

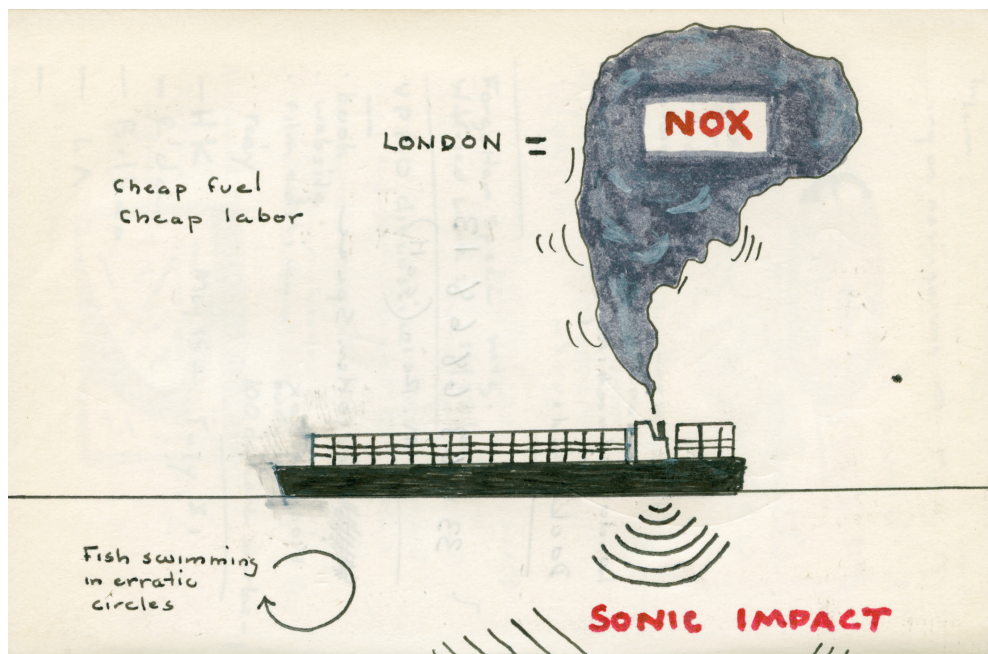
# Allan Sekula

## FROM THE PANORAMA TO THE DETAIL

### Symposium

21.–22.02.17

TBA21–Augarten



# Allan Sekula: From the Panorama to the Detail

*Allan Sekula: From the Panorama to the Detail* brings together various thinkers, historians, artists, and curators to discursively unpack the oceanic themes addressed in the exhibition *Allan Sekula: OKEANOS* and to expand and update some of the sociopolitical and environmental topics engaged by Sekula's work. Marking the twentieth anniversary of the Camera Austria Symposium on Photography, staged in 1996 and cocurated by Sekula, which focused on his seminal work *Fish Story*, this gathering, held in 2017, again foregrounds the urgency of the artist's work and in particular the way it can still be used as a lens through which to form a pertinent critique shedding light on the most pressing issues at hand today.

"*Fish Story* follows two interwoven strands," Sekula wrote in 1997, "both of which turn around questions of liminality and flux. First, it is a 'documentary' reading of contemporary maritime space. As both sea and land are progressively 'rationalized' by increasingly sophisticated industrial methods, does the 'classic' relation between terrestrial space and maritime space undergo a reversal? Does the sea become fixed and the land fluid? Second, *Fish Story* is an 'art historical' allegory of the sea as an object of representation. How does the sea 'disappear' from the cognitive and imaginative horizon of late modernity? Are there broader lessons to be drawn from this disappearance?" (*Camera Austria*, no. 59/60, p. 53)

Thinking and debating through three thematically linked panels, each of which includes and diverges from aspects of Sekula's multifaceted output, and through a series of case studies tied to the investigation of the oceanic space, the symposium analyzes Sekula's legacy from a variety of positions and seeks to contribute to its ongoing epistemological trajectory. The symposium also presents research conducted by The Current, TBA21-Academy's itinerant exploratory fellowship program based in the Pacific, thereby linking TBA21's divergent research activities. These framings are meant to carve out a space for discussion around the critical capacity for Sekula's work in its historical, contemporary, and future contexts.

