

# GALERIE

Raum für zeitgenössische Kunst

# WEDDING

## **UP - Unsustainable Privileges**

### **Symposium 2018**

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

**»BEAST OF NO NATION« von Emeka Ogboh**

**26. - 29.09.2018**

**GALERIE WEDDING - RAUM FÜR ZEITGENÖSSISCHE KUNST, BERLIN**

## **Pressemappe (English)**

### **Content**

General Press Information

**Concept Unsustainable Privileges Symposium 2018**

**by Solvej Helweg Ovesen**

**Programs of UP – Unsustainable Privileges Symposium**

**Biographie of the speakers**

### **Galerie Wedding**

**Raum für zeitgenössische Kunst**

Bezirksamt Mitte von Berlin

Amt für Weiterbildung und Kultur

Fachbereich Kunst und Kultur

### **Pressekontakt**

Jan Tappe

T (030) 9018 42386

presse@galeriewedding.de

Müllerstraße 146 – 147

13353 Berlin

[www.galeriewedding.de](http://www.galeriewedding.de)

[www.facebook.com/galeriewedding](https://www.facebook.com/galeriewedding)

# GALERIE

## General Press Release

Berlin, 10.09.2018

### UP - Unsustainable Privileges Symposium /

#### »BEAST OF NO NATION« by Emeka Ogboh

26. bis 29. September 2018

Registration under [up-symposium@galeriewedding.de](mailto:up-symposium@galeriewedding.de)

A **symposium** with **Paul Mecheril, Millay Hyatt, Noa Ha, Bonaventure Soh Bejeng Ndikung, Nataša Ilić, Jelena Bäuml, Antonia Alampi, Solvej Helweg Ovesen, Suza Husse, Maria do Mar Castro Varela, Carrie Hampel, Regina Römhild, Emeka Ogboh, Jonas Tinius** and **launch** of the **Wedding Beer** by **Emeka Ogboh**

Within the frame of the exhibition programme **»UP - Unsustainable Privileges«** and curated by **Solvej Helweg Ovesen** and **Bonaventure Soh Bejeng Ndikung**

Which current options for action and theories for the redistribution of privileges exist or are arising in politics, culture and law? The three-day symposium **»UP - Unsustainable Privileges«** focuses on the context of art as well as on the mediation of and the discourse on political self-reflection. In order to dissolve obsolete structures within intersectional privileges, where can progress be made towards a progressive, critical future? How can contemporary art contribute to the creation of new »spaces of possibility« and real relativisation of power? During the symposium, light will be shed on unsustainable privileges that have been preserved for centuries through mechanisms and structures of capitalism, patriarchy and racism (or whiteness as a norm) in terms of their intersectionality.

»With this symposium, we wish to raise the question of how we can move beyond the circumstances and systems in which we find ourselves and simultaneously think critically about privilege in order to transpose it into action? (...)The **»UP - 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 at Galerie Wedding, since 2015, 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 gustomological privileges.«

Solvej Helweg Ovesen

#### »BEAST OF NO NATION« - Über Gastro-Politik und das Afrikanische Bier Laboratorium

Parallel to the symposium, privileges regarding national affiliation will be artistically shifted and transformed: in part by Emeka Ogbohs new beer **»BEAST OF NO NATION«**

#### Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
[presse@galeriewedding.de](mailto:presse@galeriewedding.de)  
[www.galeriewedding.de](http://www.galeriewedding.de)

# GALERIE

curated by Bonaventure Ndikung and Solvej Helweg Ovesen. Following **»Original Sufferhead«** (2015) a second craft beer has been brewed in collaboration with Galerie Wedding at the local brewery »Schneeeule«. **»BEAST OF NO NATION«** presents the result of a collection of notions of senses and experiences of sound, taste and smell of the district of Berlin Wedding. The slightly sour character of the beer is based on the evaluation of locally commissioned research into the taste of Wedding. The title is an expression of the love of liberty that is shared by the diverse population within the district. »There is a tartness to Wedding.« »Dirtier, tighter.« »It's a chubby man in a tank top, but not ugly.« »Wedding is Shameless.« »Angry German ladies with dyed red hair. I defend Wedding's right to be messy.« - are just a few outcomes of the research. Brewed over the course of the Summer, it will be presented for the first time at the UP Symposium on September 26th in combination with an anthropologically-focused talk with **Regina Römhild, Emeka Ogboh, Jonas Tinius** and **Carrie Hampel** on gastropolitics, demography in Wedding and »Gustemologie« (an anthropological term for an ideology of taste). Furthermore, the campaign can be followed on the Galerie Wedding Instagram account.

