

The Summer School in Cultural Transformations was initiated at Aarhus University in collaboration with the University of Southern Denmark, Warwick University and the Critical Cultural Theory Graduate School at Södertörn University. Previous Summer Schools have taken place at [Warwick University \(2013\)](#) and at [Aarhus University \(2014\)](#). This year, the Centre for Baltic and East European Studies ([CBEES](#)) and the Baltic and East European Graduate School ([BEEGS](#)), in cooperation with the research area Critical and Cultural Theory are pleased to announce a PhD summer school.

3rd Ph.D. Summer School of Cultural Transformations, Summer 2015

Commons and Commodities: Immaterial Rights and Cultural Solids under “Europeanisation” (7,5 hp/ECTS)



David Černý, *Entropa* (2009) Photo by [Marek Blahuš](#), January 15, 2009, after the inauguration press conference. <http://entropa.liborsvoboda.com/entropa.htm> (left)



Above, detail: Sweden/Ikea + fighting plane top right, Bulgaria/turkish toilet bottom right

Wednesday 10 June – Sunday 14 June, Södertörn University, Flemingsberg, Sweden

Keynotes:

Vitaly Chernetsky, Marysia Lewandowska, Eva Hemmungs Wirtén and Tom Pettitt

This summer school focuses on the Commons in a world thoroughly formed by digital environments and mediascapes. Common resources are property or goods that are shared and maintained collectively, for the benefit of a community. Departing from Medieval English reference to common government and use of land that did not belong to crown or church (e.g. forests and pastures), conceptions of the Commons now include immaterial goods (knowledge, skills, and sensibilities). Even bodies, human identity and behaviour belong here – for instance as patented genomes in the medical industry. The historical counter-process of “Enclosure” of the commons through privatization and centralized government has been criticized for its effects on the management of immaterial intellectual property or cultural heritage, including the ‘tragedy of the commons’-argument – that private ownership is the

most effective management system. Meanwhile, Communist ideals and Socialist governments in Europe and elsewhere have withered and given way to actually existing Capitalism. The on-going process of “Europeanization” of Europe – closes the gap between two conceptions of Europe – one Socialist and one Capitalist; “East” and “West”. The European Union and the values championed by the European Council affect Europe as a whole. Engagement with the Commons as a counter-strategy reflects desire for an alternative to Capitalist ideals and management, in the wake of (post-)Marxism and apply to standards of democracy, conceptions of human rights, legal frameworks, migration patterns, communication protocols, views of the “international” and “world culture”, etc. The disbelief and distrust of communal solutions vie with the need to resist effects of raw capitalism and hopes awakened by collaborative modes of production not least in digital media. It implies a radical re-mediation and re-interpretation of intellectual-cultural heritage.

Practical details

Course work takes place during five days, Wednesday June 10–Sunday June 14, at Södertörn University Campus. It is organised as a combination of lectures and workshops and includes oral and written presentations. Lecturers and workshop leaders are external as well as representatives of the network Summer School in Cultural Transformations.

In preparation for the course, each participant should hand in a short PM (ca. 4 A4-pages or 1.500 words) that relates to the course topics (see suggestions below). Deadline is June 5. Participants will present the PM together in groups, who coordinate and give feedback between themselves during the workshop days. Each doctoral student will hand in an expanded version of the PM due for August 15, 2015.

Register at ewa.rogstrom@sh.se or charlotte.bydler@sh.se up to May 15:

http://www.sh.se/p3/ext/content.nsf/aget?openagent&key=doctoral_courses_1337683252988

The summer course turns to PhD students from several disciplines (aesthetics, art history, cultural studies, ethnology, history, media studies, political science, etcetera) who research topics that touch on the commons in a broad sense, awareness of how use of resources affect power structures, ecological and democratic concerns, opening to interdisciplinary approaches and methods.

