PROMISED LAND, through a series of events, screenings and a commission, is addressing current shifts within European politics, raising debate about the challenges, responsibilities and consequences these present.

In the years immediately following World War II, political union was seen as an antidote to the extreme nationalism that had fuelled the conflict. An integrated Europe promised political partnership, open markets, freedom of movement, and justice upheld by the European Court. A sum greater than its parts. Today this vision is threatened by the rise of nationalist movements, reinstated border controls, hostility to refugees and resistance to immigration, the proliferation of refugee camps, and even the building of walls. Britain has voted to leave the EU, and former Communist countries such as Poland and Hungary are now in the hands of extreme right-wing governments. Forthcoming elections in Austria and France may well follow this trend. European stability, expansion and indeed European values seem like yesterday’s dream.

These challenges in Europe must be considered in the context of wider international issues: continued violent conflict in many parts of the world, most visibly in the Middle East, and central and east Africa; widespread poverty; the unprecedented gulf between rich and poor; and ecological disaster. New technologies, it seems, cannot keep ahead of human suffering and inequality.

Today’s symposium will explore these and other challenges through the work and ideas of artists, film-makers, writers, academics, cultural and political commentators. The three core
themes for the day are: ‘Europe from outside and within’, ‘Displacement’, and ‘Home and Belonging’. This gathering creates an opportunity to exchange ideas, ask questions and seek common ground. What are the ramifications of these political shifts in Europe for art and artists? What insights and ideas are artists bringing, within Europe and beyond? What can the cultural community do to challenge or address these troubling political changes? What are the realities of today’s ‘Promised Land’? And can we imagine a new Promised Land, centered on ideas and values rather than material wealth or territory?

#PromisedLand  @ConflictCulture

www.goethe.de/uk
www.cultureandconflict.org.uk

Thanks to Central Saint Martins for hosting and supporting the symposium.
PROGRAMME

10.00  Registration and Welcome

10.30  Screening: *Foreigners Out! Schlingensief’s Container* (2002), Christoph Schlingensief

11.00  Keynote: Professor Ulrike Guérot

12.00  Panel 1: Europe from outside and within (Nanna Heidenreich, chair)
       Emeka Okereke
       Tobias Zielony

1.00   LUNCH

2.00   *Quicksand* (2016), Nikolaj Bendix Skyum Larsen, with Mikkel H. Eriksen and Duncan Pickstock

2.30   Panel 2: Displacement (Michaela Crimmin, chair)
       Nikolaj Bendix Skyum Larsen
       Giacomo Orsini
       Nanna Heidenreich

3.45   Screening: *Accent Elimination* (2005), Nina Katchadourian

4.15   Panel 3: Home and Belonging (Jemima Montagu, chair)
       Bisan Abu Eisheh
       Phoebe Boswell

5.20   Drinks Reception

6.00   Introduction to *Havarie*, Nicole Wolf
       Screening: *Havarie* (2016), Phillip Scheffner

NEW COMMISION

*Quicksand* by Nikolas Bendix Skyum Larsen, in collaboration with Mikkel H. Eriksen and Duncan Pickstock, has been commissioned by Goethe-Institut London and Culture+Conflict as part of the ongoing PROMISED LAND programme. A sound installation, the work presents a dystopian vision of Europe in the near future, imagining a dissolved EU, a crumbling infrastructure, mass unemployment, extreme right-wing politics, widespread xenophobia, and paranoia. As a way out, people have started to flee Europe to find better prospects and a more secure future. The work is premiered at the Promised Land symposium, and will then be shown in the central exhibition for Hull UK City of Culture, spring 2017.
Fellowship 2012, was the first recipient of the Sky Academy Arts Scholarship. St Martins, London. She was nominated/shortlisted for the Art Foundation’s Animation and Materiality Project, London (2012). Bisan Abu Eisheh (b. Jerusalem, 1985) was the first recipient of the Sky Academy Arts Scholarship. St Martins, London. She was nominated/shortlisted for the Art Foundation’s Animation and Materiality Project, London (2012).