## **»UP - Unsustainable Privileges« Symposium**

How can we, as privileged, creative artists, cultural meditators and public institutions as well as individuals look critically at white privileges, patriarchic or economic structures and develop appropriate dynamics of self-reflection within our programme? We seek to approach this question from a curatorial and academic perspective within three blocks:

### **»An Invisible Package of Unearned Assets« - On White Privilege**

In this panel discussion, we would like to talk about our responsibility to make white privileges visible in order to put them into perspective and override them. In addition, concrete anti-racist approaches of action, regarding issues such as the opening up of cultural institutions and intersectional anti-discrimination shall be addressed in this context. Privileges are often part of globally established hegemonic power structures, that, as **Paul Mecheril** states, in recent times have been developing increasingly towards a »progressive normalization of racist practice.« **Millay Hyatt** will share with us her attempt towards a self-reflective position as white privileged woman in Berlin as well as her analysis of discriminatory attributions with the German-speaking area. Noa Ha refers to the »durability of racism in Western societies,« which establishes a starting point on which the following discussion on racist privileges in Berlin is envisaged.

### **»Raupe-Nimmer-Satt-ism« - On Economic Privileges**

Hegemonies enjoy the privilege of remaining impenetrable in relation to their specific economic structures and dispositions. Since capitalist privileges play a central role in the intersectionality of gender and critical research on whiteness, this panel discusses the options that exist regarding the creation of alternatives for action from an economic perspective. **Nataša Ilić** gives insights into her work within the collective »What, How & for Whom / WHW« and the intransparency of the financing of art. The art space is here considered as a space of possibilities connected with society, which allows the performance of new economic practices. Thus, the legal perspective of **Jelena Bäumler** sheds light on mechanisms of inequality and provides insights into concepts of action on the part of international law. **Antonia Alampi** will moderate the following discussion on these topics.

## **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# GALERIE

## »Patriarchy Has No Gender« - On Patriarchal Complicities

Maria do Mar Castro Varela is an expert on gender studies and postcolonial discourses. In particular her critical and intersectional research as well as the question, what a queer and feminist debate can look like globally and locally within the context of strategies of decolonization, is of importance for this symposium. The conversation is lead by Suza Husse, who within her practical work and research at Kunstraum district a.o. deals with (neo) colonial and patriarchal power relations.

Please see our website [www.galeriewedding.de](http://www.galeriewedding.de) for further information regarding the programme, the speakers, the programme and the concept by Solvej Helweg Ovesen.

Symposium Concept by Bonaventure Soh Bejeng Ndikung, Solvej Helweg Ovesen, Kathrin Pohlmann, Jonas Tinius, Julia Zieger

With kind support of the Senate Department for Culture and Europe and Cross-disciplinary funding.

Many thanks to the Schiller library, for giving us access to their facilities during the symposium and the bars in Berlin-Wedding »Klein Zaches« and »Ufercafé Wedding« for their support of the project »BEAST OF NO NATION«.

### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
[presse@galeriewedding.de](mailto:presse@galeriewedding.de)  
[www.galeriewedding.de](http://www.galeriewedding.de)

# 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. bis 29. September 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)

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? 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

### Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

simultaneously think critically about privilege and transpose that into action?

Inspired by Irit Rogoff's seminal essay "From Criticism to Critique to Criticality", 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, per-form, and live out this criticality. We believe that this format of working with such a reflective criticality has trans-formative 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 inter-sectionality 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 con-text 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 im-aginations of redistribution – whether these concern race, education, legislation, national, or gustomological 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 partic-ularly 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, poli-tics 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 – no-tions 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 chilli. Building on this initial exhibition, the project was later developed further for documenta 14 in Kassel and Baden-Baden, adding the creation of dif-ferent versions to the original brew inspired by Africans living in these regions. In addition to beer brewing,

### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

the project explores African immigrant experiences through the marketing and branding of the beer; channelling labels, clichés, and occurrences by creating provocative public advertisements playing on xenophobic stereo-types. 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 re-judge 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 für 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 **Lawshifters** for example migrants rewrite German migration laws

## Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

hypothetically to suit their personal experience; to meet the unfulfilled needs they have encountered. In 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 long-term 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 mega-projects – 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 issues 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, re-emerging 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?

