

**AFFECT**

# AFFECT

**is Agora's program for collaborative artistic practices in Berlin.**

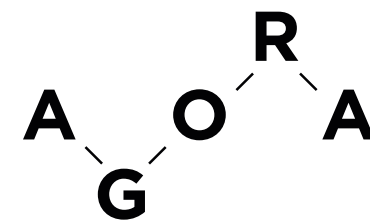
AFFECT 2015 SUMMER PROGRAM was conceived as a 5-month-long program consisting of five consecutive modules each led by an international artist, who invited participants to collectively explore a topic and develop a set of practices and research methodologies over the period of one month in the city of Berlin. Between May and September 2015, this second edition of Agora's Program for Collaborative Artistic Practices brought together 50 participants: artists coming from a variety of backgrounds and generations under a frame based on experimentation, processuality, interdisciplinarity and critical engagement.

Each module of AFFECT takes the form of a participatory workshop revolving around a central research question supported by a series of activities proposed by the facilitators. Participants have the opportunity to collectively delve into the proposed research question, bringing in their own sensibilities, practice and experience. The groups are open to 15 international and local participants addressing artist and creatives from a variety of backgrounds.

Collective exercises, urban explorations and site visits, readings and discussions pave the way towards individual projects as well as a final event which allow the group to share and exercise some of the module's findings in a public format.

AFFECT is framed within CAPP: COLLAB ARTS PARTNERSHIP PROGRAM, a four years cross-european collaborative arena supported by Creative Europe. Under the flag of "Art in social and community contexts", the first year of CAPP/ AFFECT focused on "Artist teaching artists".

The program of AFFECT is initiated and hosted by Agora Collective e.V. and co-funded by Creative Europe - Culture Sub Programme between 2014/2018.



Co-funded by the  
Creative Europe Programme  
of the European Union





Agora is a project space based in Neukölln that hosts people and projects based on a philosophy that reflects the values of its community: diversity, self-organisation and social ties. agora sees itself as a prototype of a micro-community with the intention of defining new ways of interactions and working in today's context, developing formats that work as means of researching and producing collectively in the fields of food, Work, art and learn.

Housed in a restored altbau in the heart of Neukölln in Berlin, this multidisciplinary project space is a cultural hub where educational, artistic, and entrepreneurial values are cultivated and exchanged. With bright large spaces, art studios, silent zones and a bustling cafe, Agora provides a complex that can be transformed and curated for a range of uses and purposes.

Contact:

AFFECT at Agora

Mittelweg 50, 12053 Berlin

[www.agoracollective.org/affect](http://www.agoracollective.org/affect)

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Coordination:

[education@agoracollective.org](mailto:education@agoracollective.org)





# AFFECT 2016

## Summer Programme

# AFFECT

### MODULES AND PARTICIPANTS:

#### **MAY - MODULE 1 “SENSITIVE OBSERVERS. WE ARE THE WORLD AND HOW TO CONSTRUCT SOCIAL PLATFORMS FOR IT”. Facilitated by Stine Marie Jacobsen.**

With participants: Alma Lily Rayner (IL), Christian Berens (DE), Steven Cottingham (CA), Katrien Oosterlinck (BE), Kyrae Cowan (US), Mia Sellmann (DE), Sandra Huber (CA/CH), Constanze Flamme (DE)

#### **JUNE - MODULE 2 “EXPLORING THE ENDOTIC”. Facilitated by Lorenzo Sandoval**

With participants: Marjolijn Kok (NL), Francisco Perez (US), Damien Rudd (AU), María Alcaide Romero (ES), Kyrae Cowan (US), Paz Bardi (AR), Mia Sellmann (DE), Barbara Cousin (FR), Martina Mäsiarová (SL), Elien Ronse (BE), Mariangela Tinelli (IT), Fala Buggy (IR)

#### **JULY - MODULE 3 “EUROPE CITY IN BERLIN: BEYOND THE MASTERPLAN”. Facilitated by Yves Mettler**

With participants: Siran Li (NZ), Francisco Perez (US), Ferbus Tibbs (UK), Andreea Patroi (RU), Jael Orea (MX), Kyrae Cowan (US), Chloë Augat (FR), Mateja Rot (SI), Katharina Körner (AT), Efrat Lipkin (IL)

#### **AUGUST - MODULE 4 “THE ARTISTIC MISSION: WHAT IS THE ROLE OF AN ARTIST IN A FOR PROFIT ECONOMY?” Facilitated by Diego Agulló**

With participants: Grace Wielebinski (US), Marie Beckrich (FR), Kyrae Cowan (US), Ania Catherine (US), Erin Laura Hughes (UK), Mo Kim (KO), Bruna Pereira de Souza (BR), Renata Haar (BR), Gregori Homa (BR), Sandra Julve (ES)

#### **SEPTEMBER - MODULE 5 “MITTELWEG”. Facilitated by Fotini Lazaridou-Hatzigoga**

With participants: Maria Ader (EE), Anne Marchal (FR), Ayumi Miyano (JP), Ariela Kader (CR), Diana Duarte (CO), Megan Wiessner (US), Lina Augustin (DE), Tsilogianni Maria (GR), Shauna Janssen (CA), Mariangella Tinelli (DE), Nellie Chu (US), Reese Riley (US), Jessica Arseneau (CA)

### PROJECT DIRECTION & PRODUCTION:

Caique Tizzi      [caique@agoracollective.org](mailto:caique@agoracollective.org)  
Tainá Moreno      [taina@agoracollective.org](mailto:taina@agoracollective.org)

### PROJECT COORDINATION AND COMMUNICATION:

Paz Ponce      [affect@agoracollective.org](mailto:affect@agoracollective.org)

### PROJECT DOCUMENTATION:

Rita Couto      [www.rita-couto.com](http://www.rita-couto.com)

### PROJECT INTERN:

Darius Bogda      [www.ciudadyraina.wordpress.com](http://www.ciudadyraina.wordpress.com)  
Margaux Foucret

### PROJECT GUEST:

Art Think South Asia Fellowship - Saloni Doshi  
[www.space118.com](http://www.space118.com)



## MODULE #1

### SENSITIVE OBSERVERS

**We are the world and how to construct social platforms for it**

**FACILITATOR:** Stine Marie Jacobsen (DK)

**DATES:** May 4 – 30

**SCHEDULE:** Group meetings 3 times/week from 10:00 to 16:00, 1 time/week individual consulting

**With participants:**

Alma Lily Rayner (IL),

Christian Berens (DE),

Steven Cottingham (CA),

Katrien Oosterlinck (BE),

Kyrae Cowan (US),

Mia Sellmann (DE),

Sandra Huber (CA/CH),

Constanze Flamme (DE).



## PROGRAMME:

Sensitive Observers is a month-long workshop about social constructions for participatory art projects, which are purposely created to either fail, confuse and disturb or to help, change and succeed.

In this workshop Danish artist Stine Marie Jacobsen will introduce various participatory methods and constructions both in- and outside the art world and study their different use of and relation to language, metaphors and ethics. More concretely, we will study and discuss projects that use role-playing, gaming, journalism, conversations, mapping, crowdsourcing, and the good old method of listening and looking. How do artists, corporations or institutions in general use the term “participation”? What kind of spaces are people (or consumers) offered to participate and be “active” within? What kind of socio-political projects are being created around the world and what criteria are they evaluated upon?

When we work with people we inevitably carry our own bias and reactivity. Hence, it’s necessary in these contexts to observe and reflect on our own behaviours as well, since we are the main research instrument. We usually base the process of producing an art work or project on conversations about our own emotions and opinions. To construct a well-founded idea for a specific person or community, we should constantly alternate between a dialogue with ourselves and others.

During this workshop we will exercise our instinctive and emotional energies and push our usual research mode in order to expand on our own understanding modes of production. These exercises will amongst others investigate what happens when time is slowed down and the way we receive information is reset. The content is there already—right in front of you.

Participants will be invited to develop small participatory projects with a selected person, company or institution in Berlin. The final projects will be introduced in various forms and media on a one-day event on the last day of the workshop at Agora and on an online forum for future access.





## BIO FACILITATOR:

With a striking sense of humor Stine Marie Jacobsen takes on the most serious and dark issues of the human psyche, and uses mediums such as video, performance, photography, drawing, writing and curating. Key themes in her work are cinema and film, death and violence, gender archetypes, anonymity, as well as their portrayal and presentation in film and reality.

Stine Marie Jacobsen has a Master of Fine Arts from the Royal Danish Art Academy in Denmark and a Bachelor of Fine Arts from CalArts, California Institute of the Arts, Los Angeles, USA. She has had solo shows at Overgaden, 2015, Copenhagen, Denmark, Galway Arts Centre, 2014 Galway, Ireland, District Berlin 2014, Berlin, Germany, Künstlerhaus Bethanien, 2012, Berlin, Germany, Koh-i-noor, 2010, Copenhagen, Denmark and NLH-space Copenhagen, Denmark. Selected group shows include Six Impossible Things Before Breakfast, Momentum Biennale 2013, Moss, Norway, Either Or, Nikolaj Kunsthal, 2013, Copenhagen, Denmark, Either Or, Haus am Waldsee, Berlin, Germany, Idyll Turku Biennale, Turku, Finland, Letters from the Field, Atelierhof Kreuzberg, 2012, Berlin, Germany, The 10th OPEN International Performance Festival, 2009, Beijing, China, Hard Revolution, 2006 Nord Culture Festival, Potsdamer Platz, Berlin, Germany. Stine Marie Jacobsen is currently based in Copenhagen and Berlin.

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



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## READER:

**Sthrom, Kiven (2012)** “When Anthropology Meets Contemporary Art. Notes for a Politics of Collaboration” Collaborative Antropologies.

Volume 5. pp. 98-124.

**Kester, Grant. (2004)** “Conversation Pieces: The Role of Dialogue in Socially-Engaged Art.” Theory in Contemporary Art Since 1985,

Blackwell.

**Coomaraswamy, Amanda K. (1943)** Christian and Oriental Philosophy of Art. New York, NY: Dover Publications Inc. pp. 10.

Joseph Pine, B. & H. Gilmore, James (1998) “Welcome to the Experience Economy.” Harvard Bussiness Review, pp. 97-105.

**Lakoff, George and Johnsen, Mark (2003)** “Metaphors we live by.”. The University of Chicago Press.

**Montola, Markus (2009).** Chapter One: Games and Pervasive Games In Morgan Kaufmann Publishers Inc. Pervasive Games: Theory and

Design (pp. 7-30). San Francisco. USA.

**Sparti, Davide (2005).** “The power to surprise: improvisation as competence” In Il Mulino, In Heard Of. Improvisation in Jazz and

Everyday Life. Bologna

**Cartiere, Cameron & Willis, Shelly (2008)** The Practice of Public Art, New York, NY: Routledge Research in Cultural and Media Studies.

**Bürguer, Manuel (2011)** Slippery Design. The Essay. The laboratory of Manuel Bürguer.

**Bey, Hakim (1991)** T.A.Z.: The Temporary Autonomous Zone. New York, NY: Autonomedia.

**Arlander, Annete (2011),** Converging Perspectives. Writing on Performance Art. Helsinki.: Theatre Academy. 3 Episodi.

**Allport, Gordon W. (1965)** 564 The Psychology of Rumor. New York, NY: Russell & Russell Inc.

**McAnally, James (2015),** To Move Into Position: A Politics of Critical Engagement. (May 2015, 9:47 A.M). Retrieved from: [http://](http://temporaryartreview.com/to-move-into-position-a-politics-of-critical-engagement/)

[temporaryartreview.com/to-move-into-position-a-politics-of-critical-engagement/](http://temporaryartreview.com/to-move-into-position-a-politics-of-critical-engagement/)

**Cramer, Florian (2005)** Words Made Flesh: Code, Culture, Imagination. Rotterdam.: Media Design Research. Piel Zwart Institute. Institute

for postgraduate studies and research. Willem de Kooning Academy Homeschool Rotterdam.





## **PUBLIC EVENT:**

A public reception by artists Christian Berens, Steven Cottingham, Kyræ Cowan, Constanze Flamme, Sandra Huber, Katrien Oosterlinck, Mia Sellmann & Alma Lily Rayner.

Module I of AFFECT 2015: Agora's Program for Collaborative Artistic Practices Berlin, facilitated by artist Stine Marie Jacobsen.

28.5. 19-22.00

Agora 3rd Floor

Mittelweg 50

12053 Berlin - Neukölln

Newsletter Invitation: <http://app.mailerlite.es/vOs5g5>

Facebook invitation: <https://www.facebook.com/events/1456191568011591/>

## **DOCUMENTATION OF PUBLIC EVENT:**

Credits for images Katrien Oosterlinck and Constanze Flamme

Videodocumentation "[Sensitive Observers AUDIOGUIDE](#)"

Female voice: improvisation tuning in by Sandra Huber (CA)

Male Voice: instructions by Steven Cottingham (CA)

Video editing: Katrien Oosterlinck (BE)





# AFFECT



**“A public reception” by artists of Module I of AFFECT 2015 SUMMER PROGRAM - 28.05.15 at AGORA**



# AFFECT

## MODULE #2

### EXPLORING THE ENDOTIC

**FACILITATOR:** Lorenzo Sandoval (ES)

**DATES:** June 1 – 28

**SCHEDULE:** Group meetings TU, WE, TH from 10:00 to 16:00. Program includes studio visits and microexhibitions or presentations.



**With participants:**

Marjolijn Kok (NL),

Francisco Perez (US),

Damien Rudd (AU),

María Alcaide Romero (ES),

Kyrae Cowan (US),

Paz Bardi (AR),

Mia Sellmann (DE),

Barbara Cousin (FR),

Martina Mäsiarová (SL),

Elien Ronse (BE),

Mariangela Tinelli (IT),

Fala Buggy (IR).





## PROGRAMME:

This workshop will be developed based on two elements. The first one is an exploration of the findings of the group Oulipo, relating specifically to the endotic—a term coined by one of its members, George Perec, described in his book *The Infra-ordinary*. Contrary to the exotic, the endotic is a very subtle but powerful tool to generate a situated practice from. It is subtle because it looks to the imperceptible of the everyday life, to the visible but hidden details of the space and gestures of the bodies around us. It rescues the astonishment from the forgotten and obvious, trapped by its naturalization. The endotic is a powerful tool because it leads us to read and listen to our surroundings, always looking from unexplored stances. From this immanent display, the very local traces a priceless threshold from where to approach the complex global. The second element we aim to work with in this workshop is microhistory. This methodological branch of history changed the scale and direction of the historical devices to instead look at smaller events and to listen to the relevance of the unwritten voices of dismissed subjects from hegemonic history.

In terms of methodology, our first platform will be to generate a common ground shared by the participants of the workshop. In order to generate this shared territory, the structure will be as follows: in the first week, we are going to have an introductory session about the whole project, bringing together the aforementioned concepts with examples from different cultural practitioners. Following the introduction the workshop will continue with a collective reading and discussion of a proposed bibliographical selection. The subjects introduced in the bibliography/filmography are: microhistory applied to cultural practice; conflict, care and affect in the conception of space; blurring of roles of cultural agents and of the functions of the spaces; host/guest methodologies; spatial storytelling and narrative machines; putting the body into the discussion; somatheque and übermateriality; becoming and “ambientation”; and rethinking the space through experience and time.

During these days of collective discussion, the schedule will be divided between collective reading and presentations of previous and current work of the participants. The work will be introduced as “micro-exhibitions” or short presentations followed by conversations about them. Both these activities are focused on generating a common ground from which to rethink together the space of the workshop itself. The main output will be to negotiate how we can produce a space and what kind of possible models can we think about: a “living-room” as a liminal model where we bring together art pieces, time-based proposals, architecture, furniture design, food preparation, or just conversations.





## BIO FACILITATOR:

Lorenzo Sandoval works in the crossing points of artistic practice, curatorial processes and spatial design. He holds a B.F.A and a Masters in Photography, Art and Technology from the UPV (Valencia, Spain). Sandoval has attended international residencies in Berlin, Portugal and Kenia. He was production manager of the EACC (Castellón, Spain). Within Transeuropa Festival, Sandoval organized the project “Visualizing Transnationalism” together with Emanuele Guidi. Sandoval has won several curatorial prizes such as: Inéditos, with “Around Is Impossible. An Exploration Of The Unexpected In the Cartographical Systems Of Google”, in La Casa Encendida (2011), The Can Felipa Curatorial price with “(...) Science, Territory and Subjective Narratives” and Curatorial open call 2012 with “Case Report” in Nogueras Blanchard. He has curated “The Rescue of the Effects, Notes For a Theory of The Reader” at General Public (2012); “Field Studies” (2012), “Osmosis”, together with Gabriela Acha, ClubTransmediale Vorspiel and “Disruptive Patterns. Plans, Plots and Movements” at Altes Finanzamt. He has participated in shows such as at “” at Instituto Cervantes (2012), “Say it Loud. On Words and Actions” at District (2012) and “Handlungsbereitschaft”, Motorenhalle, Dresden, (2013). He presented the project “Office Party. Multidimensional Spectrum of Voices” at Rosa Santos Gallery (Valencia) and Kinderhook&Caracas (Berlin). In collaboration with Susanne Husse, he has developed “dissident desire” at District (Berlin). “Mutant Matters”, produced together with S.T.I.F.F., was commissioned by Savvy Contemporary (Berlin) and presented at ar/ge Kunst (Bolzano). At the moment, Sandoval is developing project “Spaces of Anticipation” with Emanuele Guidi for EACC and ar/ge Kunst.

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



## READER:

**Longoni, Ana (2007).** “Other beginnings of the conceptualism (Argentine and Latin-American)”. Barcelona, part of Vivical [Radical] Memory workshop.

**Preciado, Beatriz (2013).** Testo Junkies. Sex, Drugs, and Biopolitics in the Pharmacopornographic Era. New York, NY.: the Feminist Press at the City University of New York.

**Ginzburg, Carlo, Tedeschi, Anne C. & Tedeschi, John (1993),** “Microhistory: Two or Three Things That I Know about It”. Critical Inquiry, Vol. 20, No. 1. (Autumn, 1993), pp. 10-35.

**Condorelli, Céline (2012),** “Reprint” Mousse, Vol. 32 (February 2012), pp. 222-227.

**Condorelli, Céline (2009),** “Life Always Escape”. Retrieved from: <http://www.celinecondorelli.eu/texts/life-always-escapes/>

**Condorelli, Céline (2013)** “Too close to see: notes on friendship, a conversation with Johan Frederik Hartle”. Self Organised, Open editions.

