project is developed based on a locally commissioned research consisting of demographic statistics as well as interviews conducted by Carrie Hampel (author and artistic researcher) with locals in and around Wedding, especially the Müllerstrasse area, who were asked to describe the taste and character of Wedding. Ogboh assembles these ideas about Wedding into a taste and form that expresses the bittersweet chaos of Wedding and its right »to be messy«, as communicated within the research. The beer and the research will be brewed in the next months and presented at the beginning of the UP symposium. As the beer project is a longer process the Sufferhead beer will also be offered for tasting.

In 2016, we presented the two participatory projects **German for Newcomers** und **Law Shifters** in the context of Stine Marie Jacobsen's solo show **German for Newcomers | Law Shifters**. At Galerie Wedding, we believe these projects have a socially transformative character. **Law Shifters** ignites civil agency within the law by inviting citizens, refugees, immigrants, children, and teenagers to rejudge real court cases and to write their own laws. Without being burdened by legal terminology, young participants discuss their own perspectives on current laws and write their own legislative (counter-) proposals. A professional lawyer then translates these into standard legal language, creating juxtapositions of creative aspirations and bureaucratic realities. Young people experience how legal language is a writing style, which can at times be decoded just like a poem. First and second-generation migrants here become »experts« shaping migration laws. Participants also discussed their own perspectives on current migration laws resulting in a teaching set and schoolbook. These were based on the **Law Shifters** workshop and exhibition, which was shown, among other places, in Berlin's Landeszentrale für politische Bildung (Berlin Regional Centre for Political Education). The project continues to travel around the world to this day.

**German for Newcomers** (2016-) is an alternative language course and teaching book for newcomers in German-speaking countries and a related film series by Jacobsen – conceived as both an art project and a language-teaching concept. For the project, expats, immigrants, and refugees improve their basic German language skills by collectively writing useful teaching material for themselves and others, inspired by their experiences with German culture, bureaucracy, and language. The main point of both these artistic and educational projects is to upend the power dynamic between those who have the aimed-for knowledge and those who are learning it. Emphasising empowerment is fundamental to Jacobsen's work. In **Law Shifters** for example migrants rewrite German migration laws hypothetically to suit their personal experience; to meet the unfulfilled needs they have encountered. In

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this way, the project can be understood as a creative model for rethinking legal power and self-empowerment, aimed at enabling both a redistribution of privilege and the support of aspirations to change longterm perspectives. At the symposium we will revive the project in discussion and present the teaching materials.

## **Symposium – central themes, rationale and context**

### **Backdrop: Futures of redistributing privilege in Europe**

Fortress Europe is currently facing the most recent challenge to its economic, social, ecological, national, and cultural privileges. There is an internal pressure on Europe to open its borders to migrants and to rethink its involvement in global conflicts. Yet, these conflicts go deeper into its history. Right here in Berlin, activists and scholars confronting Prussian and European notions of heritage associate current megaprojects – such as the Humboldt Forum – with the same Eurocentric racism that characterised the political and economic exploration and repression of former colonies from the 16th century onward. Ignited by is-sues of migration and racism, Western nations are beginning to identify their responsibilities in acknowledging the interrelation of colonial ecologies with the Capitalocene state of pollution (era of climate change caused by capitalism). And yet, amidst a crisis of patriarchy, addressed by feminist movements since the 1960s that have now reached the political mainstream, we see new forms of chauvinist rhetoric succeed politically in old structures; feminism without women (Vergès), Trump in spite of #metoo, etc. Despite growing awareness in Germany and elsewhere of the way Western countries have been formed by migration – not just after WWII – we witness a rise (and return) of populist, neo-national political movements both in Europe and the Anglo-American West, of nationalism, protectionism, and localism. Berlin, though in many ways less representative and parochial, is, however, also influenced by current global power structures such as the war in Syria, Erdogan's Turkey, and the sustained demand for labour in Europe that attracts migration from all over the globe. This symposium is a quest about where to head, both on a political and a subjective level, imagining the near future consequences of the global resource and work shortage, reemerging neo-nationalist populisms, as well as intersectional gender disparities facing our everyday lives in and beyond the art world.

