

Orly Almi
Frank Chouraqui
Michael Driebeek van der Ven
Galit Eilat
Chris Goto-Jones
Riti Hermán Mostert
Eric Kluitenberg
Mariana Marayuma
Winter School of Discontent

TRIGGERING CONSCIOUSNESS FOR CREATIVE POLITICS AND COLLECTIVE AESTHETICS
AN INFORMAL LEARNING PROGRAM CONVENED BY CISSIE FU AND ELOISE SWEETMAN

West Den Haag

18.01.2016 – 23.01.2016

WINTER SCHOOL OF DISCONTENT

Triggering consciousness for creative politics and collective aesthetics

MONDAY 18 JANUARY 2016

Cissie Fu

Eloise Sweetman

TUESDAY 19 JANUARY 2016

Riti Hermán Mostert

Galit Eilat

WEDNESDAY 20 JANUARY 2016

Marianna Maruyama

Frank Chouraqui

THURSDAY 21 JANUARY 2016

Michael Driebeek van der Ven

Orly Almi

FRIDAY 22 JANUARY 2016

Eric Kluitenberg

SATURDAY 23 JANUARY 2016

Chris Goto-Jones

PARTICIPATION FEE

€ 150,-

students

€ 100,-

To keep the discussions and experiences substantive and immersive, this Winter School of Discontent caps at 25 participants. The fee includes light lunches and suppers as well as a reader. The program will be mainly in English. To apply, please e-mail eloise@westdenhaag.nl before 15 December 2015 with a short introduction and a 100-word motivation. If successful, you will receive a confirmation of registration and instructions for payment within the week.

LOCATION

West

Groenewegje 136

2515 LR Den Haag

More information: www.westdenhaag.nl



In an increasingly alienating 21st century, neo-liberal ideology exacerbates the fragmentation of values and cultural capitalism erodes the critical power of art. To disrupt this cycle of vicious content, it is high time to consider what we can hold in common and what we can rally as a community. According to the phenomenologist Alphonso Lingis, in his book *The Community of Those Who Have Nothing in Common*:

[c]ommunity forms when one exposes oneself to the naked one, the destitute one, the outcast, the dying one. One enters into community not by affirming oneself and one's forces but by exposing oneself to expenditure at a loss, to sacrifice. Community forms in a movement by which one exposes oneself to the other, to forces and powers outside oneself, to death and to the others who die.

Provoked by Alphonso Lingis' challenge to conventional conceptions of community, the Winter School of Discontent moves through the themes of nothing, agitation, abandonment, exposure, encounter, and contingency. These interconnected themes prepare the ground for and respond to each other as well as encourage reflection and redefinition as the week proceeds. As our investigation into community develops with each guest contribution, we will discuss the themes, question the relevance of them, and pinpoint their potential for rallying an other community.

Introduction

Drawing inspiration and resources from art, activism, and academia, West joins forces with the Political Arts Initiative to make space this winter for a school of discontent. Experimenting with the contours of community along physical, psychological, phenomenological, political, and practical dimensions, this experiential Winter School of Discontent explores the necessary but precarious conditions under which a community can emerge. The diverse thematic entry points of the school offer fresh avenues to think about and engage with commonality and collectivity by staying playful and attuned to ourselves and our surroundings.

The programme brings together thinkers and practitioners from fields ranging across arts management, curatorship, dance, food art, media technology, narratology, philosophy, theatre, and translation. These diverse perspectives, by bearing on the current state, systems, and structures of the world, offer fresh insights to and methods for our individual and collective enquiry through an exciting series of workshops, seminars, and discussions.

Throughout the week you and your fellow participants will work on an individual or a group project with the skills and knowledge generated from the programmed activities. The form and content of projects are not pre-determined allowing you to experiment with interim conclusions and new ideas: your project can be a scholarly essay as much as an interactive directory, a one-man band as much as a participatory installation. On Saturday 23 January all projects are opened up to a wider audience during a special public event.

At meal times we will prepare together light lunches and dinners, and during the free working period you are welcome to work on your projects in the shared working space at West. The School convenors, Cissie Fu and Eloise Sweetman are also available, by appointment, between these hours.

