

Program	Program – 23	Format	Screening situation, video	Date	13.03.2026 14:00–18:00
Contact	info@program-23.org +33 7 76 91 60 82	Occasion	Make/Sense Assembly 2026 – Practice-based forms of reading and writing	Running time	3 h
		Venue	distro InfoSpace Auf dem Wolf 11, 4052 Basel		

Notices	Accessibility information: distro is located on the first floor and can only be accessed via stairs; most of the moving image contributions as part of the screening include written text that must be read for the material to be accessed; all language-based contributions, whether in English or not, are subtitled in English. In case on-screen reading for longer durations causes you difficulties, you may use the printed Data sheet as an alternative tool for orientation. The lights will remain switched on throughout the screening.
	Content notice: The screening includes discussions of colonial violence, discrimination towards sex workers, military violence, police violence, political repression, racism, and suicide. These subjects are addressed analytically or documentarily. There are no explicit depictions of physical violence.
	Sensory notice: Two contributions contain strobe-like visual sequences; other contributions contain loud sound passages; throughout the screening, sound shifts dynamically in volume, style, and intensity. The lights will remain switched on throughout the screening.

Motive	Exit	Program	(source-) material	
Video	i	00:00–03:00 Min	Short introduction on the room and screening situation; the format and duration of the event; the video interface that compiles short descriptions, comments, and additional information on-screen; and a brief introduction on the format and subject of each of the contributions as part of the first screening block. The first part's duration is 40 minutes. In order of appearance, it includes archival footage from Vienna; two recordings of excerpts from a magazine article and parts of a political science book read aloud; a video of a discussion on primary and secondary contradictions; fourteen partially redacted court documents, projected page by page, without sound; an interventionist documentary film on a sex workers' protest, strike, and occupation actions; and a non-narrative video work that includes strobe-like sequences and no spoken or written language. More detailed descriptions of the contributions in the following, and further information on-screen.	On-site introduction
	a	03:00–04:27 Min	On-the-staircase-footage, ARTCLUB, Vienna, 1994. A clip from the Linda Bilda estate's stocks. Neither the upstairs ARTCLUB space nor the basement concert are visible. For us, the material works less as historical document than as a thought aid. It offers a symbolic basis for behavioral studies of third wave institutional critical milieus of the 1990s, here Vienna. The camera, compared to Roussopoulos' interventionist and propagandistic approach, K.ari.n Schneider's action or attack research, or Bateson's alleged scientific descriptionist method, is placed at the intersection of auctorial and observational. In the screening, it is mobilized as commentary—on autonomy, critique, and on how rationalization attempts can offer jumping off points for re-mythologization.	IC behavioural studies in Vienna of the 1990s, Linda Bilda
	b	04:27–11:48 Min	What Kitnick describes in "Look Who's Talking" for us acts as good example for cycles of re-mythologizations of rationalization attempts. Antin's distinction between narrative and story is helpful. References to recent debates around nostalgia, refusal, politicization, and the alleged qualitative decline in artistic expression. The analogy of the taxi cab vs. Uber—introduced as a truncated analysis of capitalism—serves to trace how gestures shift between critique and reaction. The commentary turns to the problem of mediation and immediacy, to the possibility of inhabiting both at once. Is there a form beyond particular artistic examples?	Antin, immediacy mediated, Alex Kitnick
	b	11:48–21:08 Min	A contribution from Melinda Cooper based on our inquiry in reaction to Karl Polanyi's founding myth for the conservative Left's truncated analysis of capitalism. Helping us to understand why Boltanski/Chiapello and Deleuze/Guattari paved the way for today's reactionary nostalgia prevalent in institutional critical reruns. Why IC's obsession with infrastructure and working conditions is what we call re-mythologization of rationalization attempts. And what all that has to do with the naturalization of creativity and care. An attempt to learn from a lacking critique of biologist birth strikes for climate justice, haha, and what La Buse and WFWA could learn from it. Representation vs. redistribution, and why for Fraser (both), Federici, and Kornbluh revolution can only be conservative. On remuneration campaigns and the limits of corporatist demands. A reminder that myths of creativity and care persist at the core of both artistic and reproductive labor.	Family values, Melinda Cooper
