

PUBLIC SYMPOSIUM

Florence, 12 - 15 March 2015

UNMAPPING the RENAISSANCE

PROGRAM

Thursday, 12 March **Palazzo Strozzi, Sala Ferri** / Piazza degli Strozzi

17.00

Introduction and Welcome: Angelika Stepken and Eva-Maria Troelenberg

Keynote Lecture: Walter D. Mignolo,
"From Global Linear Thinking to the MultiPolar World Order"
(The Darker Side of the Renaissance 20 years later)

Mariechen Danz, "A Voiced Gesture"

Friday, 13 March **Biblioteca Medicea Laurenziana, Sala d'Elci** / Piazza San Lorenzo, 9

09.30

Introduction: Eugenia Antonucci,
"Il Codice Fiorentino"

10.00

Lecture: Medina Lasansky,
"Was there an Italian Renaissance? And Whose Was it?"

11.30

Lecture: Maria Thereza Alves,
"Some considerations about European concepts of Race since the Renaissance"

Piazza Signoria > Ponte Vecchio

15.00

Performance: Johannes Paul Raether,
"Dismembered City of Augmented Embodiments"

Villa Romana / Via Senese, 68

17.00

Lecture: Hannah Baader,
"Mapping and Un-mapping the Maritime Renaissance"

19.00

Opening: The Anti-Humboldt-Box – A declaration

19.30

Performance: AFROTAK TV cyberNomads present

Adetoun Kuepper-Adebisi & Michael Kueppers-Adebisi

"Der Reichstag in the reMIX– Contemporary Epistemic Literature Sound
& Image Archiving | Talking in Tongues

Art & Multi-Media Interventions in Times of the new Global Renaissances"

**Saturday,
14 March**

**Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Casa Zuccari / Via Gino
Capponi, 22**

10.00

Lecture: Andreas Siekmann

11.30

Lecture: Alvaro Jose Guillen Jr.

Villa Romana / Via Senese, 68

15.30

Presentation: Gala Porras,

"Whistling and Language Transfiguration"

16.00

Lecture: Adam Herring,

"Place in the Sun: Synaesthetic Experience in Inca Peru"

18.00

The Anti-Humboldt-Box:

A guided tour by Artefakte // anti-humboldt

19.00

Screening: Liz Glynn,

"Hold Nothing", 2014

**Sunday,
15 March**

Villa Romana / Via Senese, 68

11.00

Performance Lecture: Carlin Wing,

"Bounce, Ricochet, Rebound: Two Cases of 16th Century Ball Play"

Final Meeting over Brunch

13.00

Closing Performance: Gabriel Rosell Santillán

All lectures / performances will be held in English.

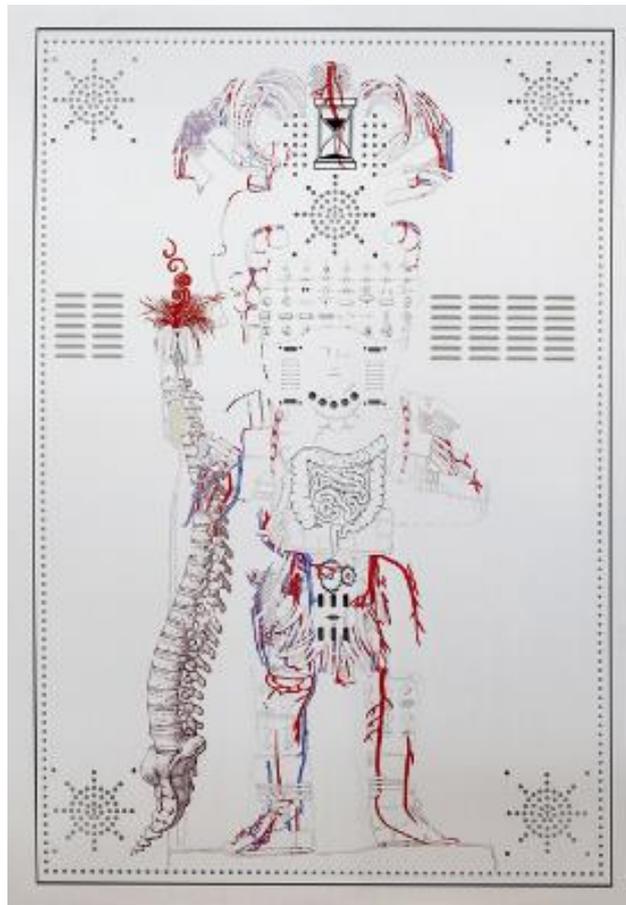
Streaming on radiopapesse.org.

Click on [Ascolta](#) to join the symposium live.

Participants: **Walter D. Mignolo**, Prof. at Duke University, Durham, USA; **Mariechen Danz**, artist, Berlin; **Medina Lasansky**, Prof. at Cornell University, Ithaca, NY; **Maria Thereza Alves**, artist, Berlin; **Johannes Paul Raether**, artist, Berlin, Villa Romana Fellow 2015; **Hannah Baader**, permanent research fellow at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut; **Artefakte // anti-humboldt** (Brigitta Kuster, Regina Sarreiter, Dierk Schmidt) artist / academic group, Berlin; **AFROTAK TV cyberNomads** (Adetoun & Michael Kueppers-Adebisi) Black German Education, Media Art & Culture Archive, Berlin; **Andreas Siekmann**, artist, Berlin; **Alvaro Jose Guillen Jr.**, artist, Los Angeles; **Gala Porras-Kim**, artist, Los Angeles; **Adam Herring**, Associate Prof. at SMU Meadows School of the Arts, Dallas, USA; **Liz Glynn**, artist, Los Angeles; **Carlin Wing**, artist, doctoral candidate, NYU, New York; **Gabriel Rosell Santillán**, artist, Berlin.

Initiated and organized by **Mariechen Danz** (artist), **Angelika Stepken** (Villa Romana, Florence) and **Eva-Maria Troelenberg** (Max Planck Research Group at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut).

This event is a joint project of Villa Romana and the Max Planck Research Group at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut.



Mariechen Danz & Genghis Khan Fabrication Co. / Alvaro Jose Guillen Jr.,
Methods of Inscription (Bodies Ink), 2013

The city of Florence is regarded as the birthplace of the Renaissance. The fact that the economic and commercial power structures that developed during the Renaissance also impelled the colonization of non-European worlds – among other things through linguistic and semiotic hegemony – is to this day rarely incorporated into this Florentine narrative. In the tourism industry and in the sciences, eurocentric categories are each in their own way persistent, even – or especially – in times of rapidly progressing globalization: even as looking outward may become more natural, it often still turns into another confirmation of the accepted master narrative.

In recent years, though, we have also seen a growing awareness of the categories, and of the perceptual processes associated with it, develop in the context of a comprehensive “transcultural turn.” Post-colonial theoretical approaches, for example, question the role of the Latin alphabet, of printing, of language or of particular social ideals on whose flip side processes of dispossession, canonization and hierarchization of culture, memory and space unfolded – and can continue to unfold in the afterlife of the Renaissance narrative.

Since the 1990s, ethnographical and anthropological representations are being critically examined and aesthetic positionings are challenged in artistic inquiries and practices through chronopolitics and techniques of distancing. Contemporary art production is global and reflects the colonization of gazes and conceits.

In this sense the symposium UNMAPPING the RENAISSANCE follows critical resurveys of the mental map of a canonical and canonizing understanding of culture and period-concept: in a dialog between science and art, whose performative practices are intended to decidedly transcend established academic formats, the event considers the connections between hegemonic sign systems, imagination and (de-)colonial practices.

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