Program

Nothing

MONDAY 18 JANUARY 2016

How to begin with nothing and as strangers? We will consider the nature and consequence of nothing as a starting point when strangers assemble. A reflexive questioning of our intentions and interactions in our surroundings will free each of us to engage with how nothing can be formalized as a condition of entry into another community.

17:00-18:00 supper

18:00-19:30 introduction to the program with Cissie Fu and Eloise Sweetman on a constructive and substantive emptying out, born of discontent, and begin afresh.
19:30-22:00 collective reading of 'The Other Community'
from *The Community of Those Who Have Nothing in Common*
by Alphonso Lingis.

Agitation

TUESDAY 19 JANUARY 2016

After having discussed the conditions that make possible encounters in another community, as coined by Lingis, we will address those foundational elements – be they impulses, desires, needs, or our will to be distinctive individuals – which underlie agitation, which in turn triggers and propels political action.

10:00-13:00 free working period

13:00-14:00 lunch

14:00-17:00 workshop with Riti Hermán Mostert to observe and act out personal and social agitation through individual and collective non-verbal expression and movement.

17:00-18:00 supper

18:00-22:00 seminar with Galit Eilat on activist curatorship, with an eye on agitation in contemporary artistic practices and trans-disciplinary collaborations.

Abandonment

WEDNESDAY 20 JANUARY

Is it necessary to break away from what we already think we know? Following from agitation as a source for action, we will explore that which we need to abandon, leave behind, and suspend in order to disturb those norms, values, and identities which hold us captive to a fixed, essentialized sense of community. Let us loosen our grip on everyday usages and understandings of verbal and physical communication.

10:00-13:00 free working period

13:00-14:00 lunch

14:00-17:00 workshop with Marianna Maruyama on how language moves and how translation as an artistic practice can be carried across bodies, space, and time.

17:00-18:00 supper

18:00-22:00 seminar with Frank Chouraqui on how human embodiment inflects our perception of and consciousness in the world, with implications for political, ethical, and epistemological communities.

Exposure

THURSDAY 21 JANUARY 2016

Where is the threshold of trust? When we have nothing left to abandon, we cannot but bare our selves, face-to-face and body-to-body, to each other. Thus exposed, we will approach and approximate the threshold for trust by entertaining and experiencing possibilities to speak and act honestly and vulnerably as precarious subjects.

10:00-13:00 free working period

13:00-14:00 lunch

14:00-17:00 workshop with Michael Driebeek van der Ven to explore autobiographical storytelling as a mode of trusting our own voices and the encounter with the other.

17:00-18:00 break with light snacks

18:00-22:00 performance and workshop with Orly Almi on the artistic, ethical, and political movement between cooking, dancing, eating (dinner will be served!), sharing, and theorizing, which crosses cultural, geographic, religious, ethnic, social, and economic borders.

Encounter

FRIDAY 22 JANUARY 2016

In keeping with the burgeoning other community arising from risk and trust, we will examine and practice strategies to invite and engage others in this process, while attending to various threats and caveats along the way. A concrete sense of the political will emerge as we negotiate between our public, private, and increasingly electronic selves.