	b	21:08–25:37 Min	Our perspective on movements like La Buse in France or WFWA in Switzerland is ambivalent. Though they rightly demand fair remuneration for artistic work—often in solidarity with adjacent labor struggles—they remain within the logic of universal basic income, or salaire à vie. Bouteldja critiques this rightfully, although, her reasons might differ from ours. While Friot conceptualized it as PCF member and La Buse influencer. Why do we generally assume union-based approaches to offer anything in cultural sector deeply mythologized. Thought aids on how critique of cultural labor must go beyond redistribution to confront the structural reproduction of, e.g., artistic exceptionalism.	"Universal" "basic" "income," Houria Bouteldja, Bernard Friot, Wissam Xelka
	b	25:37–31:55 Min	Series of transcript excerpts in the form of redacted images. Inserted as commentary on moments where law and art share a gesture: selective contextualization. Mobilized lives and concepts into predetermined scripts. From the ignored context of a police killing to the re-enchanting taxi cab. Where relevance is naturalized and autonomy returns disguised. Communication may contain a confidential legal services communication. If you are not the intended recipient of this communication, please inform the sender by reply e-mail that the e-mail was not received by the intended recipient, delete all copies of the e-mail from your computer, and destroy any printed copies of the e-mail. Thank you.	Redacted images, Vanessa Place
	c	31:55–38:08 Min	From a documentary on the 1975 occupation of the Saint-Nizier church in Lyon by local sex workers to denounce their working conditions and police repression. The film helped the protest gain international publicity: the filmed discussions inside the church were broadcast live on a screen outside, drawing public attention. Local media picked up the story, followed by international coverage.	Les prostituées de Lyon parlent, Carole Roussopoulos
	d	38:08–40:38 Min	Colors and plains. A rare moment of medium specificity in the program. Together with three other contributions, it represents non-narrativity within the screening as a marker of a Lettrist tradition and focuses on the <i>Vorführ-</i> and <i>Rezeptionsituation</i> (screening situation). Not through disruptive, masculinist, supposedly subversive avant-garde gestures towards the "new." And without any derogatory relationship with representation from our side. These kinds of contributions can be a break from exerting oneself from a hopefully, either way, absent black-box moment of a continuous narrative.	Distance between here to there, Christina Battle
	i	40:38–43:38 Min	In case people arrived after the screening started, again, a very brief introduction on the room and screening situation; the format and duration of the event; the video interface that compiles short descriptions, comments, and additional information on-screen; and a brief introduction on the format and subject of each of the contributions as part of the second screening block. The second part's duration is 75 minutes. In order of appearance, it includes a promotional video of an artistic practice and theory; a reading; two recordings of excerpts from a magazine article and parts of a letter read aloud; a narrative video work; a film used as part of a study of non-verbal communication; a video-comment; a recording of a live contribution to a version of the screening at The Emily Harvey Foundation; and a non-narrative video work that includes strobe-like sequences and no spoken or written language. More detailed descriptions of the contributions in the following, and further information on-screen.	On-site introduction
	Video	a	43:38–52:22 Min	Proposal as path to a solution. A filmed narration of intent—half lecture, half self-analysis—circling the question of field rather than source-subject. Images unfold like prostheses of cognition: representations rehearsing themselves, mediating endlessly between the real and its double. SdA positions itself in a state of cognitive warfare, producing representation against representation, realism against realism. The work asks whether collective image regimes—liberal, anarchist, socialist—remain bound to ownership and subjecthood, or if an alternative can emerge within tactics of collective visual production itself. In the screening, the piece appears as a strategic commercial, a proposal masquerading as method (or vice versa), turning the act of mediation into its own battlefield. We are analyzing a film by SdA (Julia Eichler and Fabian Ginsberg).
