

rA/Upture_2

conference

08.05.2021
Budapest & online

ancestral_futures

g_hosting

third_actors

Rigid borders set
around cultural
memory define and
encode progressive
agendas en_visioned
to maintain and
enhance the
neoliberal status quo.

Our task is to
disrupt these vague
promises of endless
ongoing progress
and rapture.

zoom-link

rA/Upture, as the leitmotif of this discursive event, is the vocal amalgam of the words rapture and rupture.

By uncovering and splitting the inherent duality of rapture, and by decoupling it from its ideological stagnation we shall unravel the potential of different perspectives on identity and well-being because we think that the construction of identity shall be reappropriated as a disruptive tool. By extracting the prefix dis- from the double negation disruption and attaching it to the composite “rapture”, the term **dis_rapture** emerges. By investigating this notion, we want to delve into a deconstructive analysis of contemporary forms of thought and ideology, that have already manifested themselves in critical discourse.

It is the disruptive act which ruptures predominant ideologies of rapture. By using **dis_rapture** as a method we encourage the development of subversive ideas we could have about the future and the past.

HUNGAROFUTURISM, a programmatic poetics of transformation – what we call a XENOTOPIA– is one of many possible examples that strive for a creative re-channeling of narratives of origin and a restoration of hope in speculative utopias and other forms of futures and pasts. Through the adO/Aptive lens, XENOTOPIAS can be understood as dis_raptive tools, capable of deconstructing and thereby challenging paradigmatic myths.

rA/Upture was initially developed by adO/Aptive (Janina Weißengruber and Daniel Hüttler, adoaptive.pet) for the HUNGROFUTURIST project at the OFF Biennale Budapest with the guidance of [Technologie und das Unheimliche](#). In the course of the first issue, the notions of xenofuturities, specters, and anachrony as well as the term dis_rapture in relation to them were investigated. This took place in the form of a hybrid-conference on October 3rd and 4th, 2020, which moderated by A/O at nadaLokal, Vienna, and streamed online.

Upon a further invitation by Zsolt Miklósvölgi and Mario Z. Nemez ([T+U](#)) the second instance of this dis_raptive research will take place in Budapest in the frame of the OFF_Biennale 2021.

The rA/Upture_conference_2 will investigate three topics that we have identified as urgent to be discursively investigated with the speakers in three panels within a one day-hybrid event:

ancestral_futurities

g_hosting

third_actors

Schedule

Saturday, May 8th 2021

-11:00-	INTRODUCTION		15 min
-11:15-	Panel 1: ancestral_futurities	Clémentine Deliss	90 min
-11:30-		Amanda Piña	
-11:45-		Bálint Szabó	
-12:00-		DISCUSSION	
-12:15-			
-12:30-			
-12:45-	▶ music	Lucia Udvardyova – Palmovka –	30 min
-13:00-			
-13:15-	break		45 min
-13:30-			
-13:45-			
-14:00-	Panel 2: g_hosting	Borbála Soós	90 min
-14:15-		Zoltán Ginelli	
-14:30-		Mark Horvath and Adam Lovasz	
-14:45-		DISCUSSION	
-15:00-			
-15:15-			
-15:30-	break		15 min
-15:45-			
-16:00-	Panel 3: third_actors	Matt Colquhoun	90 min
-16:15-		Ulrike Gerhardt	
-16:30-		Julia Hartmann	
-16:45-		DISCUSSION	
-17:00-			
-17:15-	▶ music	Bálint Szabó – GOSHEVEN –	60 min
-17:30-			
-17:45-			
-18:00-			
-18:15-			

[zoom-link](#)

Reigning powers have forced the plethora of futures developed in past-times into a state of hibernation. HUF and other ethnofuturistic projects seek to warm up and reactivate such ancient futures. Once a hibernating future wakes up, pasts will be dragged with it and therefore come to life. The awakening of these ancient futures tell histories narrated and created that re-animate the potential of a temporal revolution that travels from the present through the future to the past.

■ **Amanda Piña**

Is a Mexican-Chilean-Austrian artist and cultural worker living between Vienna and Mexico City. [Her work](#) is concerned with the decolonisation of art, focusing on the political and social power of movement. Her works are [contemporary rituals](#) for temporary dismantling the ideological separations between modern and traditional, the human, the animal and the vegetal, nature and culture. Amanda Piña is interested in making art beyond the idea of a product and in developing new frameworks for the creation of sensual experiences.

