

## HZT Research week, 20-24 January 2025

### Shooting

curated by Janez Janša and Sandra Umathum

Uferstudios, studios 9, 10, 11, 12, Atelier Schwedenstr. 14

	MON, 20 January	TUE, 21 January	WED, 22 January	THU, 23 January	FRI, 24 January
<b>10am-12.15pm</b> <b>US 11</b>	<b>Janez Janša / Sandra Umathum</b> Introduction to the Research Week  <b>Rabih Mroué</b> Double Shooting  Moderation: Sandra Umathum	Short Introduction  <b>Fritz Ofner &amp; Eva Hausberger</b> Weapon of Choice (film screening, 90')  Aftertalk: Fritz Ofner (online) and Janez Janša	Short Introduction  <b>Ligia Lewis / Sandra Noeth</b> Deader than Dead – Dialogue	Short Introduction  <b>Verena Straub</b> Deadly image operations: Video testimonies of suicide bombers  Moderation: Sandra Umathum	Short Introduction  10-11.15am <b>Total Refusal</b> How to Disappear (film screening, 21')  Aftertalk: Total Refusal (online) and Janez Janša  11.30am-12.45pm <b>Khaled Jarrar</b> Lecture Presentation  Moderation: Janez Janša
<b>12.30pm-13.45pm</b> <b>US 9</b>	<i>Lunch with guests hosted by Nik Haffner</i>	<i>Lunch with guests hosted by Nik Haffner</i>	<i>Lunch with guests hosted by Nik Haffner</i>	<i>Lunch with guests hosted by Nik Haffner</i>	<i>Lunch with guests hosted by Nik Haffner / Closing of the Research Week</i>
<b>2pm-5pm</b> <b>US 10, 11, 12, AT</b>	<b>1. Hamed Hakim</b> Archery <b>US 12</b>  <b>2. Rima Najdi</b> 'IF SUICIDE BOMBERS LOOKED LIKE YOU...' <b>US 10</b>  <b>3. Janez Janša and Sandra Umathum</b> Shooting – performing an exhibition <b>AT</b>  <b>4. Khaled Jarrar</b> An Act for Nothingness <b>US 11</b>	<b>1. Hamed Hakim</b> Archery <b>US 12</b>  <b>2. Rima Najdi</b> 'IF SUICIDE BOMBERS LOOKED LIKE YOU...' <b>US 10</b>  <b>3. Janez Janša and Sandra Umathum</b> Shooting – performing an exhibition <b>AT</b>  <b>4. Khaled Jarrar</b> An Act for Nothingness <b>US 11</b>	<b>1. Hamed Hakim</b> Archery <b>US 12</b>  <b>2. Rima Najdi</b> 'IF SUICIDE BOMBERS LOOKED LIKE YOU...' <b>US 10</b>  <b>3. Janez Janša and Sandra Umathum</b> Shooting – performing an exhibition <b>AT</b>  <b>4. Khaled Jarrar</b> An Act for Nothingness <b>US 11</b>	<b>1. Hamed Hakim</b> Archery <b>US 12</b>  <b>2. Rima Najdi</b> 'IF SUICIDE BOMBERS LOOKED LIKE YOU...' <b>US 10</b>  <b>3. Janez Janša and Sandra Umathum</b> Shooting – performing an exhibition <b>AT</b>  <b>4. Khaled Jarrar</b> An Act for Nothingness <b>US 11</b>	
<b>5pm-5.45pm</b> <b>US 9</b>	<i>Daily summary</i>	<i>Daily summary</i>	<i>Daily summary</i>		
<b>6pm-7pm</b> <b>US 11</b>				<b>Shielding – Book Launch</b>	

# MORNING DIALOGUES

**Monday, 20 January 2025, 10am-12.15pm (US 11)**

Janez Janša / Sandra Umatham

## **Introduction to the Research Week**

Shooting takes place in different contexts and can be motivated by different reasons. These contexts and motivations are ranging from meditation, therapy and sport to hunting and killing. The idea of devoting a week of research to the various forms, aspects and contexts of shooting is not new. It began a long time ago, long before the wars in Ukraine and Gaza. Our interest stems from the many artists who have explored the use of guns and/or the effects of shooting in their work – artists who by making shooting and guns the subject of their art have reflected on or responded to assassinations, killing sprees, wars or the impact of new technologies on warfare. We are well aware of the challenges that this controversial and sensitive topic will bring about especially right now. At the same time, we hope that the Research Week may open a space for encountering these very challenges, for exploring questions around shooting, and for dealing with the complex and oftentimes contradictory layers and emotions this topic unfolds.

