

**PERFORMING**

**CITIZENSHIP\_02**

bodies & materials, agencies & spaces,  
limitations & interventions

**CONFERENCE FOLDER**

International Conference 02 – 04 November 2016

[www.performingcitizenship.de](http://www.performingcitizenship.de)

## WELCOME

Paula Hildebrandt (Graduate School Performing Citizenship / HafenCity University)

## INTRODUCTION

Sibylle Peters (FUNDUS THEATER | Theatre of Research)  
PERFORMING CITIZENSHIP: AN INTRODUCTION

## PANEL ONE

### BODIES OF CITIZENSHIP

WEDNESDAY, 02.11.2016, 16.00-19.00, FUNDUS THEATER

The present and vulnerable body is at the centre of struggles concerning citizenship in the political and social field. The body itself becomes a battlefield and a space of negotiation in which politics and performativity permanently overlap each other. Therefore the body becomes a space where values, norms and ideologies are constantly negotiated. The panel focuses on the social choreographies and bodily practices that bodies of citizenship rely on. How can bodily art practices challenge existing bodies of citizenship? Within this frame of the panel we will look at both individual and collective strategies that enable us to intervene in political and social processes. How can these strategies be used in order to discover new forms of agency?

## MODERATED BY:

Kerstin Evert (K3 – Zentrum für Choreographie / Graduate School Performing Citizenship)

## SPEAKERS:

**Liz Rech**  
(Graduate School Performing Citizenship)  
PERFORMING CITIZENSHIP – ASSEMBLY IN  
MOVEMENT

In activist contexts the term Movement references three interconnected perspectives: the physical body in political movements, its choreographic displacements in space and its associated inner affection. These three dimensions belong to a bodily practice of being present and vulnerable in assemblies like demonstrations or other acts of resistance in the public space. These practices mark the field of study in which the political occurs on and in between the bodies. The lecture presents choreographic formats which appear in protests and offer insight into its generation of the political. How can the role of the body and his 'Respons/Ability' (as the ability to correspond) be defined within the context of political ethics? What practices of movement would respond to its necessities?

**Kai van Eikels**  
(Freie Universität Berlin)  
SECOND STRIKE CITIZENSHIP! HOW TO  
REACT WITHOUT BEING REACTIONARY.

Nothing is per se political or not political. Something becomes political only through how people react to it. How can we make something political by way of reacting to it? Citizens are supposed to react according to forms and protocols defined by national and local administrations. But

maybe it is time that we citizens introduce some new forms and protocols – for example, 'Mutually Assured Destruction' (M.A.D.). Let us ignore initiatives and instead stock up on second strike capability!

**Antje Velsing**  
(Graduate School Performing Citizenship)  
ABOUT BODIES AND THE WISH TO POSSESS  
THEM

When the Parliament of England passed the 'Habeas Corpus Act' in 1640, for the first time, every human owned the rights to his or her own body. Ever since, bodily self-determination has been a centerpiece of citizenship. However, even though today's citizens have a vast set of possible scopes for bodily design, they are no longer the sole owners of their body. Instead, they share their rights with other players, such as app providers or the pharmaceutical industry. On the basis of contemporary performance and art practices, the lecture questions in which fields bodily design can be viewed positively or even offer utopian potential.

## PANEL TWO

### CITIZENSHIP AND (URBAN) SPACE

THURSDAY, 03.11.2016, 10.00 - 13.00, FUNDUS THEATER

Spaces of Citizenship emerge out of manifold acts and practices through which diverse protagonists implement new relations between city and citizenship. These protagonists often are active constituents in public debates while challenging governmental institutions and claiming a right to the city. But as much as the city is constructed by such social processes, it is shaped by ephemeral spaces and non-visual expressions of diverse communities.

Which everyday and cultural practices can strengthen these articulations as participation and representation? What are the possibilities, challenges and limits of these acts and practices? How do they constitute urban spaces? Can artistic means contribute to create and maintain new (urban) spaces that allow for a critical articulation of citizenship in the city?

#### MODERATED BY:

Kathrin Wildner (metroZones / Graduate School Performing Citizenship)

#### SPEAKERS:

**Sergio Tamayo**  
(Metropolitan Autonomous University, Mexico City)  
CITIZEN SPACES

The aim of my work is to understand the relationship between city and citizenship by showing forms of social production of citizen spaces. These spaces show ways of participation of different social and urban actors and their relation to politics. Elsewhere described as 'battlefield' or 'contentious performances', I understand these fields of action as defined by social interaction in continuous state of movement. Within these interactions tensions and opposing positions may evolve, resulting in struggle and social confrontation.

