

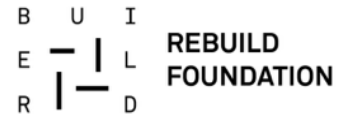
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# A Government of Times

from the South-Side, Chicago

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**Rebuild Foundation**, in partnership with the French Embassy, and the Institut français, is pleased to welcome **Aliocha Imhoff & Kantuta Quirós** as Curators-in-Residence of the **Méthode Room**, an International Curatorial Residency in South Side



Chicago, directed by Guillaume Désanges. Curators and art theorists based in Paris, Aliocha Imhoff & Kantuta Quirós are founders of the curatorial platform **a people is missing – le peuple qui manque**. At the intersection of contemporary art, theory, and research, they produce exhibitions, curatorial projects, and international symposiums. During their three-months residency, they will produce a two-part project that includes an **exhibition and the production of a film**.

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**Exhibition, Chicago**

## **A Government of Times**

**from the South-Side of Chicago**

December 12, 2015 – January 25, 2016

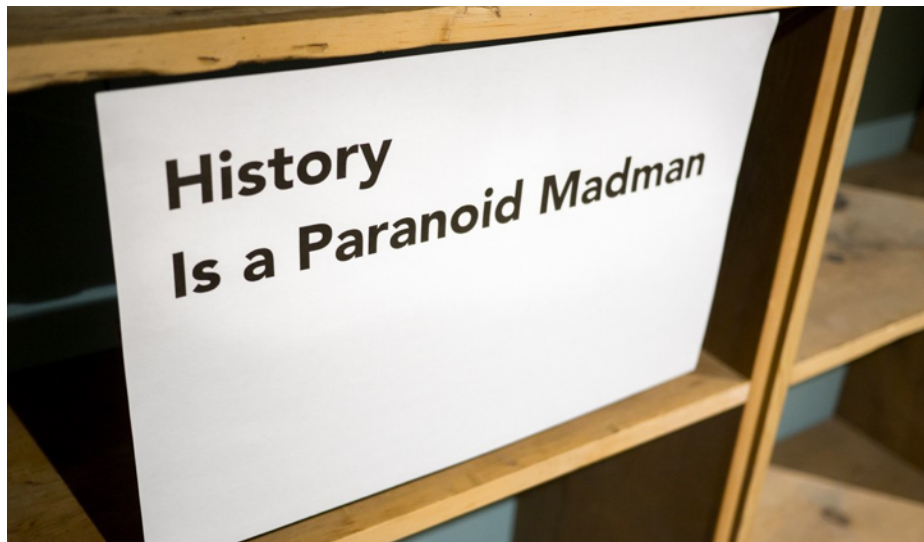
Curators : Aliocha Imhoff & Kantuta Quirós

Featuring artists **Black Quantum Futurism (Rasheedah Phillips, Camae Defstar), Mark Tribe, Daniel Eisenberg, Irina Botea, Jean-Stéphane Bron, Sven Johne, Roe Rosen, Milo Rau, Collectif Essai & Armin Linke, Lia Perjovschi** and featuring texts and documents by Walter Benjamin, Alex Williams and Nick Srnicek, Benjamin Noys, Camille de Toledo, Paul B. Preciado, Cristina Freire, Gloria Anzaldua, Fredric Jameson, Paolo Virno, Johannes Fabian, Reinhart Koselleck, François Hartog, Gilles Deleuze, Steven Shaviro, Hartmut Rosa, Kodwo Eshun, Mark Dery, Dipesh Chakrabarty, Raqs Media Collective, Zendka Badovinac, Jacques Derrida, Elizabeth Freeman, Robin Morgan, Yvan Schulz, Khan Yasir, among many others.

**« Born from a modernity at the end of its rope, a « presentist » regime of historicity has emerged since the late 1980s. An exhibition and a one-day symposium will be imagining alternative regime of historicity for the future.**

No one doubts that an order of time exists — or rather, that orders of time exist which vary with time and place. Historian François Hartog explored crucial moments of change in society's « regimes of historicity » or its ways of relating to the past, present, and

future. According to Hartog<sup>1</sup>, contemporary Western societies have entered from 1989 a new “regime of historicity” (a synonym for temporal order) into a « presentist regime of historicity » defines it as a temporal order of static historicity, characterised by the end of expected horizons and as an invasion of the present into the realms of the past and future. How can we set time back in motion, to liberate us from the presentism to which we seem compelled in Europe particularly ?



