

THE  
UNRESOLVED  
BORDERS  
OF EUROPE

LECTURE  
SERIES

AUTUMN  
2009

NAiM / Bureau Europa  
Wiebengahal  
Avenue Ceramique 226  
Maastricht

**The Unresolved Borders of Europe**  
Lecture series autumn 2009

**Organised by**  
BAVO, Jan van Eyck Academie and  
NAiM / Bureau Europa

**Ann-Sofi Sidén and Maria Iorio & Raphaël Cuomo**  
Thursday 12th of November 2009, 19:00 – 21:30  
**Film seminar: Documenting the Unresolved  
Borders of Europe**

**Chantal Mouffe**  
Wednesday 18th of November 2009, 19:00 – 21:00  
**Towards an agonistic conception of Europe**

**Paul Scheffer**  
Wednesday 25th of November 2009, 19:00 – 21:00  
**An open society needs borders**

**Markus Miessen**  
Wednesday 2nd of December 2009, 19:00 – 21:00  
**Re-thinking the spatial realities of Europe**

**Practical information**

Venue  
**NAiM / Bureau Europa**  
Avenue Ceramique 226  
6221 KX Maastricht  
+31(0)43 350 30 20  
[www.bureau-europa.nl](http://www.bureau-europa.nl)

**Please register at**  
[info@bureau-europa.nl](mailto:info@bureau-europa.nl)

*Admission is free*

THURSDAY  
12/11/09  
19:00 – 21:30

DOCUMENTING  
THE  
UNRESOLVED  
BORDERS  
OF EUROPE

FILM SEMINAR

**Film Seminar with Ann-Sofi Sidén and Maria Iorio  
& Raphaël Cuomo**  
Thursday 12th of November 2009, 19:00 – 21:30

**Documenting the Unresolved Borders of Europe**

In this film seminar, two art documentaries about two different unresolved border phenomena within Europe will be presented and discussed. Ann-Sofi Sidén's video installation *Warte Mall* deals with prostitution villages on the German-Czech border, while Maria Iorio and Raphaël Cuomo's video *Sudeuropa* deals with the problematics of African boat refugees landing on

islands in the Mediterranean. The full version of the latter video and a selection of the materials of the former will be shown in the seminar. After each screening, the makers will give a short lecture and take questions from the participants.

**Warte Mall (1999), by Ann-Sofi Sidén**  
Drivers on the road from Dresden to Prague, crossing the German border into the Czech Republic, pass through the frontier town of Dubl. In all seasons, day and night, they will see women lining the roadside. Desperate to attract attention, these shriek at the drivers of passing vehicles, shouting 'Warte Mall' (Wait a Minute!). Dubi was once a resort, renowned for its spas. In the wake of the 'Velvet Revolution' – the events leading to the collapse of Communism in Czechoslovakia –, economic instability and Dubi's location close to the economic powerhouse of Germany transformed the town into a notorious destination for sex tourists from the West. Throughout 1999, so exactly 10 years after the fall of the Berlin Wall, Ann-Sofi Sidén, a visual artist and filmmaker, made several prolonged trips to Dubl, documenting her stay by means of video, photography, a written diary and an extensive series of video interviews. These contain detailed and often harrowing testimonies of the experiences of the players in the business of prostitution: clients, police, pimps and the prostitutes themselves. This is the material featured in *Warte Mall*, a 13-channel DVD installation that has been shown as a 'walk-in documentary' in several major museums in Europe. Sidén has made an acute and disturbing exploration of the way in which the lives of individuals are bound up in the accidents and complexities of political history.

**Biography:**  
Ann-Sofi Sidén (b 1962) is a contemporary Swedish artist, based in Stockholm and New York. After having had a traditional education, she first started out as a painter, then expanded into other mediums, including video, film, performance and sculpture. In recent years she gained a prominent position in the international art context. Sidén's styles and themes do not fit easy categorisation. Sidén's work revolves around themes like the human psyche and the mythology of the 'self'. Several of her works also call into question our

concepts of control and observation and their antitheses. She exhibited in the Költnischer Kunstverein (Cologne, 2004); Hayward Gallery (London, 2002); Musée d'Art Moderne de la Ville de Paris (Paris, 2001); Berlin Biennale (Berlin, 2001); Secession (Vienna, 1999); Midnight Walkers & City Sleepers (Amsterdam red light district, 1999); Manifesta 2 (Luxembourg, 1998).