My proposal is to explain these spaces of citizenship through looking at the politics, understood both as contained or institutional politics. In their transgressive and rebellious character, these spaces are contesting the hegemony of the city through forms of symbolic appropriation of public space.

**Michael Ziehl**  
(Graduate School Performing Citizenship)  
A SPACE OF PERFORMING CITIZENSHIP -  
THE GÄNGEVIERTEL IN HAMBURG

In 2009 the twelve historic houses of the Gängeviertel were occupied by 200 artists to prevent their demolition by an international investor. This cultural appropriation gained huge media attention and publicity. As a result the senate of Hamburg accepted to renovate and to develop the Gängeviertel in cooperation with the artists' initiative. But the cooperation is not working well. Till today the Gängeviertel people constantly make use of diverse practices to articulate their claims to the city government and to the public. It is the aim of the presentation to illustrate these practices and to outline how out of them a Space of Performing Citizenship emerged that supports the articulation of diverse claims concerning the right to the city.

**Elke Krasny**  
(Academy of Fine Arts Vienna)  
CLAIMS FOR THE FUTURE:  
INDIGENOUS RIGHTS, HOUSING RIGHTS, LAND  
RIGHTS, WOMEN'S RIGHTS

Taking as its example the research and exhibition project 'Mapping the Everyday. Neighbourhood Claims for the Future' occasioned by Vancouver's 125th anniversary, this lecture raises the question how transversal curatorial practice can contribute to raising awareness for traumatic urban injustice and fatal violence. This collaboration of the Audain Gallery, the Downtown Eastside Women's Centre and myself is implicated in neoliberal urbanism, gentrification, and dispossession inflicted via the historical regime of colonialism. The claims for the future put forward by the women of the Centre pertain to urban citizenship complexly intersecting indigenous rights, housing rights, land rights, and women's rights.

**Katharina Kellermann**  
(Graduate School Performing Citizenship)  
NOISE, SIGNAL AND SILENCE - ACTS OF  
LISTENING IN POSTCOLONIAL HAMBURG

Acoustic representations such as sound, music and language constitute the public sphere as much as visual ones. Acoustic narratives resonate in the city and function as practices of taking up space, participation and self-representation. In my presentation, I will attempt to demonstrate how urban spaces are acoustically changed by their inhabitants and sketch out which acts of listening enable us to understand the city's soundscape as performance of citizenship. Can listening be a practice which allows us to come to a different understanding and imagination of the city as such? Can the urban experience be repoliticized through a politics of sound?

## PANEL THREE

# CITIZENSHIP AND (NON-) PERFORMANCE – PREMISES / CRITIQUE / SPECULATIONS

THURSDAY, 03.11.2016, 14.30 – 17.30, FUNDUS THEATER

While citizenship is often idealized as means of emancipation in an exclusive Western discourse, it also serves as a regulatory instrument of domination that relies on things and artifacts to stabilize its rule. The practice of citizenship implicates multiple sutures in the fabric of the common world, thereby articulating differently empowered realms. A contested matrix of subjectivity and personhood – the position of the fully human – regulates which bodies are allowed to move freely and articulate their interests as citizens. Furthermore, any performance of citizenship seems to be predicated on its other, i.e. on other, delegated performances and the exploitation of the very part(s) it excludes. We therefore ask ourselves: How to be aware of the historic violence inherent in the notion of citizenship? Is it possible to shift or weaken the continuing operation of Western hegemonic power that the concept presupposes? And how could performance be the act of renouncing or redistributing agency so that others become present and discernible?

### MODERATED BY:

Mirjam Schaub (Hamburg University of Applied Sciences / Graduate School Performing Citizenship)

### SPEAKERS:

**Thari Jungen**  
(Graduate School Performing Citizenship)  
(RE-)LABELING: MIMIKRY BETWEEN IDENTIFICATION AND SUBJECTIVATION

Attribution and subjectification by others is formed dependent and regulated by habits, rights and reproduction on informal, unsaid or material ways through daily practices. How could the gap between identification and subjectification produce emancipation? By giving a humorous impression of the discourse of race and identity, in this lecture I try to examine how mimicry creates symbolic situations and bracing performances, by copying social situations, personal characters or role models. Playing with language, shift and point are usual forms of subversive politics against the hegemonial and homogenous attempt of Western cultures.