*Allan Sekula: From the Panorama to the Detail* widmet sich dem Thema der Weltmeere und adressiert und aktualisiert sozialpolitische und ökologische Fragestellungen und Recherchen, die das Wirken Allan Sekulas kennzeichneten. Vor genau 20 Jahren nahm Camera Austria das zentrale künstlerische Werk des Fotografen, *Fish Story*, als Ausgangspunkt und Anlass für ein von Sekula ko-kuratiertes Symposium zur Fotografie. Wie schon damals stellt die gegenwärtige Zusammenkunft an Denker\_innen, Historiker\_innen, Künstler\_innen und Kurator\_innen das Wirken Sekulas in den Vordergrund um wiederholt der Frage nachzugehen, wie Sekulas kritische Herangehensweise—vom Panorama zum Detail—heute immer noch einen theoretischen Brennpunkt bildet, um aktuelle Themen zum spätmodernen maritimen Raum zu diskutieren und beleuchten.

„Einerseits stellt *Fish Story* eine „dokumentarische“ Interpretation des gegenwärtigen maritimen Raumes dar“, schreibt Sekula 1997. „Es wird die Frage gestellt, ob die „klassische“ Beziehung zwischen Land und Meer angesichts der zunehmenden „Rationalisierung“ durch die fortschreitende Entwicklung industrieller Methoden eine Umkehrung erfährt: Wird das Meer fest und das Land bewegt? Andererseits ist *Fish Story* eine „kunstgeschichtliche“ Allegorie auf das Meer als Gegenstand der Darstellung. Wie kommt es, dass das Meer vom Wahrnehmungs- und Vorstellungshorizont der Spätmoderne verschwindet? Sind aus diesem Verschwinden weiterreichende Lehren zu ziehen?“ (Camera Austria, 59/60. S.53)

Drei thematisch verbundene Panels befassen sich mit jeweils unterschiedlichen Aspekten von Sekulas künstlerischer und theoretischer Arbeit, vertieft durch einige Fallstudien und Präsentationen, die konkrete Recherchen und Studien zum maritimen Raum liefern. So versammelt das Symposium eine Reihe heterogener Stimmen und Positionen, um einen relevanten Beitrag zur Zukunft von Sekulas intellektuellem Vermächtnis zu leisten. Das Programm knüpft an Themen und Praktiken der TBA21–Academy an, einer Rechercheplattform im pazifischen Raum, deren programmatischen Schwerpunkt die Ozeane und die ökologische Destabilisierung der Weltmeere darstellen. Diese Rahmungen sollen eine kritische Auseinandersetzung mit Sekulas vielschichtiger Arbeit in seinem gegenwärtigen und historischen Kontext ermöglichen.

Das Symposium findet in englischer Sprache statt.

# Tuesday / Dienstag, 21.02.17

## 3–7 pm / 15–19 Uhr

3 pm / 15 Uhr

### *Environmentalism and the Sea*

Panel

Participants/Teilnehmer\_innen:

Sabine Breitwieser, Carles Guerra Rojas,

Francesca Habsburg, Gabriele Mackert

Moderation: Daniela Zyman

This panel sites natural and man-made disasters, exploitation, and their environmental and social impacts. It is grounded in Sekula's series *Black Tide/Marea negra*, a work that documents the aftermath of the *Prestige* oil spill in 2002, a disastrous event resulting from the sinking of an oil tanker, which released 81,000 tons of oil into the ocean off the coast of Galicia, Spain. Using Sekula's dictum on the oceans as a "forgotten space," which disappeared from the cognitive and imaginative horizon of late modernity, the discussion addresses recent analysis of the oceanic space in the framework of the Anthropocene, asking what changes in the sea could mean for the future of the planet.

Dieses Panel widmet sich natürlichen und von Menschen verursachten Katastrophen und deren ökologischen und sozialen Auswirkungen. Ausgangspunkt ist Sekulas Fotoserie *Black Tide/Marea negra*, in der er die Auswirkungen des sogenannten „Prestige“ Ölunglücks im Jahr 2002 dokumentiert hat, bei dem aus einem sinkenden Öltanker vor der Küste Galiziens, Spanien, 81.000 Tonnen Öl in den Ozean ausgetreten sind. Sekulas Feststellung, dass die Ozeane einen „vergessenen Raum“ darstellen und weitgehend vom imaginären und kognitiven Horizont der Spätmoderne verbannt wurden liefert die Grundlage für eine Diskussion zu Fragestellungen des Anthropozäns und zu

den Auswirkungen der Veränderungen der maritimen Systeme auf die Zukunft des Planeten.