**Sudeuropa (2006), by Maria Iorio and Raphaël Cuomo**  
The video *Sudeuropa* examines the ways in which European and Italian immigration policies materialise on location by reconfiguring space, time and daily life on the Italian island of Lampedusa. It portrays several workers involved in the tourism economy, who arrived in Italy before the Schengen agreement, and evokes the presence on the island of undocumented migrants, caught far off at sea by the police and coast guards, excluded from social life and made invisible in their detention in a camp, by showing the places of their arrival, enclosure and deportation. At other times, tourists or goods cross these same sites, such as the airport and the port. The video highlights how the imagery of emergency is being produced: journalists and cameramen complement the police dispositif, which lines up and stages the bodies, presents them in front of cameras, giving shape to the usual figures of 'clandestine immigrants at the southern borders of Europe'. Two voice-over narratives – one relating anecdotes told by islanders, – the other describing the representations of migrants produced in the same location at the spectacularised moment of debarkation and deportation – problematise how the political force of will, as expressed in official discourses, renders the migrants invisible on the island, while at the same time generating their over-visibility in national and European media, by re-elaborating fragments of discourse on immigration and tourism, staged in the media and advertising, and the arena of politics.

**Biography:**  
Raphaël Cuomo (b 1977) and Maria Iorio (b 1975) have worked together since their student years in Geneva. In 2006–2007, they were researchers at the Fine Art department of Jan van Eyck Academie, Maastricht. Their research focuses on the distribution of time and

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space that configures our contemporary world, and the function of economies of visibilities within this distribution, while privileging the use of photography and video. Taking a long-term and collaborative basis, they have worked out their recent projects on both shores of the Mediterranean Sea. On the one hand, these reflect the relation of different regimes of mobility, in terms of tourism or irregular migration. On the other hand, however, they offer a critical and self-reflexive evocation of western artists' mobility in the Maghreb, by examining 19th-century Orientalism and its commodification in the contemporary tourism industry. Taking into consideration the power of images and the politics of vision that they establish, their works intend to manifest hidden histories and propose new perceptions that conflict with past colonial clichés and present stereotypes. Currently, they are staying at the Istituto svizzero in Rome, working on a project that brings together the present time and the transitory period of post-WWII. It investigates the reconfigurations of urban space as depicted in Italian cinema, opening up a reflection on history through the history of architecture and cinema. Since 2002, their work has been shown internationally in exhibitions and festivals, including the 'Maghreb Connection'.

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WEDNESDAY  
18/11/09  
19:00 – 21:00  
TOWARDS  
AN AGONISTIC  
CONCEPTION  
OF EUROPE  
CHANTAL  
MOUFFE

Chantal Mouffe  
Wednesday 18th of November 2009, 19:00 – 21:00

Towards an agonistic conception of Europe

In this lecture Chantal Mouffe will examine the relevance of her agonistic approach for envisaging the future of the democracy in the European Union. Against the post-national approach put forward by people like Habermas, she will argue in favour of a European Union envisaged as a 'demoi-cracy' that acknowledges the multiplicity and diversity of collective identities in its midst, as well as their affective dimension.

ba + jve  
vo

WEDNESDAY  
25/11/09  
19:00 – 21:00  
AN OPEN  
SOCIETY  
NEEDS  
BORDERS  
PAUL  
SCHEFFER

Paul Scheffer  
Wednesday 25th of November 2009, 19:00 – 21:00

An open society needs borders

For a minute, we actually thought that history was over: after the fall of the Berlin Wall and the end of Communism, liberal democracy would end up as the triumphant idea. Freedom would march on inevitably and indeed: dictatorship after dictatorship tumbled and fell. Meanwhile, face to face with world chaos, we know better. And with the return of history, geography, too, has become most relevant again. Like the French

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historian Michelet said a long time ago: 'History, above all, is geography.' And it is true that the idea of the end of history went hand in hand with the idea that we now found ourselves in a world without borders; a world in which territorial issues would increasingly become less important. But here we are: the issue of the borders of Europe has become one of the big questions. Because after the interior borders have been abandoned, we are now faced with the urgent question: how do we describe and protect our communal outer borders? And this has become Europe's biggest legitimization crisis, because an open society cannot exist without borders.

Biography:  
Paul Scheffer (b 1954) studied psychology and political science in Nijmegen, Amsterdam and Paris. He worked as a correspondent in Paris and Warsaw and was responsible for European policy in the research institute of the Labour Party. Since 1990, he writes columns and essays for the daily newspaper NRC Handelsblad and several other European newspapers, has made several documentaries for television and has taught modern history at the Universities of Amsterdam and Groningen. Since 2003, he is associate professor of metropolitan issues at the University of Amsterdam. He has published several studies on European integration; his book on immigration in Europe and America (Het land van aankomst – The land of arrival, 2007) was translated in several languages.

