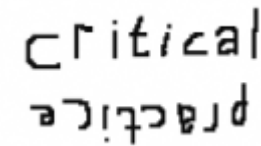




in collaboration with



present

HOW TO MAKE EUROPE DREAM? A CULTURAL CONGRESS

Banqueting Hall, Chelsea College of Art and Design, London

Saturday 15th and Sunday 16th March 2008

OVERVIEW OF THE CONGRESS

Over a weekend during the London Festival of Europe 2008, European Alternatives will invite the most innovative of young European artists, writers, philosophers, and cultural organisations to London for a Congress on the future of artistic culture in Europe, its relation to transnationalism, and the meaning of engagement in the arts.

London is potentially a heart for a European cultural avant-garde. It is one of the most culturally active and cosmopolitan places in Europe. Yet it is also the capital of what is often portrayed as being one of the most Euro-sceptic of nations: it is a capital struggling to recognise itself.

The weekend is structured by a series of workshops on crucial topics for the future of the arts. Each invited participant to the congress is giving a presentation in one workshop especially pertinent to their work. After the presentations, in each workshop a chair person will direct more general discussion involving all the congress participants.

European Alternatives is delighted to be working with the Critical Practice research group at Chelsea College of Art and Design to organise a special workshop on the relation between culture and economics.

The Congress is part of the London Festival of Europe, www.festivalofeurope.eu

The entire congress is open to members of the public.

AGENDA OF THE CONGRESS

Saturday 15th March : *Transnationalism in the Arts*

12.30 Introduction: How to make Europe dream?

The Congress will open with an address delivered by European Alternatives on the importance of renewing the arts and literature in Europe and the inspiration artists and writers may find in the field of European futures.

Afternoon Workshops

What are the implications for the arts, literature and music of thinking beyond national boundaries? What are the relationships between universalism, europeanism and transnationalism in the arts?

1.30 – 2.45 Workshop 1: Language, point of view, audience, overture:

Who is the audience of the European artist? Are the European arts cosmopolitan, and what does this mean? What are the implications of multilingual and multicultural communities in Europe for the writer, the artist, the musician, the cineaste? Must the writer think beyond any particular language? The artist beyond any particular point of view?

Chaired by: Niccolo Milanese

Presentations: Adrian Grima

Thierry Chervel

Peter Zilahy

2.45 – 3.15 – Break

3.15 – 5: Workshop 2: *The tradition and the future*

To borrow an image from Valery, what questions does the European Hamlet now ask the skulls of Europe's most famous artists? What answer does he expect? Does he still know his way around the cemetery, or has its geography changed? Is the future of the arts in Europe revolutionary in aiming to create everything anew, or does it speak from the ghosts of tradition?

Chaired by: Niccolo Milanese

Presentations by: Alexander Duttmann

Gonzalo Tavares

Casimiro de Brito

Tom McCarthy

Sunday 16th March: *Engagement in the Arts*

The second day of the congress turns towards the question of political engagement in the arts: what is it to be an engaged European artist? Has the meaning of engagement changed in Europe since Sartre's employment of the term?

1.00 – 2.30: Workshop 3: *Aesthetics and politics: what does engagement mean in Europe?*

This discussion will ask what the consequences of resituating the arts in the new political context are. What is the meaning of artistic engagement today? Might a strong cultural engagement with the reality and future of Europe lead to a radically re-conceptualised understanding of the unification project? Is the very idea of Europe an artistic idea? And if so, is European engagement necessarily artistic engagement?

Chaired by: Lorenzo Marsili

Presentations: Boyan Manchev

Hassan El Ouazzani

Nele Hertling

2.45 – 4 Workshop 4: *European Action and the Arts*

It is through engagement in specific instances that European artistic engagement will show itself. What are the specific issues and conflicts in which European artists should be engaging today? How are these being carried out? What is the value of "micropolitical" interventions today?

Chaired by: Lorenzo

Presentations: Ani Vaseva

Tomek Kitlinski and Pawel Leszkowicz

Dan Perjovschi

4.10- 5.40: Informal Workshop 6: What has economics got to do with culture?

Coordinated by Critical Practice Research Group, Chelsea College of Art and Design

Markets are good at convening and distributing resources. Based on the model of the ancient bazaar, Critical Practice will organise a Market of Ideas in which 'stalls' staffed by artists, anthropologists, economists and others will exchange their knowledge with the milling crowd.

5.40– 6: Break

6: Evening public debate: *The Meaning of Engagement: Towards a European Cultural Avant-Garde*

As a conclusion to the congress the theoretical basis for the construction of a European cultural avant-garde and the meaning of engagement in the arts is publicly debated. Including the participation of Boyan Manchev, Leonardo Kovacevic, and Howard Caygill.

INVITED PARTICIPANTS

EUROPEAN/INTERNATIONAL

Thierry Chervel is co-founder of the online cultural magazine Perlentacher and of signandsight.com

Valerio Cruciani is a writer of fiction and poetry and the editor of cultural magazine Amnesia Vivace.

Casimiro De Brito is a Portuguese poet, novelist and festival organiser

Hassan El Ouazzani is a Moroccan poet, and former vice president of the House of Poetry Casablanca

Adrian Grima teaches literature at the University of Malta. His latest English volume of poetry is *The Tragedy of the Elephant*.

Nele Herling is head of the artist programme of the DAAD in Berlin and spokesperson for A Soul for Europe.

Tomek Kitlinski is a lecturer, artist, and curator working in Poland. He edited *Love and Democracy. Reflections on the Homosexual Question in Poland*

Leonardo Kovacevic is a philosopher and cultural coordinator at the Multimedia Institute (MAMA), Zagreb.

Pawel Leszkowicz is an Art historian, curator and a lecturer specialising in contemporary art/visual culture and sexuality/subjectivity studies.

Tamas Jonas is a Hungarian poet

Istvan Kemeny is a Hungarian poet

Boyan Manchev is a philosopher and literary critic, and vice-president of the Collège International de Philosophie in Paris

Dan Perjovschi is a Romanian visual artist mixing drawing, cartoon and graffiti.

Goncalo M Taveres is a Portuguese author, poet and philosopher.

Peter Zilahy is an essayist, poet and writer. His latest novel is 'The last Window-Giraffe'

Ani Vaseva is a young Bulgarian playwright and video artist.

BASED IN BRITAIN

Dave Beech is an artist and member of the arts collective FREE, a writer and a lecturer at Chelsea Art College

Isobel Bowditch is a lecturer at Chelsea College of Art and is a member of the Critical Practice Research Group

Howard Caygill is a professor of cultural history at Goldsmiths College

Anna Colin is a critic and curator at Gasworks, London

Neil Cummings is a professor of artistic theory at the Chelsea College of Art and directs the Critical Practice Research Group

Alexander Garcia Duttman is a philosopher and professor of Visual Culture at Goldsmiths College

Damien Le Bas is an artist and took part in the first Roma pavilion at the Venice Biennale.

Hans Ulrich Obrist is a curator and art critic.

Ben Ramm is editor of *The Liberal* magazine of poetry, politics and culture

Fiona Sampson is editor of Poetry Review and founder of Orient Express journal for Central and Eastern European poetry

Isobel Whitelegg is an academic based in Chelsea and Research Officer at the Transnational Centre

Sarah Wilson is an international curator and lecturer at Courtauld Institute of Art

Chantal Wright editor of Transcript, a journal of literature across frontiers. (<http://www.lit-across-frontiers.org/>)