**Condorelli, Céline (2007),** Support Structure. Retrieved from: [http://www.supportstructure.org/ss\\_participation.html](http://www.supportstructure.org/ss_participation.html)

**Mari, Enzo (1974),** Autoprogettazione?, Mantova,: Edizioni Corraini.

**Rogoff, Irit (2006),** “An Embodied Criticality”, Retrieved from: <http://transform.eipcp.net>

**Papastergiadis, Nikos (2010)** “Spacial Aesthetics, Art, Place, and the Everyday.” Theory on Demand. #5, Institute of Network Cultures, Amsterdam.

**Wright, Stephen (2014),** Toward a Lexicon of Usership, NH Eindhoven, NL.: Van Abbemuseum.

**Bueti, Federica. (2014)** “ Meet me at the counter” Spaces of Anticipation Symposium, Espai d’Art Contemporani de Castelló, May 2014.

**Perec, Georges (1973- 1974),** Species of Spaces and Other Pieces, Harmondsworth: Penguin.



**Perec, Georges, (1974)**, An Attempt at Exhausting a Place in Paris, Cambridge, Wakefield Press.

**Garcés, Marina (2012)**, “Honesty with the real”, Journal of Aesthetics & Culture, vol. 4, 2012.

**Raunig, Gerald & Ray, Gene (2009)**. Art and Contemporary Critical Practice. Reinventing Institutional Critique, London: MayFlyBooks.

**Garcés, Marina. (2010)** Visión Periférica. Ojos para un mundo común”, In Ana Buitrago (ed.), Arquitecturas de la mirada, Cuerpo de Letra.

**Garcés, Marina (2006)** “To Embody Critique. Some Theses. Some Examples.” Retrieved from: <http://eipcp.net/transversal/0806/garces/en/print> (May 12th, 2015)

**Garcés, Marina (2008)** “What Are We Capable Of? From Consciousness to Embodiment in Critical Thought Today” Retrieved from: <http://eipcp.net/transversal/0808/garces/en/print> (May 12th, 2015)

**Pasquinelli, Matteo (2012)**, Manifesto of Urban Cannibalism (Berlin Declaration). Retrieved from: <http://matteopasquinelli.com/manifesto-of-urban-cannibalism/>

**Exhibition Catalogue (2011)** “Arquitectura Emocional 2011”, Museo Experimental El Eco, México D.F.

**Bejamin, Walter (1936)**, “The Storyteller: Reflections on the Works of Nikolai Leskov, in Hale, Dorothy J, Ed. The Novel: An Anthology of Criticism and Theory 1900-2000., Malden, Mass.: Blackwell Publishing, 2006.

**Lefebvre, Henri (1991)** The Production of Space, Oxford: Blackwell.





## PUBLIC EVENTS

### “Thirteen Thirty Minute Solo Shows”

June 11 2015 from 16:00 to 22:30

Agora, 3rd Floor. Mittelweg 50, 12043 Berlin-Neukölln

Inside of the frame of the Agora’s Affect residency program and The Institute for Endotic Reseach, the June Module Exploring the Endotic proposes an experiment translating the oulipian idea of constraint to the making of an exhibition.

The French group Oulipo, constituted mainly by mathematicians and writers, developed their writing practice setting up certain constraints as a way to spur the imagination. In order to reflect upon the limitations of the exhibition making, the artists participating in Exploring the Endotic invite us this Thursday experimenting with the duration of the solo show: no more and no less than thirty minutes. Each participant in the residency will have that predefined amount of time to install, present and dismount her or his artwork, producing a chain of solo shows in the span of an evening.

**Documentation image credits:** Marjolijn Kok, Paz Bardi and AFFECT

### Thirteen Thirty Minute Solo Shows

**16:00 Elien Ronse & Pepe Dayaw**

**16:30 Marjolijn Kok**

**17:00 Barbara Cousin**

**17:30 Francisco Perez**

**18:00 Paz Bardi**

**18:30 Fala Buggy**

**19:00 Kyrae Cowan**

**19:30 Mariangela Tinelli**

**20:00 Martina Mäsiarová**

**20:30 Mia Sellmann**

**21:00 María Alcaide Romero**

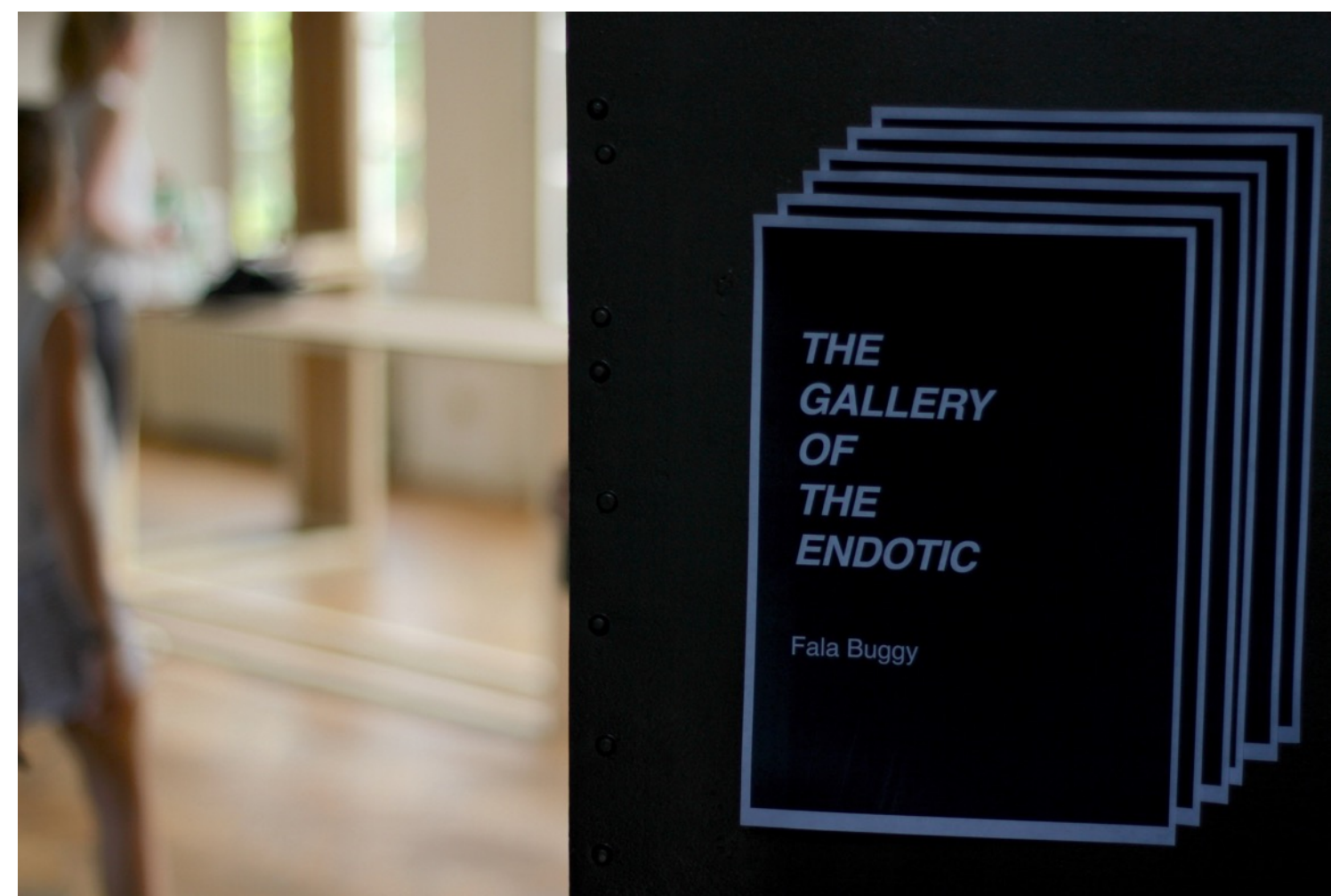
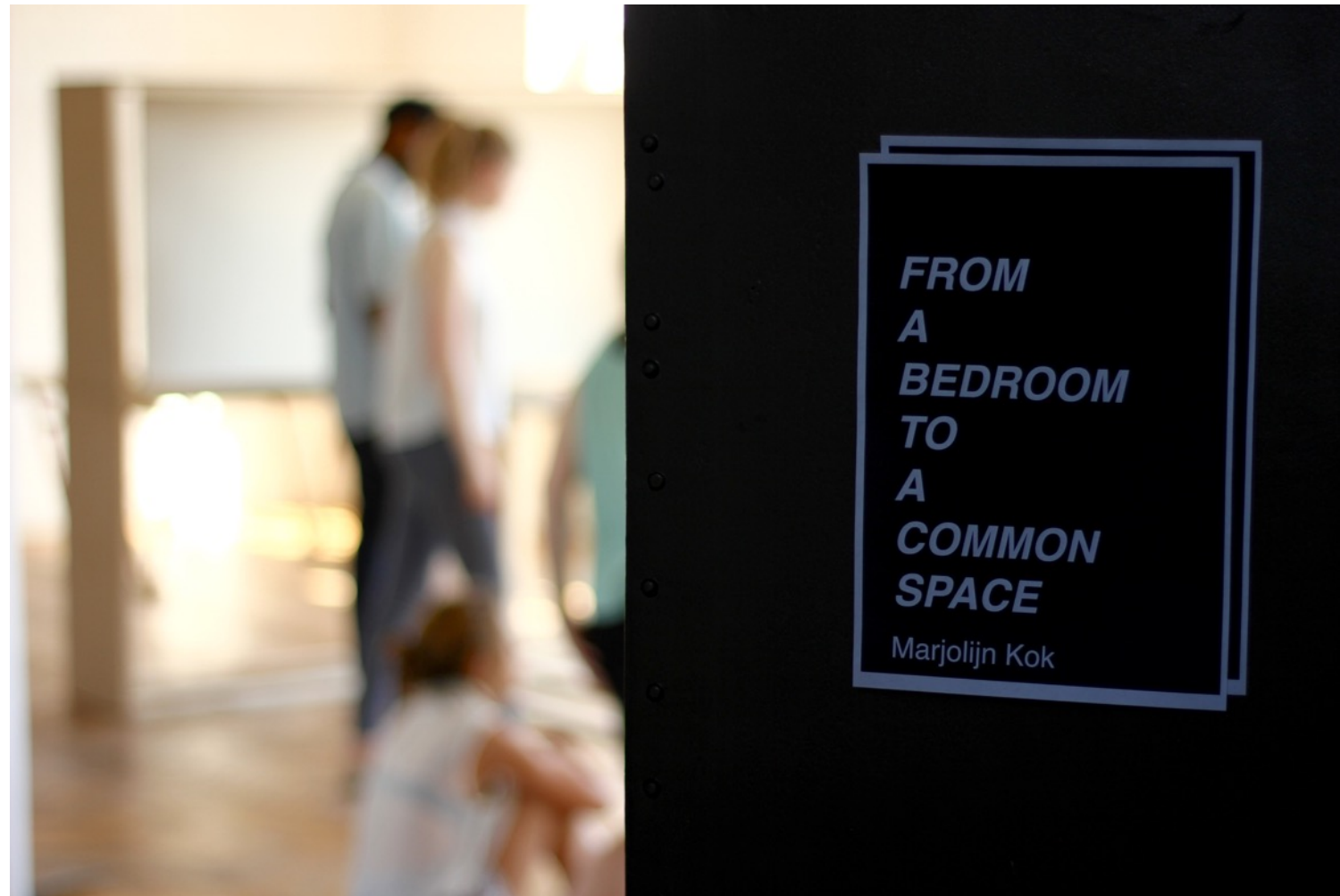
**21:30 Lorenzo Sandoval**

**22:00 Damien Rudd**





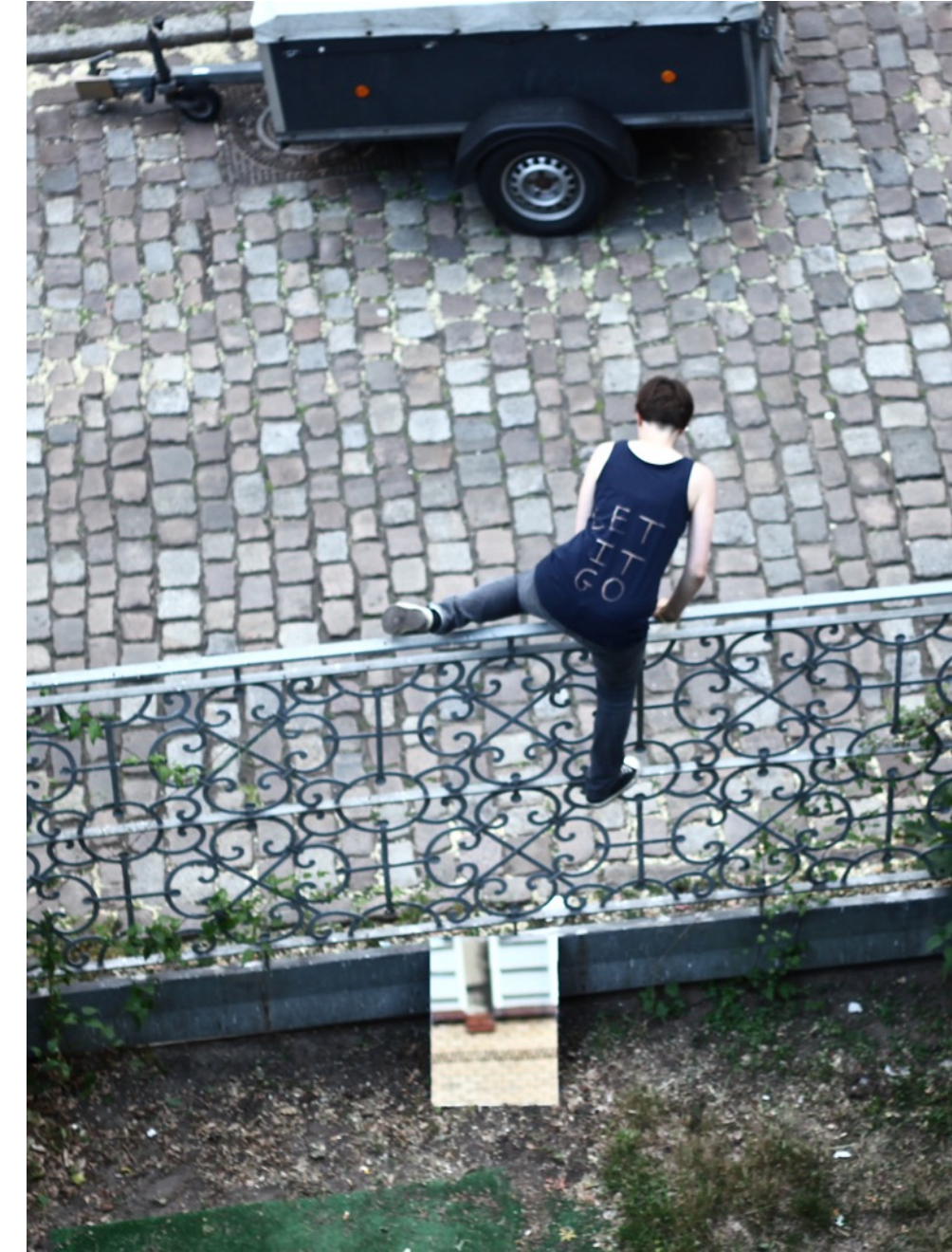
# AFFECT



“Thirteen Thirty Minute Solo Shows” by artists of module II of AFFECT 2015 SUMMER PROGRAM - 11.06.15 at AGORA



# AFFECT



**“Thirteen Thirty Minute Solo Shows” by artists of module II of AFFECT 2015 SUMMER PROGRAM - 11.06.15 at AGORA**



## **THE LIVING ROOM. Permanent and temporary structures**

26-28 June 2015

Agora 3rd Floor. Mittelweg 50, 12043. Berlin-Neukölln

Affected by Georges Perec's writings and the Oulipo group, the Endotic means to trace back the micro history and the everyday. The Living Room as a frame, a limitation, a constraint, a window, a performative exercise shaping this cooperative environment. We kindly invite you to feel at home in this collective art piece, focusing each day on three topics:

Friday 26.06: Mourning, telling & crafting

Saturday 27.07: Relaxing, reading & debating

Sunday 28.08: Playing, cleaning & sharing

A public program & publication project with artists: Barbara Cousin, Damien Rudd, Elien Ronse, Fala Buggy, Francisco Perez, Kyrae Cowan, María Alcaide Romero, Mariangela Tinelli, marjolijn kok, Martina Mäsiarová, Mia Sellmann, Paz Bardi and facilitator Lorenzo Sandoval.

Module II of AFFECT 2015 Summer Program for Collaborative Artistic Practices in Berlin, in collaboration with The Institute for Endotic Research (TIER). Coordinated by Paz Ponce.

