



# REPORTS TO AN ACADEMY

## A NON- ACADEMIC SYMPOSIUM, PERFORMATIVE OR OTHERWISE

### CONCEPT & PRESENTATION: EKATERINA DEGOT & DAVID RIFF

17 – 19 10  
2014

AKADEMIE  
DER  
KÜNSTE  
DER  
WELT

“Honored Members of the Academy!  
You have done me the honor of inviting me to give your  
Academy an account of the life I formerly led as an ape.  
I regret that I cannot comply with your request to the  
extent you desire. It is now nearly five years since I was  
an ape...”

Franz Kafka, *A Report to an Academy*, 1917

REPORTS TO AN ACADEMY  
A NON-ACADEMIC SYMPOSIUM, PERFORMATIVE OR  
OTHERWISE  
Concept & Presentation: Ekaterina Degot & David Riff

FRI 17 – SUN 19 10 2014  
Venue: Kölnischer Kunstverein, Hahnenstraße 6,  
50667 Cologne and other locations

With Haig Aivazian, Yochai Avrahami, Christian von Borries, Keti Chukhrov, Gabriel Dharmoo, Anja Dorn, Fadlabi & Lars Cuzner, Hu Fang, Tom Holert, Felix Klopotek, Our Literal Speed, Uriel Orlow, Manuel Pelmuş & Alexandra Pirici, Milo Rau, Naomi Rincón Gallardo, Jalal Toufic, Stefan Weidner and others

*Reports to an Academy* is a non-academic and emphatically theatrical three-day symposium of performative talks, visionary presentations, stand-up dialogues, musical pieces, and special “conference choreographies.” It challenges academic formats of representation, their showcasing of identity, and their framing of “global conditions.” Its title refers to a short story by Franz Kafka (performed at the symposium by Uriel Orlow) about an ape, who delivers a report on his own humanization to an academic commission. Artists, musicians, filmmakers, writers, and dancers today find themselves often in a similar position to Kafka’s ape, faced with a choice between the cage of a zoo and satisfying the expectations of an audience in a music hall. Like Kafka’s character, they tend towards the performative option, and their “reports” on the complexity of human

circumstance in a contemporary planetary world tell a story of their own post-identitarian condition, as well as holding promise for a very different, pluralistic, and non-oppressive Academy which creates a space of debate with the audience. Over the course of the symposium, we will explore the phenomenon of the human zoo from the nineteenth century to the present. Fictitious and documentary narratives transport us from the formerly Jewish Lviv to the formerly Palestinian East Jerusalem and back again; from the New York hotel room where Dominique Strauss-Kahn had his grotesque episode to a much smaller room in Hong Kong where Edward Snowden, or someone who looks very much like him, was hiding. We might meet “not even” refugees who try to survive in a war zone, or even find ourselves in the middle of a dictionary of lies.

(The working language of the symposium is English)

# PROGRAM

FRI 17 10 2014

19:00 Kölnischer Kunstverein, Riphahn-Saal  
AN INTRODUCTION BY  
EKATERINA DEGOT AND DAVID RIFF

19:15 Kölnischer Kunstverein, Riphahn-Saal  
DECOY: A REPORT TO AN ACADEMY  
by Uriel Orlow

19:45 Kölnischer Kunstverein, Riphahn-Saal  
ANTHROPOLOGIES IMAGINAIRES  
by Gabriel Dharmoo

20:30 Kölnischer Kunstverein, Riphahn-Saal  
STEP HIGH, STOOP LOW, AND LEAVE YOUR  
DIGNITY OUTSIDE  
by Fadlabi and Lars Cuzner

23:00 Im Mediapark/Herkulesberg  
THE MOUNT OF HERCULES  
A site-specific lecture performance  
by Yochai Avrahami (by registration only)

## SAT 18 10 2014

11:00 Kölnischer Kunstverein, Riphahn-Saal  
FANTASTIC STORIES OF THE LIBERATION  
OF GALICIA. ROMAN ROSDOLSKY: LAST  
MAN STANDING  
by Felix Klopotek