4:30 pm / 16:30 Uhr

### *Inter-Pacific Tribunal (INTERPRT), Nuclear Pacific*

Case Study/Fallstudie #1: Nabil Ahmed

With/mit: Nabil Ahmed, Georg Eder, Markus Reymann, Lisa Tabassi, Manuel Vergara Cespedes, among others/u.a.

*INTERPRT* is an interdisciplinary project initiated by Nabil Ahmed for an alternative commission of inquiry to investigate patterns of environmental violence in the Pacific region associated with activities such as land-based mining, deep-sea mining, and nuclear weapons testing; their legality; and their impact on sovereignty. The project traces the Pacific ring of fire as an unstable and contingent frontier of human and more-than-human capitalist relations and proposes the design of an alternative tribunal for ecological justice.

Ahmed's presentation is followed by a conversation with experts including; Lisa Tabassi, who from 2007 to 2014 served as chief of legal services for the Preparatory Commission for the Comprehensive Nuclear-Test-Ban Treaty Organization (CTBTO) and specializes in disarmament law; and Manuel Vergara Cespedes, who works for International Foundation Baltasar Garzón (FIBGAR), an organization trying to tackle environmental justice and the crimes of ecocide from various perspectives: legislative, doctrinal, and judicial.

Nabil Ahmed was a fellow of Ute Meta Bauer's expeditions to Papua New Guinea (2015) and French Polynesia (2016) as part of

The Current, TBA21–Academy’s itinerant exploratory fellowship program based in the Pacific. Working collaboratively across disciplines, the program merges the diverse approaches of artists, curators, scientists, and researchers, encouraging them to find innovative ways of addressing climate change.

*Inter-Pacific Ring Tribunal (INTERPRT)* ist ein von Nabil Ahmed initiiertes interdisziplinäres Projekt, das sich mit den Strukturen der Umweltzerstörung im pazifischen Raum befasst, insbesondere mit den Mustern ökologischer Gewalt, verursacht durch Tiefseebergbau und nuklearen Waffentests, mit deren Rechtmäßigkeit und Einfluss auf Grundprinzipien der Souveränität. Das Projekt spürt dem Pazifischen Feuerring—ein u-förmiger Vulkangürtel im Pazifik—als instabile und zufällige Grenze menschlicher und übermenschlicher kapitalistischer Beziehungen nach und entwickelt ein Modell eines alternativen Schiedsgerichts für ökologische Gerechtigkeit.

Anschließend eine Expert\_innen-gesprächsrunde mit Lisa Tabassi, die von 2007 bis 2014 als juristische Leiterin der Vorbereitungskommission der Organisation des Vertrags über das umfassende Verbot von Nuklearversuchen (CTBTO) vorstand. Manuel Vergara Cespedes arbeitet für International Foundation Baltasar Garzón (FIBGAR), eine Organisation die Umweltzerstörung aus unterschiedlichen Perspektiven aufgreift.

Nabil Ahmed war Fellow von Ute Meta Bauers Expeditionen nach Papua-Neuguinea (2015) und Französisch Polynesien (2016) im Rahmen des interdisziplinären Fellowship Programms TBA21–Academy The Current. Die TBA21–Academy ist als schwimmende Plattform auf den Ozeanen konzipiert und verbindet Denker\_innen aus verschiedenen

Bereichen, um die dringendsten ökologischen, sozialen und wirtschaftlichen Fragen der Gegenwart zu untersuchen sowie dynamische Lösungen angesichts des Klimawandels zu entwickeln.

**6:30 pm / 18:30 Uhr**  
***Back to the Drawing Board***  
***Maritime themes and discursive***  
***crosscurrents in Sekula’s Notebooks***  
Talk/Gespräch

Sally Stein, Ina Steiner, Jeroen Verbeecq  
in conversation/im Gespräch

Photo historian Sally Stein presents excerpts from a collection of Sekula’s personal notebooks and contextualizes her research in discussion with Sekula’s longtime archivist, Ina Steiner, and Sekula researcher Jeroen Verbeecq. These notebooks contain sketches, mind maps, ideas, and notes and were made in conjunction with Sekula’s artistic output, including as a logbook of his extensive travels.

Die Fotohistorikerin Sally Stein präsentiert Auszüge aus Sekulas persönlichen Notizbüchern und kontextualisiert ihre Recherche im Gespräch mit Sekulas langjähriger Archivarin Ina Steiner und dem Sekula-Spezialisten Jeroen Verbeecq. Die Notizbücher, die Skizzen, Mindmaps, Ideen enthalten, entstanden parallel zu Sekulas künstlerischen Arbeiten und stellen auch ein Logbuch seiner ausgiebigen Reisen dar.