**Moritz Frischkorn**  
(Graduate School Performing Citizenship)  
PERFORMANCE AS DELEGATION. CONSIDERING CITIZENSHIP IN ASSEMBLAGES

Based on a brief history of Lloyd's coffee house in London and its economic and political entanglements, I will argue for an extended notion of performance as delegation. Here, performance is defined as the mode of regeneration of complex sets of relations and practices including human and non-human actors. Based on this definition, I will unfold how performance of citizenship is structurally predicated on other, delegated performances which it however voluntarily and involuntarily excludes from its very practice.

**Alan Read**  
(King's College London)  
PHYTO PERFORMANCE AND THE LOST GARDENS OF RIGA

In this talk I will briefly explore Christine Umpfenbach's performance work, 'Lost Gardens', commissioned by the Homo Novus Festival in Riga 2013. I will consider this work within a vegetally expanded frame of reference that I would like to call, Phyto Performance. Taking Michael Marder's work on 'Plant Thinking' as an opportunity to question anthropocentric conceptions of citizenship, I will be seeking to turn over some ground while keeping an ear open to what moves discretely yet pervasively beyond immediate human agency.

**Nikita Dhawan**  
(University of Innsbruck, Austria)  
THE DEATH OF LEVIATHAN: POSTCOLONIAL GOVERNMENTALITY, PROTEST POLITICS AND STATE PHOBIA

In the past decades there has been a proliferation of protest movements that seek to reconfigure international politics. Street politics seem to have transformed the way power, agency and resistance are being perceived and performed. Still the question remains, how effective are these fantasies of radical change in the era of postcolonial late capitalism? I examine the romantic enthusiasm evoked by these movements and how they erase the exploitative and exclusionary material conditions that make possible the exercise of agency of the global citizens. In my view, this erotics of resistance is marked by a new international division of labour between those who resist and those who cannot.

## LECTURE

THURSDAY, 03.11.2016, 19.00, HafenCity University, Holcim Auditorium

Engin Isin (The Open University London)  
DOING THINGS WITH RIGHTS

In this lecture Engin Isin will outline an approach to understanding citizenship practice as doing things with rights. This is about understanding how people perform political subjectivity to enact themselves as citizens. How to study acts as objects of analysis?

**WELCOME BY:** Gesa Ziemer (HafenCity University Hamburg / Graduate School Performing Citizenship)

## PANEL FOUR

### EMERGING AGENCIES

FRIDAY, 04.11.2016, 10.00 – 13.00, FUNDUS THEATER

To change citizenship is to change subject positions and forms of representations. In micro-practices new subject positions and ways of addressing a public can emerge. How do they become discernible? How to foster, trace and support these invisible agencies beyond already existing logics of citizenship and of performance? How to make neighborhoods, schools, workplaces and cultural institutions hosts for the emergence of new civic agencies? Who invites whom there? Who speaks for whom there? Who invents other spaces – and where? Which role do artists and artistic projects play within these processes of emerging citizenship and its negotiation?

**MODERATED BY:** Sibylle Peters (FUNDUS THEATER | Theatre of Research, Hamburg)

### SPEAKERS:

**Constanze Schmidt**  
(Graduate School Performing Citizenship)  
I DO. FROM INSTRUCTION TO AGENCY.

In the face of our changing working society the professional orientation turns into a training for 'Working Citizens'. Therefore, a form of performative agency is desired for a contemporary professional orientation. Constanze illustrates how in the context of educational internships, 'Instruction Art' lets emerge new space in an overlap of different institutional rules and supervisory authorities. How can these new spaces and micro-practices look like, through which young people want to experience their own capability and visibility as 'Working Citizens'?

**Darren O'Donnell**  
(Mammalian Diving Reflex)  
HAIRCUTS BY CHILDREN AND OTHER EVIDENCE  
FOR A NEW SOCIAL CONTRACT

O'Donnell will introduce the 'Succession Model of Youth Labour Engagement' (SMYLE), a method for working with children and young people within the cultural industries as a model for their full participation across all areas of life. Designed for the youth arts context, the SMYLE's principles can be applied to other areas where children and young people in order to acknowledge and account for the value they produce. The 'SMYLE' suggests that including the broad participation of children is something that will be not only benefit the kids, but everyone.