12:00 Kölnischer Kunstverein, Riphahn-Saal  
THE TRICKSTER ARCHEOLOGY OF REMEMBRANCE:  
GOING TO UKRAINE AS A GERMAN TODAY  
by Stefan Weidner

13:00 Kölnischer Kunstverein, Riphahn-Saal  
UNMADE FILM: THE PROPOSAL  
by Uriel Orlow

14:00–15:00 Break

15:00 Kölnischer Kunstverein, Riphahn-Saal  
TO NEITHER CONFIRM NOR DENY THAT THE MATTER  
NEITHER REFLECTED NOR ABSORBED LIGHT  
by Haig Aivazian

16:00 Kölnischer Kunstverein, Riphahn-Saal  
TURBULENCE (SNOWDEN)  
by Hu Fang

19:00 Im Mediapark, Haus 6  
SELF-DECOMPOSITION AND OTHER FEEDS  
by Christian von Borries

## SUN 19 10 2014

11:00 Kölnischer Kunstverein, Riphahn-Saal  
OUR LITERAL SPEED  
produced by Our Literal Speed

11:30 Kölnischer Kunstverein, Riphahn-Saal  
NOT EVEN DEAD  
by Keti Chukhrov

12:15–12.45 Break

12:45 Kölnischer Kunstverein, Riphahn-Saal  
THE DANCER'S TWO BODIES  
by Jalal Toufic

13:30–15:00 Break

15:00 Kölnischer Kunstverein, Riphahn-Saal  
ARTISTIC AGENCY IN TIMES OF GLOBAL  
CATASTROPHE  
Panel discussion with Yochai Avrahami, Tom Holert,  
Milo Rau  
Moderated by Ekaterina Degot and David Riff

16:00 Discussion

16:30–17:00 Break

17:00 Kölnischer Kunstverein, Riphahn-Saal  
DISCUSSION ON PERFORMANCE – FROM ZOO  
TO VARIÉTÉ  
With Keti Chukhrov, Anja Dorn, Matthew Jesse  
Jackson, Manuel Pelmuş, Alexandra Pirici  
Moderated by Ekaterina Degot and David Riff

18:30 Discussion

# PROGRAM

FRI 17 10 2014

19:00 Kölnischer Kunstverein, Riphahn-Saal  
AN INTRODUCTION BY EKATERINA DEGOT  
AND DAVID RIFF

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19:15 Kölnischer Kunstverein, Riphahn-Saal  
DECOY: A REPORT TO AN ACADEMY  
by Uriel Orlow

*Decoy: A Report to an Academy* is partly based on Franz Kafka's eponymous short story first published in 1917, in which an ape speaks to a scientific audience about his past in a West African jungle, his capture by humans, and his eventual escape by means of imitating and reproducing human behavior, including speech. The ape-narrator is trapped between being something he no longer represents and representing something he no longer is. There is no original authenticity and no uncontaminated identity. Speech itself has become a decoy, trapping language and its mimetic contracts.

19:45 Kölnischer Kunstverein, Riphahn-Saal  
ANTHROPOLOGIES IMAGINAIRES  
by Gabriel Dharmoo

*Anthropologies imaginaires* is a solo vocal performance that interacts with a video mockumentary. The featured “experts” comment on invented vocal traditions that are demonstrated by the singer-performer. The music is inspired by various odd and/or isolated vocal expressions found across the world, revisited through imaginary folklore and experimental, extended vocal techniques. In a reversal of academic lecture conventions, the subject of analysis and scrutiny, rather than the speakers, is physically present on stage. *Anthropologies imaginaires* showcases the virtuosity, versatility, and strangeness of the human voice. The breadth of vocal styles questions concepts of normality by reminding audiences that people across the world use the voice differently to convey cultural identity and artistic sensibility. The project deals with questions such as postcolonialism, post-exoticism, cultural extinction, globalization, normalized racism, and cultural appropriation in an ambiguous, humorous, and disturbing way.