On opposite side from presentism, new wave of contemporary accelerationism as social emancipation recently emerged<sup>2</sup>, as a way to put time back in motion. The only way out of capitalism would be to take it further, to follow its lines of flight or deterritorialization to the absolute end, to speed-up beyond the limits of production and so to rupture the limit of capital itself. But, these new visions of acceleration are also problematic, being centralised and planificated scripts for the future. And, as Benjamin Noys added it, speed is, still, a problem. Our lives are too fast, we are subject to the accelerating demand that we innovate more, work more, enjoy more, produce more, and consume more<sup>3</sup>. Hartmut Rosa declares that today we face a ‘totalitarian’ form of social acceleration<sup>4</sup>.

Exploring chronopolitics, the exhibition that will take place in the Archive House / Méthode Room will propose a lexicon of disruptive temporalities, a semantic of times as a toolbox for the regime of historicity to come, specially thought for the context of Chicago[5] and will display as well artists’ films and documents. Summoning concepts from recent historiographical renewal, the exhibition focuses on alternative temporalities

<sup>1</sup> At the time this book was first published, in 2003, it already talked of a crisis of time, but obviously not of the crisis that has engulfed the United States since 2008. However, it is not hard to see that links exist between the crisis, initially financial, which radiated out from the United States, and a world so enslaved to the present that no other viewpoint is considered admissible.

<sup>2</sup> Nick Srnicek et Alex Williams, #ACCELERATE MANIFESTO for an Accelerationist Politics, 2013. Nick Srnicek et Alex Williams, *Inventing the Future: Postcapitalism and a World Without Work*, Verso, 2015,

<sup>3</sup> Benjamin Noys, *Malign Velocities: Accelerationism & Capitalism*, Verso Books, 2014

<sup>4</sup> Hartmut Rosa, *Alienation and Acceleration. Towards a Critical Theory of Late-Modern Temporality* (2010),

put forward by artists, overlapping temporalities – a spectrality of memory and speculation – to rethink the staging of times. These « polychronic devices » are together imagining a multi-temporal and non-presentist contemporaneity and finally, tend toward a new politics of time, and, even more, a possibility to govern the times differently : to imagine a « differential government of times », as it has been advocated by the philosopher Daniel Innerarity in his book, *The future and Its Enemies* (Stanford University Press, 2012). » (A.I.&K.Q.)



### **SAVE THE DATES**

Screening at Black Cinema House the 6th December, 2015, 4 pm  
Cleveland versus Wall Street (2010) by Jean-Stéphane Bron, 98 min  
A film curated and introduced by Aliocha Imhoff & Kantuta Quirós

### **A Government of Times**

December 12, 2015 – January 25, 2016  
Opening Reception : December 12, 2015 – 4 pm to 7pm  
The Méthode Room – Archive House – Rebuild Foundation  
6916 S. Dorchester, Chicago, IL 60637

Aliocha Imhoff & Kantuta Quirós will give a talk at 6pm.  
The exhibition will be open to the public every Saturday from 2pm to 7pm and by appointment seven days a week (info(at)lepeuplequimanque.org)  
<http://rebuild-foundation.squarespace.com/upcoming-events/2015/12/12/mthode-room-a-government-of-times-opening-reception>  
<https://www.facebook.com/events/103945849977762/>

**Irina Botea, *It is now a matter of learning hope* (2014, 13min)**

*It is now a matter of learning hope* presents artist Ileana Faur learning and rehearsing fragments of written utopian theories, including Ernst Bloch, Constant Nieuwenhuys, Thomas More, Karl Marx and Vilem Flusser, set.

The cyclical repetition of complex and imaginative texts takes place against the backdrop of Morii Island, one of many architectural projects that were never finished by Nicolae Ceausescu (ex-dictator of Romania). The island was initially built for the purpose of creating an idealized recreational park in the middle of a functional lake in Bucharest. Arguably, this unfinished project represents the detritus of failed utopian architecture. In contrast to the desolate and somewhat ambiguous appearance of Morii Island through constantly rehearsing and re-projecting political ideas the film seeks to address the core issue of: how do we establish hopeful socio-political realities within the context of such harsh social conditions? Ultimately, is it now a matter of learning hope?