# Wednesday / Mittwoch, 22.02.17

## 3–8 pm / 15–20 Uhr

**3 pm / 15 Uhr**

### **Mutiny and Solidarity**

Panel

Participants/Teilnehmer\_innen:

Hermann Mückler, Boris Ondreička,

Harry Sanderson, Jeroen Verbeeck

Moderation: Cory Scozzari & Daniela Zyman

This panel investigates the (in)visibility and interchangeable materiality of labor; examines the spatial, infrastructural, and economic transformations of maritime economies (and their symmetrical land-based production sites); and inquires into the role of documentation and documentary. Taking as a starting point Sekula's investigation of the term *critical realism*, it brings together practitioners to discuss his ideas and their own artistic or research-based projects. It addresses notions of mutiny and solidarity in creating sea-based narratives of heterotopia, expanding the notion of labor to include recent shifts in production chains as a result of technological transformations (like mining for rare-earth minerals) and looking at the relationship between the sea and dark ecology.

Dieses Gesprächsrunde beschäftigt sich mit der (Un)Sichtbarkeit und austauschbaren Materialität von Arbeitskraft und untersucht die räumliche, infrastrukturelle und wirtschaftliche Transformation von maritimen Wirtschaftszweigen (und deren symmetrisch auf dem Festland angesiedelten Produktionstypen) sowie die Rolle der Dokumentation und des dokumentarischen Genres innerhalb dieses Prozesses. Ausgehend von Sekulas Arbeit und wie er den Begriff „kritischen Realismus“ verwendet, diskutieren die Teilnehmer\_innen dieses Panels ihre eigenen künstlerischen oder recherchebasierten

Projekte, um das Verhältnis zwischen Kunst und Aktivismus zu beleuchten. Besprochen werden auch die Begriffe von Meuterei und Solidarität in der Bildung von heterotopen Meereserzählungen, die Bedeutung von Arbeit als Resultat veränderter Produktionsbedingungen und die Symbolik des Ozeanischen in der Diskussion um „dunkle Ökologien“.

**4:30 pm / 16:30 Uhr**

### **Screening of / Filmvorführung von The Left-to-Die Boat, 2015 (17 min.)**

**by / von Charles Heller und Lorenzo Pezzani**  
Case Study / Fallstudie #2

Introduction/Einführung:

Cory Scozzari & Clemens Rettenbacher

The Forensic Oceanography project was launched in summer 2011 to support a coalition of NGOs demanding accountability for the deaths of migrants in the central Mediterranean Sea while that region was being tightly monitored by the NATO-led coalition intervening in Libya. The efforts were focused on what is now known as the “left-to-die boat” case, in which sixty-three migrants lost their lives while drifting for fourteen days within the NATO maritime surveillance area.

Forensic Oceanography (Forensische Ozeanografie) wurde im Sommer 2011 ins Leben gerufen, um eine Koalition von NGOs zu unterstützen, die sich dafür einsetzen, dass die Verantwortlichen für den Tod von Migrant\_innen auf der Mittelmeerroute vor Gericht gebracht werden, während diese Region straff von einer NATO geführten Koalition kontrolliert wurde. Die Bemühungen fokussierten sich auf ein Flüchtlingsboots-

unglück, das als "Left-to-Die"-Fall bekannt wurde. Sechzig Migrant\_innen verloren ihr Leben, während ihr Boot über 14 Tage in der mit NATO-Militärbooten und Armeehubschraubern überwachten Region herumirrte.

**5 pm / 17 Uhr**

**Lottery of the Sea**

Talk/Vortrag

Mercedes Vicente

**6 pm / 18 Uhr**

**Waterlogged: Film and  
Photography and the Sea**

Panel

Participants/Teilnehmer\_innen:w

Florian Pumhösl, Anja Isabel Schneider, Florian  
Schneider, Andreas Spiegl, Mercedes Vicente

Moderation: Cory Scozzari

Sekula employed film and the photographic medium to document the maritime space in the form of a hybrid "paraliterary reportage." This aquatic dimension is further expanded to discuss the use of water in cinema and photography through works that use the sea as a stand-in for sublimity or use liquidity and flux to describe shape-shifting economic policy. The panel includes an analysis of *Lottery of the Sea* (2006), a filmic work included in the exhibition, and also explores the historical legacy of realism, outlining the ways in which Sekula's photographic and filmic work both broke with this tradition and continued aspects of it.