Mikkel H. Eriksen is a London based award winning sound designer and composer who is making sound design for TV, radio, commercials and films. He has made the sound design for almost all of Nikolaj Bendix Skyum Larsen’s film and installation projects. Their close working-relationship dates back to the late 1990’s where they studied sound, film and art in London and continues with Quicksand (2016). www.instrument-studio.com

Nikolaj Bendix Skyum Larsen (b. Denmark, 1971) works in a variety of media and materials to create visual responses to currents and challenges within today’s society including migration and disempowerment. Between 2014 and 2016 working on a new major installation, End of Dreams, a work partly produced in southern Italy, a monument made in memory of the thousands of migrants who die in the Mediterranean whilst trying to come to Europe. Previously has worked with migrants in Calais, France, as they attempt the dangerous and near impossible task of getting into England. He has portrayed a farming community in North Western Turkey on the Turkish/Greek border, which has been highly affected by the flow of migrants who cross their village on their way to the EU. Recent solo exhibitions include: End of Dreams, Fotografisk Center, Copenhagen, Denmark (2016) and SALT Galata, Istanbul, Turkey (2015); Promised Land, Dilston Grove, London (2013). Recent group exhibitions include: Call me by my Name: Stories From Calais and Beyond, Migration Museum Project, London (2016); The Water Knows All my Secrets, Pratt Manhattan Gallery, New York (2015); Sharjah Biennale 12, U.A.E (2015); Word. Sound. Power, Tate Modern, London, UK (2013); and Promised Land, Folkestone Triennial, UK (2011). www.nbsl.info

Phoebe Boswell (b. 1982, Kenya) lives and works in London. Born in Nairobi to a Kikuyu mother and fourth generation British Kenyan father, and brought up as an “expatriate” in the Middle East, her history is rooted in transient middle points and passages of migration, and she combines traditional draftswomanship and digital technology to create drawings, animations and installations; layered visual languages through which she explores and communicates the complexities and multiple readings of our diasporic, fragmented narratives. Boswell studied Painting at the Slade School of Art and 2D Animation at Central St Martins, London. She was nominated/shortlisted for the Art Foundation’s Animation Fellowship 2012, was the first recipient of the Sky Academy Arts Scholarship, and has
exhibited with galleries including Carroll / Fletcher, Kristin Hjellegjerde and InIVA, and at Art15 and 1:54 art fairs. She participated in the Gothenburg International Biennial of Contemporary Art 2015 and the Biennial of Moving Images 2016 at the Centre d'Art Contemporain in Geneva and is currently a Somerset House artist-in-residence.

www.phoebeboswell.com  @PhoebeBoswell

**Michaela Crimmin** co-director of Culture+Conflict, a not-for-profit agency working to investigate and amplify the role and value of contemporary art produced in response to international conflict. Activities include research, discursive events, commissions, scholarships and an artists’ residencies at the conflict related archives at King’s College London. An independent curator; teaches on the Royal College of Art’s Curating Contemporary Art MA programme; and associate lecturer at Central Saint Martins School of Art. Previously Head of Arts at the Royal Society of Arts (RSA), a role that included initiating and directing the RSA Arts & Ecology Centre; and the ‘Fourth Plinth’ commissioned artworks, Trafalgar Square, London.

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**Ulrike Guérot** Founder and Director of the European Democracy Lab at the European School of Governance in Berlin. She writes about European Democracy and global Europe, has taught at renowned universities in Europe and the US and has 20 years experience in the European think tank community. Since April 2016, Professor and Director, Department for European Policy and the study of Democracy, Donau-University, Krems, Austria. Her book ‘Warum Europa ein Republik werden muss! Eine politische Utopie’ (Why Europe Needs to Become a Republic! A Political Utopia) has just been published. A European publicist with more than 20 years experience in German-French affairs, European relations at large, and transatlantic relations; she is committed to the idea of a “res publica europaea”. In April 2013, together with Robert Menasse, she published a manifesto for the foundation of a European republic. In September 2013, in recognition of her achievements for German-French relations, she was invited to join the German President’s delegation to France. In 2011, the Italian Journal LIMES listed her as one of the 100 European “Thought Leaders”. In 2003, she received the French Order of Merit “Pour le Mérit” for her European commitment. Founder and Director of the European Democracy Lab at the European School of Governance – eusg. The Lab seeks to reframe concepts such as democracy, federalism, legitimacy in ways to allow the current crisis to become a stimulus for positive change. In 2014, Senior Fellow at the Open Society Initiative for Europe, working as analyst and public intellectual on issues such as European integration and the EU’s role in a globalised world - with a recent emphasis on Germany’s changed role and responsibility both in Europe and the world. She has worked for different research institutes and has helped building think tanks in France and Germany. She has taught and researched on European integration at leading European and American universities.