**Maïke Gunsilius**  
(Graduate School Performing Citizenship)  
PERFORM CITIZENSHIP! ON VISIBILITY BETWEEN  
INVITATION AND IMPERATIVE

Aesthetic education is a promise. It promises to provide participation and thereby to empower or maybe even generate the free civic subject by for example inviting children to become visible and audible in public. Maïke Gunsilius is rethinking the theoretic correlation between visibility, performance and citizenship and relating this to performative practice: How can we use the resource 'visibility' in cultural education projects to negotiate (power-) relations, structures and conditions – and thereby create agency?

**Nanna Heidenreich**  
(Internationale Filmschule Cologne)  
„THE POINT OF LANGUAGE WILL NO LONGER  
ONLY BE ABOUT COMMUNICATION, BUT ALSO  
ABOUT PLEASURE AND POLITICS.“ PRACTICES OF  
POLITICIZING LISTENING (TO MIGRATION).

Already before the 'summer of migration' in 2015 strategies such as 'giving a face' 'lending a voice' have become catch phrases in addressing migration and flight. I will do a critically reading of these aesthetical and political formats and talk about listening (and how it can become a cinematic practice), translation, and 'Aufnahme' with its three-fold translations as recording, admission and inclusion.

## **Nikita Dhawan** (University of Innsbruck, Austria)

Nikita Dhawan is Professor of Political Science (Political Theory and Gender Studies) and Director of the Research Platform Gender Studies: 'Identities – Discourses – Transformations' at the University of Innsbruck, Austria. Her publications include: *Impossible Speech: On the Politics of Silence and Violence* (2007); *Hegemony and Heteronormativity: Revisiting "the Political" in Queer Politics* (2011); *Decolonizing Enlightenment: Transnational Justice, Human Rights and Democracy in a Postcolonial World* (2014); *Postcolonial Theory: A Critical Introduction* (2015); *Global Justice and Desire: Queering Economy* (2015); *Negotiating Normativity: Postcolonial Appropriations, Contestations and Transformations* (2016).

## **Kai van Eikels** (Freie Universität Berlin)

Kai van Eikels combines philosophy, theatre and literary studies in his work. He is currently teaching at Freie Universität Berlin, and leading a research project on 'Synchronization and Choreography' together with Gabriele Brandstetter. His research topics include: dispersed, self-organizing forms of collectivity like 'swarms' and 'smart mobs'; art and labor; politics of participation. Publications include: *Performance Research 16:3 "On Participation and Synchronization"* (2011); *Die Kunst des Kollektiven. Performance zwischen Theater, Politik und Sozio-Ökonomie* (2013); *Art works: Ästhetik des Postfordismus* (2015). He is also the head behind the blog: <https://kunstdeskollektiven.wordpress.com>

## **Kerstin Evert** (K3 – Zentrum für Choreographie / Graduate School Performing Citizenship)

Kerstin Evert founded the choreographic center 'K3 - Zentrum für Choreographie | Tanzplan Hamburg' in August 2006, and has been the artistic director since then. She studied Applied Theatre Studies in Gießen, where she did her doctorate on the theme of 'DanceLab – Contemporary Dance and New Technologies'. Together with Oliver Behnecke she founded the production label 'Stadt Raum Inszenierung'. From 2002 to 2006, Kerstin Evert was dramaturge at 'Kampnagel'. She works as a lecturer in Berlin, Bern, Gießen, Hamburg, Frankfurt/Main and Salzburg. Within the Graduate School 'Performing Citizenship' she is responsible for research related to strategies of choreography.

## **Moritz Frischkorn** (Graduate School Performing Citizenship)

Moritz Frischkorn is based in Hamburg and works as choreographer and theoretician within contemporary performing arts. He holds an MA in Performance Studies from Hamburg University. Within the Graduate School 'Perform-

ing Citizenship' he researches on social choreographies of things and aims at describing complex assemblages such as logistical supply chains, spatial technologies of the public sphere or art institutions as choreographic diagrams that sustain themselves performatively as they reproduce complex sets of relations, material artifacts and ideological positions.