Her pieces have been presented in renown art institutions such as Fondation Cartier Paris, MUMOK, TQW and ImpulsTanz Festival Vienna, DeSingel Antwerpen, STUK Leuven, Buda Kortrik, Beurschowburg Brussels, Royal Festival Hall London, Museo Universitario del Chopo Mexico City, Tanz NRW, Düsseldorf and HAU, Hebbel am Ufer in Berlin, NAVE and Festival Internacional Santiago a Mil Chile.

[Endangered Human Movements](#) is a long-term project on human movement practices which have been cultivated for centuries all over the world. A series of performances, workshops, films, installations, talks, publications and a comprehensive online archive are developed, in which ancestral embodied practices – movements, dances and forms of world-making – re-appear in the context of the theatre, the museum and beyond. This re-appearance of ancestral forms of movement entails a movement towards decolonizing contemporary arts and culture by introducing critical perspectives from the fields of anthropology, history, philosophy, visual arts, dance, choreography and contemporary-traditional indigenous Amerindian knowledge, the latter encompassing not only contemporary shamanism but also orally transmitted knowledge, social knowledge about the body, movement and touch, healing, plants, perception, the interconnectedness of life forms and about ritual diplomatic knowledge applied to the relationship with other beings. ✿

■ **Clémentine Deliss**

[Dr. Clémentine Deliss](#) works across the borders of contemporary art, curatorial practice, and critical anthropology. She is associate curator of [KW Institute for Contemporary Art, Berlin](#). Between 2010–2015, she directed the Weltkulturen Museum in Frankfurt am Main. Her recent book [“The Metabolic Museum”](#) was published by Hatje Cantz in co-production with KW.

Curating Metabolic Infrastructures

Today, curators need to be sensitive to the transformative disposition of museums and produce exercises in space and time that question every aspect of this venue's historic, ideational and civic agency. Deliss will speak about ways of repurposing museums for multidisciplinary, performative, and decolonial models of art practice, research, and education. Case studies will include her redesign of the Weltkulturen Museum in Frankfurt, and subsequent development of the Metabolic Museum-University at KW Institute for Contemporary Art Berlin. ✿

■ **Bálint Szabó**

Bálint Szabó is a curator, musician and interdisciplinary researcher. He has been co-curating "Down To Earth" lecture performance series at the French Institute of Budapest and he was the former music curator at Trafo House of Contemporary Arts, Budapest. As a musician he performs solo as [Gosheven](#) and he is also the founder of the psychedelic-microtonal band [Decolonize Your Mind Society](#). His artistic focus is based on the elaborate and extensive use of non-Western and non-standard tuning systems. Gosheven's debut record "Leaper" was selected as the best album of 2017 by [The Wire](#) magazine.

Musical Tunings as Identity Codes

Musical tunings per se are important identity codes that can reveal not only the elemental core of music but also a comprehensive understanding of how people think and how they view and connect to the world. These building blocks are not easily approachable, even for musicians, but raise many important questions and give remarkable answers to the current ecological, social and metaphysical crisis we have been facing. ✿

■ Zoltán Ginelli

Zoltán Ginelli is a Hungarian critical geographer, global historian and historian of science working as an Independent Researcher in Budapest, Hungary. Zoltán is interested in the global colonial history of Eastern Europe in relation to the Global South from a world-systemic and decolonial perspective. Between 2015 and 2019, he worked in the research projects "1989 After 1989" and "Socialism Goes Global" (University of Exeter), and in 2020 he was an EEGA visiting researcher with his project "Postcolonial Hungary" (Universität Leipzig). He is writing a book on the global history of the quantitative revolution in geography and co-writing another on 20th century Hungarian coloniality for Cambridge University Press. Together with Eszter Szakács, he is co-curating the art and research exhibition "[Transperiphery Movement: Global Eastern Europe and Global South](#)" for the 2021 OFF-Biennale Budapest. He blogs at [kritikaifoldrajz.hu](#).