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

### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING



# GALERIE

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 long-term 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.« 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«. 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.

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. 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

## Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

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.«

(Peggy McIntosh)

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.« 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«.

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 deliberations, 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« - 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)

### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

»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 enconced 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 re-lapse. So you have to get up every morning and struggle against it.«  
(Cornel West)

The purpose of this panel is to consider the interrelatedness of racial privilege with the subjugation of and con-tinued disparity in gendered privileges. As with the other two panels, we wish to discuss at both a local Wed-ding 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 af-termath 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? Min-gling debates about gender with those on migration has created a fussy mediated language that fails to ad-dress 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? 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 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". 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." (Françoi-se Vergès).

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 rele-vant 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 interwo-ven with, the histories of global racism, colonialism, ecology, and patriarchal structures. Recent studies of global inequality (e.g. Mijanovic and Piketty ), 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

### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

have increased drastically over the last 200 years, despite the ideals and purported socio-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 automation)? 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?

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?

Text: Solvej Helweg Ovesen

**Artistic Direction:** Bonaventure Soh Bejeng Ndikung and Solvej Helweg Ovesen

**Symposium concept:** Bonaventure Soh Bejeng Ndikung, Kathrin Pohlmann, Julia Zieger, Jonas Tinius and Solvej Helweg Ovesen

**Research and Organisation:** Kathrin Pohlmann, Julia Zieger

**Coordination and Communication:** Marie-Christin Lender, Nadia Pilchowski

## Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

## **Prorgamm »UP - Unsustainable Privileges« Symposium**

**Wednesday, 26.09.2018 at Schillerbibliothek** (Müllerstraße 149)

### **»An Invisible Package of Unearned Assets« - On White Privilege**

12:00pm-2:30pm

Reception and Introduction by **Solvej Ovesen**

Guest contribution by **Paul Mecheril** followed by a Q&A with **Bonaventure Ndikung\***

2:30pm – 4:00pm

Guest contribution by **Millay Hyatt** followed by a Q&A with **Solvej Ovesen\***

### **»BEAST OF NO NATION« - On Gastro-Politics / Beer launch Emeka Ogboh**

4:00pm – 7:00pm

Contribution by **Carrie Hampel** on empiricism in Wedding on **»BEAST OF NO NATION«**

followed by a Q&A with **Emeka Ogboh, Jonas Tinius, Regina Römhild, Carrie Hampel\***

7:00pm – 4:00am

**»BEAST OF NO NATION«** at **»Klein Zaches«**, Antwerpener Str. 43, 13353 Berlin (also daily

5:00pm – 4:00am)

## **Freitag, 28.09.2018 at Schillerbibliothek**

### **»Raupe-Nimmer-Satt-ism« - On Economic Privileges**

2:00pm - 4:30pm

Guest contribution by **Natasa Ilic, Jelena Bäumlner** followed by Q&A with **Antonia Alampi\***

## **Samstag, 29.09.2018 at Schillerbibliothek**

### **»An Invisible Package of Unearned Assets« - Part 2**

12:00pm – 2:00pm

Guest contribution by **Noa Ha** followed by a Q&A with **Bonaventure Ndikung**

#### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

## »Patriarchy Has No Gender« - On Patriarchal Complicities

2:00pm – 4:00pm

Guest contribution by **Maria Do Castro Varela** followed by a Q&A with **Suza Husse**

\*Please note that all contributions marked with a \* as well as G&As are in English

### **Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
[presse@galeriewedding.de](mailto:presse@galeriewedding.de)  
[www.galeriewedding.de](http://www.galeriewedding.de)

# WEDDING

# GALERIE

## Biographies

**Paul Mecheril**, Dr. phil., Professor for Migration and Education, Department for Pedagogy at the Carl von Ossietzky University of Oldenburg, Germany. He is head of the Center for Migration, Education and Cultural Studies. He received his PhD in Psychology in 1991 (University of Münster, Department of Psychology) and wrote his “second book” (habilitation) at the University of Bielefeld, Department for Pedagogy with the permission to teach in the field of Educational Science with a focus on Intercultural Pedagogy.