## **Maike Gunsilius** (Graduate School Performing Citizenship)

Maike Gunsilius studied Cultural Studies and Aesthetic Practice in Hildesheim and at Dartington College of Arts, England. Since 1997 she has worked as a dramatic advisor, performer and production-manager for theatres as well as in independent theatre productions in Basel, Frankfurt, Berlin, Zürich, Freiburg and Hamburg. In 2014 she coordinated the theatre-city-project 'NEW HAMBURG' for Deutsches Schauspielhaus Hamburg. She is also teaching dramaturgy at the University for Music and Theatre in Hamburg. Together with children and teenagers she is researching on performative strategies of acting and negotiating citizenry in the post migrant urban society.

## **Nanna Heidenreich** (Internationale Filmschule Cologne)

Nanna Heidenreich has recently been appointed professor for Digital Narratives – Theory at the Internationale Filmschule (ifs) in Cologne. She is further a co-curator of the program 'Forum Expanded' at the Berlinale. Currently she is involved, as curator and scholar, with projects at the Haus der Kulturen der Welt in Berlin, in which she addresses questions of migration, education and the notion of state. More Info on her work can be found on her website [www.nannaheidenreich.net](http://www.nannaheidenreich.net).

## **Paula Hildebrandt** (Graduate School Performing Citizenship / HafenCity University)

Paula Hildebrandt studied political science in Berlin, Sussex and Cambridge. She holds a doctoral degree in European Urbanism from the Bauhaus University Weimar and worked as a curator for the Haus der Kulturen der Welt. She now coordinates the Graduate School 'Performing Citizenship' and teaches at the Hamburg University of Applied Sciences. The aim of her Post Doc project 'Welcome City' is to explore the secret, mostly unspoken rules for living, visiting and settling in a new city. Paula Hildebrandt also initiated an International Collaboration between the HafenCity University Hamburg and two Universities in Fortaleza and Rio de Janeiro called 'Cities Can Fly. New Ways of Doing Research in the City', funded by the German Research Council (DFG). She is the program manager of the Graduate School 'Performing Citizenship'.

**Engin Isin**  
**(The Open University London)**

Engin Isin holds a Chair in Citizenship and is Professor of Politics at the Faculty of Social Sciences at the Open University London. He recently accepted an appointment as Professor at the Chair of International Politics at Queen Mary University of London in the School of Politics and International Relations. He will lead the development of a new international politics research and degree program at the University of London Institute in Paris. He gained his first degree in the Faculty of Architecture at Middle East Technical University, Ankara, Turkey (1982) and his PhD in geography at University of Toronto, Canada (1990). Engin Isin works collaboratively with artists, activists, researchers and writers on the subject(s) of politics and its two embedded meanings – *what* counts as politics and *who* counts as political subject? He challenges the separation between citizenship and politics by studying ways in which people become political. With his work Isin encourages to think political subjectivity as performativity and provides a vocabulary through which activists can position themselves as citizens or political subjects.

**Thari Jungen**  
**(Graduate School Performing Citizenship)**

Thari Jungen studied Architecture and Media Art, Sculpture and Performance in Saarbrücken and Berlin. Currently she works in Berlin. Dealing with the multicultural phenomenon of appropriation, she is building media installations by inquiring amongst others the John Frum Cargo Cult in Vanuatu, the art of Ga-Coffins in Ghana and exploring the culture of fortune telling in Iceland. 2009 Thari Jungen received a scholarship of the 'Studienstiftung des deutschen Volkes'. Currently she is working on her PhD entitled as: 'Faking Citizenship: How to organize participation and exclusion with documents and artifacts'. As part of the research she created the 'Institut für Falsifikate' [www.institut-fuerfalsifikate.net](http://www.institut-fuerfalsifikate.net)

**Katharina Kellermann**  
**(Graduate School Performing Citizenship)**

Katharina Kellermann studied at the Institute for Applied Theatre Studies in Gießen, since then she has worked as an audio artist in the field of performance, choreography, installation and art in public space. She was involved in various performance projects and is part of the performance and media art collective 'SWOOSH LIEU'. She deals with sound-based forms of commemoration and the transformation of visual phenomena into the acoustic medium. In doing so, she tries to develop formal-aesthetic approaches based on emancipatory discourses and to create temporary heterotopias.