### **Documentation credits**

Sebastián Góngora for AFFECT and the artists of Module II of AFFECT 2015 Programme

### Links:

Collective publication: <http://www.pdf.investintech.com/preview/b97834ec-7cad-11e5-9555-002590d31986/index.html>

<http://agoracollective.org/portfolio/living-room/>

<https://www.facebook.com/events/849298828498251/>





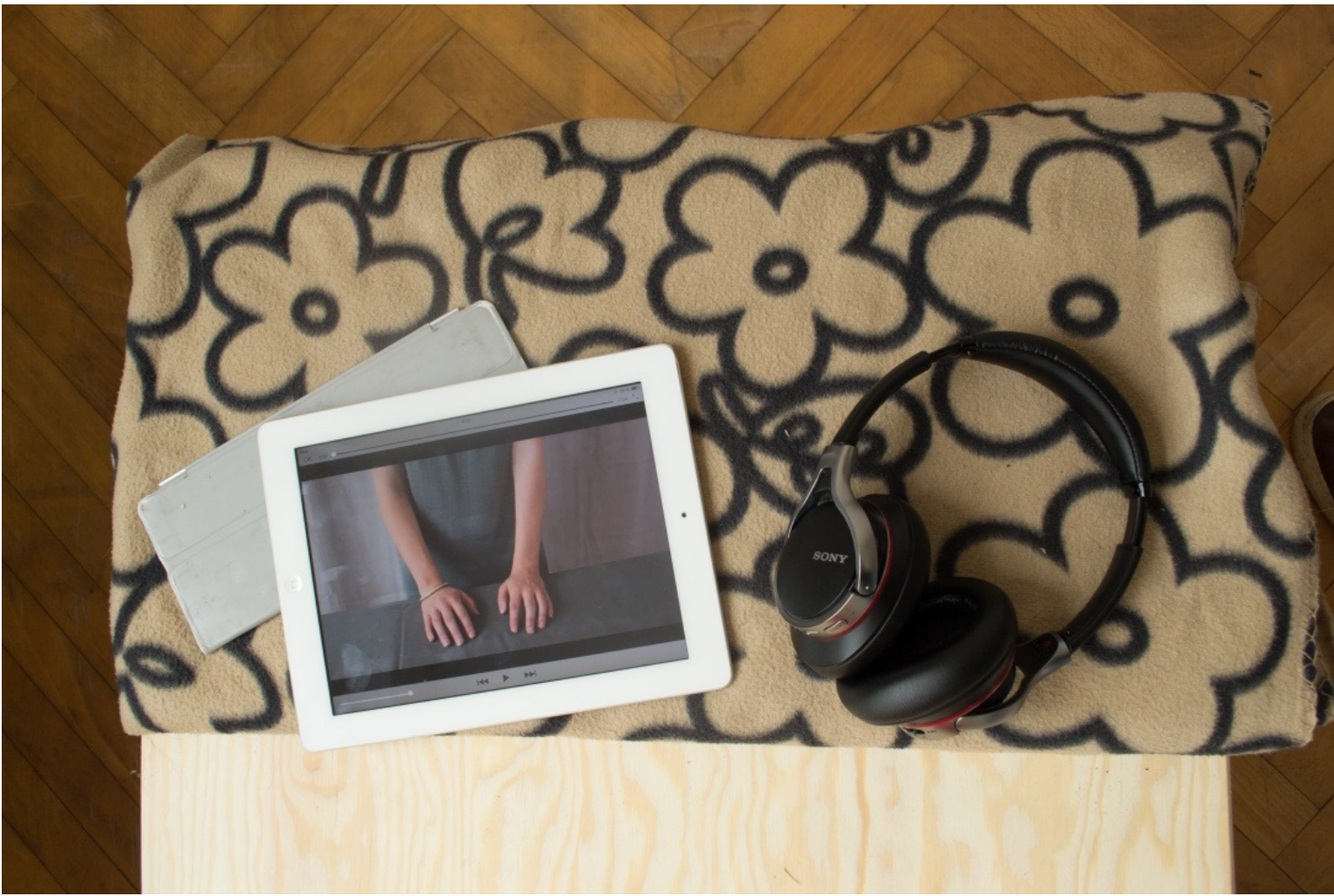
# AFFECT



**“THE LIVING ROOM” by artists of module II of AFFECT 2015 SUMMER PROGRAM - 26-28.06.15 at AGORA**



# AFFECT



“THE LIVING ROOM” by artists of module II of AFFECT 2015 SUMMER PROGRAM - 26-28.06.15 at AGORA



# AFFECT



**“THE LIVING ROOM” by artists of module II of AFFECT 2015 SUMMER PROGRAM - 26-28.06.15 at AGORA**



# AFFECT

## MODULE #3

### EUROPE CITY BERLIN: Beyond the Masterplan

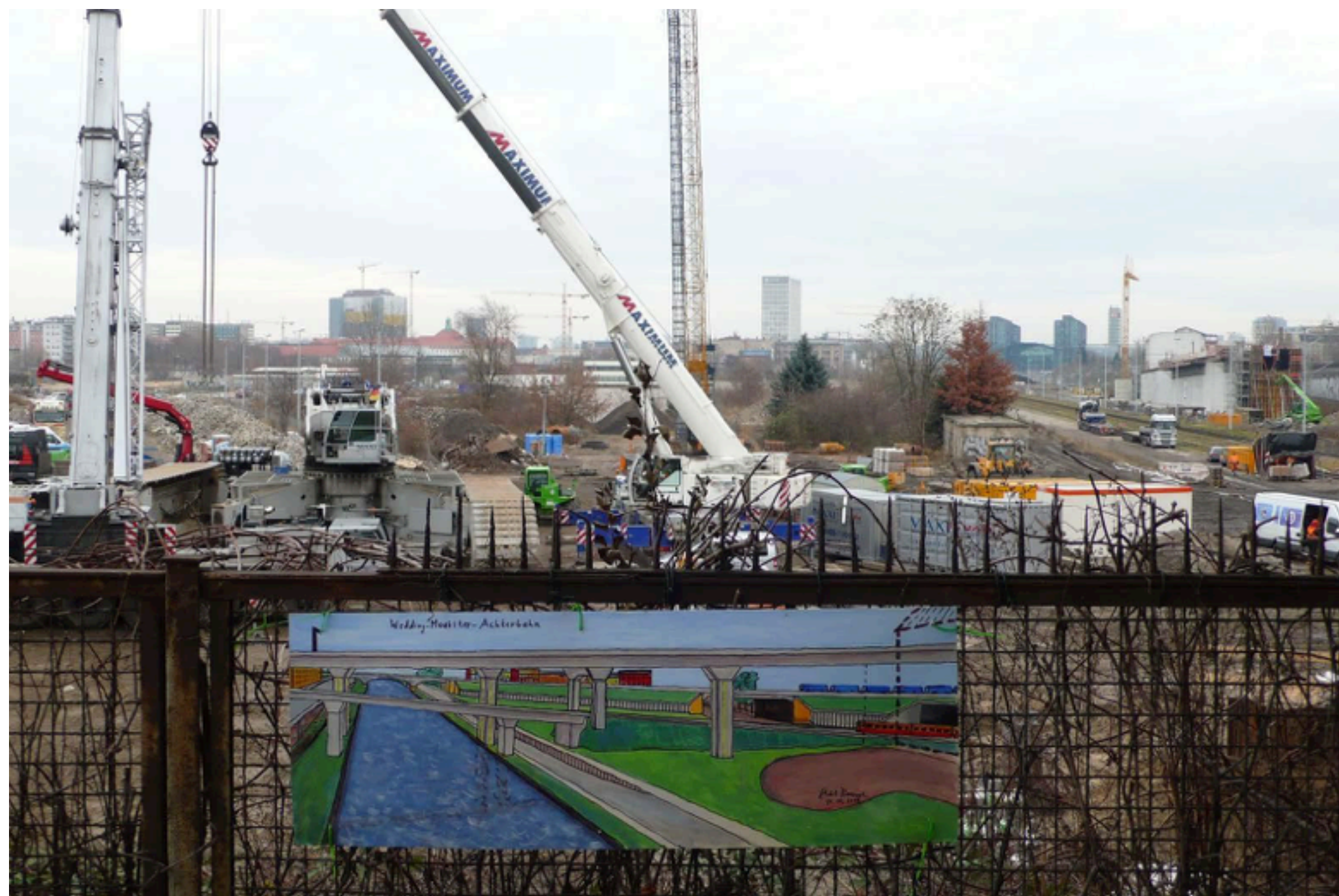
**FACILITATOR:** Yves Mettler

**DATES:** July 1 – 31

**SCHEDULE:** Group meetings 3/week. Program includes field trips, visits and action mission group work.

**With participants:**

Siran Li (NZ),  
Francisco Perez (US),  
Ferbis Tibbs (UK),  
Andreea Patroi (RU),  
Jael Orea (MX),  
Kyrae Cowan (US),  
Chloë Augat (FR),  
Mateja Rot (SI),  
Katharina Körner (AT),  
Efrat Lipkin (IL)



# 3



## PROGRAMME:

The latest approach to city development has insisted on showing and instigating bottom-up processes. Artistic means are getting used to set up situations in which different social groups can express their demands towards decision-makers and get involved in the development of their neighborhood. In Berlin an important protest movement against raising rents and profit-making city development has emerged and made its demand a public affair. However, the process of how city developments are making their way from top-level decision-making down to the asphalt still remains rarely traceable.

This workshop will consist of a multi-headed investigation through artistic means of a new area in the middle of Berlin whose development is currently taking place away from public awareness. Some of the means employed will be: archive research, interviews with the administration, street-mike, jam poetry, photography, street performance, etc. Following an input on urban geography and interventionist art history, we will together create a perceptive mapping of the traces left by different agents of power, ranging from international investment companies and EU's normative governing down to local neighborhood consulting assemblies and anonymous poster actions. The goal is to test, compare and experiment with different means of collection and text and image production in order to follow and connect the multilayered, often remote and multiscalar forces concretely building the city (Neil Brenner, *New State Spaces*). Invited artists and scholars will help us reflect on the ongoing process.

The study case will be the area historically known as Lehrter Bahnhof, now called Europacity. Since the fall of the Berlin Wall, and with the exception of an endless construction site which became the Hauptbahnhof Berlin, this area has stayed under the radar of city development, allowing several cultural activities to take place in its midst. Since 2005 there is a masterplan for the area, based on an international private-public cooperation project, including the surroundings of the Hamburger Bahnhof, the city's contemporary art venue. The transformations are incremental and strangely remote from public life even though they are unfolding in the middle of the German capital.

Outputs of the workshop will find their way on site as much as via spreadable documents. Means of mechanical, digital and performative reproduction will be explored and combined, including newspaper distributed in the neighborhood, one-night shows, and festive formats like processions and parties.

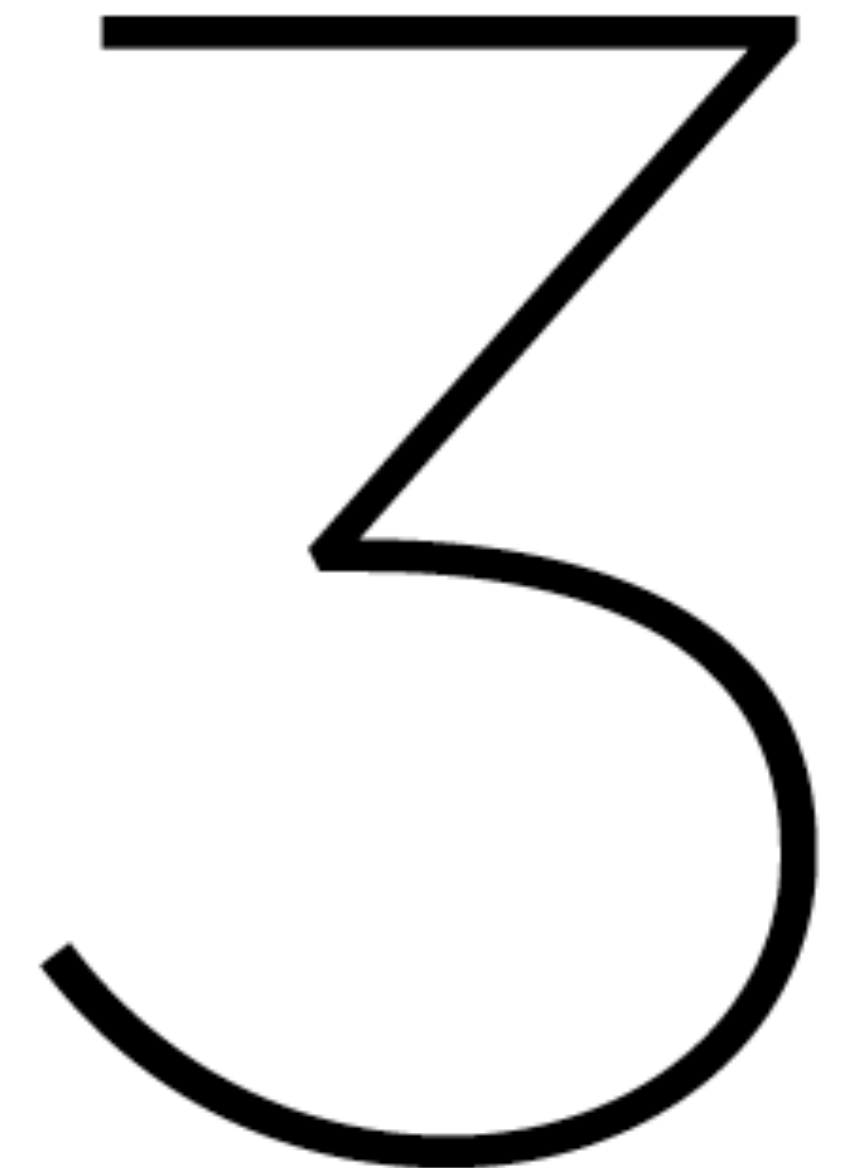




## BIO FACILITATOR:

Yves Mettler realises interventions in the public space and sound installations that present a narrative fabric made of analyses and stories extracted from architecture, engineering, history and social conditions, creating a polyphony of the ongoing making-of of the urban environment. His works move between scales and build a sense for today's global urbanisation process. In 2013 he initiated a series of shows about the Europe Squares of Berlin, Lausanne and Bobigny, shown at the Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz, Berlin, Standard/Deluxe, Lausanne et Khiasma, Les Lilas. In 2012 he was a grantee at Institut für Raumexperimente, Olafur Eliasson's class at the UdK. From 2008 to 2012 he was a visiting professor at CCC master program, HEAD, Geneva. His works have been shown at Museum for Contemporary Art, Gallarate (2015), Kunsthaus Langenthal (2012), Bawag Contemporary, Vienna (2009), Kunstmuseum Thun (2009), Argos (2008) and Archilab (2008). He is co-editor of the Vienna-based art fanzine Chicago, Helvetica, Plotter, etc...

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





## READER:

**Brett Alton, Bloom (2015)** “You’re so vain. You probably think the art is about you. Don’t you?”. In Hvass Borello, Matthias, Revolver Publishing. pp. 171-197.

**Chan, Carson (2014)** “Marrakech, Seoul, and Berlin: Barkow Leibinger in Context” In Hal Foster Ed., Barkow Leibinger: Spielraum (Ostfildern: Hatje Cantz, 2014)

**Deutsche, Rosalyn (1996)** Evictions. Art and Spatial Politics. Cambridge, Massachusetts & London: The MIT Press.

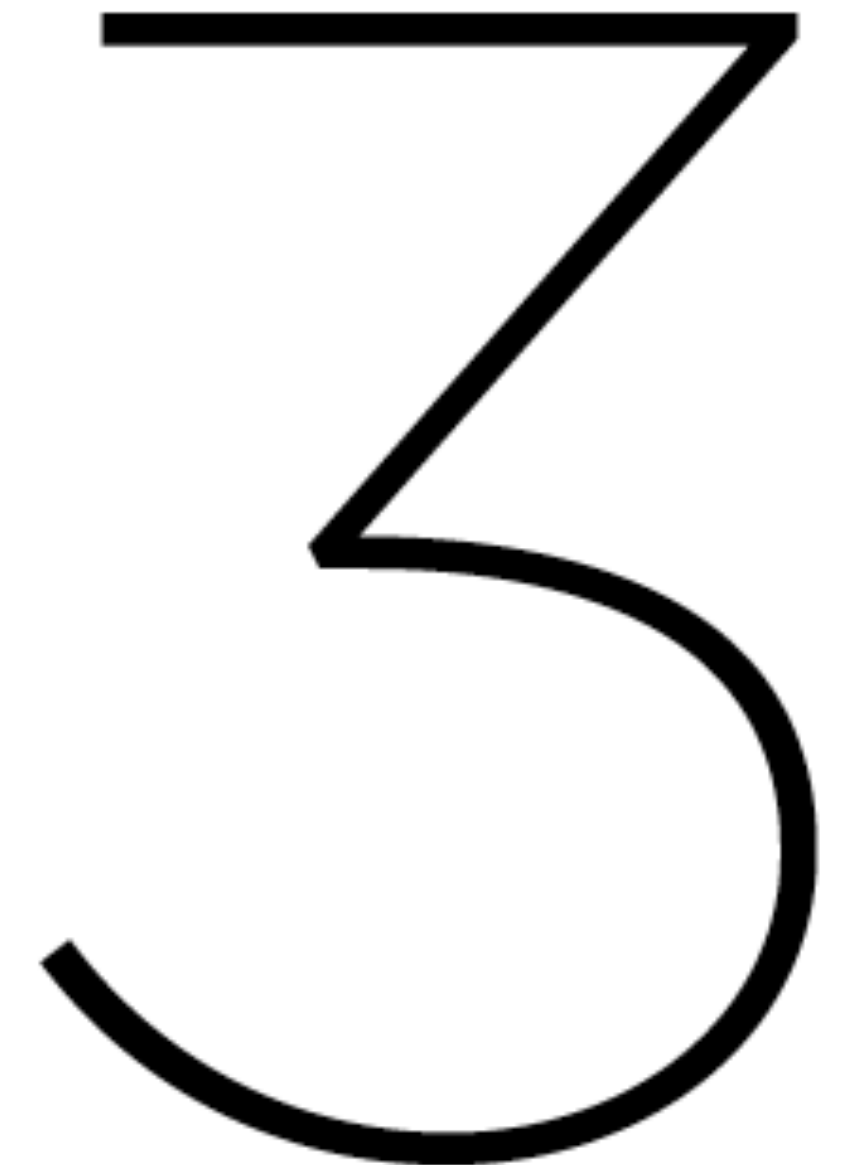
**Sholette, Gregory (2011)**, Dark Matters. Art and Politics in the Age of Enterprise Culture, New York, NY.: PlutoPress.

**Sekula, Allan (1995)**, “Red Fish” In Half Letter Press Ed., Allan Sekula: Fish story.

**Srnicek, Nick (2014)**, “Infraestructure and Hegemony”, presented at Fall Semester, Miami (October 9, 2014)

**Weizman, Eyal (2007)**, Walking through walls. Retrieved from: <http://eipcp.net/transversal/0507/weizman/en>.

**Eliot, T.S., (1922)**, The Wasteland, Coradella Collegiate Bookshelf Edition.





# AFFECT

## RESIDENCY PROCESS - FIELD RESEARCH EUROPE CITY IN BERLIN





## PUBLIC EVENT

### **“Exploding EuropaCity Berlin.**

Excursion & Discussion”

30 July 2015 in Agora Café. Mittelweg 50,  
12053 Berlin Neukölln

Agora cordially invites you to join Exploding EuropaCity Berlin, an event opening a path in two steps beyond Europacity’s masterplan.

### **Open Skies – Interventions in the public space**

Check-in at Minna-Cauerstrasse / Invalidenstrasse,  
ongoing from 17h to 20h

Europa City Berlin where is that? Please take me there? Brückenkopf ins Niemansland – Do you live here? If Europe was an animal, which would it be? A lion, a spider, an elephant, a sloth... What should be on a square called Europe Square? Many things we share with you come out there? – April is the cruellest months breeding – Why do you live in Berlin? We invite you beyond the masterplan on a shared journey through the scenery of the coming Europacity. A constellation of actions and horizons where you can map with us the atmosphere of the future. Good shoes and water required.



### **Open Plot – Display, discussion & drinks**

Agora Café, Mittelweg 50, from 20h30 to 22h

Berlin positions itself currently as the herald of the self-made city, hosting more or less willingly many initiatives. We propose to question this in regard of one of the city’s main development project published in 2009, Europacity. Since then the transformations are rapid and strangely remote from public life even though they are unfolding in the middle of the German capital. After a month long investigation in the field, we want to host the discussion: How does the city support the self-making city? isn’t there a gap between associative initiatives and the way the city behaves and plugs itself on the energy liberated by these initiatives? Isn’t there an opportunity for the city to link up and support alternative city-making initiatives?