Transperiphery Movement: Colonia Hungaria

The Transperiphery Movement attempts to recapture revolutionary action by tracing forgotten interperipheral circulations between Eastern Europe and the Global South. The transcolonial geographic history of "Colonia Hungaria" – a semi-fictional Hungarian colonial ecumen

■ The past does not only haunt the present, but also the ancient futures we want to awaken. Our desire is to create a multi_perspective on different points in time. Time confusion does not necessarily have to be haunting, it can provide a stance and be host the ghosts who would like to enter the timeline from another perspective. The ghost that HUF has conjured enables a dialectics of desire; an erotic play between the g_host and a non-linear time conception.

■ Borbála Soós

[Borbála Soós](#) (1984, Budapest) is a UK-based curator and an active advocate, participant and organiser of artistic and ecological research. Borbála's practice responds to, disrupts and enriches environmental thinking and related social and political urgencies. She holds an MA in Curating Contemporary Art, Royal College of Art, London (2012), and MA in Art History & Film Studies from Eötvös Loránd University, Budapest (2009). Between 2012 and 2019 she was director/curator of [Tenderpixel](#), a contemporary art gallery in central London. She curated projects in collaboration with the OFF-Biennale, Budapest; Trafó House of Contemporary Arts, Budapest;

ICA, London; Camden Arts Centre, London; Karlin Studios, Prague; tranzit, Bratislava; Rupert, Vilnius; and Nogueras Blanchard, Madrid among others. She has been visiting lecturer at Goldsmiths College, the Royal College of Art and Central Saint Martins and led a Peer Forum in collaboration with Artquest at the Horniman Museum and Gardens. She is currently a Research Associate at CCA Derry-Londonderry.

Questioning how our relationship is formed with nature and culture as a result of the political agendas including the legacies of colonial monoculture plantations, Soviet style collective farms and forest plantations etc., Borbála will speculate about the

potential of survival in the cracks of the system and through feral qualities where a few so called "parasites", "invasive" and "alien" species manage to survive, while often also forming an important part of a gray, unrecorded and unregulated human economy. How do these ideas influence the way we imagine our future landscapes, and which species are potentially prohibited, tolerated or supported and through what means? Instead of the management of specific species, how can we reclaim the positive disturbance and complex entanglements of the wild, including it's feral, disobedient and ungovernable qualities? How could we embrace this attitude both in relations to nature and culture? 🌱

■ **Mark Horvath &
Adam Lovasz**

– questions, dispositions, disorders and challenges hegemonic histories of global racial-colonial capitalism. The national-racial canon of the Hungarian Alföld, an Orientalized colonial landscape encompassing expansive fantasies of nation-bearing “Hungarian Mesopotamia” and “sea-flat” (“tengersík”) puszta, transformed into wider imperialist visions of claiming Asian roots in the nomadic, “wavy” steppes of Turan, which compensated for the lack of sea-faring mobility. However, the post-Ottoman (re)colonization of the Alföld created multiethnic instability for the Habsburg Empire and the Hungarian racial state. Swabian Germans arriving as 18th century colonists to Hungary later became subjects to both German colonialism and anti-German sentiment, but also emigrated as white colonists to South America, where they became “Hungarian” minorities of colonial states. The Trianon trauma in 1920 spurred competing colonial visions in South America by Hungarian folk writers, missionaries and aristocrats: will a subtropical colony lead to national rebirth, peripheral escape or a lost nation? The transcolonial “floating signifier” of the Alföld translated between the pampas and the puszta as Hungarian colonists strove to preserve their “hybrid” national identity in the colonial frontiers of the Latin South. ❀

Mark Horvath is a philosopher and researcher who lives in Budapest. He is a co-founder and co-editor of [Absentology, a Facebook page](#) dedicated to philosophy and weird science, and Poli-p, a Hungarian posthumanist collective. His areas of interest include posthumanism, digital studies, speculative realism, pessimism, nihilism, finitude, and the anthropocene. He has published ten books, including two monographs in English.

Adam Lovasz is an Australian-born philosopher based in Hungary. A co-founder of [Absentology](#), a center for collaboration and interdisciplinary philosophical inquiry, Adam is currently a PhD student enrolled in the Ethics and Political Philosophy Program at Eötvös Loránd University, Budapest, his interests include continental philosophy, embodiment, phenomenology, posthumanism and speculative realism. He is author and co-author of numerous books.