In his book »Four Futures: Life After Capitalism« (2016), the American author and sociologist Peter Frase argues that the increasing automation of human work and a growing scarcity of resources brought about by industrialisation and digitisation, climate change and the anthropocene, impels us to make urgent decisions. Where do we head in order to respond appropriately to the ecological and socio-economic disasters of our own making? For Frase, these issues require political decisions about the phenomena of automation and ecology, as they will only intensify. Frase imagines what this post-capitalist world might look like, deploying tools of social science and speculative fiction to explore what communism, rentism, socialism, and exterminism might actually entail as possible future answers. In the face of a possible failure of both the new Left and progressive culture wars to find humanitarianism in capitalism, what barbarisms do we face? And if we take the responsibility to engage, what futures may we reach together?<sup>5</sup>

<sup>5</sup> Peter Frase, *Four Futures: Life After Capitalism*, Verso, New York-London, 2016

Fraser roughly and of course very simplified describes the four hypothetical scenarios in order to show the reader that how we deal with technology and the current ecological and economical challenges influence the outcome.

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Some of the most significant politically led transitions and attempts of redistribution of privilege in modern European history, were the implementation of socialism in the former Eastern Europe and the introduction of the social-democratic welfare states in Scandinavia. Here the redistribution of economic and social privileges were implemented with a different level of social control. We adhere mainly to the social-democratic model. The reason we bring in these recent historical references is that we, Galerie Wedding, act in the local context of the formerly divided city and population of Berlin, in which many people socio-politically still live and represent select socialist values. Many local biographies are still influenced by socialist values such as local collectivism, that were evident in the former East Germany, Soviet Bloc countries and Yugoslavia. Migrants from these former states make up nearly a quarter of the Wedding population. Simultaneously Berlin today is a hub for redistributing the wealth of the other German regional states via taxes. This history, as well as Berlin's overall low income and lack of lucrative industries makes it a »softer« or less capitalistic city than other Western creative mega cities such as New York, London or Paris.

While socialist ideals of classless equality and fairly distributed privileges were arguably contested, communism as a political model for the redistribution of privileges still exerts appeal and evokes visions for future sociopolitical imaginings of communities, as Frase and the »Former West« project indicate. The »Former West« – a complementary notion to the »former East« – was coined by Maria Hlavajova as part of the longterm international research, education, publishing and exhibition project, which aimed from within the field of contemporary art and theory to reflect upon the changes introduced to the world (and thus to the so-called West) by the political, cultural, artistic, and economic events of 1989. It sought to reconsider the global histories of the last two decades in dialogue with post communist and post colonial thought. What could a post-bloc future be? And what would the political imperative of equality and the notion of ›one world‹ mean in the aftermath? As Cosmin Castina and Maria Hlavajova put it: »Despite the dominance of the contemporary liberal-democratic consensus, is there not a way to imagine the world in an alternative constellation? To suggest the 'formerness' of the so-called West might be a move in this direction.«<sup>6</sup> For them, [t]his complex set of transformations alludes to the multiple dimensions of the term »West«, »each stemming from different aspects and moments of the prolonged world hegemony associated with the North Atlantic shores, from political to religious to colonial to economic to military narratives, each of them now with a certain degree of ›formerness‹ attached«<sup>7</sup>. The ›Former Westness‹ allows us to think the dismantling of privileges connected to the West. How can we think ahead in a time when both the failure of the Former East is evident and the continuing legacy of the Former West becomes apparent in new guises of ecological and neo-nationalist political disasters?