The 5-day long Research Week is structured in 2 core formats: During the **morning dialogues** (10-12h) artists and experts in the field will share their knowledge, research and practices; the **afternoon workshops** are reserved for interactive and participatory formats.

Rabih Mroué

## **Double Shooting**

“The Syrian protesters are recording their own deaths.” Just after the revolution in Syria started (2011) and for almost a year, a specific group of videos that have been uploaded on the Internet grabbed me in particular. These videos show the moments of the eye contact between sniper and cameraman, when the gun’s line of sight and the camera’s lens meet: I call them *Double Shooting*. We see and hear the sniper shooting, and through the movement of the mobile phone we witness the cameraman fall to the ground. My talk will take the case mentioned above and elaborate on the idea of double shooting, reflect on it, examining the other aspects of the case by giving other examples from other cases that belong to both fiction and real world.

Followed by a conversation with Rabih Mroué and the audience, moderated by Sandra Umatham.

## **Rabih Mroué**

Rabih Mroué (Beirut) is an actor, director, playwright, visual artist. He is a contributing editor for *The Drama Review ITDR* (New York). He is also a co-founder of the Beirut Art Center (BAC), Beirut. He was a fellow at The International Research Center *Interweaving Performance Cultures*, Freie Universität, Berlin (2013-2015) and a theatre-director at Münchner Kammerspiele (2015-2019). Mroué’s works include *Hartaqat* (2023), *Before falling Seek the assistance of your cane* (2020), *Borboryngus* (2020), *So Little Time* (2017), *Sand in the Eyes* (2017), *Rima Kamel* (2017), *Ode to joy* (2015), *Riding on a cloud* (2013), *The pixelated revolution* (2012), *The inhabitants of images* (2008), *Who’s afraid of representation?* (2005), among others. He has performed and exhibited internationally, e. g. at the Museum of Modern Art, New York (2015); SALT Galata and SALT Beyoğlu, Istanbul (2014); CA2M Centro de Arte Dos de Mayo, Madrid (2012-13); dOCUMENTA (13), Kassel (2012); ICP Triennial of Photography and Video, International Center of Photography, New York (2010); or Centre Pompidou, Paris (2007).

## **Tuesday, 21 January 2025, 10am-12.15pm (US 11)**

Fritz Ofner & Eva Hausberger

### **Weapon of Choice (2017)**

Film screening, 90 min

*Weapon of Choice* recounts the rapid ascent of the Austrian handgun to become a worldwide bestseller and cult object. The Austrian Gaston Glock invented the pistol at the end of the 1980s. With this easy-to-operate plastic model, he carried out a revolution in weapons technology that turned the small family business into a global player. Following the tracks of the Glock empire, the directors illuminate entanglements of power, money, violence and politics. Their investigation takes them from the small factory in Deutsch-Wagram, where the production takes place in the strictest secrecy, to the USA and into the world of gangster rap, to Iraq and into the supposedly intact world of the picturesque Wörthersee.

Followed by a conversation with Fritz Ofner (joined online) and the audience, moderated by Janez Janša.

### **Fritz Ofner**

Fritz Ofner is an award-winning documentary filmmaker and producer based in Vienna. He studied ethnology and communication science in Vienna. After working as a journalist and NGO activist, he became a self-taught documentary filmmaker. His films have screened at some of the most prestigious film festivals and were broadcasted by more than a dozen TV stations. *Weapon of choice* was released worldwide by Netflix. A leitmotiv of Ofner's work is the search for the roots and origins of structural violence.