Dieses Panel untersucht eingangs, wie Sekula Film und Fotografie als hybride „paraliterarische Reportage“ einsetzt, um maritime Räume zu dokumentieren und

widmet sich dann allgemeiner der Ikonographie von Wasser in diesen Medien, dem Meer als Sinnbild für das Sublime oder das Liquide, wenn es darum geht, veränderte ökonomische Strategien zu beschreiben.

# Biographies

**Nabil Ahmed** is a researcher, writer, and educator working on environmental conflict and forensic architecture. His writings have appeared in academic journals, magazines, and various art and architecture publications, such as *Third Text*, *Forensis: The Architecture of Public Truth*, *Architecture and the Paradox of Dissidence*, and *Volume* magazine. He has been part of the Anthropocene Project (2013–14) at the Haus der Kulturen der Welt in Berlin and was a coleader of the project *Nature, Labor, Land* as part of the 2016 Oslo Architecture Triennale. He is the co-founder of *Call and Response*, a sound art organization based in London. He holds a PhD from the Centre for Research Architecture at Goldsmiths, University of London, where he is part of the project *Forensic Architecture*. He is a lecturer in history and theory at the Cass School of Architecture at London Metropolitan University. He lives and works in London.

**Sabine Breitwieser** is an international curator and museum director and became the director of the Museum der Moderne Salzburg in September 2013. She previously served as chief curator of media and performance art at the Museum of Modern Art, New York, and as founding director and chief curator of the Generali Foundation, Vienna. For many years she was a board member and served as the secretary and treasurer of CIMAM (International Committee for Museums and Collections of Modern Art), part of the International Council of Museums. In 2012 Breitwieser was a recipient of the Yoko Ono Lennon Courage Award.

**Georg Eder** is a project manager at Thyssen-Bornemisza Art Contemporary (TBA21), planning and organizing *The Current*. Prior to working with TBA21, Eder worked at the World Bank on knowledge transfers and social collaboration mechanisms. He holds an MSc from the London School of Economics.

**Carles Guerra Rojas** works in exhibition curation, art criticism, visual production, teaching, and academic research. His work and research investigate the dialogical aspects of artistic practice and the cultural policies of post-Fordism. Since 2015 he has been the director of the Fundació Antoni Tàpies, Barcelona. He is also professor of social structures and cultural trends at the Universitat Pompeu Fabra, Barcelona,

and has been a member of the Greenroom Project, dedicated to the analysis of contemporary documentary practices, at the Center for Curatorial Studies at Bard College, Annandale-on-Hudson, New York. Previously he was chief curator at the Museu d'Art Contemporani de Barcelona (2011–13) and director of the Virreina Centre de la Imatge, Barcelona (2009–11). In 2004 he was appointed director of the Primavera Fotogràfica de Catalunya. He has a PhD in fine arts from the University of Barcelona and a master's in media studies from the New School for Social Research, New York.

**Francesca Habsburg** is a philanthropist and the founder and chairman of Thyssen-Bornemisza Art Contemporary (TBA21). Founded in 2002, TBA21 represents the fourth generation of the Thyssen family's commitment to culture and the arts. The foundation commissions and disseminates unconventional projects that defy traditional disciplinary categorizations and that actively participate in the interpretation of our environments and our social milieu with the goal of creating a provocative space of dialogue and engagement, fostering the debate around collecting, displaying, and promoting contemporary art. She received the Merit Award in Gold of the province of Vienna in November 2009 for her cultural engagement. TBA21 *The Current* marks Habsburg's first active incursion into environmental philanthropy. Its aim is to facilitate projects and dialogues between artists and scientists. Its objective is to raise awareness of important ecological, economic, and social issues by commissioning hybrid expeditions that address these concerns.

**Gabriele Mackert** is an art historian and lecturer at the University of Applied Arts, Vienna. In 2015 she organized the university's roundtable and publication *Humans Make Nature: Landscapes of the Anthropocene*. In 2007, in collaboration with the University of Bremen, Winfried Pauleit, and Viktor Kittlaus, she conceived "*Blind Date: Zeitgenossenschaft als Herausforderung*," a symposium on contemporaneity. She writes about interdisciplinary and contextual art practices, exhibition theory, maps, and ephemera. Her doctoral thesis analyzes Marcel Broodthaers's open letters. From 2005 to 2008 she was director of the Gesellschaft für Aktuelle



Kunst, Bremen, and prior to that she was a curator at the Kunsthalle Vienna. She has curated many exhibitions, including *Nikki S. Lee: Projects and Parts*; *Ulf Aminde*; *Simon Lewis* (cat.); *Bin beschäftigt* (cat.); *Ana Torfs Figuren / Projektionen 2000–2005* (cat.); *Kunst findet Stadt: A Lucky Strike*; *Attack! Kunst und Krieg in Zeiten der Medien*; and *Marcel Broodthaers* (cat. with S. Folie).