Acknowledging the valuable traces of socialism we wish to perpetrate, and the models of socialism presently practised in ›welfare states‹ in Northern Europe, within the UP Symposium we wish to bring together post-communism, former Westness, as in post-capitalism and -colonialism, in order to dismantle the structures of privilege inherent in these currently dominant hegemonies. Therefore this symposium seeks to reflect – historically and with a view to the present and future – the intersectionality and unsustainability of privileges associated with critical whiteness, gender, and capital.

<sup>6</sup> Cosmin Costinas, Maria Hlavajova, "Thinking the Former West", After All, 2010 (retrieved from the internet 3.2.2018: <https://www.afterall.org/online/thinking-former-west#.WnW7JpM-eCQ>)

<sup>7</sup> Ibid.

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A privilege is an advantage of certain groups of people that has an origin in history (not directly in effort) through its dominant racial, capitalistic and patriarchal hegemony.<sup>8</sup> These privileges are sustained again and again, they flourish as social behaviour, language and the dominant political, economical, educational, cultural, ecological structures, and are constituted inequalities. Naturally, the art world exists inside of these structures. The majority of people, especially those with more privilege, take these for granted. By inviting speakers on the three subjects – white privilege, patriarchal complicity and economic discrimination – in their intersectionality, we wish to expose the different forms and dimensions of socially and historically constructed inequality, difference, and domination that allow privilege to some qualities and discriminates others. We question the mechanisms that sustain these privileges by inviting the speakers to tell us how we can influence or change these mechanisms concretely in Berlin.

## **An invisible package of unearned assets - On White Privilege**

»I think whites are carefully taught not to recognize white privilege, as males are taught not to recognize male privilege. ... I have come to see white privilege as an invisible package of unearned assets, which I can count on cashing in each day, but about which I was ›meant‹ to remain oblivious. White privilege is like an invisible weightless backpack of special provisions, maps, passports, codebooks, visas, clothes, tools and blank checks.«<sup>9</sup>

As Peggy McIntosh pointed out in her essay »White Privilege: Unpacking the Invisible Knapsack« some 30 years ago, unsustainable privileges, like unearned assets, still find themselves today in all structures and current discourses. Critical Whiteness is a way to address these with regard to racial inequalities and power privileges. In the words of Millay Hyatt, »Critical whiteness research aims to make white people aware that they are not just ›people‹, but white people.«<sup>10</sup> While seemingly commonsensical, Hyatt points to the fact that white people, too, are not exempt from the societal determination through ethnic characteristics. But their characteristics, so Hyatt, afford them a special status. »To deny this phenomenon means continuing to inscribe racial hierarchies considered to have been transcended and overcome. Furthermore, critical whiteness research highlights which privileges every white person is assigned in this society.«<sup>11</sup>

For this panel, we wish to elaborate on the relation of critical whiteness to visual culture, education, language, and social performance. How can we become cognisant of the unmarked privileges of embodied whiteness – both more generally, but also specifically in the district of Wedding and in Berlin? How can we reflect on being part of a public institution financially dependent on the Berlin Senate and working within a system whose personnel is predominantly white middle-class? What effects does this have on our delibera-

8 See Maria Lugones, »The Coloniality of Gender«, *Worlds & Knowledges Otherwise*, April 2008, [https://globalstudies.trinity.duke.edu/wp-content/themes/cgsh/materials/WKO/v2d2\\_Lugones.pdf](https://globalstudies.trinity.duke.edu/wp-content/themes/cgsh/materials/WKO/v2d2_Lugones.pdf), 2008 (retrieved from the internet 18.01.2018) and Françoise Vergès, »Racial Capitalocene. Is the Anthropocene racial?«, 2017, <https://www.versobooks.com/blogs/3376-racial-capitalocene> (retrieved from the internet 18.01.2018); Gaye Theresa Johnson, Alex Lubin (Hg.), *Futures of Black Radicalism*, London; New York: Verso 2018.