The Spectral Effect of the Ecogothic

Since 2013, a spectre has taken over much of Gothic Studies. This is the anachronistic or, better yet, uchronic mode of reading Gothic texts which has come to be known as „ecogothic.” It involves the interpretation of the Gothic genre, often retrospectively, through

the lens of ecocritique and ecological theory. Already terrifying in itself, the Gothic is overladen with a new layer of horror once it is connected with the all too real prospect of a dying Planet. The terror is becoming too real. The atmosphere of the ecogothic leaves barely any breathing room for the reader. No longer can a distance be maintained between reader and text, because we too are dying as we read. Through the medium of a reanimated, reactualized Gothic sensibility, we learn to view a deromanticised Nature as an always already dark, a place of extinction and annihilation. In our presentation, using some examples, we hope to shed light on what the ecogothic can mean, as both a literary genre in its own right, and a mode of literary interpretation. Our theoretical concerns can be summarized under two questions: what are the characteristics that make a work ecogothic, and how can the ecogothic reading strategy acclimatize us to an environment in meltdown? ❀

Music

12:45 - 13:15

■ ***Palmovka*** (Lucia Udvardyova)

<https://www.luciaudvardyova.net/>
<https://easterndaze.net/>
<https://babavanga.bandcamp.com/>

Music

17:15 - 18:15

■ ***Gosheven*** (Bálint Szabó)

<https://gosheven.net>
<https://decolonizeyourmind.bandcamp.com/releases>

- When we think of binaries it is us who embody a third observer, distanced enough to divide between sides. To embrace this conjuncture of dia_logistics we introduce the notion of a third actor. The third actors confuse the binary sense of co_existence, it re-situates the monologues hidden behind dialogues by responding or reorganising manners of communication. How can we use this figure to untangle the trinity of past, present and future then? Is the past allied with the present forming a retrotopia against the future? Or is it a bond between future and present against the past utopia? Perhaps the past bonds with the future against the present as a dystopia. How can we intervene in these binary chronological orders?

■ Matt Colquhoun

Matt Colquhoun is a writer and photographer from Hull, UK. He is the author of *Egress: On Mourning, Melancholy* and Mark Fisher, editor of *Postcapitalist Desire: The Finale Lectures of Mark Fisher*, and also blogs at xenogothic.com.

The Television Will Not Be Revolutionised

Since the 1970s, Marxist critiques of postmodernism have informed us that capitalism has reduced our political commitments to inconsequential commodities. Your political agency and capacity to change your world are neutralised, but this new design of fridge-freezer will revolutionise

your kitchen. In more recent years, however, some have turned this critique on its head, decrying Marxists as the real postmodernists who have undermined our belief in the “truth” of capitalism. The promotion of political alternatives to capitalist hegemony amounts to nothing more than cultural relativism, which has produced successive generations of maladjusted and increasingly discontented citizens. Ergo, it is the critics who are at fault, rather than capitalism itself.

Drawing on recent thinking related to accelerationism and speculative realism, this talk will consider how we might intervene in this new age of impotence, considering the seemingly contradictory roles of contingency and truth in contemporary political action and thought. ❁

■ Ulrike Gerhardt

[Ulrike Gerhardt](#) is a research assistant at the FHNW Academy of Art and Design in Basel and works as an art scholar and curator with a focus on institutional critique, gender, post-Cold War history and post-digital practices. She worked at District Berlin, a decolonial and queer-feminist art and cultural center in Berlin and is the foundress and co-director of [D'EST: A Multi-Curatorial Online Platform for Video Art from the Former 'East' and 'West'](#), a feminist platform featuring post-socialist video art (together with Suza Husse). In her dissertation *Easternfuturist Memory: Morphologies of the Transformation in Post-Socialist Video Art* (2020) she explored spatio-temporal and posthuman “stagings of forgetting” at chosen places of memory. In collaboration with artist and curator Halea Isabelle Kala she is also working on the exhibition project *Menstrualities: New Visions for the Gynecene Era* (2022).