**Sven Johne, *Some Engels* (2013, 27 min)**

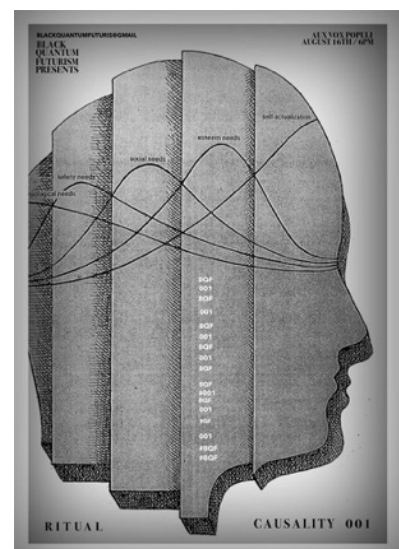
The film is set in an anonymous office in Brooklyn, New York. A handful of amateur and professional actors have been invited to an audition. A young American casting director is apparently looking for an actor to play Friedrich Engels holding the funeral oration for his friend and comrade in arms Karl Marx. The six actors invited to the audition provide a short overview of their



biographies, enumerating their professional success or lack of it and trying to present themselves as appropriate candidates for the role while under fire by the increasingly captious questions emitted by the casting director. They turn to the camera, modulate their voices, strive heroically to merge with the aged Engels, revealing in the process the deeper recesses of their own souls. In his most recent film, John depicts the unsettling depletion of self-esteem manifested by all the participants. We see the years of want, the ever unfulfilled hope of a new shining future.

## Rasheedah Phillips, Camae Defstar & Black Quantum Futurism

Black Quantum Futurism (#BQF) is a new approach to living and experiencing reality by way of the manipulation of space-time in order to see into possible futures, and/or collapse space-time into a desired future in order to bring about that future's reality. This vision and practice derives its facets, tenets, and qualities from quantum physics, futurist traditions, and Black/African cultural traditions of consciousness, time, and space. Inside of the space where



these three traditions intersect exists a creative plane that allows for the ability of African-descended people to see “into,” choose, or create the impending future. Rasheedah Phillips is a Philadelphia public interest attorney, mother, speculative fiction writer, the creator of The AfroFuturist Affair, and a founding member of Metropolarity speculative fiction collective with artist Camae Defstar. She published *Recurrence Plot (and Other Time Travel Tales)*, and an anthology of experimental essays from Black visionary writers called *Black Quantum Futurism: Theory & Practice* Vol. I.

**Collectif Essai & Armin Linke, *Make it work* (2015, 40 min)**

*Make it work* relates the experiment that 200 students from all over the world, along with philosopher Bruno Latour, Laurence Tubiana, and Philippe Quesne made at Théâtre des Amandiers, in Paris last May: a pre-enactment of the COP21 (UN climate negotiations) to be held in Paris in December. For the first time in the 20 years of existence of the UN Climate negotiations, 200 students from all around the world gather to act out and reinvent a life-size COP. Inspired by two climate experts: Laurence Tubiana, main negotiator for France at the Paris Climat 2015 conference, and philosopher Bruno Latour, Cities, Oceans, Soils, Youth delegations join States to negotiate the future of our planet. Between human and non-human actors, a new battle is about to unfold. Will they reach consensus?

**Daniel Eisenberg, *Persistence* (1997, 86 min)**

"Persistence was shot in 1991-92 in Berlin. A meditation on the time just after a great historical event, about what is common to moments such as these—the continuous and discontinuous threads of history—and our attachment to cinematic modes of observation that, by necessity, shape our view of events. The texts are drawn from the notebooks of Max Frisch, Stig Dagerman, and Janet Flanner—just after World War II— and my own journals from my stay in Berlin in 1991-92. Most often, their journal entries appear over contemporary footage, often my own entries are over the archival materials. Sometimes a date clues the viewer to the displacement, sometimes not." Dan Eisenberg "Eisenberg uses the temporal and spatial plasticity of cinema to produce a way of rethinking the narrative possibilities of historical representation. In the context of Berlin as a physical site in transition, the film calls into question linear and causal narratives of historical time to suggest a history of superimposition and simultaneity, raising the possibility that, in the filmmaker's words, "What is present now may also have been present before, and what is absent now may be present tomorrow." Jeffrey Skoller, *Afterimage* 26:1 (July/August 1998)