His main research interests include Migration and Pedagogy, Racism and Cultural Studies. Since 2016 he has been speaker of the promotion programme »Formations of border regarding migration society: knowledge systems, materialities, subjectivations«. Paul Mecheril is the (co-)author of nine and (co-)editor of 26 books. Recently he edited Handbuch Migrationspädagogik (Beltz, 2016), co-edited Dämonisierung der Anderen. Rassismuskritik der Gegenwart (transcript, 2016, with María do Mar Castro Varela), and Resistance. Subjects, Representations, Contexts (transcript 2017, with Martin Butler & Lea Brenningmeyer).

**Millay Hyatt**, PhD was born in 1973 in Dallas, Texas. She has a BA in Philosophy from the American University of Paris and earned her Ph.D. in Comparative Literature at the University of Southern California with a dissertation on Utopia and the critique of Utopia in Hegel and Deleuze. Her short fiction and essays in German and English have appeared in a variety of media. Her book Ungestillte Sehnsucht: Wenn der Kinderwunsch uns umtreibt was published in 2012 by Ch. Links. She lives, writes, and translates in Berlin.

**Jelena Bäuml**, Prof. Dr., is currently a visiting professor for public international law at the Leuphana University, Lüneburg. In 2015 after gaining her Ph.D. on the “No harm principle in public international law – a study on environmental, trade and international finance law” at the University of Potsdam, she became Assistant Professor at the University of Rostock. Her main topics of research are in the field of public international law, International and European trade law, constitutional law and about inequality and privileges. She has taught inter alia in South Africa and China and is a founding member of the »Law Clinic Rostock« as well as being a member of the academic advisory board of the international law blog.

**Antonia Alampi** is a curator, researcher and writer currently based in Berlin, where she is Artistic co-Director of SAVVY Contemporary. In 2016 she initiated with iLiana Fokianaki the research project Future Climates, which first manifested in Athens in March 2017, and focused on how economic fluxes shape and determine the work of small-scale initiatives in contexts with weak public infrastructures for arts and culture. Since 2017 she is also the curator of Extra City in Antwerp, with a three-years programme focused on the manufacturing of the notion of European Citizenship. From 2012 to 2015 she was curator of Beirut, an art initiative that existed in Cairo during that time which reflected on the paramount moment of transition the country was experiencing. There, she conceived and directed the educational project The Imaginary School Program (2014/2015) looking into forms of organizing and institution building in the city. Between 2009 and 2011 she was the co-founding director of the art initiative Opera Rebis and prior to this she has worked for the Studio Stefania Miscetti (Rome), Manifesta7 (South Tyrol) and the Galleria Civica di Arte Contemporanea of Trento.

## Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
presse@galeriewedding.de  
www.galeriewedding.de

# WEDDING

# GALERIE

**Nataša Ilić** is a freelance curator and a member of the curators collective What, How & for Whom / WHW, a non profit organization for visual culture, formed in 1999 and based in Zagreb and Berlin.

With WHW Nataša Ilić has worked and works internationally within contemporary art world contexts – in New York, Madrid, Hong Kong, Wien, Moscow, Zagreb, Utrecht, Antwerpen, Istanbul and many other places in the world. WHW activities are exploring the potential of critical curatorial practice to generate innovative models of representation and self-organization within the realm of contemporary art. With WHW, she conceptualized and organized the 11th biennale of Istanbul and the following year curated the Croatian pavilion at the Venice Biennale. Since 2003 WHW has been directing the programme of city-owned Gallery Nova in Zagreb. For Gallery Nova she conceptualizes substantial exemplifying exhibitions which have resonated worldwide.

**Suza Husse** is interested in queer feminist and decolonial approaches to the body, ecology, community and history as well as in the implications of a post-Western present. Since 2012 she has run the interdisciplinary art space District Berlin with an emphasis on artistic research, collaborative practices, public space, critical education and the political imagination. She is currently a guest professor at Udk Berlin.

**María do Mar Castro Varela**, Prof. Dr., is professor of Pedagogy and Social Work at the Alice Salomon University in Berlin with a focus on Gender and Queer Studies and lecturer at the Academy of Art in Zurich (ZHdK), University Innsbruck and University Basel. She holds a double degree in Psychology and Pedagogy and a Ph.D. in Political Science. From October 2016 to September 2017 she was a Senior Fellow at the Institute for Human Sciences (IWM) in Vienna. She is the founder of the bildungsLab\* in Berlin ([www.bildungsLab.net](http://www.bildungsLab.net)).