b		52:22–58:58 Min	Some description along with stories relating the experience of visiting Bernadette Mayer and Philip Good at their home in East Nassau NY, starting circa 2007, where there have been hosted poetries and their students for many years. This is a revised passage from a talk first delivered in Vienna in August 2025, on Bernadette Mayer's writing as a plastic medium of memory. Everyday and conceptual, rigorous and generous. This part focuses on Mayer's home/house—a lived space where writing and daily life overlap—alongside reflections on her "Poetry State Forest" as a model for collective work, where publishing, living, and teaching merge into one ongoing form.	Phil and Bernadette's House, Roger van Voorhees
b		58:58–70:30 Min	A contribution from Trevor Stark and Rachel Silveri based on our inquiry in reaction to "Reactionary Art Histories". Fragments on Hans Sedlmayr and the discipline of art history, combined with recent writing on Artforum and Palestine. Art history's right wing, reactionary and fascist moments appear not as eccentric deviation but in its best tradition. Of course. The question whether this insight should be used to question artistic practice in its substance and ideological grounding: naturalized as creativity and inherent human faculty and formalized as socially relevant. Or, go on and blame label writers, curators, museum boards, toxic philanthropy, VIP-list-derivate-fascism, or art washing and cooption.	In the best tradition of our discipline, Rachel Silveri, Trevor Stark
b		70:30–79:02 Min	According to Marx, Proudhon failed to see that economic categories are only abstractions of materialist reality of social relations and are only true insofar as these relationships exist, not the other way around. Thus, he falls into the error of bourgeois economists, who see in these economic categories eternal laws rather. Proudhon, as a result of a mystical reversal, sees abstractions themselves as formulas that have slumbered in the bosom of God since the beginning of the world.	Misunderstandings, Letter on Proudhon by Marx to Annenkov, 1846
c		79:02–84:05 Min	Within the screening, Killing Time is instrumentalized for that endlessly repeated anarchist motive—to kill time. Luckily, this is not the author's aim. Instead, the everyday routine of getting dressed, here, context-specifically the dilemma of finding the right outfit for a suicide. The filmmaker plays herself, not as an artistic subject but simply as someone who wants to finish it up.	Killing Time, Fronza Woods
c		84:05–90:45 Min	Scenes of white middle-class nuclear domestic life in San Francisco in 1951. Filmed by Gregory Bateson and Weldon Kees as part of a study on nonverbal communication. Intercut with books on cybernetics, perception, propaganda, and linguistics. Everyday gestures are rendered as data, intimacy becomes diagrams and care sequences, and life systems. Documentation of reproductive processes slips into its abstraction, oscillating between observation and projection. Bateson's natural-history method was based on microscopic signals that were allegedly considered in the context of macroscopic speech acts. While in other socioivistic projects the camera operators thought of themselves as invisible, they also forgot to take into account that "Doris" was actually quite annoyed by them. It is therefore more fun to watch the footage as an ethnography of the filmmakers. Weighing the pros and cons of action research (e.g., bio-documentary) and research on symbolic systems (e.g., socioivistics) remains a fundamental question.	Communication and Interaction in Three White Families, Gregory Bateson and Weldon Kees
d		90:45–96:26 Min	The contemporary resurgence of Bar Italia, Smerz, and their sonic contemporaries marks not a revival but a meta-referential: the culture industry's recursive processing of its own melancholic apparatus. The contribution refers to "individualized introspection as mass movement." In times of crisis, the culture industry deploys a precise psychological operation. The Strokes' and Interpol's early-2000s channeling of The Smiths and Slowdive emerged not as organic artistic response but as systematized affect production during recessionary cycles. Today's iteration represents the terminal phase of this operation: nostalgia consuming itself.	Shoegaze revival, Alyssa Van Denburg, Eric Schmid
