

# Collective Learning / Collective Care

## Tuesday,

**Jeremy Wade**

choreographer, performer, Berlin

**19. May 2020, 7 pm**

**Adam Feldmeth**

artist, program director Southland Institute, Los Angeles

**26. May 2020, 7 pm**

**Kerstin Schrödinger**

artist, filmmaker, Berlin

**09. June 2020, 7 pm**

**Silvia Federici**

feminist writer, teacher and activist, New York

**16. June 2020, 7 pm**

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Learning /  
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# COLLECTIVE / COLLECTIVE



# LEARNING CARE

## Collective Learning / Collective Care

responds to our current mode of social distancing and distance learning in the light of a broader socio-political context regarding the value of Care Work and the realm of collective experience.

The Lecture Series is initiated by Jenni Tischer at the Institute of Arts and Society at the University of Applied Arts in Vienna.

Kunst  
und *di:'ʌngewʌndtə*  
Wissenstransfer

**Jeremy Wade**  
(choreograph, performer, Berlin)

Tuesday, 19. May 7pm

**Adam Feldmeth**  
(artist and program director of the  
Southland Institute, Los Angeles)

Tuesday, 26. May 7pm

**Kerstin Schroedinger**  
(artist and filmmaker, Berlin)

Tuesday, 09. June 7pm

**Prof. Dr. Silvia Federici**  
(feminist writer, teacher and  
activist, New York)

Tuesday, 16. June 7pm

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As a result of the arrangements introduced to tackle Covid-19, some of us are experiencing social distancing, distance learning, separation and isolation in a number of environments, such as the University of Applied Arts in Vienna. At first glance, it might seem that one can talk about a “we”, “us”, even a collective experience, or go even further and think of a global collective. Drawing on my experience as a lecturer at the University of Applied Arts, however, I do not entirely agree with this viewpoint. At a time of drastic restrictions to individual freedom of movement in public spaces, the widely differing options to deal with this exceptional situation are becoming especially clear.<sup>1</sup>

Collective spaces of learning and experiencing such as schools and universities, as well as public spaces such as parks and playgrounds are no longer accessible and so the focus of life shifts into the private space. When jobs are lost and children can no longer be sent to childcare facilities – without recourse to a weekend home with a garden – people are confined to the small space of their homes and there is a surge in psychological and physical domestic abuse<sup>2</sup>; when people with disabilities and elderly people can no longer be visited; when one has to clean their homes themselves because cleaning staff can no longer do their jobs and the issue of gender-specific division of labour is back on the agenda, and so on... Some of these aspects may pose a challenge to individuals, because they can no longer pursue their plans for self-optimisation, but on a fundamental level it demonstrates which work our societies rely on – namely on the so-called system-relevant and reproductive labour. We all are dependent on this work: every single body and its environment needs to be nurtured, groomed, cleaned, fed, loved, cared for, held, attended to, healed, regenerated. Day after day.

This exceptional situation again illustrates something that feminist **Silvia Federici** – one of the founders of the International Feminist Collective – have been demanding since the seventies with their campaign Wages for Housework. They call for recognition of reproductive labour as labour. In her latest book „Beyond the Periphery of the Skin. Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism“, Federici looks at the different manifestations of the “body” as a ground of confrontation with the state and a vehicle for transformative social practices. “Concurrently, the body has become a signifier for the reproduction crisis the neoliberal turn in capitalist development has generated and for the international surge in institutional repression and public violence.”<sup>3</sup>

“Autoreduce: Weaving Circles of unproductive Autonomy” is a project by filmmaker and artist **Kerstin Schroedinger**, based on a series of interviews and conversations with childless (i.e. unproductive) women in Egypt and Germany, displaying a utopian-revolutionary potential of radical non-violence, which she connects with the activities of refraining, omission, willful avoidance, non-participation and a long-standing (feminist) strategy of sabotage, aiming to eliminate the nation state. Schroedinger is working with workshop-based formats in order to exchange knowledge through handicraft techniques and to share (personal) stories.