Easternfuturist Memory: Signalling Cold War Sediments

In her video work *Freiheit III* (eng. *Freedom III*, 2019), artist Anna Zett turns her gaze to the subterranean chemical footprint of the lives lived under the GDR's real socialism. Whereas Zett's work focuses on the remediation and deep-time aftercare of a massive industrial waste site, in Emilija Škarnulytė's video *Sirenomelia* (2017) a decaying ex-NATO submarine base above the arctic circle gets explored through the movements and shimmers of a mythological posthuman being – a mermaid. Rather than spotlighting the reconstruction of upheaval-ridden biographies, the selected artists look at the “naked” material signatures of the Cold War regimes: the transformation of lived lives and ideological convictions into physical sediment. What happens when history becomes nothing more than a geological signal in/above the ground? To what extent can Easternfuturist memory be described as terrestrial and posthuman? What if post-Soviet infrastructures are continuous sites of colonial practices as the artist group *Distributed Cognition Cooperative* (DCC) suggests? ❁

■ **Julia Hartmann**

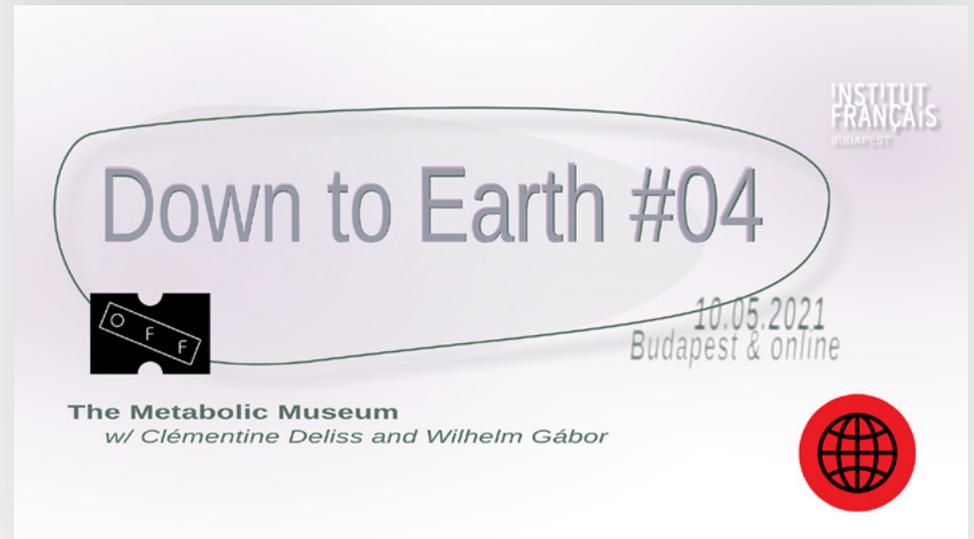
[Julia Hartmann](#) (*1985, Vienna) is an art historian and independent curator who specializes in transnational feminist and activist art. She finished her studies in Art History and English Linguistics at Karl-Franzens University, Graz and was previously Assistant Curator at the Secession and the 21er Haus/Belvedere in Vienna, where she assisted large scale exhibitions and managed the museum's public program. She is also writing for magazines and catalogues, like Frieze d/e, Yishu, openDemocracy, AWARE, etc. She is currently a Ph.D. student at the Academy of Fine Arts in Vienna, focusing on women-centered art and exhibitions in China. She is the co-founder of [SALOON Vienna](#), an international network for women in the art.

Julia Hartmann's curatorial work focuses on the intersection of social movements, digitization, and feminism, which she elaborates within the exhibition series "Search for... The more you search the less you find"—a series of exhibitions that examines algorithmization and digitization of our daily lives and how it influences our behavior from a feminist perspective. In 2020, Julia curated the online exhibition "Net Works - Pitch for a Social Network Sphere," which deals with the situation of closed borders, solidarity, and networks in times of crises. The presentation at the rA/Upture_conference_2 will entail a short overview of these projects and thus tackle the question of how art and curating can galvanize social and political change. ✨

associated events:



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This event is part of the [Hungarofuturist project](#) at
OFF-Biennále Budapest 2021
"THOSE WHO ARE NOT WITH US ARE ALSO WITH US".

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