d		96:26–100:26 Min	Edit from live-on-site-contribution in New York, 16.10.2025. In Perfect Lives Robert Ashley said of composition that it is "the process of constantly making a decision about when you're going to update what you've just done." Compositions can be understood as attempt at making tools for continuous recalibration, where the computational system blocks certain paths while pointing toward others, making more clear that the productive conditions surrounding these compositions are ultimately an artifact of physical parameters, forces under constraint, in our case pressure. The interpretive work of mystics and theologians transition into the domain of technician-specialists, trained in deterministic and bayesian methods and increasingly reliant on iterative measurement machines. These systems have enabled an exponential expansion in micro-mechanistic quantification while significantly disempowering any individual's capacity to understand and traverse the objects they describe. Source recordings of infrastructural materials and human voice that were made at Emily Harvey Foundation, CNMAT in Berkeley, and an apartment in San Francisco are part of a compositional system made with computer hardware.	No title, Connor Tomaka
d		100:26–108:26 Min	Colors and plains. Within the screening, Kalah acts as a formal interruption, exemplary and already exhausted, a strategy instrumentalized as break. Kalah is a structuralist video by Dóra Maurer in collaboration with Zoltán Jeney. It translates the moves of an ancient board game into sequences of color and tone. Each stone carries pitch and hue, each move triggers its return. Systematic, rule-bound, constructivist.	Kalah, Dóra Maurer
Video		i	108:26–117:43 Min	In case people arrived after the screening started, again, a very brief introduction on the room and screening situation; the format and duration of the event; the video interface that compiles short descriptions, comments, and additional information on-screen; and a brief introduction on the format and subject of each of the contributions as part of the third screening block. The third part's duration is 60 minutes. In order of appearance, it includes a promotional film for the S.I. Vienna section; a 25-minute narrative video work; a brief video-club-view; a video work including actors; a slogan from a 1988 leaflet generated as a video; a recording of excerpts from the afterword to a report or survey read aloud; excerpts from an interventionist documentary film; and a non-narrative video work without spoken or written language. More detailed descriptions of the contributions in the following, and further information on-screen.
	a	117:43–120:43 Min	A propaganda film from 1988, designed to be screened in the main hall of the former Red Cross headquarters, rented from the Red Cross by the Situationist International, Vienna section (co-founded by Linda Bilda and Ariane Mueller). It was planned to screen the film continuously—day and night, but after 24 hours, the house got squatted by homeless people and the projection was halted.	Promotional film, S.I. Vienna section, Ariane Mueller
	a	120:43–122:15 Min	Video and comment, placed in relation to Alex Kitnick's reflections on narrative and immediacy and David Antin's distinction between narrative and story, expose how narrative/context and mediated gesture fold into cycles of rationalization and re-mythologization. Dustan uses the editing-while-filming technique—the record button. Context and narrative collapse into one another. Ratés is the last film in Dustan's Tristan series (the two <i>Nous</i> -works together and <i>Ratés</i> is a sort of follow-up to <i>Pietà</i>): "We take the car, and I drive him back from Lille to Zurich, he films me, I look half dead, it's very moving, say one likes that kind of thing, and then he films the road and the trucks with natural special effects. You're not talented, you're talented at everything, as Duras said. I like the idea that he filmed one of my films."	Ratés, Guillaume Dustan
	a	122:15–147:30 Min	Why is the Artist Placement Group (APG) still the most radical initiative by self-described artists to politicize art structurally that comes at least to our minds at this point. Along John Roberts we cannot think of productive approaches that avoid being pulled into the cycle of not wanting to give up the status as artist-intellectuals completely, while at the same time, not wanting to return to the notion of the artist as independent producer or critic. This is also where the APG failed, and that it comes to mind as best-of-the-bad, is just sad. A filmed sequence of catalog pages, manifestos, and tables—documents outlining John Latham's cosmology of "flat time" and the APG's repositioning of the artist.	Report of a Survey, pp. 15–23, John Latham on APG