### **Exploding EuropaCity Berlin is a public event by artists:**

Paz Bardi | Kyrae Cowan | Katharina Körner | Chloë Korue | Siran Li | Efrat Lipkin | Jael Orea | Andreea Patroi | Francisco Perez | Teja Rot | Fergus Tibbs

Facilitated by artist Yves Mettler

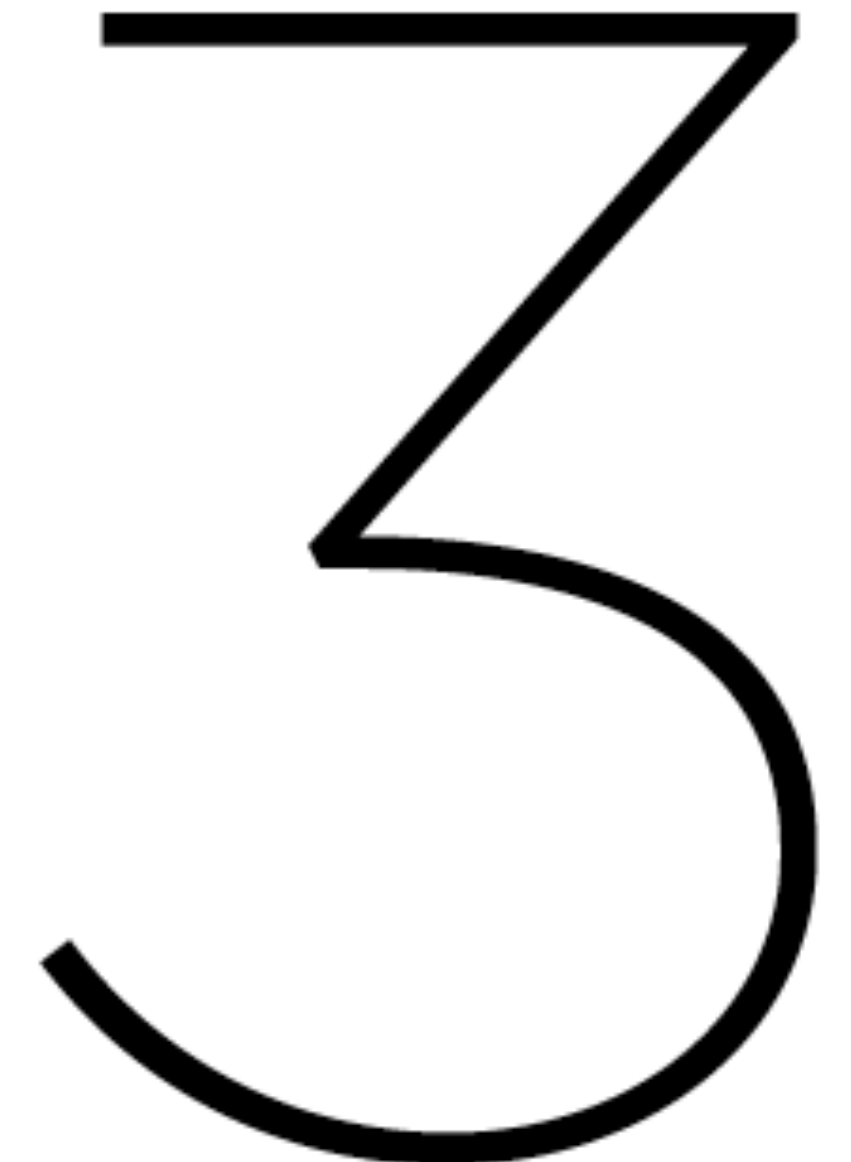
Module III of AFFECT 2015 Summer Program

Coordinated by Paz Ponce

### **Documentation credits**

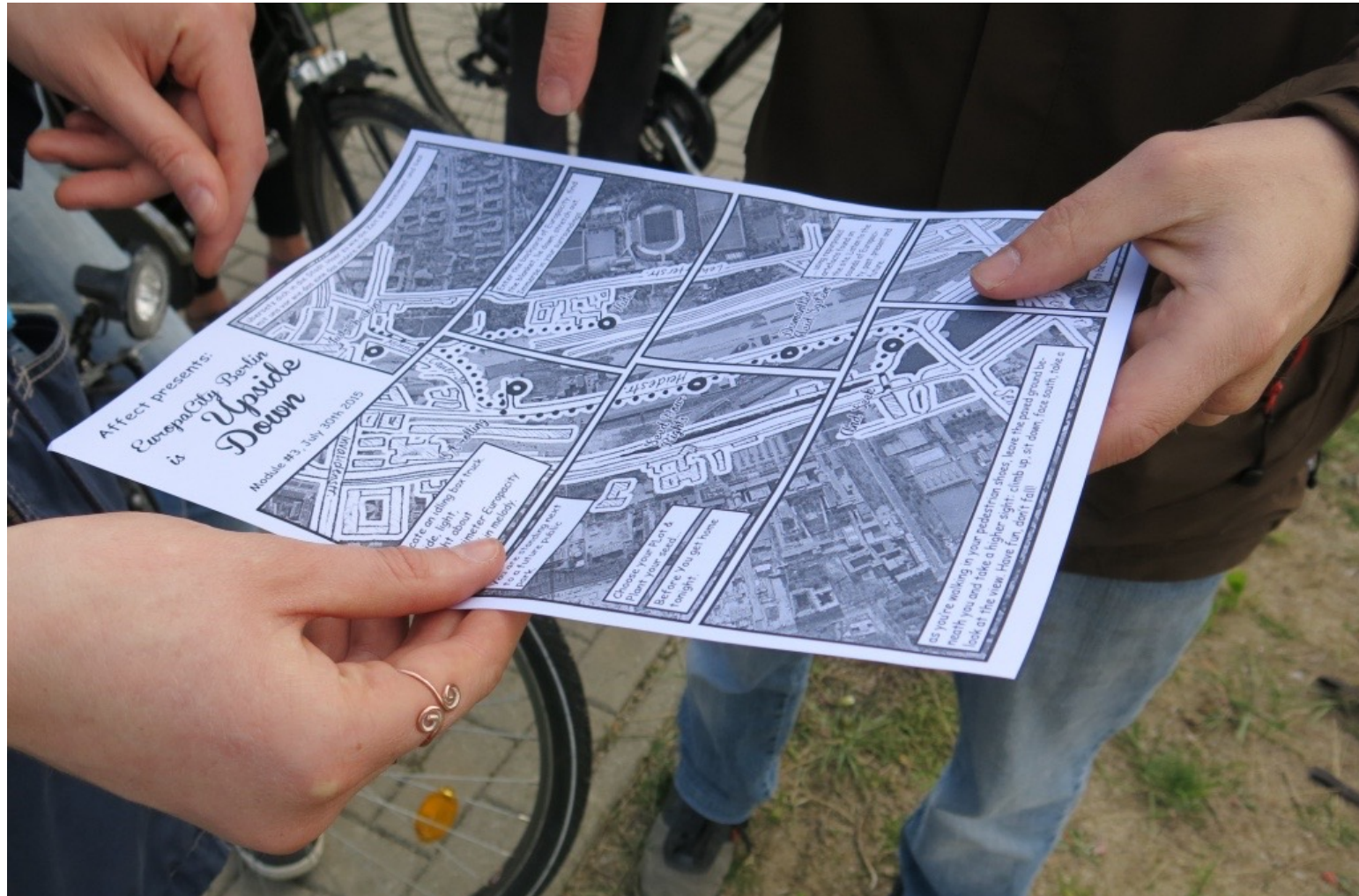
Images by AFFECT and residents

Links to [web invitation](#) and [facebook event](#)





# AFFECT



**“Exploding EuropaCity Berlin, Open Skies & Open Plot ” by artists of module III of AFFECT 2015 SUMMER PROGRAM - 30.07.15 at various public locations and AGORA**



# AFFECT

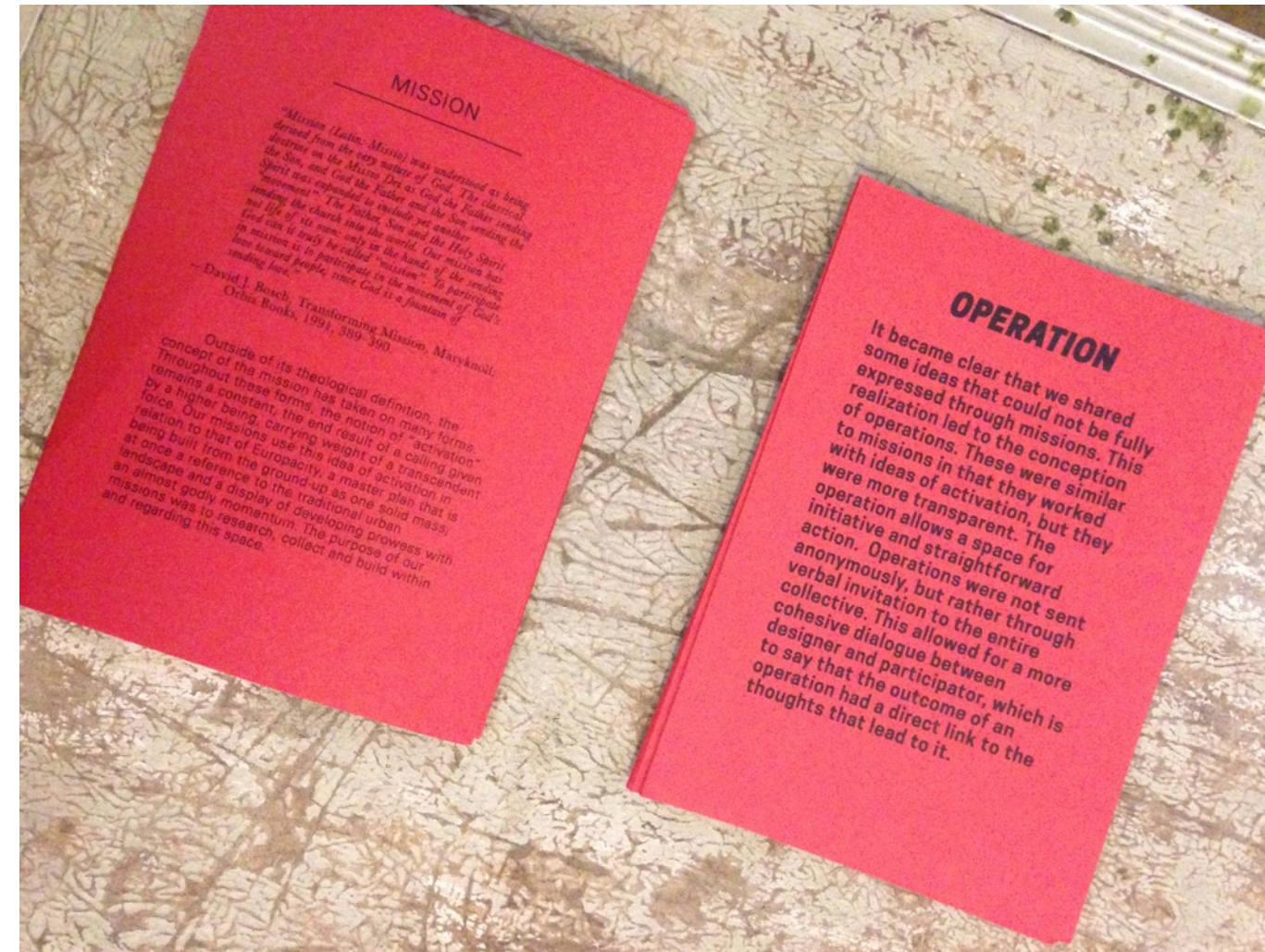
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**“Exploding EuropaCity Berlin, Open Skies & Open Plot ” by artists of module III of AFFECT 2015 SUMMER PROGRAM - 30.07.15 at various public locations and AGORA**



# AFFECT



“Exploding EuropaCity Berlin, Open Skies & Open Plot ” by artists of module III of AFFECT 2015 SUMMER PROGRAM - 30.07.15 at various public locations and AGORA



# AFFECT



**“Exploding EuropaCity Berlin, Open Skies & Open Plot ” by artists of module III of AFFECT 2015 SUMMER PROGRAM - 30.07.15 at various public locations and AGORA**



# AFFECT

## MODULE #4

THE ARTISTIC MISSION – What is the role of an artist in a for-profit economy?

**FACILITATOR:** Diego Agulló (ES)

**DATES:** August 3 – 30

**SCHEDULE:** Group meets everyday from 10:30 to 16:00

**With participants:**

Grace Wielebinski (US),

Marie Beckrich (FR),

Kyrae Cowan (US),

Ania Catherine (US),

Erin Laura Hughes (UK),

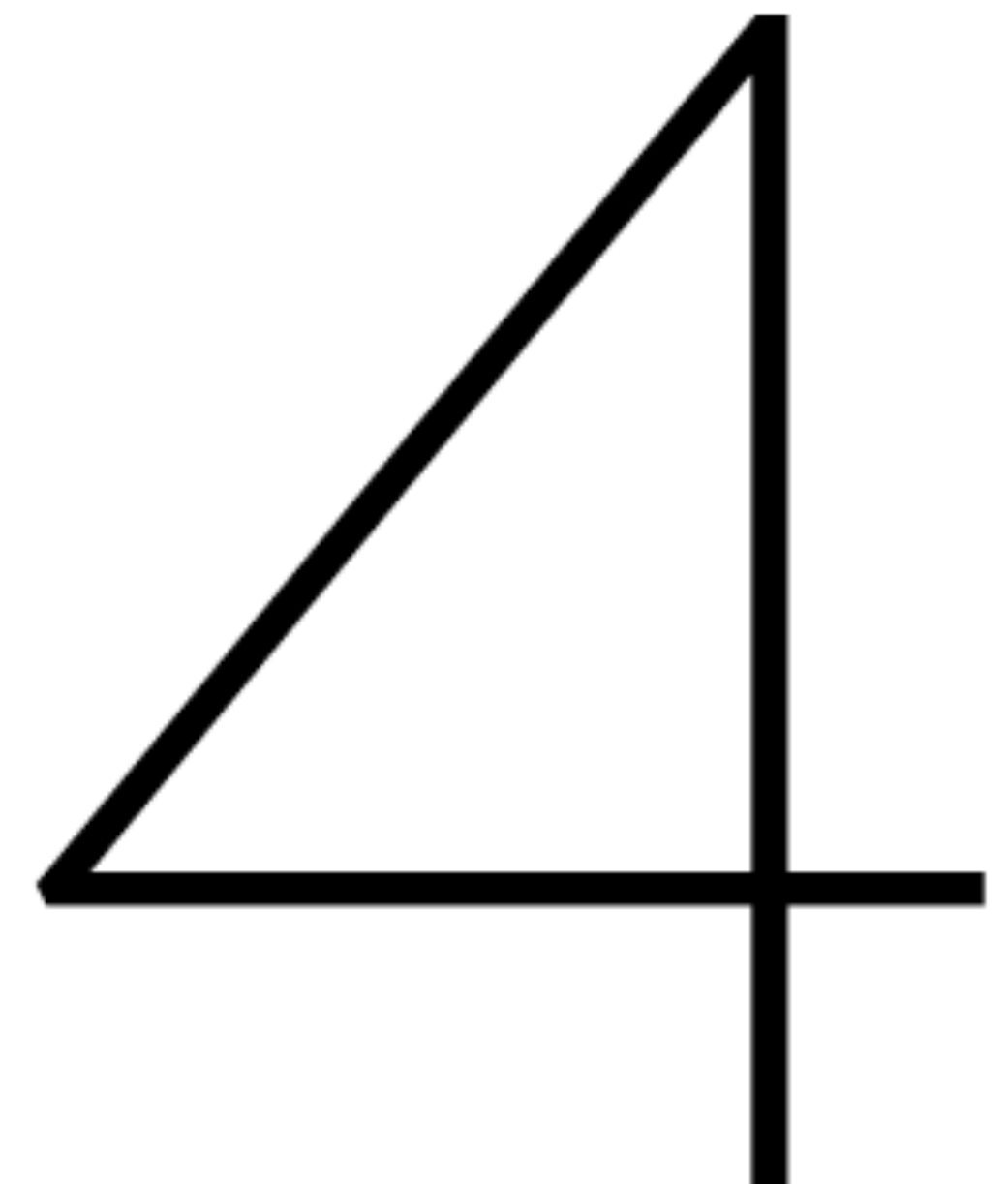
Mo Kim (KO),

Bruna Pereira de Souza (BR),

Renata Haar (BR),

Gregori Homa (BR),

Sandra Julve (ES).