20:30 Kölnischer Kunstverein, Riphahn-Saal  
STEP HIGH, STOOP LOW, AND LEAVE YOUR  
DIGNITY OUTSIDE  
by Fadlabi and Lars Cuzner

The Dill Pickle Club in Chicago was widely known from 1917 to 1935 as a place where one could drink in the company of common criminals, drug dealers, and prostitutes. Above the entrance there was a sign saying, “Step High, Stoop Low, Leave Your Dignity Outside.” In actuality, the saloon largely lacked the criminal element that made it so famous. Only the prostitution was real. The club was a fake, popular with socialites and intellectuals – ethnic districts like the Levee in Chicago and the Bowery in New York were popular slumming destinations for bourgeois tourists who would emulate the badass, bohemian artists venturing among the poor and dangerous to discover the mysteries of the social underworld. In a setting inspired by the Dill Pickle Club, artist duo Fadlabi and Lars Cuzner tell us of slum tourism and human zoos, their historical and contemporary articulations, and the collective moral panic they provoke, where the power of suggestion and fiction is far more dangerous than any reality.

23:00 Im Mediapark/Herkulesberg  
**THE MOUNT OF HERCULES**  
A site-specific lecture performance  
by Yochai Avrahami

After World War II, as Cologne lay in ruins, debris from destroyed buildings was gathered and assembled into artificial mountains. The largest of these has since become the landmark known as Herkulesberg, which was initially also proposed as a memorial site. The site was to feature a sculpture by Gerhard Marcks, whose statue *The Mourner* was erected in front of Cologne's St. Maria church in 1949, dedicated to all the victims of the war. Staging his site-specific installation in an archaeological-style tent, Israeli artist Yochai Avrahami critically examines the culture of state-sponsored memorials, while referring to recent debates around the archaeological zone and the Jewish Museum in Cologne. In a guided tour through this "museum of atrocities," Avrahami approaches the histories and meanings of the profoundly ideological display formats used in "official" memorials and questions the possibility for their critical reclaiming as "counter-museums."

In English, with additional tours in German led by an actor:  
Sa/Sat 18 10 2014 / 21:00 / 22:00; So/Sun 19 10 2014 / 22:00  
Please register by sending an e-mail to [reservation@academycologne.org](mailto:reservation@academycologne.org).  
Limited numbers of participants. (without symposium ticket: 3€)  
Meeting point 10 min. before it starts:  
Akademie der Künste der Welt, Im Mediapark 7, 50670 Köln

**SAT 18 10 2014**

11:00 Kölnischer Kunstverein, Riphahn-Saal  
**FANTASTIC STORIES OF THE LIBERATION  
OF GALICIA. ROMAN ROSDOLSKY: LAST  
MAN STANDING**  
by Felix Klopotek

For Marxists in the nineteenth and twentieth centuries, it was very clear: the world revolution would begin at the center of the developed world and not with "history-less" peoples, colonial masses and former serfs. A great exception to this common orthodoxy – which Marx himself did not necessarily share – was the thinking of Western Ukrainian Marxist social historian and political activist Roman Rosdolsky (born 1898 in Lviv, died 1967 in Detroit). His historical-materialist studies evinced the extreme relevance of "peasant masses" and colonial subjectivities to revolutionary events; a relevance one can see even in today's world, as dispossession and exploitation create more and more pressure on growing rural populations. Felix Klopotek presents a scenic reading of Rosdolsky's life and work that reaches from Haiti via Detroit to Galicia, uncovering traces and points of reference indispensable to an emancipative perspective for today.