	a	147:30–148:35 Min	The night scene, shot along a waterway in an urban area this past February, is dominated by the repeated chant "It's Nights Like This," the chant which is echoed again via the author's subtitles. The iterative business of eating, digestion, excretion, or reproduction in general, is performed by the three actor's in a very accessible and entertaining manner. The cart, the supermarket and love. We imagine the animated cart, they talk of its family, as a baby itself, which we want to throw into the canal to drown. But then decide, the radical everyday, becomes abstraction, as in a Peter Roehr video, and we start to calm down again. Nights Like This adds a note here to the re-mythologization of the everyday.	Nights like this 24.02.2025, Cammissa Buerhaus
	b	148:35–150:43 Min	The wording of a leaflet from 1988, designed and distributed by the Situationist International, Vienna section (founded by Linda Bilda and Ariane Mueller) in a contemporary version as interpreted by the LVM Sora. Video reduces space as opposite to drawing and RL but establishes time by placing it in historical time. The original leaflet doubts collectivity but hints to the wish for joint action to create a supportive environment, that enables or condescends the subject, a task that can be seen in all of Mueller's and Bilda's work. Within a recent email conversation: "When something appears as history, you can be sure that someone has an interest in it."	Information, Ariane Mueller, Linda Bilda and SORA
	b	150:43–159:21 Min	Excerpts from Carl Zuckmayer's Geheimreport (1943/44), written in U.S. exile for the intelligence service OSS. Character portraits of artists, actors, musicians, and writers who remained in Nazi Germany: Benn, Jünger, Gründgens, Rühmann. A document both useful and trivializing—half intelligence file, half literary sketch. Illuminatingly, he writes as part of the report, "More than anywhere else in the world, there was a prevailing view in Germany that artists bore less social responsibility than other people, that they led a life of their own, so to speak, outside the political, social, and economic order, whose foundation and firmament was the timeless world of the arts. (...) But Zuckmayer is a conservative, focusing on individual responsibility—from this vantage point, contrary to Herbert Marcuse, who, for the same agency, worked on analyzing the economical and political macrostructures of the NS-state, Zuckmayer wrote very subjective microhistories. A letter between Alice Zuckmayer and documentary filmmaker Nina Gladitz will give more context.	Macroanalysis vs. Microhistories, Carl Zuckmayer, Alice Zuckmayer, Nina Gladitz
	c	159:21–173:22 Min	During the filming of Werner Herzog's Fitzcarraldo in Peru 1980/81, conflicts arose between Herzog's film production company Wildlife productions and a group of Peruvian Indigenous Aguaruna peoples. After the community's council decided not to host and work for Herzog and his film team under the conditions proposed, Herzog called the military on them. Gladitz takes a letter of protest authored by the affected Aguarunas—published in the magazine Pogrom—as her starting point. It reports of a working contract imposed by Herzog's production company together with the Peruvian military, and violent interventions and arrests. Gladitz shows these events in a conflict against Herzog with the help of the Aguaruna, not simply to denounce Herzog but to confront the structural violence behind the making of an "iconic" film, in open disregard of democratic decision processes. Another of her films from the same year, Zeit des Schweigens und der Dunkelheit (1982), had the working title The Artist's Responsibility. Land der Bitterkeit und des Stolzes opens with a Jean Renoir quote: "Art that interferes with life for its own sake is obscene." The parallel that the representation of the Aguaruna community drew between the opera-loving "caoutchouc baron" and "slavemaster" Fitzcarraldo and Herzog himself, is commented on by Gladitz in the film: "When the conquest of gold comes at a cost, then the outrage is vast. If the conquest of images comes at a cost, does that increase the value of the images? Is a film review that makes this claim any different from the court reporters of the conquistadors?"	Land of bitterness and pride, on Nina Gladitz
	d	173:22–178:57 Min	Within the screening Latham's film acts as a formal interruption. A stapled motion documentation of the production of Latham's work Film Star, a canvas incorporating books whose pages have been painted in twelve colors. The books can be opened at different pages, therefore the work can exist in different states. In the film, the books open, close and change color. The work is titled Film Star because it's documented in the film Unedited Material from the Star.	Unedited Material from the Star, John Latham

Legend	a	Comment on rationalization via	artistic practice, documented
	b		letter/lecture/text-/message
	c		uses of film in education and communication
	d		colour and plains
	i		introduction

Latest updated
16.02.26
27.02.26
02.03.26
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