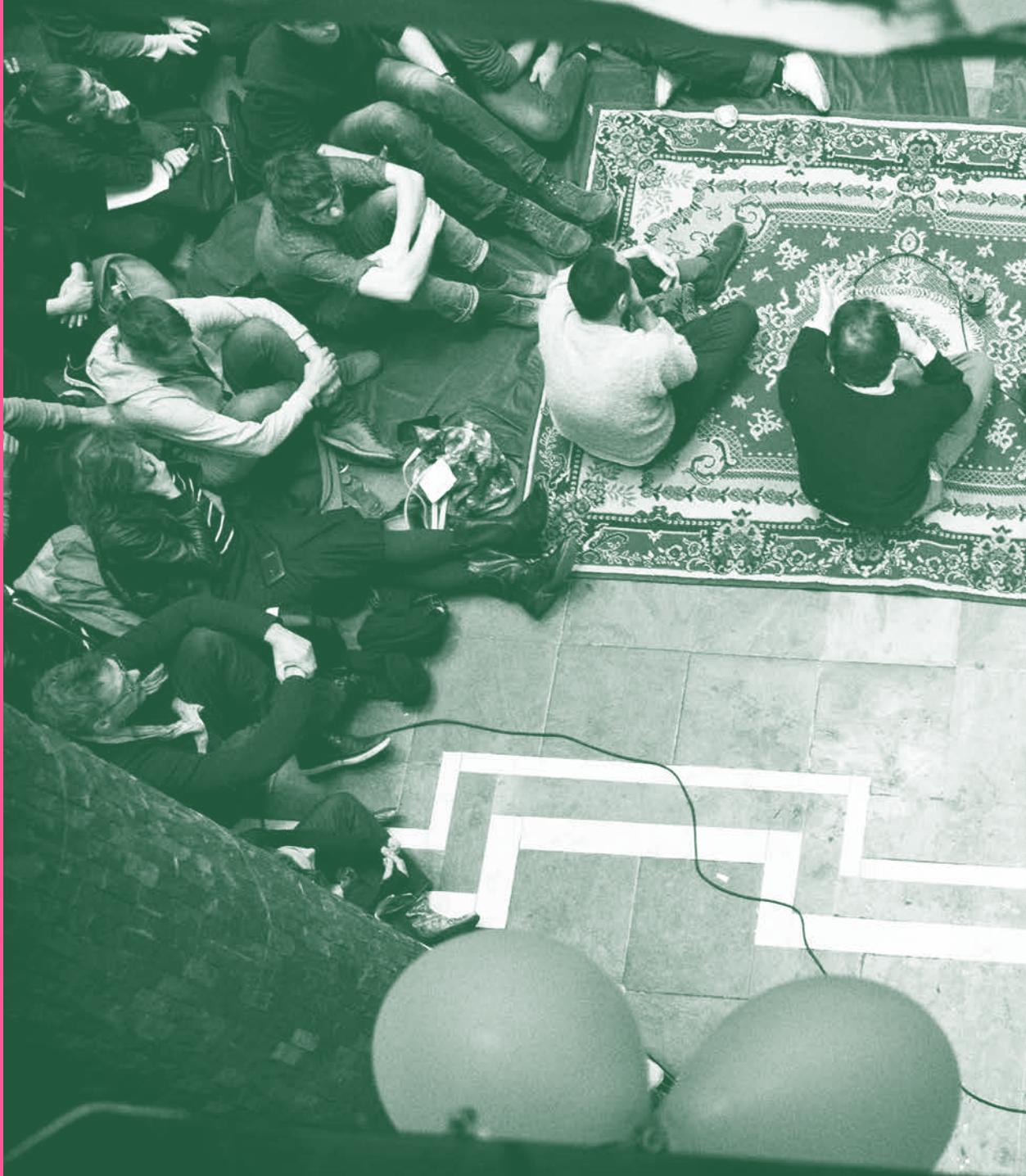
- 10:00-13:00 you are encouraged to work on your personal and/or collaborative project. During this time, we as a group will determine the public program concept and format.
- 13:00-14:00 lunch
- 14:00-17:00 personal/group project
- 17:00-18:00 supper
- 18:00-22:00 seminar with Eric Kluitenberg on tactical media theory and techniques for self-mediation, public access, and the necessity of physical embodiment for robust contestation in the public realm.

Contingency

SATURDAY 23 JANUARY 2016

Putting into practice all that we have discovered together since the beginning of the week, we will open our winter school to the public through presentations of our individual and collective projects. In this way, we will embrace and perform fully the very contingency of community-formation, which brought us together in the first place. Let's celebrate!

- 10:00-16:00 preparation for public presentations, with light snacks to keep up our concentration and energy levels.
- 16:00-18:00 critical reflection with Chris Goto-Jones on the programme and resulting projects, alongside questions that continue to come into play.
- 18:00-19:00 supper
- 19:00-22:00 public presentation with Chris Goto-Jones and Winter School participants featuring a short lecture by Goto-Jones, project presentations by participants, and discussion with the audience about the themes of the School to generate further food for thought and working conclusions for the future.