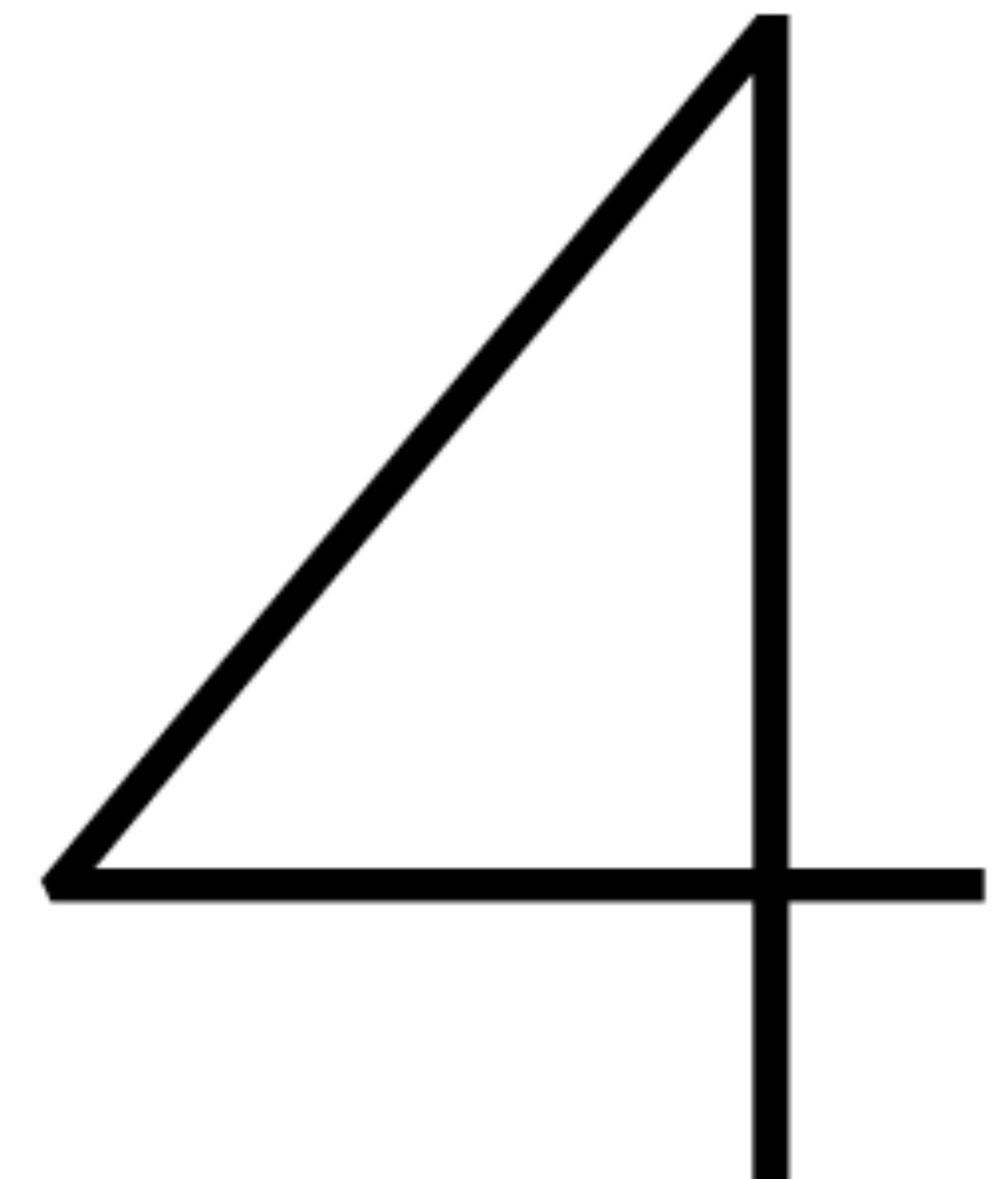




## PROGRAMME:

From a humanistic perspective, the main difference between an artist and a creative entrepreneur is that the purpose of the artist is not money making; or as Andrew Horwitz put it: “Artists want money so they can make more art; entrepreneurs want money so they can make more money.” This clear distinction has become blurry in the last decades within the neoliberal for-profit economy. One consequence is the emergence of the artist as entrepreneur, a person that has adopted various practices of entrepreneurs, making art as business. Based on this model profit becomes the purpose, not just a result or a side effect. But what is the not for profit mission of art? How to avoid becoming a servant of the ideologies and tactics of professional success, self-branding and self-management?

This workshop is an investigation on the role of art in the current economy, looking from the perspective of which value systems guide the aspirations and motivations of artists. This workshop is addressed to anybody who wants to work together on a diagnosis of today’s blurry lines between the different value systems of the creative industries. In this light, the workshop will provide the participants with a frame to problematize the way they access the professional structure, inviting them to a mutual practice of self-examination. What makes an artistic trajectory move towards a certain direction or deviate from the standard pathway? What are the forces of attraction for an artistic trajectory to move? What are some of the purposes and results of the artistic mission? What is the level of consistency of an artistic practice from an ethical point of view?





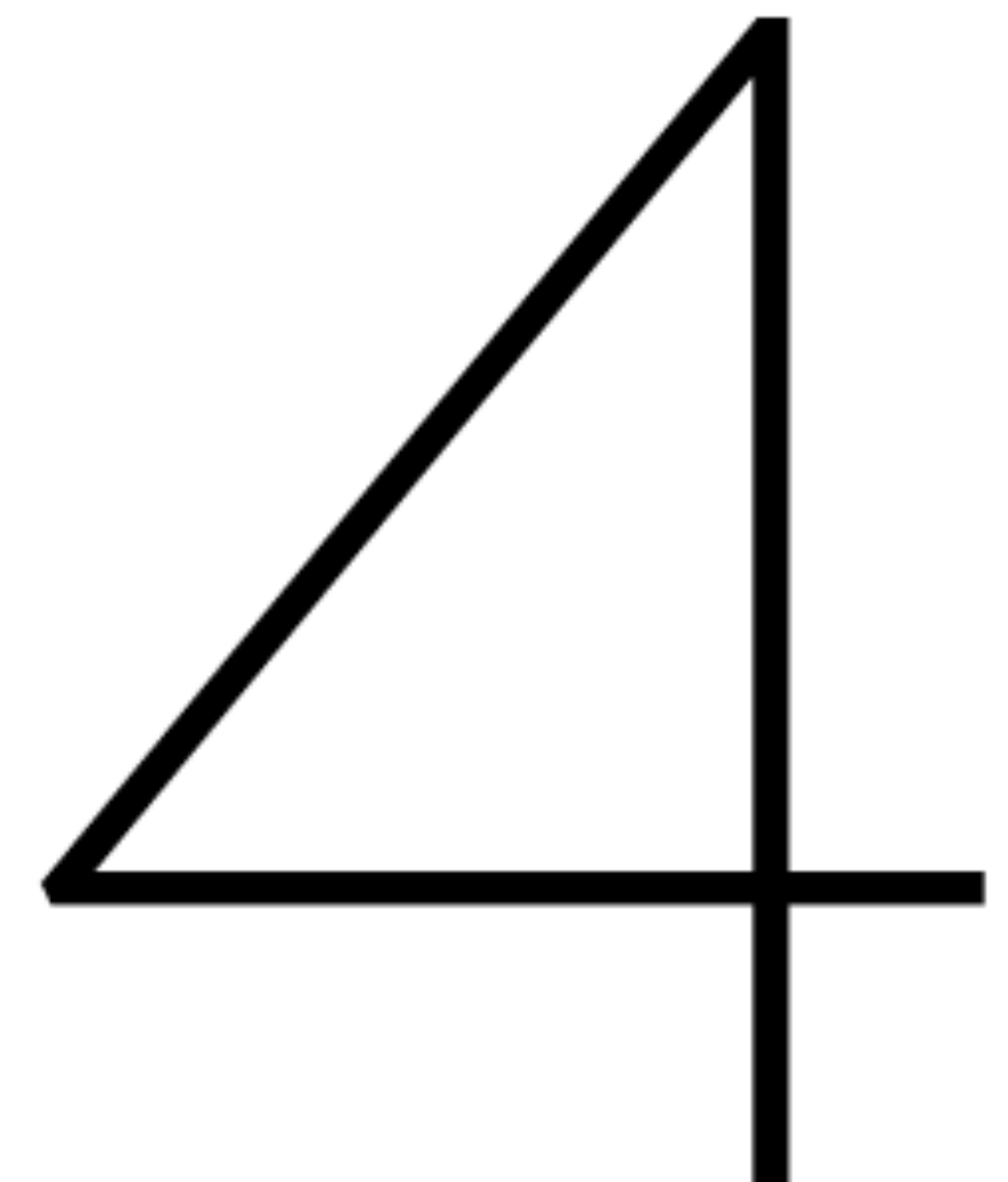
# AFFECT

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This workshop is not interested in career management or business planning but rather on applying conceptual tools and artistic practices to explore the possibility for new value systems to appear, thus expanding the notion of professionalism within the creative industries and the arts. The actual context of Berlin will also play a major role in our investigations and we will embark on a diagnosis of the city's current artistic and entrepreneurial environment. While it is nothing new to look at Berlin as one of the most popular cities for artists to move in, it is only during the last decade that Berlin has been branding itself as the European hub for startups and innovation, attracting investors and young entrepreneurs. But does economic growth automatically generate better quality of life? Which ideologies and values systems exist behind that notion of professional success? How is the startups ecosystem intersecting with the artistic community in the city, and how does that influence the city? What kind of city is worth living in?

The workshop's methodology will combine both theoretical and artistic practices, providing a playground for the participants to share their own experiences and points of view in order to engage on a practice of critical inquiry, self-examination and cultivation of the inner eye. We will train ourselves on the art of making interviews using the Torpedo Fish Method borrowed from the philosopher Socrates. This will facilitate the engagement on a mutual self-examination throwing questions and problematizing each other while training ourselves in the art of interviewing recording the conversations and generating an archive of the workshop. We will also create graphics for concept visualization that will help us to increase the awareness on the main issues around the topic of professionalism. This will require practicing the skills for critical argument and training the ability to argue and be resolute, meaning, to articulate your thoughts to avoid confusion and unclarity about why do we do what we do and why we want it: to reach clarity about one's own ideas, motivations and goals and what kind of value system one is bringing into play.

Besides the texts and graphic generation, at the end of the module we will organize together a final event called The Waiting Room. The Waiting Room opens space for encounters while expanding the research of the workshop into a public domain. This will be the opportunity to exercise with others the practices developed during the workshop while using the format of the interview to confront the participants of the event with questions we have been articulating throughout the month.





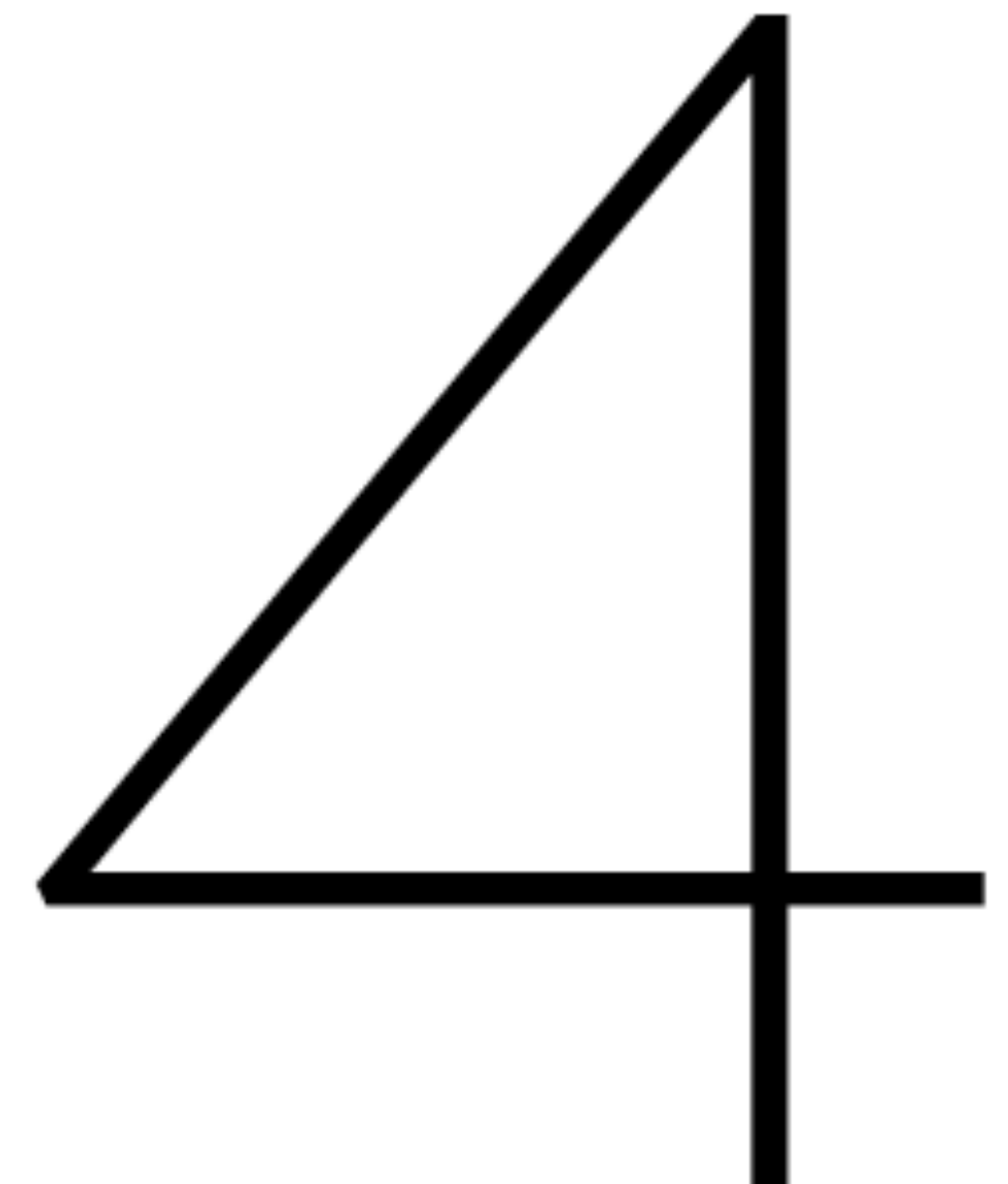
## BIO FACILITATOR:

Diego Agulló was born in Madrid in 1980 where he studied philosophy. In 2005 he moved to Berlin where he started working as a freelance video artist and performer. Two years later he had a fortuitous and inevitable encounter with choreography that lasts until today, having developed an interdisciplinary body of work that passes through different forms such as dance, performance art, participatory events, lectures, texts, films, photography, and workshops.

Diego's current research deals with the intersection between pedagogy and art, creating contexts for learning and practicing theory across art and philosophy. Diego is working on an essay on dilettantism called The Mischievous Mission, in order to problematize the notion of professionalism in arts. The first chapter of this text has been recently released as a limited edition hand book called: Dangerous Dances.

It is now or never. Day by day.

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





## READER:

The Neoliberal Arts. How college sold its soul to the market:

The Obsolescence of Capitalism And the Transition to a Resource Based Economy:

CYNICISM AS A FORM OF IDEOLOGY. SLAVOJ ZIZEK.

Online digital artwork and the status of the “based in” artist

Art without market, art without education. Political economy of art:

A ranked list of the contemporary artworld’s most powerful figures in 2014:

The Professionals:

A Case For Ethical Cynicismn:

Q&A: How the ideology of innovation harms development

TATIANA BAZZICHELLI: DISRUPTING BUSINESS:

Irony, sincerity, normcore: Jon Stewart, Stephen Colbert, David Foster Wallace and the end of rebellion:

Tending our Gradens: Dandies, Dilettantes and the Tyranny of the common sense. by Richard Faulk:

Honne and Tatemae:

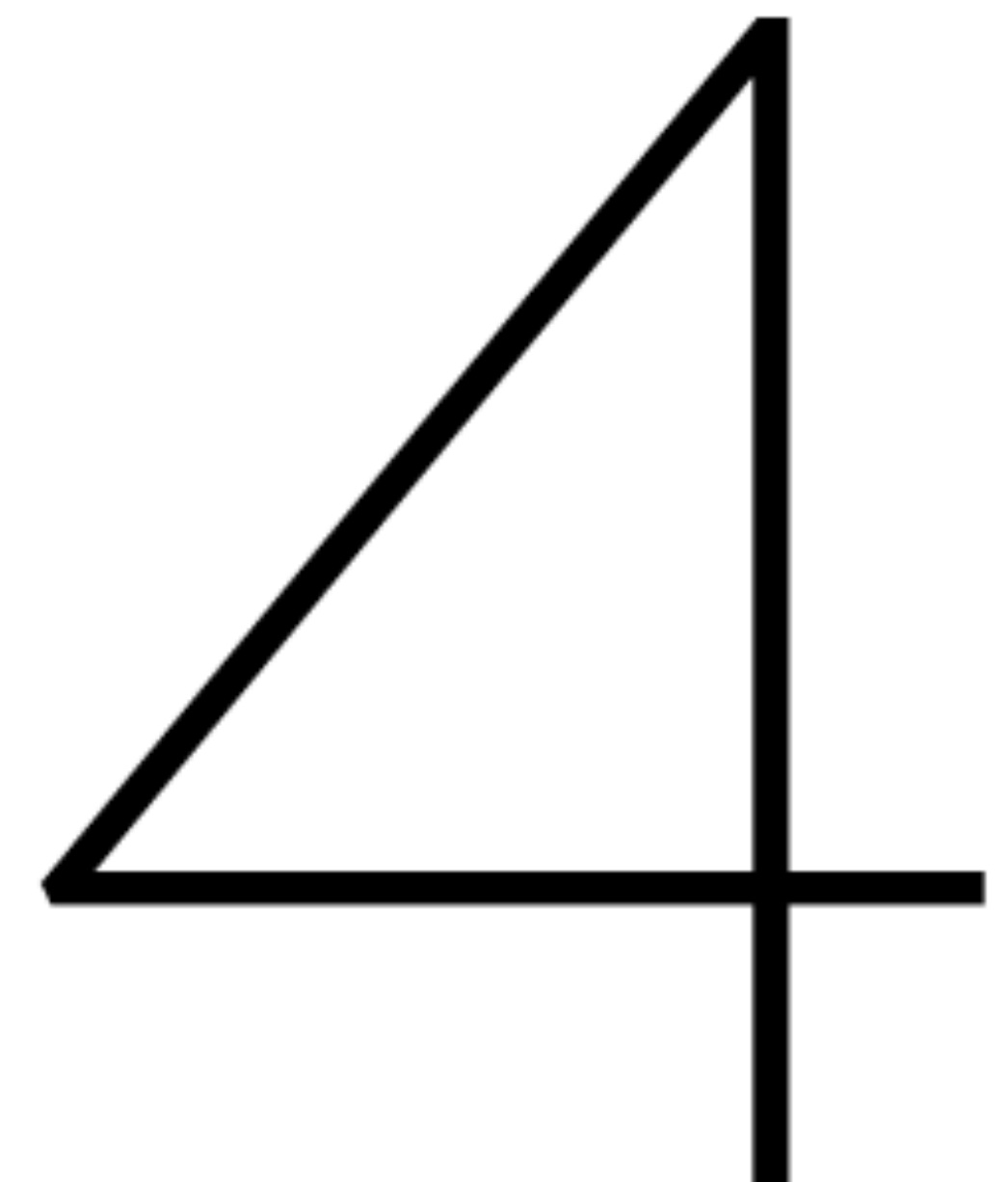
Marketplace For Inspiring Jobs In Europe’s New Startup Capital:

Why did you decide to end your career as a young and successful visual artist?