**Elke Krasny**  
**(Academy of Fine Arts Vienna)**

Elke Krasny is a curator, cultural theorist, urban researcher and writer. She is Professor of Art and Education at the Academy of Fine Arts Vienna. In 2012 she was a visiting scholar at the Canadian Centre for Architecture in Montréal and 2011 a visiting curator at the Hongkong Community Museum. Krasny holds a PhD from the University of Reading, UK. She co-edited *In Reserve: The Household!* (2016) and *Women's: Museum* (2013). As a curator she works on Politics in Feminism, Education, History, and Art. Curatorial works include: *On the Art of Housekeeping and Budgeting in the 21st Century* (2015); *Suzanne Lacy's International Dinner Party in Feminist Curatorial Thought* (2015) and *Hands-On Urbanism 1850-2012. The Right to Green* (2012).

**Darren O'Donnell**  
**(Mammalian Diving Reflex)**

Darren O'Donnell is an urban cultural planner, novelist, playwright, designer, performer and the artistic director of Mammalian Diving Reflex, based in Canada and Germany. He is author of the books *Haircuts by Children, and Other Evidence for A New Social Contract* (2016), *Social Acupuncture* (2006), *Your Secrets Sleep with Me* (2004). His stage-based works include *Promises to a Divided City* (2014), *All the Sex I've Ever Had* (2012), *Diplomatic Immunities* (2007), *A Suicide-Site Guide to the City* (2004), *[boxhead]* (2000) and *White Mice* (1998). His best known performance works are *Nightwalks with Teenagers*, *Haircuts by Children*, *Eat the Street* and *The Children's Choice Awards*.

**Sibylle Peters**  
**(FUNDUS THEATER | Theatre of Research, Hamburg / Graduate School Performing Citizenship)**

Sibylle Peters is a researcher and performance artist. She studied literature, cultural studies and philosophy and worked at the universities of Hamburg, Munich, Berlin (FU), Bâle, Wales and Gießen. As a freelancing performance artist she realized lecture performances and performance projects focusing on participation and collective research, often in cooperation with the performance collective 'geheimagentur'. Sibylle Peters is founder and director of the Forschungstheater/Theatre of Research situated at the FUNDUS THEATER Hamburg, a theatre, where children, artists and scientists meet. In this PhD program she is head of cultural education and research. In the Graduate School 'Performing Citizenship' she is responsible for projects related to Cultural Education and Research.

## **Alan Read (King's College London)**

Alan Read was Director of Rotherhithe Theatre Workshop in South East London in the 1980s, a freelance writer on performance in Barcelona and then Director of Talks at the Institute of Contemporary Arts in the 1990s. He was appointed Professor of Theatre at Roehampton University in 1997 and King's College London in 2006. He is the author of *Theatre & Everyday Life: An Ethics of Performance* (1993/1995) *Theatre, Intimacy & Engagement: The Last Human Venue* (2008/2009), *Theatre in the Expanded Field: Seven Approaches to Performance* (2015) and *Theatre & Law* (2016).

## **Liz Rech (Graduate School Performing Citizenship)**

Liz Rech studied dramaturgy at the Bavarian Academy of Theatre in Munich (1995-2002) and directing at the University for Music and Theatre in Hamburg (2002-2007). She has been working at the interface of theatre, performance and installation, alongside various art initiatives and collectives like 'Komm in die Gänge', 'sweet and tender collaborations' or 'Schwabinggradballett'. In addition, she has led numerous theatre formats and workshops. Since 2015 Liz Rech has been engaged with academic and artistic research together with the Graduate School 'Performing Citizenship' in Hamburg, finding new articulations of urban citizenship in 21st century metropolis.

## **Mirjam Schaub (Hamburg University of Applied Sciences / Graduate School Performing Citizenship)**

Mirjam Schaub is a professor for Philosophy, Aesthetics and Culture Theory in the Design Department at the Hamburg University of Applied Sciences since 2012. From 1989 to 1995 she studied Philosophy, Political Sciences and Psychology in Münster, München (LMU), Berlin (FU), and Paris (Sorbonne) and attended a Summer School for screenplay writing in Los Angeles (UCLA). Education as an editor at the "Deutsche Journalistenschule (DJS) in Munich (1990 – 1994). In 2017 Mirjam will take a professorship at Burg Giebichenstein, University of Art and Design Halle. Within the Graduate School 'Performing Citizenship' she supervises the subjects Intelligent Design and Communication Strategies.