*From the Archive Museum  
of Everyday Observations*

**Mark Tribe, *Port Huron Project Reenactments* (15 min, 2008)**

The Port Huron Project is a series of reenactments of protest speeches from the New Left movements of the Vietnam era. Each speech took place at the site of the original event, and was delivered by an actor or performance artist to an audience of invited guests and passers-by. Videos of these performances have been screened on campuses, exhibited in art spaces, and distributed online as open-source media. "More than just recovering the past, these re-speaking projects use archival speeches to ask questions about the current place of stridency and forceful dissent, and the possibilities of effective, galvanizing political discourse." Julia Bryan-Wilson, Artforum, January 2008

**Milo Rau, *The Moscow Trials* (2014, 85 min)**

How can theater resist growing political, cultural, religious, and ethnical antagonisms, supported by state propaganda? Is the fundamentalist religious turn in Russia a take on perverse decolonization, as imported from the "liberal West"? Two years ago, in his theater project *The Moscow Trials*, director Milo Rau staged three traumatic Russian trials against artists and curators. An antagonistic clash with no chance of understanding was repeated by using the theater as an agonistic space of acting out radically different opinions. Since then, hate speech has invaded Russian media, its consequences increasingly violent. A discussion on new nationalisms and fundamentalisms, their negation of agonistic opportunities, and their malicious appropriation of progressive rhetorics.

**Roe Rosen, *The Buried Alive Videos* (2013, 35min)**

In the early 2000s, a Russian artist and poet using the pseudonym Maxim Komar-Myshkin immigrated to Tel Aviv, where he formed the "Buried Alive Group"—a collective of ex-Soviet artists. The group purposefully isolated themselves from the Israeli artistic scene, concerned instead with the political situation in their home country. Their 2004 manifesto states: "We are living Russian corpses, a pack of spiritual zombies. We intently buried ourselves in the Middle-East, but we are still living our Russian past. We are the Buried Alive." At the time of his suicide in 2011, Komar-Myshkin, invented artist, left behind a series of collectively produced videos and a magnum opus unseen by the public during his lifetime: *Vladimir's Night*, an illustrated album featuring a childlike avatar of Vladimir Putin. It is at once a gruesome fable, a political allegory, and an artifact of paranoia. With *Buried Alive*, artist and writer Roe Rosen continues his investigation into fictive diasporic artists living in Israel, at odds with the culture that surrounds them and the cultures they left behind. Whereas a former project documents the solo pursuit of the Jewish Belgian painter Justine Frank (1900–43), this undertaking imagines a group dynamic. The Buried Alive Group is an elaborate multimedia fabrication that enlists fiction to obliquely approach the relationships between identity, the archive, fabulation, and truth.