Her research interests besides Gender and Queer Studies are Postcolonial Theory, Critical Migration Studies and Critical (Adult)Education and Trauma Studies. Her publications include: Postkoloniale Theorie. Eine kritische Einführung (with Nikita Dhawan) and Die Dämonisierung der Anderen. Rassismuskritik der Gegenwart (eds. with Paul Mecheril).

**Dr. Noa Ha**, born in West-Germany and child of an Indo-Dutch-German family, has directed the Center for Integration Research at the TU Dresden since 2018. After initially training as a landscape gardener, she studied landscape planning at TU Berlin and did her doctorate in architecture on the topic of informality and racism exemplified by street vending in Berlin. She has taught and researched at TU Berlin, Center for Metropolitan Studies, and the Humboldt-Universität in the areas of historical urbanism, urban sociology and the sociology of space from the postcolonial, decolonizing and critical race theory perspective. Her research investigates processes of urban production from decolonial, critical race theory, feminist and queer theory perspective. Since 2013 she is on the board of Migrationsrat Berlin-Brandenburg e.V., a member of korientation e.V. (an Asian German network) and of Critical Ethnic Studies Association (CESA)-.

## Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
[presse@galeriewedding.de](mailto:presse@galeriewedding.de)  
[www.galeriewedding.de](http://www.galeriewedding.de)

# WEDDING



# GALERIE

## »BEAST OF NO NATION« by Emeka Ogboh

**Regina Römhild**, Dr. Prof., has particular interest in the sociopolitical significance of migration and the related processes of transnationalization "from below", especially in urban areas and at the borders of the new Europe. Research project "Gastro Polis. The gastro-economy as a border and Possibility space from the perspective of Post Migration" research also in Afrikanisches Viertel Berlin-Wedding.

**Carrie Hampel** is an autodidactic, interdisciplinary artist. Hampel initiates interdisciplinary projects (video, text, audio, writing, research), works as a freelance journalist and has been working for artist Emeka Ogboh as a writer and researcher since 2015. For Emeka Ogboh's DABL project, Hampel gathered research for the purpose of brewing a beer with that flavour, Hampel gathered statistical data and representational audio interviews to establish the personae, characteristics and flavour of the district. Hampel is interested in creatively and empirically describing collective dynamics and personality (Egeregore), and reflecting structures of privilege and discrimination in German society.

**Dr Jonas Tinus** is a post-doctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH) at the Department of European Ethnology, Humboldt-Universität of Berlin. His current research explores how Berlin-based art institutions engage with notions of otherness through critical curatorial strategies. He is convenor of the Anthropology and the Arts Network of the European Association of Social Anthropologists.

**Emeka Ogboh** connects to places through his senses of hearing and taste. Through his audio installations and gastronomic works, Ogboh explores how private, public, collective memories and histories are translated, transformed and encoded into sound and food. These works contemplate how sound and food capture existential relationships, frame our understanding of the world and provide a context in which to ask critical questions on immigration, globalization, and post-colonialism. Ogboh has participated in numerous international exhibitions and biennials including documenta 14, (2017), Athens and Kassel, Skulptur Projekte Münster (2017), the 56th edition of La Biennale di Venezia, Italy (2015) and Dakar Biennale (2014 & 2018). Ogboh is also co-founder of the Video Art Network Lagos, and in 2016 Ogboh was awarded Prize of the Böttcherstraße in Bremen (2016). <http://www.emekaogboh.com/>

### Pressekontakt

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
[presse@galeriewedding.de](mailto:presse@galeriewedding.de)  
[www.galeriewedding.de](http://www.galeriewedding.de)

# WEDDING

# GALERIE

**Pressekontakt**

Galerie Wedding  
Raum für zeitgenössische Kunst  
Jan Tappe

Müllerstraße 146 – 147  
13353 Berlin

T (030) 9018 42385  
F (030) 9018 488 42385  
[presse@galeriewedding.de](mailto:presse@galeriewedding.de)  
[www.galeriewedding.de](http://www.galeriewedding.de)

# WEDDING