## **Constanze Schmidt (Graduate School Performing Citizenship)**

Constanze Schmidt studied Fine Arts, Theatre, Performing Arts and German literature in Berlin, Braunschweig, Hildesheim and Rome and worked as an assistant for Marina Abramovic in Amsterdam. Since 2008, she has been teaching in different university contexts and at the secondary school 'Grootmoor'. Her groups have been selected for (inter)national school theatre festivals. As a performer

in a science theatre group she most recently dealt with questions on the exercising of power in relationships and employment arrangements. Together with young citizens Constanze is developing individual professional orientation through artistic interventions.

## **Sergio Tamayo (Metropolitan Autonomous University, Mexico City)**

Sergio Tamayo is a Researcher and Professor for Theory and Analysis of Politics at the Department of Sociology, Metropolitan Autonomous University in Mexico City. He studied Architecture and Urbanism at the Metropolitan Autonomous University in Mexico City and did his PhD in Sociology at the University of Texas at Austin. Since 1992 he is a member of the 'National System of Researchers' and the 'Mexican Network on Studies of Social Movements'. He publicized on collective identities and social movements, political culture, criticism of citizenship, and political appropriation of public space. Publications include: *Crítica de la Ciudadanía / Criticism of Citizenship* (2010); *Contornos y Siluetas de un Sufragio Contours / Silhouettes of Suffrage* (2015) and *Pensar y Mirar la Protesta / Think and Look Protest* (2015).

## **Antje Velsing (Graduate School Performing Citizenship)**

Antje Velsing works as a freelance choreographer and researcher. She studied contemporary dance and theatre science in Berlin, as well as choreography in Gießen. From August 2014 to April 2015, she was artist in residence at 'K3 | Tanzplan Hamburg'. Her choreographic work was performed at 'Mousonturm Frankfurt', 'Tanzhaus NRW', 'Kampnagel Hamburg', 'C60 Bochum', 'Sophiensaele Berlin', 'Zagreb Dance Theatre' and others. Antje Velsing was a scholar of the German National Academic Foundation. In April 2015 Antje started to teach Artistic Research at Cologne Conservatory of Music and Dance.

## **Kathrin Wildner (metroZones – Center of Urban Affairs / Graduate School Performing Citizenship)**

Kathrin Wildner is Professor in the department of Metropolitan Culture at the HafenCity University Hamburg and visiting Professor at the Weißensee Kunsthochschule Berlin. She is an urban anthropologist and did ethnographic fieldwork in New York City, Mexico City, Istanbul and Bogotá. As an urban researcher she teaches, publishes and participates in transdisciplinary projects and international exhibitions. She is a founding member of 'metroZones – Center of Urban Affairs', which brings together different approaches in research, knowledge production, cultural practice and political intervention at the interface of art, academia and politics. In the Graduate School 'Performing Citizenship' she is responsible for research related to Urban Publics.



**Michael Ziehl**  
**(Graduate School Performing Citizenship)**

Michael Ziehl holds a Master of Science in the field of Urban Planning and is a graduate engineer in the field of Architecture. He works as an Urbanist and Publicist and lives in Hamburg where he is running 'Urban Upcycling – Agency for Urban Resources'. He is a member of the supervisory board of the 'Gängeviertel'. As a member of the Graduate School 'Performing Citizenship' he investigates the cooperation process between the 'Gängeviertel' and the city of Hamburg with the aim to understand how citizen initiatives and municipalities could cooperate more effectively. Latest publication: *City Linkage—Art and Culture fostering Urban Futures* (2016).

**Gesa Ziemer**  
**(HafenCity University Hamburg /**  
**Graduate School Performing Citizenship)**

Gesa Ziemer is a Professor for Cultural Theory and Practices and Vice President in the Research Department at the HafenCity University Hamburg. Since 2015 she is leading the 'City Science Lab', a cooperation with the MIT Media Lab in Cambridge. Gesa Ziemer is a regular guest teacher at the Lucerne University of Applied Sciences and Arts, and is a member of the advisory board 'umdenken – Heinrich-Böll-Stiftung Hamburg', the Lucerne University of Applied Sciences and Arts and 'Urbane Künste Ruhr'. At the 'Choereografisches Zentrum PACT Zollverein Essen' she is part of the board of trustees. Gesa Ziemer initiated the artistic-academic research school 'Versammlung und Teilhabe' as well as the Graduate School 'Performing Citizenship', where she is responsible for matters related to Urban Publics.