

Transcultural Academy

Towards a Worlded Public

24–25 November '22

Location

Online and in-person at the Japanisches Palais, Staatliche Kunstsammlungen Dresden

The Transcultural Academy 'Towards a Worlded Public' [2022], at the Japanisches Palais of the Staatliche Kunstsammlungen Dresden [SKD], engages with research inquiries and public articulations of transdisciplinary processes in museums. It explores how artistic practice and curating may speak to—and further develop—a museum public with different perspectives, voices and positionings. The two day Public Assembly [24–25 November] offers insights into the Transcultural Academy's current residency programme.

This features invited artists and curators from Cameroon, Lebanon, Spain, Vietnam, the Philippines and Germany whose work explores methods for activating transversal publics in exchange with art historians and museum curators at SKD.

SKD's foundations date back to 1560 as the courtly 'Kunstammer' of Elector August and Electress Anna. Later expanded during the time of the Holy Roman Empire by Augustus II [also known as 'Augustus the Strong', 1670–1733], SKD's cosmogony cannot be separated from tensions between the collections' imperial property and artistic virtuosity; to this day, SKD remains entangled in structures of coloniality and the power of imagination.

In this respect, it also embodies an exorbitant richness of "potential history" [Ariella Aïsha Azoulay], transmitted across generations through forms of knowledge about resistance, care and the undocumented. The 2022 Transcultural Academy addresses this complex history. It further asks: what perspectival shifts can be induced in existing categories of museum classification? What would a true recognition of different positionings look like? Furthermore, can histories which have been violently repressed in the past return to reflect a 'worlded public' in the present? How does the notion of 'worlding' differ from 'transcultural', 'cosmopolitan', 'diasporic', or 'international'? More specifically, what does 'worlded' mean in the context of a museum complex like SKD with a 500-year history? What are the limits of the museum in generating a 'worlded public'? And most importantly, who constitutes such a public?

These questions draw upon the notion of "radical co-presence" [Boaventura de Sousa Santos] in which different memory cultures, definitions of art and cultural practices are used to conceive a multi-layered public. Together with resident Fellows and guests of the Transcultural Academy, the Public Assembly aims to deepen transcultural learning processes, rehearse artistic action and discuss methods for creating a more just museum in the 21st century with the SKD as a case study.

Public Program

All times are listed in CET. Public talks will take place in English, with German translations available simultaneously live via Zoom.

Thursday 24 NOV

19.00–20.30 **A Worlded Public: Where Do We Stand?**

A conversation with Eva Bentecheva [Heidelberg University/Worlding Public Cultures: The Arts and Social Innovation], Lotte Arndt [TU Berlin/Re-connecting 'Objects'] and Isabel Raabe [Talking Objects] with an introduction by Doreen Mende [SKD/HEAD Genève].

Moderated by Anna-Lisa Reith [Transcultural Academy, SKD] and Michael Griff [Archiv der Avantgarden, SKD]

Friday 25 NOV

10.00–17.00 **Research Reports by the Fellows of the Transcultural Academy**

Patricia Esquivias, Saba Innab, Choy Ka Fai, Tuan Mami, Lizza May David and the King Mayesse Foundation with Sebastian Manès Sprute.

17.00–19.00 **Break**

19.00–23.00 **Conversation with the Fellows of the Transcultural Academy**

Patricia Esquivias, Saba Innab, Choy Ka Fai, Tuan Mami, Lizza May David and the King Mayesse Foundation with Sebastian Manès Sprute.

Moderated by Christiane Mennicke [Kunsthau Dresden] and Thomas Geisler [Design Campus, SKD]

Registration

Participation is possible both in-person at the Japanisches Palais in Dresden and online. Please register via:

japanisches-palais.skd.museum/en/frei-raeume/transkulturelle-akademie/

Critical commentator

In addition to the Public Assembly, the researcher, curator and author, AGNIESZKA ROGUSKI, has been invited to be a critical commentator and editor of a living document featuring conversations, introspections, questions and reports stemming from the Transcultural Academy. Roguski will focus on infra-political resonances of the Academy, as well as develop a dislocated, multivocal and transmedial platform for "speaking back" [Sara Ahmed] to the museum complex.

Fellows of the Transcultural Academy

PATRICIA ESQUIVIAS is a research-based artist and lives in Madrid. She studied in London [1997–2001] and San Francisco [2005–2007]. Her work has been shown in solo exhibitions at Kunsthau Dresden and Langenhagener Kunstverein [2021], Centro Arte Dos de Mayo [Madrid 2016], Kunsthalle Winterthur [2013] and Museo Arte Contemporaneo de Vigo [2013] among others.

SABA INNAB is an architect, artist and urban researcher working with historical research, drawing, mapping, model making and spatial interventions. She explores liminal states between temporality and permanence through notions of housing and their political, spatial and poetic implications in language and architecture. She was Fellow of the DAAD Artists in-Berlin Program 2020; recent exhibitions at the ifa Gallery Berlin and the Carnegie Museum of Art, Pittsburgh.

CHOY KA FAI is a Berlin-based artist from Singapore. His multidisciplinary art practice operates at the intersection of dance, media art and investigation. Essential to his research is the ongoing exploration and investigation of the metaphysics of the human body. Through research expeditions, pseudo-scientific experiments and documentary performances, Ka Fai appropriates technologies and narratives to imagine new futures of the human body. His projects have been presented at Sadler's Wells [London, UK], ImPulsTanz Festival [Vienna, Austria] and Tanz Im August [Berlin, Germany].

