

KAAI **THEATER**

Markus Miessen & Armen Avanesian
**Perhaps it is high time for a
xeno-architecture to match**

18/04/17 – Kaaitheater
talk • 90 min • English

PERHAPS IT IS HIGH TIME FOR A XENO-ARCHITECTURE TO MATCH

Xeno-architecture is not a description of the given but a speculative concept that will only show itself in and from the future. The curatorial and research platform *Perhaps it is high time for a xeno-architecture to match* invites philosopher Armen Avanesian and architect Markus Miessen, giving them *carte blanche* to discuss the possibilities of “xeno-architecture” and reflect upon how spatial practice, by embracing alienation, may open up a larger space for the (as yet) unknown. By turning away from “what is” towards “what could be”, is it possible to build an architecture (of knowing) that can deal with today’s overwhelming complexity and global unrest?

Instead of giving a lecture, Avanesian and Miessen created a xeno-architectural setting and decided to host scent artist Beau Rhee (New York), noise artist Mattin (Bilbao/Berlin), and media artists Tim Tsang & Parches (Los Angeles) to develop a speculative sense event investigating how space can be understood differently. In an experimental attempt to abductively produce something “other”, we witness the development of new knowledge in the making.

This event is part of Kaaitheater’s seasonal programme, which is built around a central question, “How are we to ‘remake’ society at the dawn of the 21st century?” and relates this inquiry to the realm of spatial practice.

IN THE BLACK BOX

Stage design by Studio Miessen (Berlin)

ONGOING

Tim Tsang and Parches – (XA) OR, (A NONHUMAN SUBJECT MANIFESTED THROUGH THE WALLS OF THIS THEATER PERFORMING THEMSELVES)

Tim Tsang and Parches are Californian media artists who collage elements, both original and appropriated, to assemble contingent networks in a variety of formats from pop songs to post-Internet art. They employ strategies of [composition // production // performance] such as [infinite play // accumulation // acceleration], scripting spaces [social // virtual // physical] that invite [uncertainty // perplexity // wonder]. Their work speculates on the possibilities of non-linear models of time and the non-human subjects that emerge. Besides the audiovisual intervention in the black box, there are QR codes spread around the Kaaitheater that can be scanned to access additional material in virtual reality.

INTERMITTENT

Beau Rhee – PARAGES

Beau Rhee is an artist, designer, and choreographer based in New York City. Rhee’s work originates from gesture and *mise en scène*. Since 2013, she has been working under the studio name Atelier de Geste. The studio works at the intersection of design, art, and performance and unites many different aspects of her practice: movement/dance, scent, design, textiles, merging these concepts into physical, sensorial objects and performances. *Parages* explores the disconnect between what we experience in a human body and the virtual realm: scent as the only sense that has not (yet) been digitized and the surveillance camera as a device that is both reassuring and alienating. The piece is performed by Gorka Gurrutxaga Arruti, Chantal Chadwick, and Beau Rhee.

21.00 – 21.15

Mattin – SOCIAL DISSONANCE

Mattin is a Berlin-based artist from Bilbao whose work seeks to address the social and economic structures of experimental sonic and artistic production through live performance, recordings, and writing. Using a conceptual approach, he aims to question the nature, parameters, and conventions of improvisation. He is completing a PhD at the University of the Basque Country under the supervision of Ray Brassier and Josu Rekalde. Mattin is taking part in documenta 14 in Athens and Kassel with an extended version of *Social Dissonance*. This piece is an instructional score conceived as a concert investigating how our subjectivity is produced under capitalist conditions and understanding the role of art in this process, as well as exploring the possibility of generating a more social type of subjectivity through rational and performative means. The piece is interpreted by Armen Avanesian, Tonina Alomar, Alice Haddad and Maya Mertens.

IN THE FOYER

ONGOING

Perhaps it is high time for a xeno-architecture to match – SPOKEN PUBLICATION

Instead of writing (yet another) manifesto, Armen Avanesian and Markus Miessen initiated a series of conversations on the potentiality of xeno-architecture. By inviting different thinkers/artists/poets/musicians/architects to continue each other's line of thought—like an estafette—they investigate how such a notion influences collaborative work processes and spatial experimentation by celebrating contingency within the thinking process.

The first conversation took place at Studio Miessen in Berlin, on 26-01-2017, 11:00 CET+1 with Armen Avanesian, Markus Miessen, Anke Hennig, and Patricia Reed. The platform ***Perhaps it is high time for a xeno-architecture to match*** publishes the transcript of this encounter tonight with Heike Langsdorf, Stine Sampers, Eleanor Ivory Weber, and Adva Zakai.

Amsterdam-based research and design studio **Metahaven** designed the publication of the first conversation especially for this event. The poster serves as a preview of the upcoming book, which compiles the material from this collaborative project, to be published by Sternberg Press in autumn/winter 2017.

Armen Avnessian is a philosopher, literary theorist, and political theorist. He has been a Visiting Fellow in the German Department at Columbia University and Yale University and visiting professor at various art academies in Europe and the USA. He is editor at large at Merve Verlag Berlin. He is the author of *Irony and the Logic of Modernity* (DeGruyter); *Overwrite: Ethics of Knowledge – Poetics of Existence* (Sternberg), *Miamification* (Merve) and *Present Tense: A Poetics and Metanoia* (together with Anke Hennig, Bloomsbury).

Markus Miessen is a Berlin-based architect, writer, and professor at the Academy of Design, University of Gothenburg, Sweden. The initiator of the Participation tetralogy, his work revolves around questions of critical spatial practice, institution building, and spatial politics. Amongst many other books and writings, Miessen is the author of *The Nightmare of Participation* and *Crossbenching* (both Sternberg Press, Berlin).

Perhaps it is high time for a xeno-architecture to match is a Brussels-based curatorial and research platform initiated by Lietje Bauwens, Wouter De Raeve, and Alice Haddad that seeks to examine the possibilities for re-radicalizing spatial practice. Research-as-practice is paramount within the process; the dynamic relationship between theory and experimentation constitutes both the form and matter of this project. This results in a variety of cultural productions and collaborations, including a series of conversations between Armen Avnessian, Benjamin H. Bratton, Kathleen Ditzig, Daniel Falb, Anke Hennig, Victoria Ivanova, Markus Miessen, Luciana Parisi, and Patricia Reed (published by Sternberg Press and designed by research and design studio Metahaven, autumn/winter 2017) and an injection seminar in Rotterdam (in collaboration with De Dependance and Failed Architecture, autumn/winter 2017).

www.perhapsitishightimeforaxenoarchitecturetomatch.org

CREDITS

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