9 Peggy McIntosh, »White Privilege: Unpacking the Invisible Knapsack«, 1989, [http://www.winnipeg.ca/clerks/boards/citizenequity/pdfs/white\\_privilege.pdf](http://www.winnipeg.ca/clerks/boards/citizenequity/pdfs/white_privilege.pdf) (retrieved from the internet 13.1.2018)

10 Millay Hyatt, »Weißsein als Privileg«, *Deutschlandfunk*, 2015, [http://www.deutschlandfunk.de/critical-whiteness-weisssein-als-privileg.1184.de.html?dram:article\\_id=315084](http://www.deutschlandfunk.de/critical-whiteness-weisssein-als-privileg.1184.de.html?dram:article_id=315084), (retrieved from the internet 17.1.2018)

11 *ibid*

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tions, and how can we, as an institution with a claim to political self-reflection, move forward in finding progressive, critical futures? We wish to ask and deliberate with speakers how one can avoid (self)-denunciation (»criticism«, according to Irit Rogoff) without avenues for further productive transformation? How can individuals change their performance in this regard? How can cultural institutions in Berlin and elsewhere in situations like GW develop strategies to notice and reflect on enshrined privileges critically and move forward with new redistribution concepts?

## **Patriarchy has no gender<sup>12</sup> - On Patriarchal Complicities**

»The intent of this writing is to make visible the instrumentality of the colonial/modern gender system in subjecting us – both women and men of colour – in all domains of existence. (...) White feminist struggle became one against the positions, roles, stereotypes, traits, desires imposed on white bourgeois women's subordination. (...) That is, they did not understand themselves in intersectional terms, at the intersection of race, gender, and other forceful marks of subjection or domination. Because they did not perceive these deep differences they did not see a need for creating coalitions. They presumed a sisterhood, a bond given with the subjection of gender.« (Maria Lugones)<sup>13</sup>

»I grew up in traditional black patriarchal culture and there is no doubt that I'm going to take a great many unconscious, but present, patriarchal complicities to the grave because it so deeply ensconced in how I look at the world. Therefore, very much like alcoholism, drug addiction, or racism, patriarchy is a disease and we are in perennial recovery and relapse. So you have to get up every morning and struggle against it.« (Cornel West)<sup>14</sup>

The purpose of this panel is to consider the interrelatedness of racial privilege with the subjugation of and continued disparity in gendered privileges. As with the other two panels, we wish to discuss at both a local Wedding and Berlin-based context and a broader German and global framework how struggles against gendered privileges and discourses on racial othering relate to one another. As Germany is coming to terms with the aftermath of the so-called ›refugee crisis‹, its ›Willkommenskultur‹ (welcome culture), and the NAFRI-scandal after New Year's Eve in Cologne 2015, we witness a political and populist tendency to foreground the ›safety‹ of women, which is necessary, but the question is to what extent this is motivated by anti-migrant rhetoric? Mingling debates about gender with those on migration has created a fussy mediated language that fails to address the underlying racialising and gendering regimes that sustain a supposedly liberal democratic discourse on tolerance and diversity.

If we demand equality so much for men and women, at what point do we rethink our own solidarities with non-European others and ask, whose privileges are benefiting whom? How can we reach a perspective and a shared knowledge of worldwide and local gender structures and integrate them in our own solidary epistemology?<sup>15</sup> Indeed, we also hope to discuss the way these issues of gender and race intersect to explore new avenues in advancing women's rights and post-colonial critique. For Maria Castro de Varela, for

12 The title of this section is inspired by bell hooks position in, »Teaching Critical Thinking: Practical Wisdom«, Routledge, London, 2007, and in »Understanding Patriarchy«, <http://imagineborders.org/pdf/zines/UnderstandingPatriarchy.pdf> (retrieved 11.2.2018)

13 Lugones, P. 1 a. 13.

14 Cornel West in: bell hooks, Cornel West, Breaking Bread: Insurgent Black Intellectual Life, Boston, Mass.: South End Press, 1991

15 Connell, Raewyn. 2015. Meeting at the edge of fear: theory on a world scale. »Feminist Theory«, vol.

16 no. 1, 49-66.