ORLY ALMI



FRANK CHOURAQUI



MICHAEL DRIEBEEK VAN DER VEN



GALIT EILAT



CHRIS GOTO-JONES



RITI HERMÁN MOSTERT



ERIK KLUITENBERG



MARIANNA MARUYAMA



CISSIE FU



ELOISE SWEETMAN

Biographies

Orly Almi (IL) is a choreographer and improviser. Graduating with a Master of Science with a major in Social Anthropology from University of Oxford in 1999, she later studied dance with Ilanit Tadmor, Saar Harari, Sigal Bergman, and Emanuel Grivet. Connecting these two fields, she graduated with a Master of Choreography from Artez in 2014. Her thesis Activism in Motion dealt with the notion of political dance from gender perspectives with a focus on Israel and the Middle East. She sees anthropology as a way of life, social justice as a personal ethical compass, and dance as a means of communication and connecting with and among people. Almi regularly performs in set choreographies and improvisation performances in small, fringe and outdoor venues as well as private homes throughout the world.

Frank Chouraqui (FR) is assistant professor of philosophy at Leiden University with expertise in contemporary continental philosophy, phenomenology, and ontology. He received his Master of Arts in Philosophy from Provence University in 2006, and his doctorate from Warwick University in 2010 under the supervision of Keith Ansell-Pearson. Chouraqui's research has a historical side and a systematic side: the historical aspect focuses on the philosophies of Nietzsche and Merleau-Ponty, especially their ontologies of relationality and their connections with ontological accounts of power; the systematic aspect concentrates on an analysis of the phenomenon of belief and its relation to action, especially in the case of fanatic and dogmatic belief.

Michael Driebeek van der Ven (NL) is a master storyteller and co-founder of the Dutch International Storytelling Centre (DISC). The centre provides a place for storytellers to come together to share their craft, whilst opening up techniques and practices to new audiences. He has had a passion for storytelling since he was a young boy, where he built a stage on top of a hen house in his parent's garden. From there he started telling stories to the neighbourhood children. Since then he has consistently been developing his craft. Graduating as an actor from The Actor's Studio The Hague in 2000, Driebeek van der Ven works closely Caja van der Poel, founding MichaelandCaja as an international storytelling duo. In 2011, he graduated as a 'Crafted Storyteller', with a focus on biographical and real life storytelling from The International School of Storytelling (UK). In 2013, he graduated as 'Master Storyteller' at The International School of Storytelling (SA).

Galit Eilat (IL) is an independent curator and a writer. Her projects tackle issues such as the geopolitical situation in the Middle East, activism and political imagination in art. In 2014, she co-curated How to (...) things that don't exist, 31st São Paulo Biennial with Charles Esche, Nuria Enguita Mayo, Pablo Lafuente, Oren Sagiv and associate curators Benjamin Seroussi and Luiça Proença. In the early 2000s, she founded The Israeli Center for Digital Art in Holon until 2010, and co-founded Ma'arav – an online arts and culture magazine. Following these positions she served as a research curator at the Van Abbemuseum in Eindhoven until 2013. Also in this time she was the President of the Akademie der Künste der Welt. In addition to this she writes regularly for publications all over the world.

Chris Goto-Jones (UK) is professor and chair of Comparative Philosophy & Political Thought at Leiden University and co-founder of the Political Arts Initiative. Educated at University of Cambridge (BA, MA), Keio University in Tokyo, and University of Oxford (MPhil, DPhil), Goto-Jones is an expert on the political philosophy of Nishida Kitaro and the Kyoto School. Having taught and lectured in leading centres around the world and won awards for his work, which has been translated into Chinese, Russian, Thai, and Arabic, Goto-Jones was appointed as chair professor of Modern Japanese Studies in Leiden in 2006 and founding dean of Leiden University College The Hague in 2009. His main research interests revolve around questions of philosophy in a worldly context: what happens to the idea and practice of

philosophy when it is dislocated from its conventional disciplinary roots in Europe? Can we still talk about 'philosophy' when engaging with traditions of thought that lie outside the 'Western' narrative of the development of disciplinary philosophy and, if so, what does this mean for philosophy itself?

Riti Hermán Mostert (NL) is a drama therapist, using her background in Applied Theatre and Development Sociology for both critical reflection and the process of creating. In her work she engages with school children, people with learning disabilities, students, and with diverse groups in forensic psychiatry. She uses a variety of experiential tools for social theatre and group dynamics through which people can experiment and 'play' with emotions, understanding, experience, and with new behavior. One method she uses is forum theatre, a practical method that stems from critical thinking and incorporates not only our reasoning, but instead enhances the embodiment of change.