## **Wednesday, 22 January 2025, 10am-12.15pm (US 11)**

Ligia Lewis and Sandra Noeth

### **Deader than Dead – Dialogue**

Shooting bodies offers the possibility of killing them – literally or figuratively. In their contribution to the HZT's Research Week at the HZT, Ligia Lewis and Sandra Noeth explore dead bodies and their subversive artistic and political potential. In their exchange, they bring together theoretical concepts from Black Studies, Anarchy Studies and Philosophy, as well as their own current performance and writing projects, to address how death doesn't affect all bodies equally, especially those bodies that are constantly surveilled and policed. A key moment will be devoted to the ethical traps and pitfalls of working with and representing dying or death in art and writing: how to contribute to the visibility and agency of bodies that are structurally made invisible while avoiding representationalism; how to understand the contribution of aesthetics to the (de-)humanization of a body? As a part of the dialogue, Ligia Lewis' video work *Deader than Dead* will be screened.

### **Ligia Lewis**

Ligia Lewis works as an artist, choreographer, dancer, and director. She presents her work on stage, in a gallery or museum, through film or exhibition format. Lewis's works are often marked by physical and emotional intensities by which comedy and tragedy collide. Through her work, the performer and audience confront a confluence of processes that disrupt normative conceptions of the body – her work slides between the familiar and unfamiliar. At the same time, she negotiates the ghostly traces of history, memory, and the un/known. Her expressive concepts form movement, speech, affects, thoughts, relations, and utterances within a highly defined choreographic landscape. Held together by the logic of interdependence, disorder, and play, she creates space(s) for the emergent and the indeterminate while tending to the mundane. In her work, sonic and visual metaphors meet the body, materializing the enigmatic, the poetic, and the dissonant. Lewis's work continues to evoke

the nuances of embodiment. For Lewis, choreography is the movement of ideas across bodies, a political act, a writing against the grain of the racial regime of representationalism and (black) erasure.

### **Sandra Noeth**

is a professor at the HZT-Inter-University Centre for Dance Berlin and an international curator. She specializes in ethical and political perspectives toward body-practice and theory and in dramaturgy in body-based performing arts. Recent artistic-theoretical research and publication projects focus the role, status and agency of bodies in bordering processes; the relation between arts, bodies and unequal politics of protection; the embodiment of violence as well as the ambivalent status of the body in international humanitarian law. Sandra was Head of Dramaturgy and Research at Tanzquartier Wien (2009–2014) and worked as an educator with SKH-Stockholm University of the Arts and Ashkal Alwan Beirut, among others. She is the author of *Resilient Bodies, Residual Effects. Borders and Collectivity from Lebanon and Palestine* (transcript, 2019) as well as a co-editor of *Breathe. Critical Investigations into the Inequalities of Life* (with J. Janša, transcript, 2023) and *Shielding. Body-based Studies on Integrity and Protection* (with J. Janša and S. Umatham, transcript, 2024).

## **Thursday, 23 January 2025, 10am-12.15pm (US 11)**

Verena Straub

### **Deadly image operations: Video testimonies of suicide bombers**

Visual testimonies that bear witness to the martyrdom of suicide bombers have become an unsettling part of today's globalized media reality. Since Middle Eastern secular resistance groups first started producing martyr posters and video testimonies in the 1970s and 1980s, these images have developed in manifold ways: They are not only produced in different political contexts, adopted by a broad spectrum of religious and secular militant groups, but differ also in regards to media and aesthetics. In this "morning dialogue", I will talk about my research on the transcultural history of this audiovisual genre. Together we will discuss questions such as: How can we relate suicide bombing to the topic of "shooting"? What is the performative agency of these video testimonies that precede the deadly attacks? Are these images still relevant today and what are the ethical challenges we face when discussing them?

Followed by a conversation with Verena Straub and the audience, moderated by Sandra Umatham.

### **Verena Straub**

Verena Straub is an art and image historian at Technical University Dresden. Her research focuses on images in the context of political agitation and popular image practices on social media. Since 2022, she is Principal Investigator of the project "Image Protests on Social Media" at TU Dresden, working on her postdoc project on memes as political image practice. In 2019, she completed her PhD at Humboldt Universität zu Berlin on the actuality and history of martyr testimonies of suicide bombers (published by transcript in 2021).