**Hermann Mückler** is a professor of cultural and social anthropology at the University of Vienna. He focuses on (ethno)historical topics, forms of colonialism and decolonization, and peace and conflict studies as well as popular culture, particularly in insular Southeast Asia, Australia, and Oceania. He is president of the Anthropological Society in Vienna as well as the Federation of Austrian-Foreign Societies—PaN, vice president of the Society of European Overseas History, founder of the Austrian-South Pacific Society, and cofounder of the Institute for Comparative Research in Architecture. He has conducted extensive field research in the Pacific Islands, which has been the topic of several books. Among his recent publications is a four-volume set on the cultural history of Oceania, a reference book for missionaries in Oceania, and two books on Easter Island (Rapa Nui). His most recent book examines the German colonial period (1886–1914) in the Marshall Islands and Nauru.

**Boris Ondreička** is a curator, artist, author, and singer based in Bratislava and Vienna. He has worked as project coordinator at Soros Centre for Contemporary Arts, Bratislava; as director of the art initiative tranzit.sk, Bratislava; and since 2012 as curator at Thyssen-Bornemisza Art Contemporary (TBA21), Vienna. His projects at TBA21 include *Rare Earth*, *Supper Club*, *Tomorrow Morning Line*, *Ephemeropteræ* (ongoing since 2012), and most recently *Olafur Eliasson: Green light—An Artistic Workshop*. He has also curated or cocurated *Manifesta 8*, Murcia and Cartagena, Spain; *Being the Future*, Palast der Republik, Berlin; *Symposium at The Event*, Birmingham, UK; *Auditorium, Stage, Backstage*, Frankfurter Kunstverein; and individual projects by Zbynek Baladran, Stano Filko, Julius Koller, Denisa Lehocka, Andreas Neumeister, Lois & Franziska Weinberger, and others at tranzit Bratislava. In 2010 he cofounded the Julius Koller Society. Since 1987 he has been lead singer and songwriter for the band Kosa z nosa, Bratislava.

**Florian Pumhösl** is an artist based in Vienna. His recent exhibitions include *Formed Speech*, Dvir Gallery, Tel Aviv; *No One's Voice*, Miguel Abreu Gallery, New York (both 2016); and *Alteration of Character*, Parra Romero, Madrid (2015). Recent publications include *No One's Voice* (Rhombus Press, 2016) and *Works and Exhibitions* (Kunsthaus Bregenz, 2014).

**Clemens Rettenbacher** studied political science and philosophy at the University of Vienna, focusing on the history of political ideas, theories of subjectivation and democracy, and gender studies. In his work he discusses the possibilities of transforming existing forms of subjectivation and related strategies of protest, solidarity, and agency. Between 2008 and 2012 he worked as a student assistant at the Institute for Political Science, University of Vienna. Since 2012 he has been working for Thyssen-Bornemisza Art Contemporary (TBA21) as a curatorial assistant, member of the exhibition team, and within the education department. In context of the exhibition *Allan Sekula: OKEANOS*, he contributed to the development of the educational program, focusing on the unfolding of maritime industries, strategies of remapping global capitalism, and Sekula's methodology as a photographer and critic.

**Markus Reymann** was trained as an actor and successfully performed in major productions on screen and on stage for many years. He joined Thyssen-Bornemisza Art Contemporary (TBA21) in 2011. With TBA21 chairperson and founder Francesca Habsburg, he cofounded TBA21-Academy, subsequently taking on the role of a director. As a central programming unit of TBA21, the Academy provides a moving platform of cultural production and interdisciplinary exchange within TBA21. Since July 2011 Reymann has initiated and conducted numerous expeditions. Each trip is designed as a collaboration with invited artists, scientists, and thinkers eager to embark on oceanic explorations. Inspired by this unusual encounter with both human and natural elements, the Academy commissions ambitious projects informed by the itinerary of the research vessel *Dardanelle*.