Although we as lecturers are physically separated from our students, our task is to integrate everybody into the dialogue and to adapt our teaching to the situation in order to address the crisis-prone nature of our lives and also to (finally) recognize it as a state that has always been here. The Southland Institute in Los Angeles stands for critical, durational, and typographic post-studio practices, approaching collective learning that makes use of what is already there. Artist and program director of the Southland Institute, **Adam Feldmeth**, recently co-authored a list of pedagogies including, A Pedagogy of Working with What’s (T)here. “In working with what’s there, we practice resourcefulness, we engage a productive constraint, we examine the conditions that are given and determine what might be done with them to change an existing situation to a better one.”<sup>4</sup>

In asking yourself “what is already (t)here?”, one has to critically reflect on the status quo and its own point of departure. Caring for each other and collective practices must be the focal points here and I would therefore like to invite the performer and choreographer **Jeremy Wade** for the lecture performance „The Battlefield Nurse Presents: You OK Bitch?“, which „is an irreverent, fierce and no bullshit form of propaganda for the complicated now centered on the relational ethics of care and repair that queers of all kinds and disability culture espouses to and demands challenging normative movements and appearances of bodies and addressing the chaotic state of care politics.“

April 2020, Vienna

Jenni Tischer

(artist and senior scientist, Institute of Arts and Society at the University of Applied Arts in Vienna)

Translation: Dr. Mandana Taban

1 <https://www.theguardian.com/world/2020/apr/08/its-a-racial-justice-issue-black-americans-are-dying-in-greater-numbers-from-covid-19>

2 <https://www.nytimes.com/2020/04/06/world/coronavirus-domestic-violence.html>

3 Silvia Federici, Beyond the Periphery of the Skin. Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism, Oakland: PM Press, 2020

4 <http://southland.institute/pedagogies.html>.



Jeremy Wade as Puddles the Pelican

## 19.May 2020, Jeremy Wade

In asking yourself “what is already (t)here?”, one has to critically reflect on the status quo and its own point of departure. Caring for each other and collective practices must be the focal points here and I would therefore like to invite the performer and choreographer Jeremy Wade for the lecture performance „The Battlefield Nurse Presents: You OK Bitch?“, which „is an irreverent, fierce and no bullshit form of propaganda for the complicated now centered on the relational ethics of care and repair that queers of all kinds and disability culture espouses to and demands challenging normative movements and appearances of bodies and addressing the chaotic state of care politics.“

**Jeremy Wade** Disruption, Excess, Hyper Vulnerability – Jeremy Wade has made a name for himself as an extreme performer and performance maker. His works, also incorporating curation and social practice, are disturbing and thought-provoking: they revolve around queer and feminist strategies of world making, relational ethics of care, zombie subjectivity, the violence of social norms and a difficult hope for the complicated now. This practice runs through the body and is always entailing an intense socio-political critique.

After graduating from the School for New Dance Development in Amsterdam in 2000 and receiving a Bessie Award for his first evening length performance “Glory,” at Dance Theater Workshop in New York City in 2006, he moved to Berlin and since then works in close collaboration with the Hebbel Theater and Gessnerallee, Zurich. Recently, Wade has created “Fountain,” “Together Forever,” “Death Asshole Rave Video,” “Drawn Onward,” and “Between Sirens,” exploring the death of man, zombie subjectivity, strange modes of being and feminist strategies of world making to undermine the social codes that define and oppress our bodies. His alter ego, The Battlefield Nurse, is the founder and a co-host of a disability allied project called The Future Clinic for Critical Care of which he showed six editions in Zurich, three in collaboration with Edwin Ramirez and Nina Muehlemann. Jeremy premiered a new solo, titled The Clearing, in May 2019 with musician Marc Lohr at HAU2 and later in June he restaged his first piece titled Glory, a brutal naked duet originally made in 2006 with Swedish Choreographer and performer Sindri Runudde and Musician Brendan Dougherty at Sophiensaele.