Eric Kluitenberg (NL) is an independent theorist, writer, and researcher on culture, media & technology. He is a board member of the Floss Manuals Foundation, and the editor-in-chief of the Tactical Media Files, an online documentation resource of tactical media practices worldwide. Tactical Media emerged when the modest goals of media artists and media activists were transformed into a movement that challenged everyone to produce their own media in support of their own political struggles. From 1999 to 2011, Kluitenberg was head of the media program of De Balie, a centre for culture and politics in Amsterdam, and has been involved in a large number of key international events in the field of new media culture. He taught theory of culture and media at University of Amsterdam; Amsterdam University for Professional Education; Academie Minerva, Groningen; and Royal Academy of Visual Arts, The Hague.

Marianna Maruyama (US) is an artist who, through writing, audio recording, drawing and play, looks for ways that sound and movement facilitate an understanding of position. Orientation and voice, specifically loss of position as it relates to loss of voice, are dominant themes in her practice. Maruyama holds a Bachelor of Arts in Studio Art from Oberlin College in USA, an Master of Fine Arts from the Dutch Art Institute, and moved to The Netherlands after an extensive period of work in Japan. Her recent projects include How Language Moves, Goleb, Amsterdam; Il Milione, Gemak, The Hague; and How to Lose Your Voice, NOA Language School 11, Amsterdam. Most recently she has exhibited at Museum of Yugoslav History, Belgrade; Diginner Gallery, Tokyo; and Klaipéda Culture Communication Center, Lithuania.

Cissie Fu (HK) is assistant professor of Political Theory at Leiden University and co-founder of the Political Arts Initiative. After a Bachelor of Arts in Government and Philosophy at Harvard University, she explored public interest law in Washington DC before moving to the University of Oxford for a Master of Studies in Women's Studies, a Master of Science introduces Political Research and Methodology, and a Doctor of Philosophy in Politics and International Relations. She taught political thought, jurisprudence, and ethics at University of Oxford and University College London prior to her arrival at Leiden, where she served as Senior Tutor and Director of Studies at Leiden University College and currently conducts research at the nexus of politics, philosophy, and performance.

Eloise Sweetman (AU) is a writer, curator, and part of the West Den Haag team. She graduated in 2008 with a Bachelor of Arts in Arts Management from Western Australian Academy of Performing Arts, and in 2012 with a Master of Arts in Arts Management from HKU University of the Arts Utrecht. From 2013 until 2015, with the objective of exploring the political, social, strategic development of the art organisation in tandem with actual and potential audiences through exhibitions, she graduated with a Master of Fine Art from School of Missing Studies, Sandberg Institute Amsterdam. Her current projects are pointed toward arts management as a curatorial subject. She works at West as project manager.

This publication appears on the occasion of the:
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Political Arts Initiative

Launched in 2012 to complement conventional political and philosophical studies, the Political Arts Initiative (PAI) is interested in how people interact with and compose political ideas and actions through the various, diverse media of technology and the arts. PAI participants explore the ways in which poetry, music, photography, film, installation, theatre and other artistic genres and performance practices, on and off the street, interleave with political and philosophical life as vehicles for criticism, elaboration, theorization, intervention, and activism. PAI forwards the new academic field of Political Arts through immersive courses, interactive lectures, reading groups, and participatory performances, alongside a street art e-magazine and a book series. > www.politicalarts.org



West Den Haag

Situated in a carefully renovated seventeenth century townhouse alongside one of The Hague's picturesque canals, art centre West has been developing an international program of exhibitions showing art works that challenge the conditioning of the public's perception of art. West does not strive to please the public. In the main exhibition space, consisting of three rooms on different sizes and atmosphere, and a side program, West combines the work of Dutch and International artists with an emphasis on radical site specific work and installations. West introduces artists it views as important but not (yet) very well known to the Netherlands and conversely supports artists abroad. Lectures, presentations, performances, and discussions underpin the exhibition program with a theoretical basis. A series of publications, documentaries and the website www.westdenhaag.nl complete the activities that bring the different aspects of West together.

The photographs featured in this booklet were captured by Guido van Nispen during the Maagdenhuis occupation and protests at the heart of Amsterdam's New University and ReThink Movements in Spring 2015.

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