Interdisciplinary experimental artist TUAN MAMI is constantly exploring new methods to evolve through reflective questioning and social research. In recent years, he has begun to explore the concept of "humanity". In doing so, he observes and questions social interactions between people and people with their environment to reconstruct social processes. Recent exhibition participations include documenta 15 [2022] and Prague Biennale [2020].

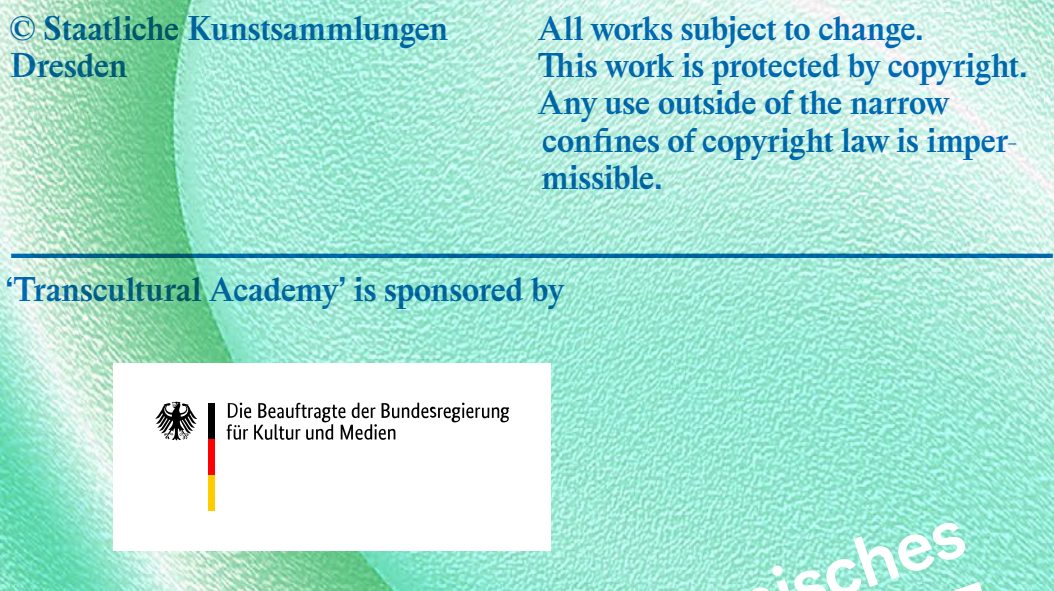
LIZZA MAY DAVID [b. Quezon City, Philippines] lives and works in Berlin and studied at the Academy of Fine Arts in Nuremberg and the Berlin University of the Arts. Current exhibitions: Spheres of Interest – ifa Galerie, Berlin [DE, 2022], Transition Exhibition – Brücke-Museum, Berlin [DE, 2022], The Vibration of Things – Triennale Kleinplastik Fellbach [DE, 2022].

Since 2016, the KING MAYESSE FOUNDATION has represented the Mabi in Cameroon in their desire for cultural, historical and educational reawakening. The rehabilitation of the material and immaterial heritage, the history of Kribi with regard to settlement, coexistence of different groups, historical events and sites is a major concern. The promotion of education, besides supporting traditional leaders, also serves the preservation of cultural heritage. The Foundation strives for international cooperation in order to realise cultural projects in Kribi.

AGNIESZKA ROGUSKI is a researcher, curator and writer living in Berlin. She is the Artistic Director of M.I Arthur Boskamp Stiftung in Hohenlockstedt, North Germany. In her PhD thesis [Freie Universität Berlin], she investigated postdigital self display as curatorial act from a queer feminist perspective. In 2022, she was a researcher in residence at the MMCA Seoul, South Korea.

Japanisches Palais

Ground floor



1st floor



Colophon

Concept: Noura Dirani and Doreen Mende, in collaboration with Eva Bentecheva

Coordination: Anna-Lisa Reith

Study Groups Internal: Conceived by Eva Bentecheva, Franziska Kaun and the Lektürerunde der SKD

Text editing: Mona Samira Bouguerba and Anna-Lisa Reith

Design: Kay Bachmann, Leipzig

The Transcultural Academy 'Towards a Worlded Public' [2022] at the Japanisches Palais results from a collaboration between the Cross-Collections Research Department and the Staatliche Ethnographische Sammlungen Sachsen at Staatliche Kunstsammlungen Dresden. This year's edition has been conceptualised in consultation with Heidelberg University's team of the international research project and network Worlding Public Cultures: The Arts and Social Innovation.

Funding

The Transcultural Academy of the SKD is made possible by funding from the Federal Government Commissioner for Culture and the Media.

Japanisches Palais

Palaisplatz 11, 01097 Dresden

@japanischespalais.skd

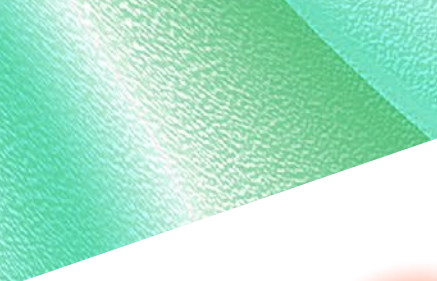
Palais Café

Wed – Sun from 10 a.m.

© Staatliche Kunstsammlungen Dresden

All works subject to change. This work is protected by copyright. Any use outside of the narrow confines of copyright law is impermissible.

'Transcultural Academy' is sponsored by



Japanisches Palais

Staatliche Kunstsammlungen Dresden