## **Friday, 23 January 2025, 10am-11.15am (US 11)**

Total Refusal

### **How to Disappear**

Film screening, 21 min

*How to Disappear* is an anti-war movie in the true sense of the word, searching for possibilities for peace in the most unlikely place of an online war game. It's a tribute to disobedience and desertion – in both digital and physical-real warfare. Shot in the picturesque war landscapes of "Battlefield V", the hyperreal graphics become the backdrop for an essay-like narrative. The film revolves around the history of deserters – a part of human history, which has hardly been illuminated. Performances and creative interventions explore the scopes and limits of the audiovisual entertainment machine.

Followed by a conversation with Total Refusal (joined online) and the audience, moderated by Janez Janša.

### **Total Refusal**

Total Refusal appropriates and upcycles contemporary video games and writes about games and politics. The collective's themes are informed by critical game studies and social theory in an attempt to promote and popularize a counter-hegemonic left. They also gain their inspiration from the gaming communities to practice "agitainment" – a synthesis of agitation and entertainment. By pouring post-Marxist analysis into the glossy world of video games, the collective aims to provide an accessible yet critical examination of mass media and its underlying ideological algorithms. Its work spans films, video art, live in-game performances, texts and educational initiatives. Since its foundation in 2018, their work has been awarded with 65 awards and honorary mentions – like the European Film Award, Best Short Direction Award at the Locarno Film Festival, the Diagonale Film Award for the Best Short Documentary, the Contemporary Visual Arts Award of Styria and the Vimeo Staff Pick Award. Total Refusal's work has been screened at over 250 film- and art festivals – such as Berlinale, Doc Fortnight at MOMA New York or at the Locarno Film Festival - and has been exhibited at various exhibition spaces like the Architecture Biennial Venice 2021, the HEK Basel and the Ars Electronica Linz.

## **Friday, 23 January 2025, 11.30am-12.45pm (US 11)**

Khaled Jarrar

### **Lecture Presentation**

Khaled Jarrar will present a body of his work ranging from films, objects, installations, actions and performances. He will elaborate the reflection on his artistic strategies, his relation towards the political reality he grew up in, on his military training and career as a body guard. The lecture presentation will focus on his artistic journey manoeuvring the art world with its corruption in order to survive as a Palestinian human who cares to bring his own personal narrative and who believes this should be possible for all humans. The lecture presentation will be illustrated by examples from his movies *Infiltrators* and *Notes on Displacement* and some other works that will give an insight in his critical engagement with questions of violence, occupation, migration as well as in the subtle poetics of Khaled Jarrar.

Followed by a conversation with Khaled Jarrar and the audience, moderated by Janez Janša.

### **Khaled Jarrar**

Jarrar was born in Jenin, Occupied Palestine in 1976. Works in a diverse range of mediums to explore and alternate perspectives surrounding identity, disappearance, and memory, unpacking their narrative limitations. Using his past as an anchor impeded his body in complex situations. Khaled Jarrar's work addresses global issues in symbolic and transmutational ways. Performance, film, installation, photography – Khaled works in a diverse range of mediums to explore and alternate perspectives surrounding identity, disappearance, and memory, unpacking their narrative limitations.

# AFTERNOON WORKSHOPS

## Monday - Thursday, 20 - 23 January, 2-5pm

Hamed Hakim

### **Archery US 12**

Archery combines the most diverse forms of sporting exercises in a harmonious sequence. It requires a high degree of concentration, the use of the entire musculature, mental strength and the ability to alternately focus and relax. It offers a special opportunity to experience and practise coordinated movement sequences and body awareness. The participants will engage in a training with bows and arrows.

### **Hamed Hakim**

born in Persia, Hamed Hakim fled Iran after the Islamic Revolution (1978-79) due to the persecution of his religious affiliation with Bahá'í denomination. Since then he has lived in Germany – except for 2.5 years (1989-1992), when he worked as a volunteer at the Bahá'í World Center in Haifa/Israel as part of an international team. Hamed Hakim studied electrical engineering at the Technical University of Berlin, is an electrical engineer, professional pilot, flight instructor and examiner for flight instructors. He is currently employed in the administration of Schönhagen airfield as quality, safety, security and compliance manager. He also works as a freelance flight instructor for various flight schools and as an examiner for the aviation authority. Hamed Hakim has been practicing archery for over 30 years, 25 of which he has spent as a trainer for the Technical University of Berlin.