## About the Curators-in-Residence

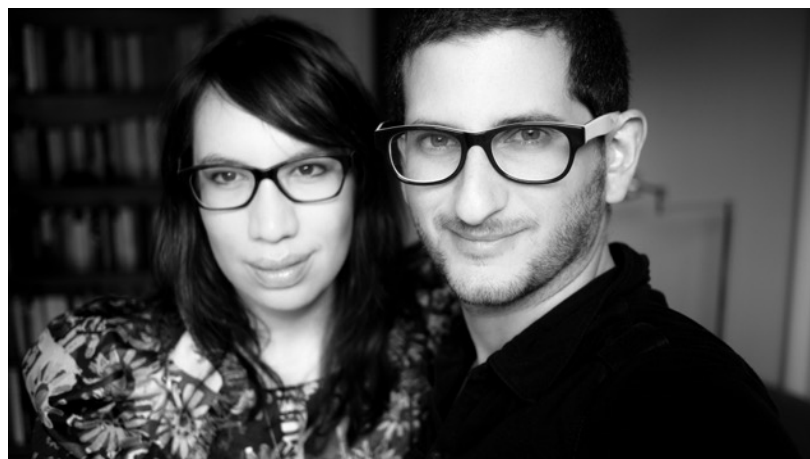
Aliocha Imhoff & Kantuta Quiros

le peuple qui manque – a people is missing



Aliocha Imhoff and Kantuta Quirós are curators and art theorists based in Paris, as well as the founders of the curatorial platform a people is missing - le peuple qui manque. Being at the crossroad between contemporary art, theory and research, a people is missing produces exhibitions, curatorial projects and international symposiums. Among the last exhibitions they have curated are: *La frontera nos cruza* (Museo de la Inmigracion, Buenos Aires, 2015) ; *Post-exotism* (New Haven Fort, UK, 2015) ; *Cinéma Permanent* in Leiris & Co, Centre Pompidou Metz, 2015; *Beyond the Magiciens Effect*, Fondation Gulbenkian, Laboratoires d'Aubervilliers, 2015; *The Accelerationist Trial*, Centre Pompidou, 2014; *Geography is used, primarily, to make war*, Museo de la Memoria, Bogota, 2014; *A Thousand Years of Non Linear History*, Centre Pompidou, 2013. They recently edited the anthology *Géoesthétique*, a collective book focussing on the spatial turn in art (Editions B42, 2014), and *Afropolitan Histories of Art*, a double issue (nos. 53-54) of the journal *Multitudes* (2014). Kantuta Quirós is an Associate Professor at the l'Ecole Nationale Supérieure d'Architecture in Nantes. Aliocha Imhoff teaches at Université Paris 1.

<http://www.lepeuplequimanque.org>



### **About Rebuild Foundation**

Rebuild Foundation is a nonprofit organization created by artist Theaster Gates in South Side Chicago that endeavors to rebuild the cultural foundations of underinvested neighborhoods and incite movements of community revitalization that are culture-based, artist-led, and neighborhood-driven. For more information, visit [www.rebuild-foundation.org](http://www.rebuild-foundation.org)

### **About Guillaume Désanges**

Guillaume Désanges is an independent curator and art critic. He is the Founder of Work Method, a Paris-based agency for curatorial projects. Désanges coordinated the artistic projects of Les Laboratoires d'Aubervilliers from 2001–2007. Recent projects include: Concrete Erudition (2009-2011, Le Plateau-Frac Ile-de France, Paris); Wander (2011, Centre Pompidou Metz); Amazing ! Clever! Linguistic! An Adventure in Conceptual Art (2013, Generali Foundation, Vienna); A Universal Exhibition, documentary section (Louvain-la-Neuve biennale, Belgium, 2013), Curated session: the Dora Garcia files (Perez Art Museum, Miami, 2014). Désanges is currently the curator at La Verrière (Fondation Hermès, Brussels), where he is organizing a series of exhibitions entitled Gesture of the Mind. <http://guillaumedesanges.com/>

### **About The Cultural Services of the French Embassy**

The Cultural Services of the French Embassy provides a platform for exchange and innovation between French and American artists, intellectuals, educators, students, the tech community, and the general public. Based in New York City, Washington D.C., and eight other cities across the US including Chicago, the Cultural Services develops the cultural economy by focusing on six principal fields of action: visual and performing arts, literature, cinema, the digital sphere, French language and higher education. [www.frenchculture.org](http://www.frenchculture.org)

### **About Institut français**

The Institut français is the agency of the French Ministry of Foreign Affairs for cultural action outside of France. As an agent of cultural diplomacy, the Institut français is a unique brand throughout 96 countries and in France. It ensures the promotion of artists, architects, ideas, works and industries that together present an innovative and dynamic image of creation in France. The Institut français contributes to the dialogue between cultures and enlivens professional communities in each sector of its activity, all the while participating in France's cultural networks abroad. [www.institutfrancais.com](http://www.institutfrancais.com)



## Venue of the exhibition

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### **The Méthode Room - Archive House**

6916 S. Dorchester, Chicago, IL 60637

<http://rebuild-foundation.squarespace.com/dorchester-projects/>

## Film Set

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### **Stony Island Arts Bank**

6760 S. Stony Island Ave, Chicago, IL 60637

<http://rebuild-foundation.squarespace.com/stony-island-arts-bank/>