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# WORKING WITH WHAT'S (T)HERE

## PROPOSING WHAT ISN'T

some pedagogies of the Southland Institute

<http://southland.institute/pedagogies.html>

## 26. May 2020, Adam Feldmeth

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**Adam Feldmeth** lives in Los Angeles and Berlin. For over a decade he has been a discussant in numerous educational communities. Since 2018, he has been core faculty and Program Director of the Southland Institute. His praxis attends to the applications of art as a social catalyst through actualizing situated discourse with an approach of prolonged focus in detail-oriented dialogs. Responsive contributions serve as examples, bridging the critical and ethical as largely neglected and misused modifiers in art and education today. In Los Angeles, he is the organizer of stone soup: a discussion forum for individuals currently without institutional affiliation; Discussions in Exhibitions: public initiated gatherings within ticketless venues; and more recently, a stone's throw: an online context for inquiry-motivated, discursive engagement among individuals involved in the production of visual culture as a social action. His investigation and subsequent consultation, critically amending incongruities in the reconstruction of a previously destroyed Blinky Palermo installation during the 53rd Venice Biennale, was the subject of an article in X-TRA Contemporary Art Quarterly in autumn, 2011. Examples include: the MAK Games 2019; Los Angeles Municipal Art Gallery; The Chapel, University of Southern California; Kunstbibliothek Sitterwerk, St. Gallen, Switzerland; TÄT, Berlin; Overgaden Institute for Contemporary Art, Copenhagen; the Guggenheim Gallery at Chapman University; and the 53rd Venice Biennale. In 2008, he co-authored the book, "Nomad Post School," with Guan Rong and in 2020 "Some Pedagogies of the Southland Institute" with Joe Potts.

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Kerstin Schroedinger, Circle of Weaving Stories workshop Berlin, 2019

## 9. June 2020, Kerstin Schroedinger

“Autoreduce: Weaving Circles of unproductive Autonomy” is a project by filmmaker and artist Kerstin Schroedinger, based on a series of interviews and conversations with childless (i.e. unproductive) women in Egypt and Germany, displaying a utopian-revolutionary potential of radical non-violence, which she connects with the activities of refraining, omission, willful avoidance, non-participation and a long-standing (feminist) strategy of sabotage, aiming to eliminate the nation state. Schroedinger is working with workshop-based formats in order to exchange knowledge through handicraft techniques and to share (personal) stories.

**Kerstin Schroedinger** is an artist working in video, sound and performance. Her historiographic practice questions the means of image production, historical continuities and ideological certainties of representation. Her works and curatorial practice are often collaborative. Recent works include *Blueness* (Installation 2017), *DNCB* (performance with Oliver Husain). Her work has been shown at the Whitney Museum of American Art, Anthology Film Archives New York, Forum Expanded of Berlinale, Shortfilm Festival Oberhausen, International Film Festival Toronto, and exhibited at MIT List Visual Arts Center Boston, Photo Cairo #6, Silent Green Berlin among other places.

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## 16. June 2020, Prof. Dr. Silvia Federici

This exceptional situation again illustrates something that feminist Silvia Federici – one of the founders of the International Feminist Collective – have been demanding since the seventies with their campaign Wages for Housework. They call for recognition of reproductive labour as labour. In her latest book „Beyond the Periphery of the Skin. Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism“, Federici looks at the different manifestations of the “body” as a ground of confrontation with the state and a vehicle for transformative social practices. “Concurrently, the body has become a signifier for the reproduction crisis the neoliberal turn in capitalist development has generated and for the international surge in institutional repression and public violence.”

**Silvia Federici** is Emerita Professor at Hofstra University (Hempstead, New York). Her field of research is political philosophy and women’s studies. She has also contributed various essays on educational and cultural politics. In the 1970s she was a cofounder of the International Feminist Collective. From 1991 to 2003, after a period of teaching at the University of Port Harcourt in Nigeria, she was a co-founder of the Committee for Academic Freedom in Africa and co-editor of the CAFA Bulletin. From 1995 to 2002 she has also helped found the Anti-death-penalty project of the U.S. based Radical Philosophy Association. Her published work include: Caliban and the Witch. Women, the Body and Primitive Accumulation; Revolution at Point Zero: Housework, Reproduction and Feminist Struggles; A Thousand Flowers: Social Struggles Against Structural Adjustment in African Universities (coeditor); Enduring Western Civilization: the Construction of the Concept of the ‘West’ and its ‘Others’ (editor).

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