Rima Najdi

### **'IF SUICIDE BOMBERS LOOKED LIKE YOU, I WOULD LOVE TO DIE' SHOOTING BACK: ON USING OUR BODIES TO DISRUPT THE SILENCE US 10**

This workshop, "Shooting Back: On using our bodies to disrupt the silence," invites participants to explore the role of situated knowledge within performance practices, inspired by Rima Najdi's Madame Bomba: The TNT project. In this performance, Najdi walks through Beirut wearing a red fake bomb (2014). In doing so, she hyperbolically and performatively confronts members of the public with their repressed fears connected to the country's history of violence. In this workshop, we explore how the threat and experience of violence, and the affects they evoke, although not transferable, propel us to act in different ways. Violence is here understood in the broadest sense, from physical violence, and that includes wars, police or domestic violence, etc, or psychological violence such as manipulative behaviour, smearing, and doxing, etc.

In this workshop, participants will reflect on the risks involved in performance, and how these risks shape artistic expression. We will analyse silencing tactics, police violence, smear campaigns used against pro-Palestinian voices in Germany and consider how to repurpose these strategies for creative interventions. The workshop will draw from the work of artists, activists, and freedom fighters, who have repurposed the experience and threat of violence in the pursuit of justice and liberation. Our starting point will be the reality of witnessing genocide in real-time while living in countries that support or ignore it. We will explore how to use our bodies and knowledge to provoke, disrupt, and 'shoot back' against repression and brutality. Performance-making sessions will allow participants to experiment with these ideas. Participants should bring photos, videos, writings, or objects that reflect their engagement with these themes.

## **Rima Najdi**

Rima Najdi, a performance artist, explores the construction and perception of identity through the embodied experience, focusing on the body's vulnerability within politicized contexts of gender, safety, mobility, and representation. She employs diverse strategies, including live actions, participatory performances, and multimedia installations, to challenge social and aesthetic norms. Najdi is the artistic employee at the The MA Solo/Dance/Authorship (SODA) program at HZT-Inter-University Centre for Dance Berlin, Universität Der Künste Berlin. Her work has been showcased in numerous international festivals and venues. Najdi has also participated in prestigious residency programs and received several notable awards and research stipends, highlighting her significant contributions to the field of performance art.

Janez Janša and Sandra Umatham

## **Shooting - performing an exhibition**

### **Atelier Schwedenstr. 14**

*„One must not put a loaded rifle on the stage if no one is thinking of firing it.“*

*Anton Pavlovich Chekhov*

(In a letter to playwright Aleksandr Semenovich Lazarev, 1899)

In this workshop we will explore different aspects and contexts of shooting through performance and film. Our interest stems from the many artists and film makers who have explored the use of guns and/or the effects of shooting in their work, from the many artists who – by making shooting and guns the subject of their art – have reflected on or responded to assassinations, killing sprees, wars or the impact of new technologies on warfare. We will watch, analyze and discuss works by Niki de Saint Phalle, Valie Export, Chris Burden, Tania Bruguera, Christian Marclay, Wafaa Bilal, Harun Farocki, Erkan Özgen (among other artist) in order to understand the artistic strategies they engage in.

The workshop will focus on representations/demonstrations of the artworks discussed, bringing students in close contact to the complexities of the artworks. The students are invited to bring their own example(s) and to present/perform them in the form of a small exhibition/exhibition tour to be shared on the last day of the workshop.

## **Janez Janša**

is a professor at the HZT-Inter-University Centre for Dance Berlin and a contemporary artist who focuses on the relationship between art and the social and political context in his performance, conceptual and interdisciplinary art works. His particular areas of research are the performativity of name, the relationship between art and war, as well as time and temporalities in art and life. He was the director of Maska (1998–2021), an institute for publishing, artistic production and education based in Ljubljana, Slovenia, and founder and editor of two book series and several readers on contemporary dance and theatre. He was editor-in-chief of *Maska – Performing Arts Journal* (1999–2006). He is the author of a book on Jan Fabre's early works, *La discipline du chaos, le chaos de la discipline* (1994). Janez is a co-founder and the first president of the association of freelance artists Asociacija in Slovenia and a member of the editorial boards of the journals *Performance Research* and *Maska*. In 2007, together with two other artists, he changed his previous name into the name of the conservative three-time prime minister of Slovenia. Together with Janez Janša and Janez Janša, he is the owner of the Janez Janša registered trademark.