Self-Improvement Strategies for becoming more authentic leader:

Taylorism and Early Management Theory

The future is here, Maria Lind:





# AFFECT

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Panel discussion, Sarah Thorton's book "33 Artist in 3 Acts"

after bauhaus

<http://blackmountaininstitute.org/>

<http://pinakothek-beuys-multiples.de/en/glossary/free-international-university-f-i-u/>

<http://theschoolofthedamned.com/that>

[http://www.criticalpracticechelsea.org/wiki/index.php?title=Main\\_Pagenew](http://www.criticalpracticechelsea.org/wiki/index.php?title=Main_Pagenew)

proposal of art school methods

<https://s3.amazonaws.com/arena-attachments/50009/>

Art\_School\_(propositions\_for\_the\_21st\_century)\_Ed.\_Steven\_Henry\_Madoff.pdfmanifesto <http://jeffreyschnapp.com/wp-content/uploads/2011/06/Design-thinking-as-artreality.pdf>

<http://wageforwork.com/about/1/womanifesto>

Art in economics

<http://www.artscouncil.org.uk/media/uploads/documents/publications/340.pdf>

<http://www.nga.org/files/live/sites/NGA/files/pdf/0901ARTSANDECONOMY.PDF>

<http://www.feisean.org/downloads/Use-or-Ornament.pdf>

<http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/>

<https://www.youtube.com/watch?v=cxUuU1jwMgM>

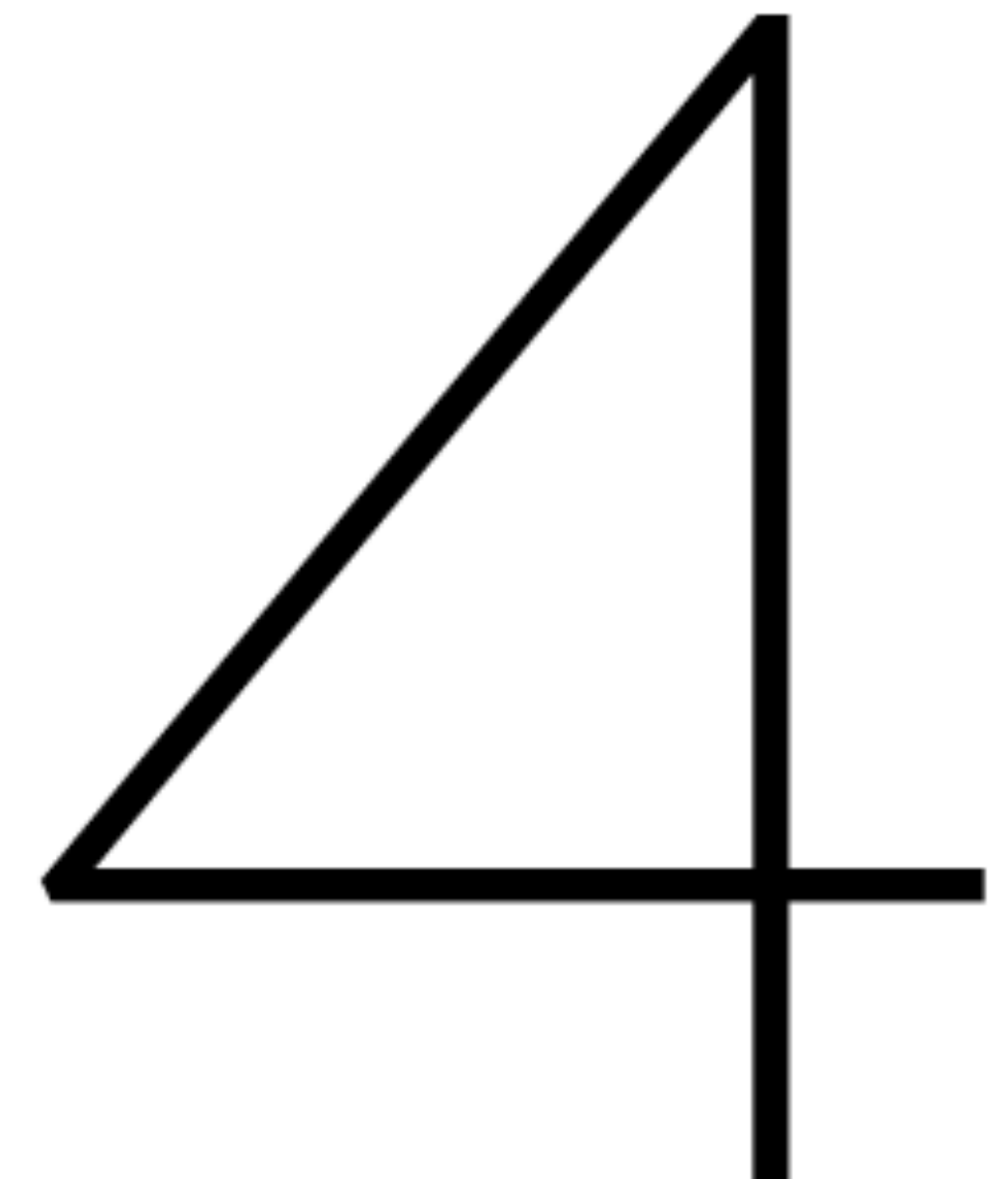
<https://www.youtube.com/watch?v=JitQGpTwUyY>

<https://www.youtube.com/watch?v=4uAiWFdoJDg>

art history review within their social changes and reflections

different perspectives from art business from insiders

article about andreas fraser workm who makes a critical of nowadays art world/ market





## TEXTS AND BOOKS:

‘why are artists poor, the exceptional economy of the arts’ by Hans Abbing

Paul Fleming: Exemplarity and Mediocrity: The Art of the Average from Bourgeois Tragedy to Realism.

Edited by Colette Henry : Entrepreneurship in the Creative Industries: An International Perspective.

Luciana Lazzeretti (Editor): Creative Industries and Innovation in Europe: Concepts, Measures and Comparative Case Studies

Plato: complete works.

Peter Sloterdijk: Critique of Cynical Reason

Nietzsche: The Genealogy of Morality

Jankelevitch: On Irony

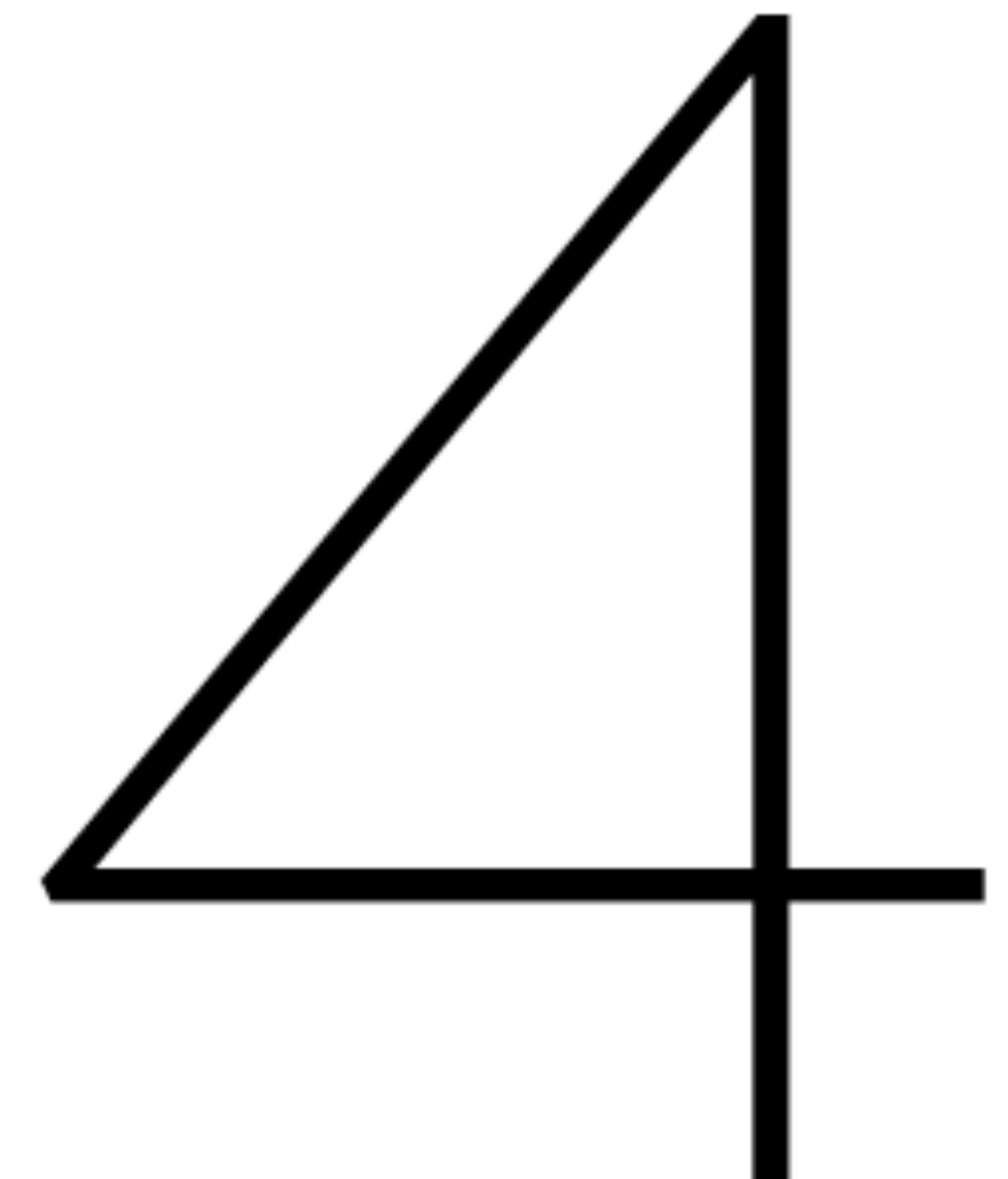
Soren Kierkegaard: Either/or

Ethics: Documents in contemporary art, edited by Walead Beshty.

Foucault, The Hermeneutics of the Subject.

Jean Luc Nancy: Communism, the word: [http://www.lacan.com/essays/?page\\_id=126](http://www.lacan.com/essays/?page_id=126)

Alain Badiou: 15 theses on contemporary art: <http://www.lacan.com/issue22.php>





## PUBLIC EVENT

### **“The Waiting Room” - A participatory event led by Diego Agulló and artists from AFFECT Module IV**

Sunday 30.08.2015 from 4 to 9pm at Agora, Mittelweg 50, 12043 Berlin-Neukölln

A waiting room, tables, chairs, reception. Forms, applications, questionnaires. You take a place, waiting for your turn. Your name is called and you are led to a different space. Behind the door is your interview partner. It may be an interviewer, your best friend, a trader, a dancer, an actor, maybe even yourself – you never know what to expect.

The Waiting Room opens space for encounters between strangers and it plays with the social rules of curiosity and interest, everyday behaviour and communication. You always come back to where you started: the waiting room, which itself becomes the space for mixing up the impressions and suspending the patterns.

The Waiting Room was initiated by Diego Agulló, Dimitry Paranyushkin, Peter Stamer, Clement Layes.

Links:

[Web invitation](#)

[Facebook invitation](#)

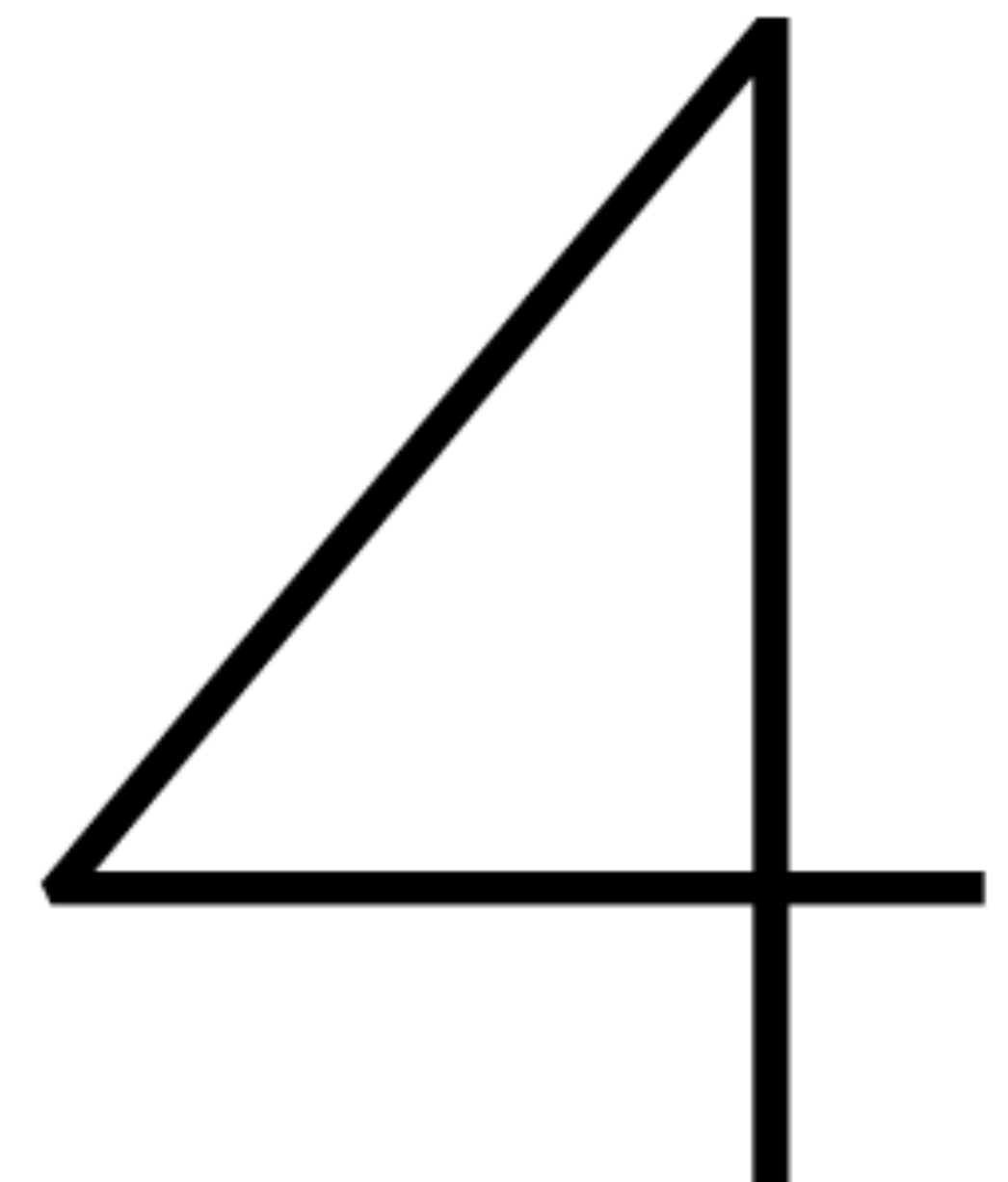
Project blog of Module IV

[www.theartisticmission.wordpress.com](http://www.theartisticmission.wordpress.com)

The Waiting Room AFFECT Edition is a public event with the participation of artists: Chen Zou | Grace Wielebinski | Marie Beckrich | Kyrae Cowan | Ania Catherine | Erin Laura Hughes | Mo Kim | Bruna Pereira de Souza | Renata Har | Gregori Homa | Sandra Julve. Facilitated by artist Diego Agulló. Coordinated by Paz Ponce.

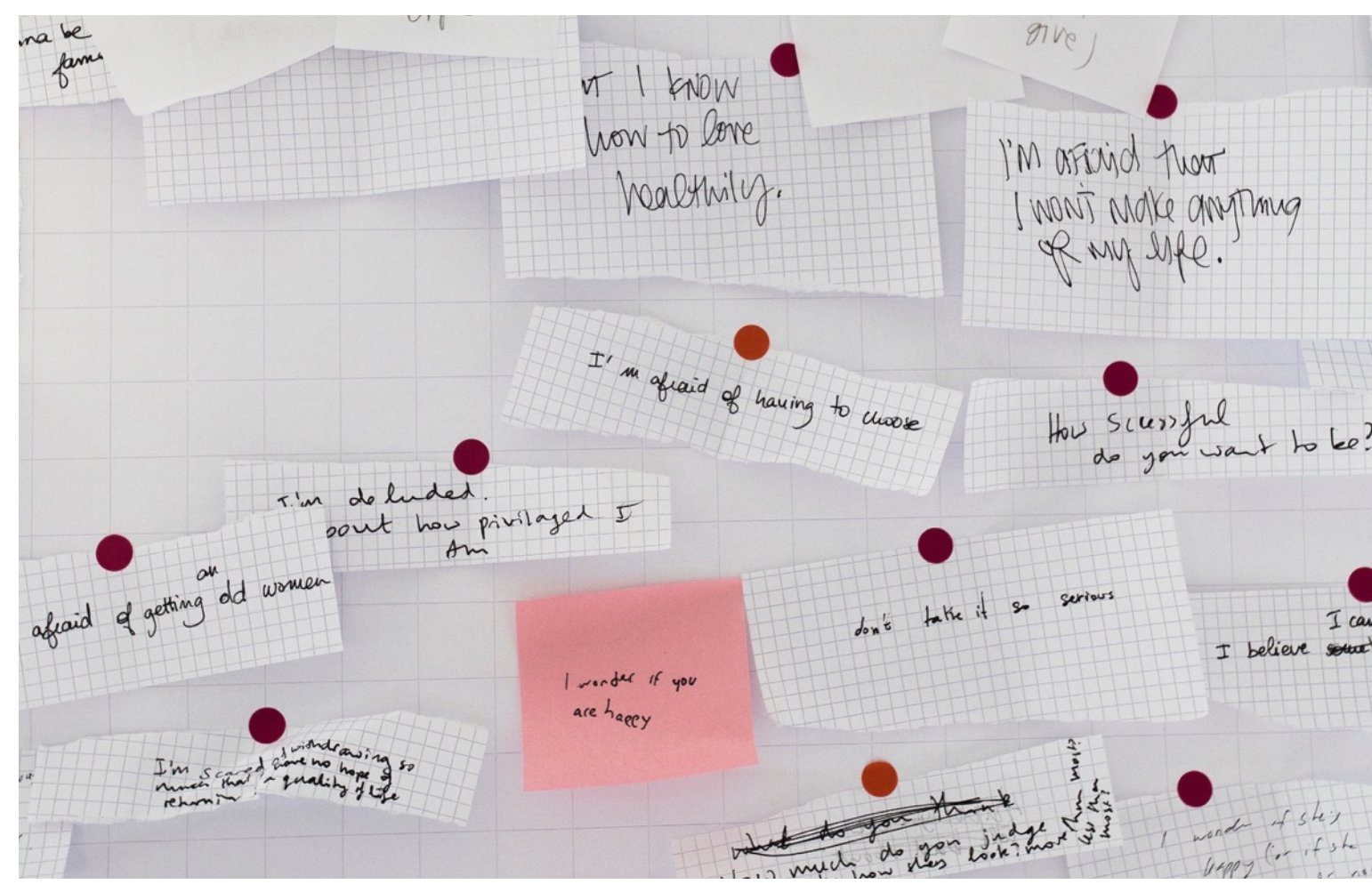
### **Documentation credits:**

Joana Dias for AFFECT at Agora





# AFFECT



THE WAITING ROOM, AFFECT EDITION, by artista of module IV of AFFECT 2015 SUMMER PROGRAM - 30.08.15 at AGORA