Areas or topics to explore include (but are not restricted to):

Activism, Borderline commons; Participation; Audiences; Identity and the self; Media Production, Texts; Poetics-Aesthetics of the commons; Unspeakable commons; Heritage commons and commodities; Opening common spaces; Networked commons

Keynote speakers

Vitaly Chernetsky, *Ukrainian Queer Culture: The Difficult Birth*

Associate Professor, Dept. of Slavic Languages and Literatures, University of Kansas.

Chernetsky’s research interests include Russian, Ukrainian, East and Central European and Central Asian literatures and cultures. He has written on the intellectual history of Russia and Ukraine, postcolonial theory; nationalism and ethnicity; and feminist/ gender/LGBT studies.

He is the current president of the American Association for Ukrainian Studies. See:

<https://slavic.ku.edu/vitaly-chernetsky> and <https://kansas.academia.edu/VitalyChernetsky>.

Marysia Lewandowska, *Made in Commons. Alternative models of practice*

Artist in Residence at the Asia Art Archive and Visiting Professor at the Chinese University of Hong Kong, formerly, Professor of Art in the Public Realm at Konstfack (2003-2013).

Lewandowska is an artist who through her collaborative projects has critically explored questions of ownership and the public function of museums, archives and exhibitions. Her film *Museum Futures: Distributed* (with Neil Cummings) 2008 envisions Stockholm's Moderna Museet anno 2058 as a co-produced cultural commons. The project, consisting of the film and a book was commissioned by this very institution on the occasion of its 50th anniversary. See: <http://www.marysialewandowska.com>.

Tom Pettitt, *The Gutenberg Parenthesis – The 'Restoration' Topos: Variant Formulations*

Professor Emeritus of English Literature at the Institute of Medieval Studies, Department of Culture studies, University of Southern Denmark. Among Tom Pettitt's many contributions on the field, we point to his acclaimed work on what he refers to as "the Gutenberg Parenthesis";

http://www.sdu.dk/en/Om_SDU/Institutter_centre/lkv/Forskning/Forskningsprojekter/Gutenberg_projekt/Glog/PublicationsActivities.

Eva Hemmungs Wirtén, *Marie Curie as Commons and Commodity: An Entangled History*

Professor of Mediated Culture in the Culture Studies Tema of the Department of Social Change and Culture at Linköping University, Sweden. A pioneering theorist in creative commons and copyright, Hemmungs Wirtén's research interests include topics related to digital publications, the Open source movement, and the general history of Intellectual commons. Her most recent book is *Making Marie Curie: Intellectual Property and Celebrity Culture in an Age of Information* (University of Chicago Press, 2015). See:

<http://www.evahemmungswirten.se>.

ⁱ **Common-places of Europeanisation? Collaborative public art for the European Union**

As is customary on the occasion of its presidency, the Czech Republic commissioned a monumental sculpture for the Justus Lipsius Building, Brussels, headquarter to the Council of the European Union. David Černý submitted *Entropa* as a collaboration between artists from all 27 EU member countries. The sculpture was unveiled in January 2009 and would have been dismantled on June 30 when presidency ended.

However, it turned out that Černý and three assistants had visualised stereotypes of the EU nations and that the collaboration was created with fake artist profiles. The sculpture resembled a modeling kit-style plastic grid with e.g. Switzerland represented as a nuclear reactor cluster, Sweden a flat Ikea package with Gripen airplanes, Italy a football arena, Scotland bagpipes and England simply missing.

Due to predictably fierce cultural-diplomatic consequences, removal of *Entropa* began on May 11 the same year. Was this hoax one of the more educative art interventions in EU public affairs in recent times, as an invitation to practicing tolerance of other nationalities' laughter at one's stereotypical characteristics? In any case, it seems to have worked as a litmus test.

<http://en.wikipedia.org/wiki/Entropa>

<http://entropa.liborsvoboda.com/entropa.htm>

<http://www.theguardian.com/politics/blog/2009/jan/14/politicsandthearts-eu>

<http://www.pozorblog.com/blog/2009/01/the-audacity-of-hoax/>