## **Sandra Umatham**

is a performance scholar, writer and dramaturge. From 2019 to 2022, she was a professor for (Applied) Theory Dance, Choreography, Performance at HZT-Inter-University Centre for Dance Berlin. Before that, she held a professorship for Theater Studies and Dramaturgy at the Ernst Busch Academy of Dramatic Arts in Berlin (2013–2018) and a guest professor for Dramaturgy at

the University of Music and Theater "Felix Mendelssohn Bartholdy" in Leipzig (2010–2012). She has co-edited, among other publications, *Disabled Theater* (2015), *Postdramaturgien* (2020) as well as the publication series *Corporeal Matters* (with S. Noeth and J. Janša, transcript, since 2023). Sandra's work focuses on diseases of bodies, systems, and landscapes, on shooting (with cameras and with guns) and on new dramaturgical forms. A few years ago, Sandra, together with Björn Pätz, also initiated *Dirty Debüt*, a platform for emerging performance artists in Berlin. After 30 years, she left academia. Since 2023, she has lived in Vienna, where she is a member of the Advisory Board for Theatre, Dance, and Performance.

Khaled Jarrar

## **An Act for Nothingness**

**US 11**

*"And those who were seen dancing were thought to be insane by those who couldn't hear the music." (Friedrich Nietzsche)*

I want a moment of simply doing an act, an art practice to meditate and find a way to look outside our circles. For example, when I start looking outside my military training and my military gaze I start becoming an artist. I'm asking you to open to new truths.

The workshop will explore aspects of military training related to the question of shooting and its potential for artistic reflection. Drawing on the artist's personal experience of military training, participants will engage with exercises performed during military service (for example with tooth brushes and matches, everyone is asked to bring) – exercises designed for testing the amount of discipline it takes to do something that may end in nothing. Shooting is not just about being active; it is massively about waiting, obeying, being frustrated and not doing / doing nothing. The participants of the workshop will test and perform exercises for the body and mind and the synchronicity between them or exercises for actions that can become meaningful without an obvious cause. Objects from the context of military training are included. As part of the workshop, the participants will be invited to create a 6-minute presentation of their exercise to be shared on the final day followed by a 3-minute Q&A.

## **Khaled Jarrar**

Jarrar was born in Jenin, Occupied Palestine in 1976. Works in a diverse range of mediums to explore and alternate perspectives surrounding identity, disappearance, and memory, unpacking their narrative limitations. Using his past as an anchor impeded his body in complex situations. Khaled Jarrar's work addresses global issues in symbolic and transmutational ways. Performance, film, installation, photography – Khaled works in a diverse range of mediums to explore and alternate perspectives surrounding identity, disappearance, and memory, unpacking their narrative limitations.



# EVENING PROGRAM

**Thursday, 23 January 2025, 6-7pm (US 11)**

Book Launch

**Shielding - Body-based Studies on Integrity and Protection**

Sandra Noeth / Sandra Umathum / Janez Janša (eds.) & guests

*Shielding* offers a collection of conceptual approaches through which bodies, intentionally or involuntarily, become shields. Bodies take on an ambivalent status in the process: they serve as protection or a buffer and express resistance. At the same time, they turn and are turned into weapons when they intervene on the ground and politically, in war, conflicts, and through activism. The contributors address the idea of bodily integrity, both in a material sense and with regard to the symbolic and ethical relations that a body entangles. The book engages with ongoing debates around the re-evaluation of corporeality and embodiment in contemporary socio-political contexts.

*Shielding* is the third volume from the publication series *Corporeal Matters*.

In the frame of the book launch the publication can be purchased for a reduced price (20€ instead of 29€).