# AFFECT



**THE WAITING ROOM, AFFECT EDITION, by artists of module IV of AFFECT 2015 SUMMER PROGRAM - 30.08.15 at AGORA**



# AFFECT

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**THE WAITING ROOM, AFFECT EDITION, by artists of module IV of AFFECT 2015 SUMMER PROGRAM - 30.08.15 at AGORA**



# AFFECT

## MODULE #5

### MITTELWEG

**FACILITATOR:** Fotini Lazaridou-Hatzigoga (GR)

**DATES:** September 1 – 27

**SCHEDULE:** Group meets 3 times/week 10:30 to 15:00

**With participants:**

Maria Ader (EE),

Anne Marchal (FR),

Ayumi Miyano (JP),

Ariela Kader (CR),

Diana Duarte (CO),

Megan Wiessner (US),

Lina Augustin (DE),

Tsilogianni Maria (GR),

Shauna Janssen (CA),

Mariangella Tinelli (DE),

Nellie Chu (US),

Reese Riley (US),

Jessica Arseneau (CA)



# 5

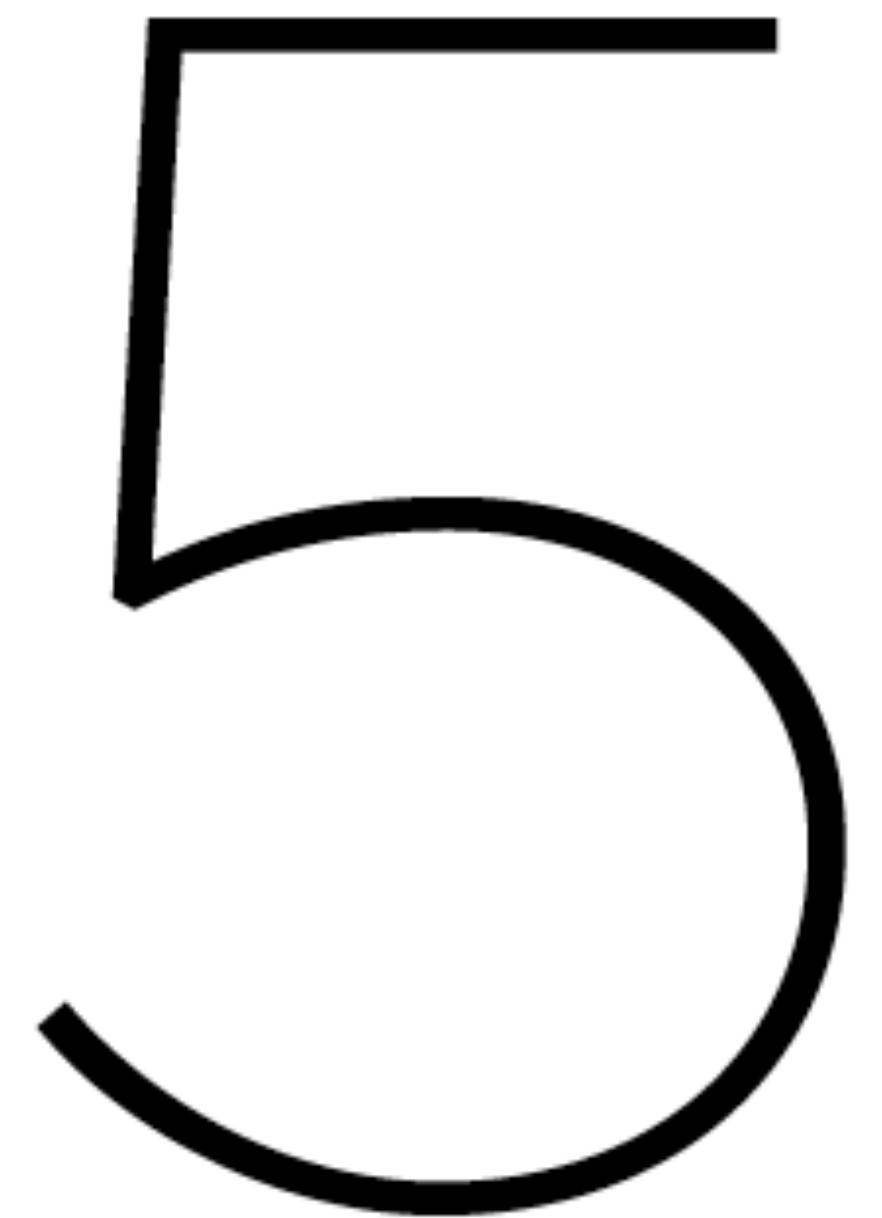


## PROGRAMME:

Mittelweg (The Middle Way) is a workshop in the form of a publishing experiment unfolding throughout the month of September. It takes place on and around a small street called Mittelweg in Berlin-Neukölln, a densely populated area with a high percentage of immigrants that's been undergoing major transformations in the recent years.

Located in Neukölln's midst, this workshop seeks to explore various ideas and forms of the in-between—of buildings, bodies, identities, temporalities—as a site of encounter and conflict, a border along which different realities come to meet, an indeterminate space that allows for hybrid engagements to emerge. Shying away from lukewarm compromises and attempts to mix and blend, the in-between here unfolds as the very site of relation, of becoming, of change.

For this workshop, the studio of AFFECT will be transformed into an editorial room functioning as a base from which to explore and reflect upon these ideas, towards the production of the Mittelweg publication. Combining tools and methodologies from anthropology and journalism with artistic vocabularies and approaches, participants are invited to investigate, document, and at times even co-produce the diverse realities and interconnected scales of the local in the immediate vicinity of Agora. Within that context, the medium of the publication offers a space for collectively articulating and discussing these observations and insights, and for eventually making them public, using text, image, sound or other performative means. Some of the Mittelweg's particular areas of focus will revolve around the use and accessibility of public space; gentrification and the ongoing debates around integration; the daily movements, flows and routines that traverse this place; as well as instances of community or communality in this midst. A series of mini workshops and group exercises, as well as site visits with local community groups and stakeholders will provide the participants with further investigative angles and tools, whereas a weekly reading and discussion session will facilitate a more in-depth analysis of particular topics and approaches. The precise form, circulation and reach of the Mittelweg will be collectively developed during the workshop. Knowledge of German, Turkish or Arabic will be very helpful, but is not a requirement.



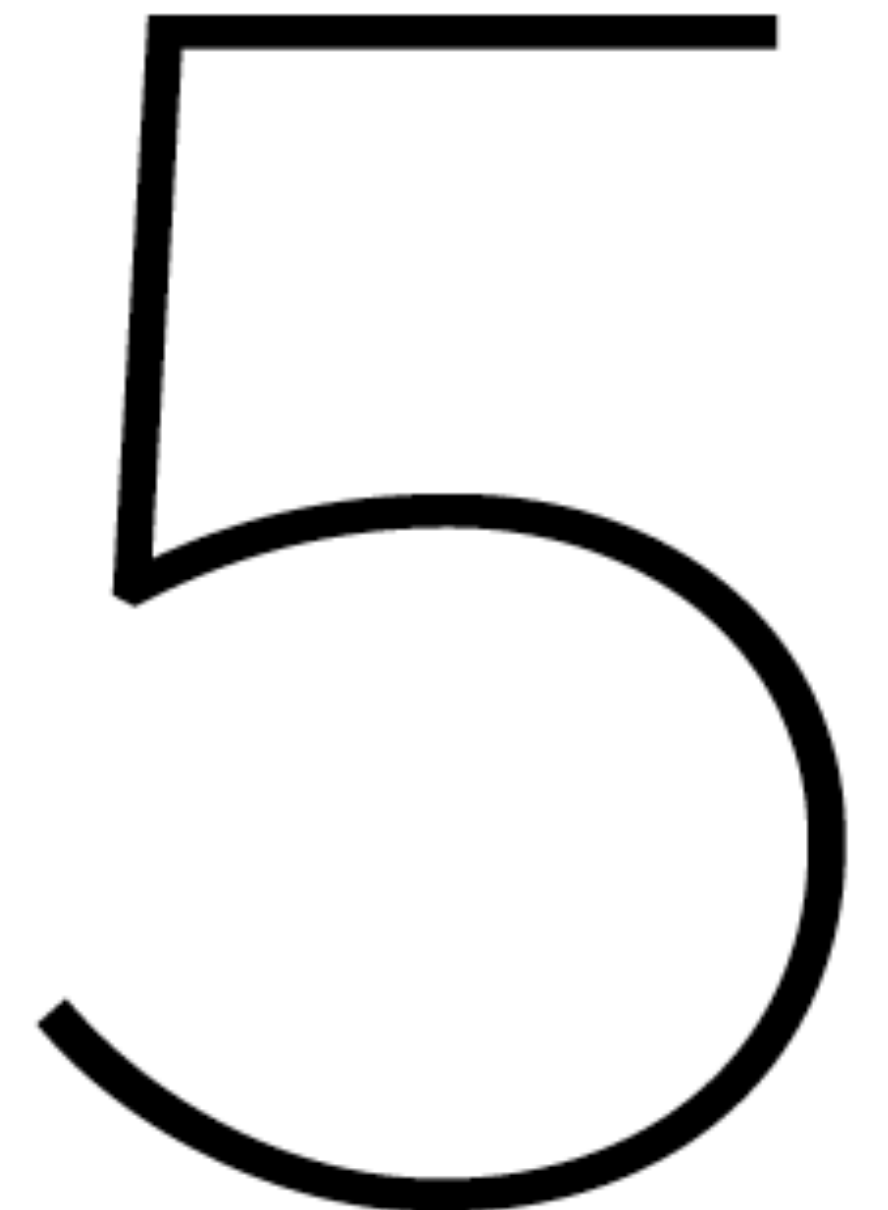


## BIO FACILITATOR:

Fotini Lazaridou-Hatzigoga works between the realms of art, architecture and urban research to explore the possibilities inherent in the intersections between social and physical spaces. Such context specificity finds working manifestation in curation, artistic production and collaborative organization, all of which point to an interest in structure as a dynamic of living and working together.

In 2006 Fotini co-founded PROGRAM – initiative for art and architecture collaborations in Berlin, and she was one of the organizers of HomeShop, an artist-run space in Beijing, active from 2008-2013. She was a fellow at the Institut für Raumexperimente in 2012-2013, and has been part of the organizing committee of the Public School Berlin since 2010.

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





## READER:

**Certeau, Michel de (1984):** "Spatial Storytelling", The practice of everyday life (pp.p.115-

**Petrescu, Doina (2007):** "The Indeterminate Mapping of the Common", Field: volume 1, issue 1: Architecture and Indeterminacy (October 2007), pp.88-97

**Grosz, Elizabeth (2001):** "In-Between: The Natural in Architecture and Culture", Architecture from the outside: Essays on Virtual and Real Space (Writing Architecture): pp.92-95

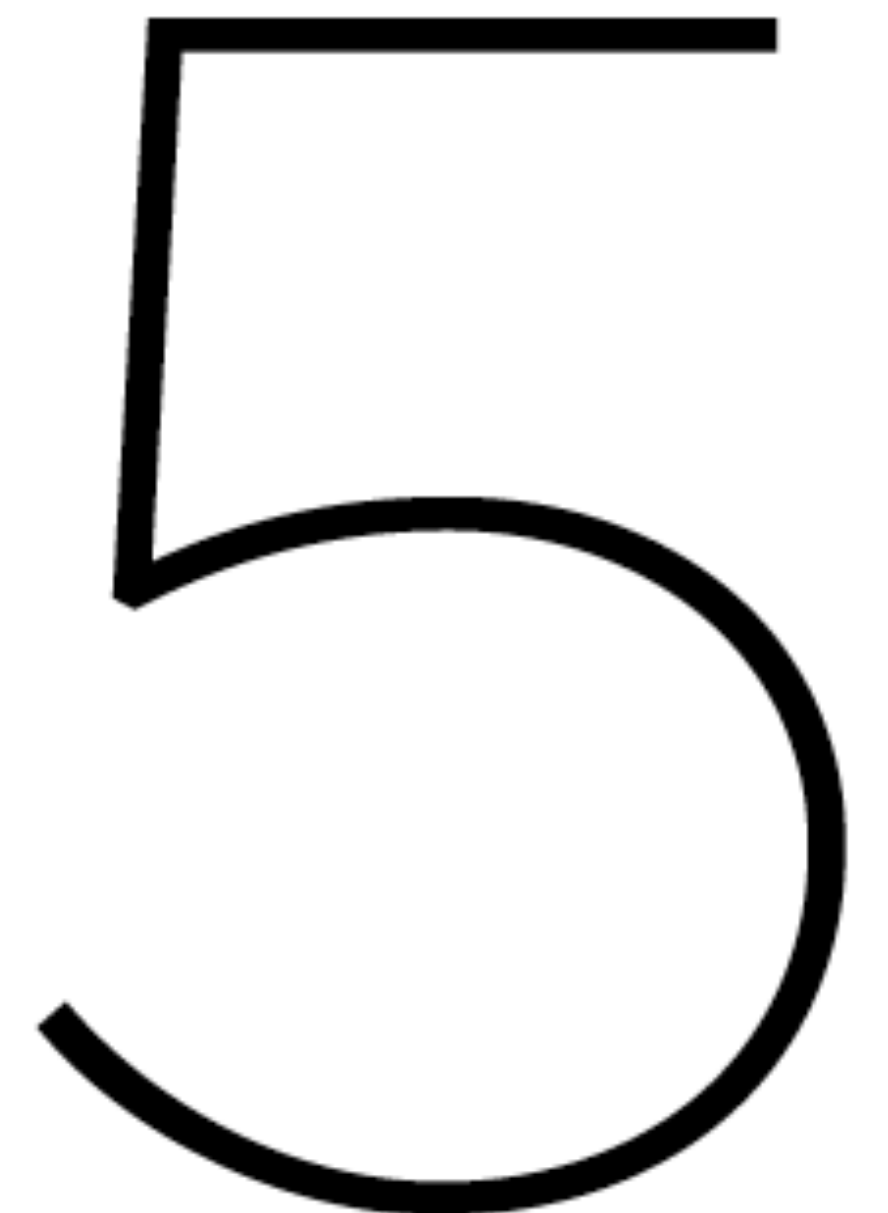
**Perec, Georges, (1989),** "Approaches to what", L'Infra-ordinaire, pp.209-211, Seuil.

**Perec, Georges, (1974),** An Attempt at Exhausting a Place in Paris, Cambridge, Wakefield Press.

**Massumi, Brian, (2002):** "The political economy of belonging. And the Logic of Relation", Parables for the Virtual - Movement, Affect, Sansation, pp.68-88

**Stavridis, Stavros, (2011):** Towards the city of thresholds, pp.15-49, Professional dreamers.

**Soja, Edward W., (1989):** "Thirdspace - Journeys to Los Angeles and Other Real-and-Imagined Places", pp. 51- 105, Blackwell Publishers





## PUBLIC EVENT

### “Mittelweg”

#### A publication unfolding in space

Compiled in the context of Module V of AFFECT 2015 Summer Program

Saturday 26/09/2015, 4-7pm

in & around Agora, Mittelweg 50, 12053 Berlin

\*The Mittelweg aperitif will be served in the Café

About 800 meter long and 5 meter wide, Mittelweg (The Middle Way) is a small curvy street spanning between Kopfstrasse and Karl-Marx-Platz in Berlin-Neukölln. Located in its midst, the fifth module of AFFECT 2015 Summer Program set out to map and temporarily occupy various instances and forms of the in-between—of buildings, bodies, identities, temporalities—within the diverse realities and interconnected scales of the local.

Over the last month we overheard conversations of passersby, pondered the opacity of lace curtains, and observed kids learning how to safely cross the street. We walked through the nearby cemetery, debated on issues like multiculturalism and gentrification, and tried to count the sticky filo layers of baklava. One of us wondered "how can you know it when you're in the middle?" Many things were lost in translation, and some things were found.

The Mittelweg publication is a collection of some of these findings, observations and reflections, an approximation of a now and here—inevitably fragmentary, fluid, incomplete. The launch of the publication will take the form of a continuous folding, unfolding and distribution process within and around the space of Agora, with a map serving as an extended table of contents guiding the visitor through the streets and between the lines.



