

Please join us for a conversation with
 TEXTE ZUR KUNST editor-in-chief
 Caroline Busta and editor Anke Dyes
 on Thursday, March 9th at 20:30

at the library of the Goethe-Institut,
 Athen, Omirou 14.

TZK #105 “Wir sind ihr / They are
 us / Είμαι ερείς”

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From its first issue in 1990, TZK addressed aesthetic developments in tandem with political change. We now take issue #105 “Wir sind ihr / They are us” to more closely consider the nationalist, conservative, and racist ideologies that have recently become markedly more visible across Europe and in the United States. At the core of this issue – which has been advised by Helmut Draxler, Isabelle Graw, and Susanne Leeb – are various forms of movement, migration and border politics (of humans, of data, of patrimony, of semiotic meaning), and the tipping point beyond which liberal institutions are incapable of arbitrating “truth”. Conceived prior to the US presidential election, and produced amid the chaos of the new administration’s first weeks, this issue resists the mode of immediate mediation (à la Twitter and the daily news it metabolizes), instead indulging what distinguishes the bound printed page from the digital feed: providing a cooler, more metered reflection of the moment we’re currently experiencing, an analysis of political-aesthetic thinking at a time so seemingly accelerated that the very terms and events used to discursively engage are shifting meaning literally overnight.

In the pages of issue #105, particular attention is paid to the question what

challenge flight and migration poses to political thinking – framed, here, as a crisis of the EU and perhaps the Enlightenment values of the democratic West more broadly. In this sense, we ask, for example: How can “hospitality,” as Derrida called it (critiquing Kant’s belief that it is conditional) be understood under these circumstances? What happens when identity politics turn identitarian or are appropriated to bigoted ends? And when we speak of “integration” (and indeed, when we speak as a ‘we’), what are the contingencies? Which we? Who are they? And are they also us? This December, Helmut Draxler sat down with migration scholar Manuela Bojadžijev, political theorist Nikita Dhawan, and philosopher Christoph Menke at Texte zur Kunst’s Berlin office to discuss global refugee flows as a challenge to modern political thought. Their exchange, which opens this issue, demonstrates the elusiveness of left political discourse, which currently stands as equally vulnerable to being absorbed by the historical frame as by the fantastical theater of presently unfolding political events. PLUS: Susanne Leeb writes on archaeological museums in light of the destruction of Syria’s cultural heritage; Angela Melitopoulos discusses a project of hers that will be aired as part of the Greek sector of Documenta

14; Brigitte Kuster examines the “mobile under commons ” forms of self-determination devised by migrants and refugees; Daniel Keller offers his timeline of the “alt-fact”; Caroline Busta outlines the alt-feminism of Trump-era conservative female archetypes; and Sven Lütticken considers the influence of cybernetic practice and thought – from Cold War-era data processing to the accelerationist logic of Nick Land’s “Dark Enlightenment” – on the current political media climate.

performances and the creation of a productive archive.

Responding to the forthcoming documenta 14 co-hosted by the cities of Kassel and Athens in 2017, ‘apropos’ offers a pool of material from past editions (1955-2012) while it invites Athenian audiences to meet with salient voices in contemporary art.

Caroline Busta is the editor-in-chief of *Texte zur Kunst*. Based in Berlin since 2014, she was previously an associate editor of *Artforum* magazine, and from 2006 to 2008, co-director of Miguel Abreu Gallery in New York. She has lectured and published catalogue essays on the work of artists such as Merlin Carpenter, Bernadette Corporation, and Bjarne Melgaard. Her current writing and research focuses on art’s relationship to pop culture and ideations of the body.

Anke Dyes is an artist and, since the summer of 2016, an editor of *Texte zur Kunst*. She previously served as junior lecturer in the Department of Media Arts at Leipzig HGB. Recent projects she has organized include, the online magazine “The Critical Ass” and the symposium “Hazy borders of the Heart.” Her work primarily engages issues of performance art and consumerism.

Organized by the Goethe Institut in collaboration with Radio Athènes, institute of contemporary art, as part of ‘apropos documenta’ a lateral project of film screenings, historical material, readings, conversations, live