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instance, »it is not sufficient to critique and confront the powers and privileges of the white ›West‹ whereby the endeavour to decolonise whiteness is incomplete«<sup>16</sup>. Perhaps we are better off to consider the intersectionality of these perspectives.

## **Raupe-Nimmer-Satt-ism – On Economic Privileges**

»A curriculum of radical pedagogy for the politics of the possible will challenge all forms of dehumanized work in favour of shared, life-affirmative labour practices, resisting the economy of speed for efficiency and acknowledging that time is needed to nourish knowledge. The politics of the possible also rests on the imagination – on the freedom to dream other pasts and imagine other futures than those suggested by the racial Capitalocene. We are at a critical juncture, a historical moment that sends us into our inheritances to find sources and references for the struggle ahead.« (Françoise Vergès)<sup>17</sup>

French political scientist Françoise Vergès underlines how the global economic and ecological privileges and inequalities among individual nation-states and continents have been shaped by colonialism and the slave trade. Replacing the term »Anthropocene« with the notion of a »racial Capitalocene«, she argues that no relevant debate on economic inequality and environmental catastrophes can be held without holding accountable those who have benefited from racial capitalism since the 16th century and until today – and vice versa. It seems inevitable to us to consider today's unequally distributed economic privileges as a direct result of, and interwoven with, the histories of global racism, colonialism, ecology, and patriarchal structures.

Recent studies of global inequality (e.g. Mijanovic<sup>18</sup> and Piketty<sup>19</sup>), note that visions of growth and shared wealth are not just lies on a global scale; even within the capitalist West and developed countries, wealth gaps have increased drastically over the last 200 years, despite the ideals and purported so-cio-economic advancements associated with democratic capitalist humanist ideals and the development of global aid and welfare state programs. Global economic disadvantages, and racial as well as gendered privileges, continue to intersect insofar as critical analyses focuses on poverty and class, rather than dissections of mainstream and elite power structures.

So this hegemony also has the privilege to remain intransparent about its specific economic structures and dispositions. However the grand question is how to proceed without real jobs, in a post-fordist sense, how will the workforce of today be occupied in the future (after automatisisation)? Is contemporary art as a field of activity in some sense a site where questions and answers to this question can be formulated and negotiated?

16 Maria do Mar Castro Varela, Nikita Dhawan, »Of Mimicry and (Wo)Man : Desiring Whiteness in Post-colonial-ism« in »Mythen, Masken und Subjekte : kritische Weißseinsforschung in Deutschland«, p.331, UNRAST Verlag, Münster, 2013

17 Vergès

18 See Mark Schieritz, »Auf dem Weg in die Plutokratie. Fragen an den Starökonom Branko Milanović«, Zeit Online, 14.5.2016, <http://www.zeit.de/2016/21/ungleichheit-einkommen-branko-milanovic-interview-armut-reichtum> (retrieved from the internet 19.1.2018)

19 See Thomas Steinfeld, »Redite schlägt Wachstum. Thomas Pikettys Buch über Kapitalismus«, Süddeutsche Online, 22.4.2014, <http://www.sueddeutsche.de/wirtschaft/buch-ueber-kapitalismus-kapitalrendite-schlaegt-wirtschaftswachstum-1.1940636> (retrieved from the internet 19.1.2018)

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For this panel, we thus want to ask the speakers: How do artistic institutions perpetuate (or challenge) the unequal distribution of influence, economic gain, and experience?

Furthermore, we would like to pose a related question beyond the artistic field. How can German/European societies critically reflect inequalities locally and globally and even them out legally? Which economic privileges do we have to give up or share with others in order to move on? Legally speaking, where do our basic rights assist us in challenging inequalities in our societies and what laws are being formulated right now?

For the invited speakers to each thematic subsection, please see pdf with speaker biographies.

Text by Julia Zieger and Solvej Helweg Ovesen

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### **Artistic direction**

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