(Text in English and German)

**12:00 Kölnischer Kunstverein, Riphahn-Saal**  
**THE TRICKSTER ARCHEOLOGY OF REMEMBRANCE:**  
**GOING TO UKRAINE AS A GERMAN TODAY**  
by Stefan Weidner

In 1924, the doctor and writer Alfred Döblin made a journey to the city formerly known as Lemberg, in what was then Poland; a city in which almost a third of the population was Jewish. Döblin, German of Jewish descent, had journeyed to the city to discover more about Eastern European Jewry, and Lemberg was a center of Hasidism and secular Yiddish culture alike. Ninety years later, author, translator, and literary critic Stefan Weidner follows in Döblin's footsteps, narrating as he goes a journey to what is now Western Ukraine, at the height of the Ukrainian crisis of 2014. Döblin's original report serves as contrast foil for a contemporary rewriting: part travelogue, part political reflection on Europe's troubled past and uncertain future, beyond the short-sightedness of daily political developments. (Text in English and German)

**13:00 Kölnischer Kunstverein, Riphahn-Saal**  
**UNMADE FILM: THE PROPOSAL**  
by Uriel Orlow

*Unmade Film: The Proposal* takes as its starting point the Kfar Sha'ul mental hospital in Jerusalem. Initially specializing in the treatment of Holocaust survivors, including one of artist Uriel Orlow's relatives, it was established in 1951 on the site of the Palestinian village Deir Yassin, which had been depopulated in April 1948 in a massacre by Zionist paramilitaries. In the form of a proposal, the lecture performance teams Orlow's family history and the village of Deir Yassin with questions around narrative structures and the eventual impossibility of making a film on these topics. *Unmade Film*, a collection of audiovisual works that point to the structure of a film but never fully become one, evolved out of exchanges and collaborations with psychologists, psychiatric nurses, historians, musicians, pupils, amateur actors, curators, artists, and others. The live format of *The Proposal* connects storytelling, autobiography, and analysis with the act of witnessing on the part of the audience.

15:00 Kölnischer Kunstverein, Riphahn-Saal  
TO NEITHER CONFIRM NOR DENY THAT THE MATTER  
NEITHER REFLECTED NOR ABSORBED LIGHT  
by Haig Aivazian

In this lecture, Haig Aivazian looks at some of the narratives that have emerged from the visualizations of the so-called Dominique Strauss-Kahn or “DSK” affair, centering on an assault in a Manhattan hotel suite in 2011, where the only witness was the survivor of the attack. The work is a mesmerizingly slow live video essay that takes on the poetics, politics, and problematics set in motion by the case. It unfolds across a series of deterritorialized huis clos, and functions as lagged location scouting for a film that has already taken place. Seeking to unearth the unsettling narrative that launches into being at the moment in which the police are called in to investigate, the work visualizes the fluctuations of power in such nonvisual acts as accusing, testifying, recounting, remaining silent, and denying. It aims to ultimately present a strange visual and rhetorical framework, through which an immaterial, globalized financial economy, and corporeal violence, are inextricably linked.

16:00 Kölnischer Kunstverein, Riphahn-Saal  
TURBULENCE (SNOWDEN)  
by Hu Fang

A protagonist stands on the plaza of inverted time, and sees himself walking towards a life-changing tipping point: a trip to a rural activist’s funeral and the revisiting of a Chinese garden, abandoned long ago. This is a ghost story inspired by the news of Edward Snowden and his stay in a lonely hotel room in Hong Kong.

19:00 Im Mediapark, Haus 6, Foyer  
SELF-DECOMPOSITION AND OTHER FEEDS  
by Christian von Borries

In Jean Baudrillard's opinion, a too strong belief in reality limits cognitive capacity. If morality, rationality, or critical theory aim at an ideal of reality, the age of "user tracking" elicits the question of whether reality-based content still has some kind of role to play. Fascinated by the hyper-realistic surfaces produced by the so-called *Californian Ideology* and its start-ups, Christian von Borries has introduced a series of neologisms and word combinations drawn from the IT industry into lyrics of songs that have been sung since the time of the Communist Manifesto. The dual function held by these surfaces can be experienced, both official and disguised. Rather than employing a Marxist or psychoanalytic approach in order to reveal the forces that lie behind these surfaces, Christian von Borries takes on an impenetrable reality with poetic means.