**Harry Sanderson** is a London-based artist working in digital, video, and installation art. His primary focus is the role of algorithms and labor in the embedded languages of visual culture. Sanderson graduated from Central Saint Martins, London, in 2013; received the Near Now Fellowship, Nottingham, in 2014; and is currently in residence at Somerset House, London. Recent exhibitions include *that a body knows regardless*, Interstate Projects, New York; *Sunlight*, Levy|Delval, Brussels; *Exponential Anything*, Photography Museum, Berlin; and *Searching for Devices*, Basis, Frankfurt.

**Anja Isabel Schneider** is an art historian, curator, and writer. She holds an MA in art history from the Courtauld Institute of Art, London, and an MFA in curating from Goldsmiths, University of London. She is currently a PhD candidate in curatorial research at the Museum van Hedendaagse Kunst Antwerpen / University of Leuven (Lieven Gevaert Research Centre for Photography, Art and Visual Culture) as part of the research project "Art against

the Grain of Collective Sisyphus: The Case of Allan Sekula's *Ship of Fools / The Dockers' Museum* (2010–2013)." She curated the exhibition *Allan Sekula—Mining section (Bureau des mines)* at the Anatomical Theatre in Leuven (2016). She has participated in numerous international research projects and residencies, and her writing has been published in journals, artist's monographs, and exhibition catalogs. In 2011 she received the MARCO/Frac Lorraine Award for Young Curators.

**Florian Schneider** is a filmmaker, writer, and curator. His work investigates the border crossings between mainstream and independent media, art theory and open source technology, documentary practices and unconventional forms of curating. Since 1993 he has pioneered a wide range of Internet projects—most prominently *Dictionary of War* (2006–10). In 2006 he launched the artistic research project *Imaginary Property*, which operates at the intersections of a perpetuation of images and the seemingly imaginary character of property in the age of digital production and networked distribution. In 2014 he initiated the artistic research project *Divisions* funded by the Norwegian Artistic Research Programme. In August 2014 he was appointed Head of the Trondheim Academy of Fine Art in the Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology (NTNU). He submitted his PhD on "Imaginary Property" at the Centre for Research Architecture at Goldsmiths College, University of London.

**Cory Scozzari** is a curator and artist and currently an assistant curator at Thyssen-Bornemisza Art Contemporary (TBA21). He was a founding member and codirector of Jupiter Woods, London/Vienna, from 2014 to 2016 and is currently the founding director of Cordova, Vienna. He received his BFA in photography from Savannah College of Art and Design, Georgia, in 2010 and an MFA in curating from Goldsmiths, University of London, in 2015. His recent projects as an independent curator include *Emily Jones: News from Nowhere* and *Arguments: Onyeka Ingwe, Ed Lehan and Georgie Nettell*, both at Cordova, Vienna.

**Andreas Spiegl** studied art history at the University of Vienna. He is senior scientist at the Institute for Cultural Studies at the Academy of Fine Arts Vienna, where he was also vice rector for research and teaching from 2003 to 2011. Since 2015 he has been head of the Institute for Cultural Studies. He is mainly working on the intersection of media theories, subject theories, and theories of space. He has published numerous texts on contemporary arts and art theory.

**Sally Stein**, professor emerita, Department of Art History, University of California, Irvine, is an independent scholar based in Los Angeles who continues

to research and write about twentieth-century photography and its relation to broader questions of culture and society. The interrelated topics she most often engages concern the multiple effects of documentary imagery, the politics of gender, and how black-and-white and color imagery affect our perceptions, beliefs, and even actions as consumers and citizens. Stein was married to Allan Sekula for more than three decades. Since his death in 2013 she has worked to facilitate several posthumous publications and to organize his archive and library, which have now been transferred to the Getty Research Institute and the Clark Art Institute, respectively.

**Ina Steiner** is a photographer who has concentrated on architecture, politics, and fashion. She served as a key assistant to Allan Sekula (her former teaching adviser at California Institute of the Arts, where she studied for a master's degree through an international fellowship) during the last decade of his life and particularly served as German liaison for his presentation at Documenta 12. In the last year of Sekula's life, she returned to Los Angeles to help organize his archive, and since that time has overseen the inventory of his studio and arranged for a number of key posthumous exhibitions and publications. She currently also serves as research consultant on the Sekula study projects based in Belgium at the University of Leuven and the Museum van Hedendaagse Kunst Antwerpen.