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WEDNESDAY  
02/12/09  
19:00 – 21:00  
RE-THINKING  
THE SPATIAL  
REALITIES  
OF EUROPE  
MARKUS  
MIESSEN

Markus Miessen  
Wednesday 2nd of December 2009, 19:00 – 21:00

Re-thinking the spatial realities of Europe

Berlin-based architect, researcher and writer Markus Miessen will investigate the meta-topic of 'The Unresolved Borders of Europe' from the point of view of narrative practice and three propositional projects. First of all, 'The Violence of Participation' marks an extension of the discursive space produced as contribution to the 2007 Lyon Biennial, which pulled together a heterogeneous group of interlocutors to

Biography:  
Chantal Mouffe is Professor of Political Theory at the Centre for the Study of Democracy at the University of Westminster in London. She has taught and researched in many universities in Europe, North America and South America and she is a corresponding member of the Collège International de Philosophie in Paris. She is the editor of Gramsci and Marxist Theory (Routledge and Kegan Paul, 1979), Dimensions of Radical Democracy. Pluralism, Citizenship, Community (Verso, 1992), Deconstruction and Pragmatism (Routledge, 1996) and The Challenge of Carl Schmitt. (Verso, 1999); the co-author, with Ernesto Laclau, of Hegemony and Socialist Strategy. Towards a Radical Democratic Politics (Verso, 1985) and the author of The Return of the Political (Verso, 1993), The Democratic Paradox (Verso, 2000) and On the Political (Routledge, 2005).

lead conversations on alternative notions of participation, the inconsistency between democratic concepts and how we perceive Europe spatially. Secondly, 'East Coast Europe', a project commissioned and produced by the Republic of Slovenia during Slovenia's Presidency of the Council of the EU in 2008, refers to two distinct edges of Europe, both real and imaginary – the geographical East Coast of the US and the political 'East Coast' of the EU. The project invited leading figures in culture and politics from these two east coasts to comment on their perception of Europe today. Thirdly, 'European Kunsthalle – Spaces of Production' presents a study that conceptualised, tested and practically applied the spatial strategy for the European Kunsthalle, Cologne (DE). The investigation presents an iterative 'applied research' informed by resonances between theory and practice, led by Nikolaus Hirsch, Philipp Misselwitz, Markus Miessen and Matthias Goerlich. Theirs was a constructive attempt to question the ideas of 'stability' and 'instability', thus proposing a specific strategy for the European Kunsthalle, which positions it within a local, regional, national and international contemporary discourse. The three case studies will hopefully allow for a productive conversation around perceptions of Europe and the way in which today's institutions can rethink their spatial realities.

Biography:  
Markus Miessen (b.1978) is an architect, spatial consultant and writer migrating between Berlin, London and the Middle East. In 2002, he set up Studio Miessen, a collaborative agency for spatial practice and cultural analysis, and in 2007 he was founding partner of the Berlin-based architectural practice Office. In various collaborations, Miessen has published books, including East Coast Europe (Sternberg, 2008), The Violence of Participation (Sternberg, 2007), With/Without – Spatial Products, Practices and Politics in the Middle East (Bidoun, 2007), Did Someone Say Participate? An Atlas of Spatial Practice (MIT Press, 2006) and Spaces of Uncertainty (Müller+Busmann, 2002). In 2008, The Independent listed his book Did Someone Say Participate? as one of the ten best architecture books of all time. He frequently contributes to international magazines and journals. His work has been published

and exhibited widely, including at the Lyon, Venice and Shenzhen Biennials. Miessen has taught and lectured at institutions such as the Architectural Association (2004 – 2008), Columbia and MIT. He has consulted the Slovenian Consulate (NYC) during Slovenia's presidency of the EU council, the European Kunsthalle, the Serpentine Gallery and the Swiss think tank W.J.R.E. In 2008, he initiated and now directs the Winter School Middle East. Most recently, Miessen is working as a Harvard fellow on a research project in Iran/Iraq, is teaching as Visiting Professor at the Berlage Institute (Rotterdam) and is writing up his forthcoming book The Nightmare of Participation (Sternberg Press & Merve Verlag, 2010). He is a PhD candidate at the Centre for Research Architecture (Goldsmiths, London) and an editor of ARCHIVE (Berlin/Turin).

www.studiomiessen.com

Colophon  
Graphic Design: Experimental Jetset  
Printed by: Lenoirschuring  
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