**Mittelweg is a collective publishing experiment by** Maria Ader, Jessica Arseneau, Lina Augustin, Nellie Chu, Diana Duarte, Shauna Janssen, Ariela Kader, Anne Marchal, Ayumi Miyano, Reese Riley, Mariangela Tinelli, Maria Tsilogianni, and Megan Wiessner, facilitated by Fotini Lazaridou-Hatzigoga, and coordinated by Paz Ponce

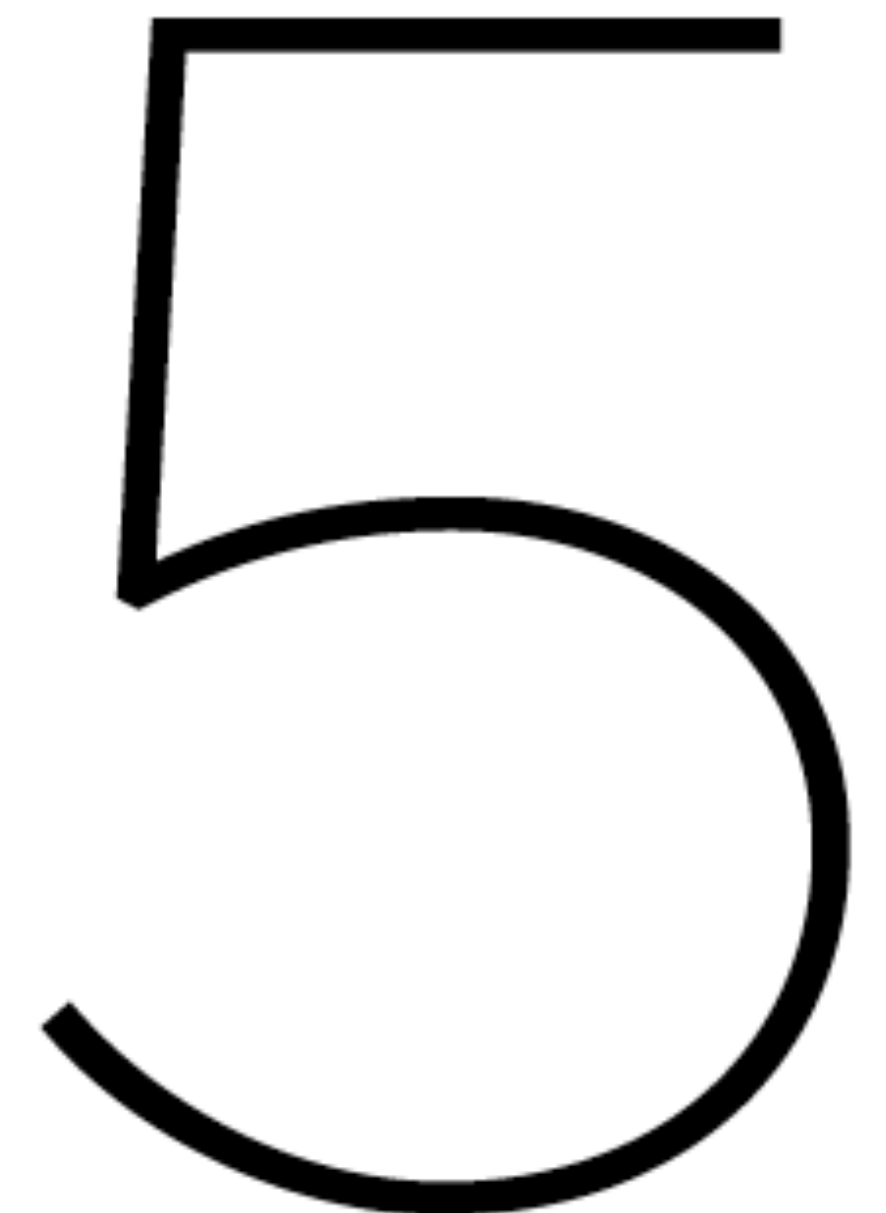
#### Documentation credits:

AFFECT residency and the artists

#### Links

Website: <http://agoracollective.org/portfolio/affect-presents-mittelweg-publication-unfolding-space/>

Facebook: <https://www.facebook.com/events/1503164509997303/>





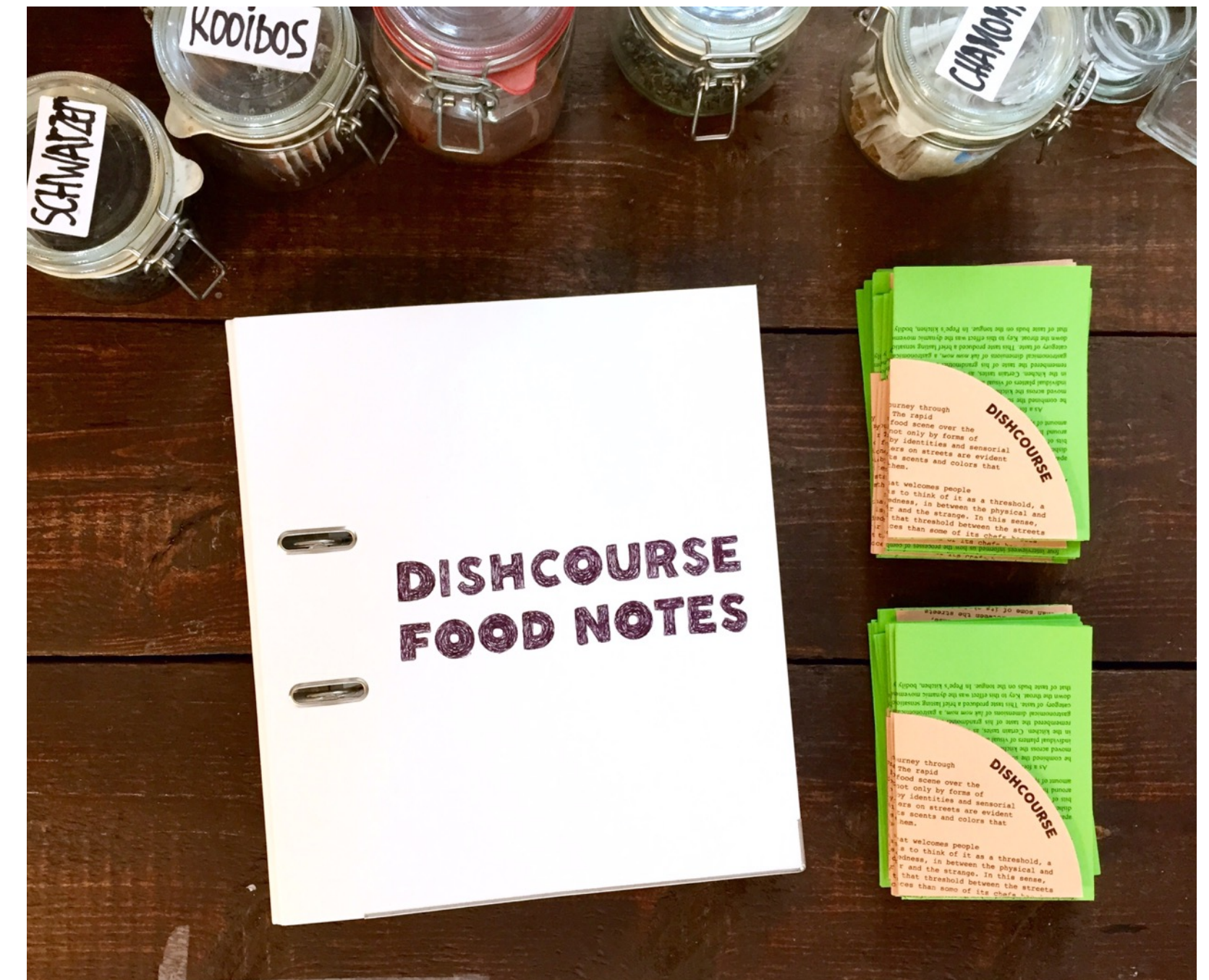
# AFFECT



“MITTELWEG” A publication unfolding in space - by artists of module V of AFFECT 2015 SUMMER PROGRAM - 26.09.15 at AGORA



# AFFECT



“MITTELWEG” A publication unfolding in space - by artists of module V of AFFECT 2015 SUMMER PROGRAM - 26.09.15 at AGORA



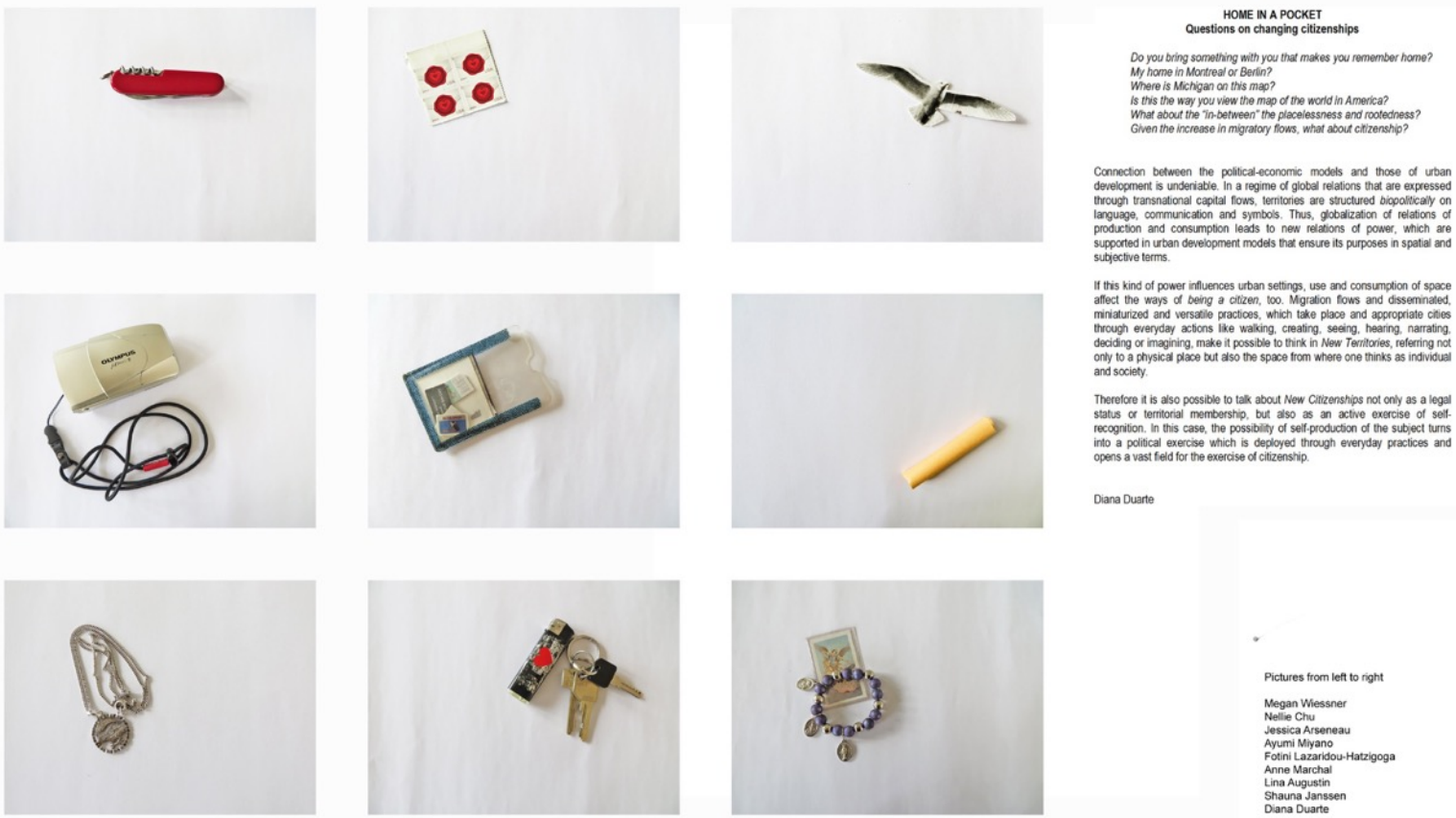
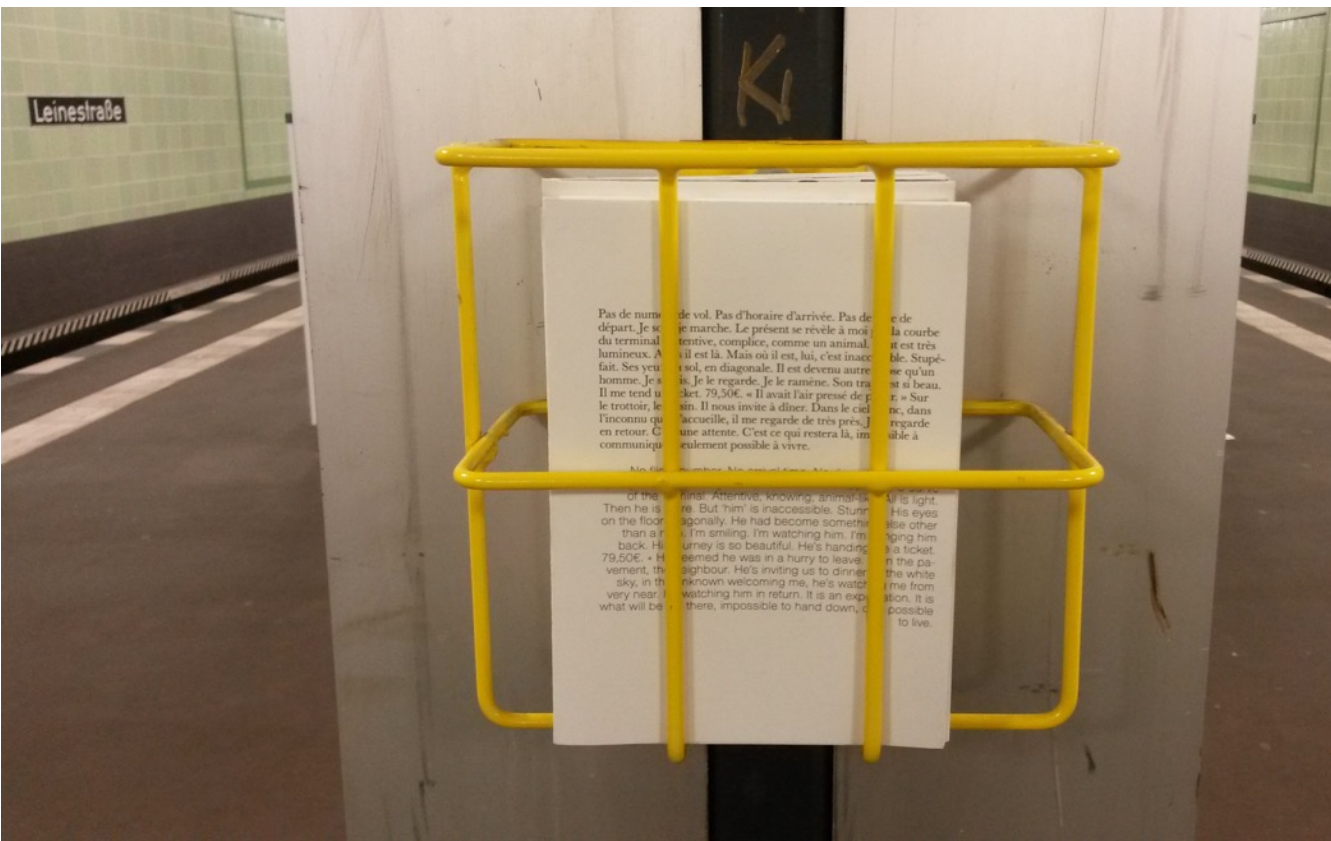
# AFFECT



**“MITTELWEG” A publication unfolding in space - by artists of module V of AFFECT 2015 SUMMER PROGRAM - 26.09.15 at AGORA**



# AFFECT



“MITTELWEG” A publication unfolding in space - by artists of module V of AFFECT 2015 SUMMER PROGRAM - 26.09.15 at AGORA



## AFFECT TEAM PROFILE

### CO-DIRECTION AND PRODUCTION

**Caique Tizzi.** Caique Tizzi works as an artist, curator and cultural producer born in São Paulo, Brazil and based in Berlin since 2009. His practice is dedicated to the conceptualization of collaborative frameworks, exploring notions of affection, generosity and togetherness.

Specially interested in investigating the social and its iconographies, his projects are based in participatory processes and experimental methods of group work and an artistic approach to food. In 2011, Caique formed Agora Collective in Berlin – a non profit project space and art collective that hosts a food laboratory, art studios, office and event spaces. Agora is a prototype of a community and develops formats and projects on its values: diversity, self-organisation and social ties.

Caique Tizzi has presented work at Freies Museum Berlin, Instituto Cervantes Berlin, L´Atelier KSR, Saalbau Galerie and others.

**Tainá Moreno.** b.1988, Amsterdam, lives and works in Berlin and holds a BA in Film Production at the Nederlandse Film en Televisie Academie. Tainá is currently Agora Collective's Managing Director, a multi-disciplinary project space based in Berlin exploring collaborative methodologies of artistic and sustainable practices.

**Marcela Donato** (b.1984, Rio de Janeiro, lives and works in Berlin) is cultural producer and artist with a background in choreography and performance art. Since 2011, Marcela co-directs Agora Collective, a multidisciplinary project space that explores collaborative methodologies for artistic and sustainable practices, where she is also a core member of its in-house art collective. Marcela has presented work in important institutions in South America and Europe such Sesc Rio, Sophiensaele and Hebbel-am-Ufer.



## COORDINATION & COMMUNICATION

**Paz Ponce.** Paz is a Spanish independent curator based in Berlin, where she works with several non for profit organizations and municipal institutions supporting experimental approaches to art production & art education. With a background in Art History from Universidad Complutense de Madrid (2005/11) and Freie Universität Berlin (2010/11), she researches on identity formation mechanisms with a special focus on Berlin's self-organized art scene, departing from the Arendtian notion of "the common interest" (weltliche Bezug). She is interested in the symbols, collective archetypes and temporary needs bounding us together as a society. An architecture of the collective where memory, semantics and iconography play a key role.

\_ Current ongoing projects: coordination of a residency program for collaborative artistic practices in Berlin (AFFECT, initiated by Agora Collective); is involved with berlinerpool network as chief curator of the arts archive, providing conceptual and operational consultancy services for artists, curators and art organizations; collaborates with Galerie Wedding in the realization of curatorial and educational projects for children. Paz Ponce teaches a subject on the articulation of curatorial discourse for the Diploma offered by Node Center Curatorial Studies Online.

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



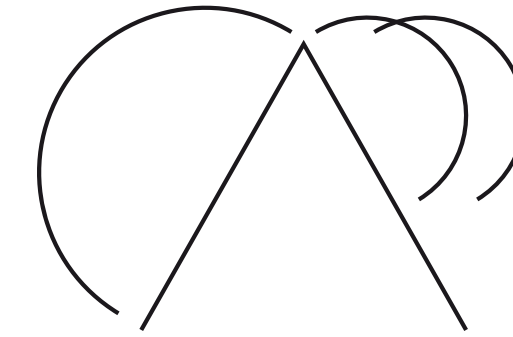
## CAPP PROFILE

AFFECT is part of The Collaborative Arts Partnership Programme (CAPP), an ambitious transnational cultural programme focusing on the dynamic area of collaborative arts. The overall goal of CAPP is to improve and open up opportunities for artists who are working collaboratively across Europe, by enhancing mobility and exchange whilst at the same time engaging new publics and audiences for collaborative practices. The different strands of the CAPP programme consist of national and international professional development opportunities, artist residencies, commissioned works, public presentations and debates, and a major showcase to be held in 2018. Throughout the partner communities CAPP will provide creative spaces with the potential to bring out new conversations, meaningful relationships and transformative forms of collaborative engagement.

In addition, the Collaborative Arts Partnership Programme will engage with policy makers, academics, cross-sector partners and diverse communities in the partner countries with a view to facilitating knowledge exchange, dynamic arts programming and cultural policy development. This innovative four year programme seeks to develop new audiences by extending participation in the arts across Europe.

The Collaborative Arts Partnership Programme is supported by Creative Europe ( Culture Sub-Programme) Support for European Co-operation Projects Education , Audiovisual and Culture Executive Agency. CAPP currently involves 9 partner organizations: Agora Collective (Germany), Create (Ireland), hablarenarte: (Spain), Kunsthalle Osnabrück (Germany), Live Art Development Agency (UK), Ludwig Museum - Museum of Contemporary Art (Hungary), M-Cult (Finland), Tate Liverpool (UK).

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



COLLABORATIVE  
ARTS PARTNERSHIP  
PROGRAMME

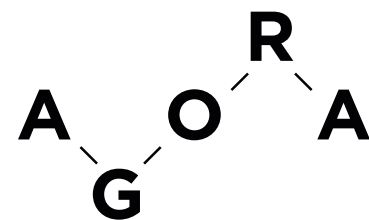


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## AFFECT 2016

**AFFECT 2016 Program will be accepting applications from January 27**  
Stay updated to our program updates and news signing up for our [newsletter](#)





# Thank you!

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