SUN 19 10 2014

11:00 Kölnischer Kunstverein, Riphahn-Saal  
OUR LITERAL SPEED  
produced by Our Literal Speed

Inasmuch as we hate – though, of course, we do not want to hate! – we hate those who hate Difference; those who would seek to destroy heterogeneity, complexity, and ambiguity within our societies. Our enemies are disciples of purity, simplicity, and authority. And, art tells us over and over again: that which is heterogeneous, complex, and ambiguous is ultimately humane and human; that which speaks in dialects of "purity, simplicity, and authority" must be resisted. With this in mind, we must describe a new sociocultural formation that has appeared on the world stage. It is a friend to all of those who have been historically oppressed by Imperialisms, Colonialisms and Fascisms. It is a revolutionary, multicultural, enlightened, and emboldened society, whose art and culture live and breathe heterogeneity, complexity, and ambiguity. This Avenging Empire of Difference is, of course, the twenty-first-century United States, and the question of our time is this: How does the world resist the socio-cultural-economic embrace of America's aggressive, militarized capitalism, without providing any comfort to those who would destroy Difference?

**11:30 Kölnischer Kunstverein, Riphahn-Saal**  
**NOT EVEN DEAD**  
by Keti Chukhrov

What happens to the survivors who choose to stay home rather than follow all the other refugees to safety? They are counted nominally among the living, yet are unable to take any action or even make life go on. Nobody is in charge, and there is nobody to govern or to manage. The shops are empty or closed, and most of the neighbors are dead or gone. What remains is an abundance of empty space and unoccupied time, which cannot be taken advantage of by people who are still, or already, too paralyzed to act. It is in this weird situation that the play begins. Ilona Wekua left her small hometown some time ago as a refugee, and returns now as a young artist on commission from a Dutch institution, tasked with making and collecting material for a new piece as her contribution to a research exhibition about survival strategies. The remaining townspeople assemble to meet her, and she places a camera at the site of their gathering. Can she join them at all? And what will these desperate undead do to her if she succeeds?

**12:45 Kölnischer Kunstverein, Riphahn-Saal**  
**THE DANCER'S TWO BODIES**  
by Jalal Toufic

While watching a great dance film, I witnessed a dancer enter a painting. Taking into account that human bodies cannot do this, I pondered: was that movement metaphorical, symbolic, or oneiric? It was none of these. It struck me as a fact; an aesthetic fact. Consequently, because it happened and because normal human bodies cannot enter paintings, the question becomes: what kind of body is produced by dance and can do what I just witnessed, enter a painting? It is a subtle body with different characteristics than the physical one. In one sort of “dance,” the dancer remains in the homogenous space and time in which his or her physical body is located – this I consider a form of theater or performance, rather than dance. But another kind of dance projects a subtle dancer into a realm of altered movement, body, space, and time that is specific to it. The lecture regards the relation of dance to cinema; as an experience of noncontiguous space-time in the former, and in the latter, a medium of sudden “changes of place and focus,” in Walter Benjamin’s words. Freezing, as a condition of possibility for extraordinary movement; the fractional dimensions of the space of dance, where flat backdrops team with the space created by the dancer.

**15:00 Kölnischer Kunstverein, Riphahn-Saal**  
**ARTISTIC AGENCY IN TIMES OF GLOBAL CATASTROPHE**  
Panel discussion with Yochai Avrahami, Tom Holert, Milo Rau  
Moderated by Ekaterina Degot and David Riff

**16:00 Discussion**

Ours is a time of political earthquakes and reactionary tsunamis, by now felt not only on the unstable, fast-paced semi-periphery of the world system. The center cannot hold, declares Immanuel Wallerstein, quoting Yeats. This new unstable world faces all cultural producers with radically altered conditions, and the fuzziness or softness of present antagonisms seems very new; the lines between fact and fiction, war and game are blurred through fundamental interventions on the level of image production: a total theater with deadly results. Today's humanitarian catastrophes and hybrid wars are themselves locations for the extraction of highly addictive products for cultural consumption, and artists are on site to document the carnage and the destitution. What can they do beyond catastrophe-flaneurism? How are artists undermining consumerist image standards of surveillance, philanthropy, or atrocity, and breaking with the neo-romantic roles that society so wants them to perform?