**Lisa Tabassi** is the former chief of the Legal Services Section of the Preparatory Commission for the Comprehensive Nuclear-Test-Ban Treaty Organization (CTBTO), Vienna, which is responsible for establishing and provisionally operating the International Monitoring System designed to detect nuclear weapons test explosions in the air, underwater, or underground and for further developing the treaty verification system pending the treaty's entry into force. She previously served as a legal officer in the Organisation for the Prohibition of Chemical Weapons (OPCW), The Hague. She has authored more than forty publications, including *Treaty Enforcement and International Cooperation in Criminal Matters* (2002) and *OPCW: The Legal Texts* (3rd ed., 2014). She is a graduate of Leiden University Faculty of Law (LLM cum laude in public international law, specialization in international criminal law); Schiller International University, Paris (BA in international relations); and the University of Montpellier I (diploma of international nuclear law, with distinction).

**Jeroen Verbeeck** is a PhD student and research assistant in the art history department of the University of Leuven. He has taught art history at St. Lucas School of Arts, Antwerp. His current research focuses on Allan Sekula's last and unfinished project *Ship of Fools / The Dockers'*

Museum (2010–13). He is a research fellow at the University of Leuven's Lieven Gevaert Research Centre for Photography, Art, and Visual Culture. He has published articles in *PhotoResearcher*, *Black Camera*, and *Image [&] Narrative*. He was closely involved as an adviser for the exhibition *Allan Sekula—Mining section (Bureau des mines)* at the Anatomical Theatre in Leuven (2016). For the collaborative notes that were published as a companion to this exhibition, he compiled a “possible reader” selected from the vast corpus of essays, interviews, and lectures by Sekula.

**Manuel Vergara Céspedes** is a Spanish lawyer. He is the director of the legal department of the International Foundation Baltasar Garzón. Currently he also teaches at IE University in Madrid and Segovia and is an external collaborator at the ILOCAD law firm. As a human rights defender, he has worked as a consultant in the Rule of Law Unit at the UN Office of the High Commissioner for Human Rights in Phnom Penh and as a legal consultant at the International Labour Organization in Jakarta. He has also worked as a lawyer at Martínez-Echevarría Pérez y Ferrero law firm in Istanbul and Bodrum, Turkey. He oversees the program focused on the drafting, release, promotion, and dissemination of the Madrid-Buenos Aires Principles on Universal Jurisdiction with an environmental approach. He has organized and moderated working groups in Johannesburg, The Hague, Asunción, Alfaz del Pi, Puerto Rico, Lomé, and Buenos Aires.

**Mercedes Vicente** is a curator and writer currently undertaking an AHRC-funded PhD at the Royal College of Art in London on the work of the New Zealand pioneer video artist Darcy Lange. Prior to her current studies, Vicente was curator of contemporary art and Darcy Lange Curator-at-Large at Govett-Brewster Art Gallery in New Zealand. She earned master's degrees in film and the arts at New York University and in curatorial studies at Bard College, Annandale-on-Hudson, New York, and was Helena Rubinstein Curatorial Fellow at the Whitney Independent Study Program in New York. Vicente has organized numerous exhibitions on Lange at institutions such as Camera Austria, Ikon Gallery, Cabinet, Yale University, EACC (Spain), and NTU CCA Singapore. Her extensive writing and editorial credits include books, exhibition catalogs, and art magazines. She is the editor of *Darcy Lange: Study of an Artist at Work* (Govett-Brewster and Ikon Gallery, 2008).

**Daniela Zyman** is chief curator of Thyssen-Bornemisza Art Contemporary (TBA21) in Vienna. She joined the foundation in 2003 and has been instrumental in shaping its exhibition programs and commissions. Between 1995 and 2001 she acted as chief curator at the MAK—Austrian Museum of

Applied Arts/Contemporary Art in Vienna and was a founding member of the MAK Center for Art and Architecture at the Schindler House in Los Angeles, which she directed for several years. Between 2000 and 2003 she was artistic director of Künstlerhaus Wien and A9-forum transeuropa. Zyman earned her MA in art history at the University of Vienna and her MFA at Columbia University, New York. She held teaching positions at the University of Applied Arts, Vienna, and has authored numerous essays for catalogs and international journals.

**This two-day symposium is part of the exhibition / Das zweitägige Symposium findet statt im Rahmen der Ausstellung**

**Allan Sekula: OKEANOS**  
21.02.–14.05.2017  
TBA21–Augarten

**Curator / Kuratorin**  
Daniela Zyman

**Assistant Curator / Assistenz-Kurator**  
Cory Scozzari

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