**17:00 Kölnischer Kunstverein, Riphahn-Saal**  
**DISCUSSION ON PERFORMANCE – FROM ZOO TO VARIETÉ**  
With Keti Chukhrov, Anja Dorn, Matthew Jesse Jackson, Manuel Pelmuş, Alexandra Pirici  
Moderated by Ekaterina Degot and David Riff

**18:30 Discussion**

Performance is everything, or at least that is how it has seemed over recent years, which have seen a booming interest in the encounter and hybridization of visual and performing arts, their future and complicated histories. As lecture performances proliferate in the greyzone between art and academia, and more and more exhibitions include live performances in exhibition spaces or parallel performance programs in public settings, we find ourselves asking more fundamentally: what does this new performative trend actually mean? Where does it come from, and where is it going? How does it tie into a broader political and economic understanding of performance as something measurable, commodifiable, and controlled? Why is performance so important in today's global economy of attention? What new chances does art have, if everything is a performance and everyone is a performer? Which unique forms of knowledge does performance produce? This panel elucidates the vaunted notion of performativity today, and how it resists today's theaters of identity and choreographies of control.

“On the whole, at any rate, I have achieved what I set out to achieve. But do not tell me that it was not worth the trouble. In any case, I am not appealing for any man’s verdict, I am only imparting knowledge, I am only making a report. To you also, honored Members of the Academy, I have only made a report.”

Franz Kafka, *A Report to an Academy*, 1917

## BIOGRAPHIES

HAIG AIVAZIAN is an artist, curator, and writer who lives and works in Beirut. Using performance, video, drawing, installation, and sculpture, his work weaves together personal and geopolitical, micro and macro narratives in its search for ideological loopholes and short circuits.

YOCHAI AVRAHAMI is an artist who lives and works in Tel Aviv. His work includes sculptures, videos, and installations. In recent years, he has researched the exhibition and presentation of images in military museums, memorials of atrocity, and visitor centers.

CHRISTIAN VON BORRIES is a musician, filmmaker, and anti-copyright activist who lives and works in Berlin. His works focus on

what he calls the “site-specific psychogeographic aspects” of their context. Von Borries has taught at the Academy of Fine Arts, Nuremberg, and the University of Film and Television, Potsdam.

KETI CHUKHROV is a poet and philosopher who lives and works in Moscow. She is an associate professor at the Department of Art Theory and Cultural Studies at the Russian State University for the Humanities, Moscow. She has authored numerous texts on art theory, culture, politics, and philosophy, which have appeared in various periodicals.

LARS CUZNER produces research, time-based, and performance work, and lives and works in Oslo. He is currently working on the long-term performance series *From*

**What You Can't Protect Yourself**, which is dedicated to converting artists to Christianity, though the artist does not subscribe to religious beliefs himself.

#### GABRIEL DHARMOO

is a composer and vocal improviser who lives and works in Montreal. He has studied composition and analysis at the Conservatoire de musique de Montréal. Dharmoo is inspired by contrasting vocal expressions in different cultures and conceives his voice as an instrument for a blend of various elements in musical language.

**EKATERINA DEGOT** lives and works in Moscow and Cologne as an art historian, art writer, and curator who focuses on aesthetic and sociopolitical issues in Russia and Eastern Europe. She has taught at various American and European

universities, and is professor at Moscow's Rodchenko School of Photography and Multimedia. Degot is artistic director of the Academy of the Arts of the World, Cologne.

#### ANJA DORN

is a curator and professor for curatorial studies and dramaturgy at the Karlsruhe University of Arts and Design (HfG) and lives in Cologne. In 2012, she curated the *Festival der jungen Talente!* in Frankfurt am Main. From 2007 to 2011, Dorn co-directed the Kölnischer Kunstverein with Kathrin Jentjens. She has contributed to such art magazines as Metropolis M, Texte zur Kunst, and Frieze.

#### FADLABI

is an artist located in Oslo who works with painting, text, and performance, emphasizing cross-disciplinary approaches to art

making. His work maintains its roots in his native Sudanese and African culture, tempered by irony and postcolonial theoretical discourse.

#### HU FANG

is a novelist and art critic who lives and works in Beijing and Guangzhou. He is the co-founder and artistic director of Vitamin Creative Space, a project and gallery space dedicated to contemporary art exploration and searching for an independent working mode, specifically geared to the contemporary Chinese context.

#### TOM HOLERT

is an artist, art historian, and theorist who lives and works in Berlin. He was copublisher of the magazine Spex and professor at the Merz Academy in Stuttgart and the Academy of Fine Arts Vienna. Holert

works as a freelance journalist and is a member of the Academy of the Arts of the World, Cologne.

#### FELIX KLOPOTEK

writes on music and social themes and lives and works in Cologne, where he is an editor at the independent Cologne magazine StadtRevue. Active in the research group "Operaismus," he has developed scenic, collage-like lectures on such events as the Italian factory battles of the '60s and '70s (2006) and the history of Haiti (2010).

#### URIEL ORLOW

is an artist and senior research fellow at the University of Westminster, London, based in London and Zurich. His modular, multimedia installations focus on the microhistories of specific locations and problematize image and narrative regimes. He

is concerned with spatial manifestations of memory and the “blind spots” of representation.

#### OUR LITERAL SPEED (OLS)

is an ongoing media opera/text-and-art enterprise located in Selma, Alabama. The project involves collective activity and an intense concern for art’s movement through social and technological mediation, resulting in speeches, exhibitions, soundtracks, recordings, installations, pedagogical concept albums, and more.

**MANUEL PELMUŞ**  
is an independent dancer and choreographer who lives and works in Bucharest and Oslo. He studied at the “Floria Capsali” choreography school in Bucharest and the ballet school of the Hamburg Opera, and is one of the most well-known representatives of Romanian

dance in the international context.

**ALEXANDRA PIRICI**  
is an artist based in Bucharest. She has a background in choreography and performing arts but attempts to work across different mediums, including film and music. Among other venues, Pirici’s work has been presented at Hebbel am Ufer, Berlin; Salonul de Proiecte/MNAC Anexa, Bucharest; and at the Balkan Dance Platform.

**MILO RAU**  
studied sociology, German, and Romance studies in Paris, Zurich, and Berlin and lives in Cologne and southern France. In 2007, he founded the theater and film production company International Institute of Political Murder (IIPM), which he has been running since. Rau teaches direction, cultural theory,

and social sculpture and was recently awarded the Swiss Theatre Award 2014 and the Hörspielpreis der Kriegsblinden 2014.

**DAVID RIFF**  
is an author, translator, artist, and curator. He lives and works in Moscow and Berlin. Riff is a professor at the Rodchenko Moscow School of Photography and Multimedia and member of the Academy of the Arts of the World, Cologne.

**NAOMI RINCÓN  
GALLARDO**  
lives and works in Mexico City. She studied Visual Arts in Mexico City and Education: Culture, Language and Identity in London. Her latest work addresses initiatives related to the creation of counter-worlds in the recent past in Mexico. She integrates music, literature, theater games, feminisms and

critical pedagogy into her work.

**MARIE STRAUSS**  
lives and works in Berlin and Mexico. She works in the field between raw material and shape with the sculpture material stone and her exhibitions range from show to installation. Strauss gained two scholarships of DAAD for a residency and investigation in Mexico and an artist residence in Norway.

**JALAL TOUFIC**  
is a thinker, writer, and video artist based in Beirut. He participated in Sharjah Biennial 11, the 9th Shanghai Biennale, and DOCUMENTA (13). In 2011, he was a guest of the DAAD Artists-in-Berlin Program. He currently teaches at Kadir Has University in Istanbul.

## **STEFAN WEIDNER**

is an author, translator, and literary critic who lives and works in Cologne. He is editor-in-chief of the magazine *Fikrun wa Fann*. The author of numerous publications, he also edits anthologies and translates, among other things, works of Arabic poetry. Weidner is a member of the Academy of the Arts of the World, Cologne.

## IMPRINT

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