www.ulrikeguerot.eu  @ulrikeguerot

**Nanna Heidenreich** recently appointed professor for Digital Narratives (Theory) at the ifs international filmschule in Cologne, after having been a visiting professor in media/cultural studies at Hildesheim University and lecturer in media studies at the University of the Arts in Braunschweig (all in Germany). She is co-curator of the program “Forum Expanded” at the Berlinale. Currently she is involved, as curator and scholar, with three projects at the Haus der Kulturen der Welt in Berlin (hkw.de): with her own series “Tonspuren/Soundtracks” (on listening to the movements of migration, Fall 2016), with the school project “Wir brauchen neue Expert*innen” (2016/17) and as co-curator with Katrin Klingan and Rana Dasgupta for the project “Now is the time of monsters. What comes after nations?” in March 2017. She has published on migration, visual culture, postcolonial media theory, art and activism, and has edited several DVDs (political, experimental and feminist filmmaking practices).

www.nannaheidenreich.net
Jemima Montagu co-director of Culture+Conflict and an independent curator and arts consultant. She was a curator at Tate Modern, Tate Liverpool and Tate Britain from 1998 to 2004 and later worked at the Arts Council in London developing the field of public art. She has written a book on Surrealist artists and writers (Tate 2002) and edited *Open Space: Art in the Public Realm in London 1995-2005* (Arts Council England 2007), as well as a number of exhibition catalogues. In 2007 she joined Turquoise Mountain in Kabul, Afghanistan, where she initiated a wide range of cultural projects, including founding an annual Afghan Contemporary Art Prize. She curated an exhibition of contemporary art from Afghanistan, Pakistan and Iran that opened in Kabul and later toured to the Venice Biennale 2009 as ‘East-West Divan’. She lives in Central Europe.

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Emeka Okereke (b. 1980 Nigeria) living and working between Africa and Europe, a member of the renowned Nigerian photography collective, Depth of Field (DOF). Presently his works oscillate between diverse mediums. He employs mainly photography, time-based medium of video, poetry and performative interventions in the exploration of the central theme of ‘borders’. His works grapple with the questions of exchange and co-existence in the context of various social-cultural confluences. Another aspect of his practice lies in project organizing: coordinating artistic interventions that promote exchanges cutting across indigenous and international platforms. To this effect he organized the first ever photographic exchange projects between a school in France and one in Nigeria involving the Fine Art School of Paris and Yaba College of Arts and Technology Lagos. He is the Founder and Artistic Director of “Invisible Borders Trans-African Photography Project” an annual photographic project which assembles up to ten artists from Africa to embark on a creative journey by road, across national borders in Africa and mostly recently extending to Europe. Through Emeka Okereke Photography & Projects, he coordinates projects based on exchanges, some which are Crossing Compasses: Lagos-Berlin Photo Exchange (May – June 2012) and Converging Visions: Nigeria – Netherlands Photo Exchange (June – September 2012). In 2003, he won the Best Young Photographer award from the AFAA “Afrique en Création” in the 5th edition of the Bamako Photo Festival of photography. MA, National Fine Art School, Paris, and has exhibited in biennales and art festivals in different cities of the world, notably Lagos, Bamako, Cape Town, London, Berlin, Bayreuth, Frankfurt, Nurnberg, Brussels, Johannesburg, New York, Washington, Barcelona, Seville, Madrid, Paris, etc. His works are featured at the 56th Venice Biennale of Arts under the Invisible Borders presentation “A Trans-African Worldspace”

www.emekaokereke.com

Giacomo Orsini Senior Research Officer, Department of Sociology, University of Essex where he collaborates with Professor Andrew Canessa on the ESRC funded project ‘Bordering on Britishness: the development of Gibraltarian identity over the 20th century’. Since 2014 an associate professor of international migration at the Institut d’Etudes Européenne (Institute for European Studies) of the Université Libre de Bruxelles – the French speaking free university of Brussels – as well as an associate researcher at the Institute for European Studies, Vrije Universiteit Brussel – the Flemish speaking free university of Brussels. For his studies and investigations, he has collaborated with several universities in Spain, Poland, Italy and India. With a focus on the most empirical outcomes of European integration, he has conducted extensive fieldwork along the European external border of the Spanish enclave of Melilla and Morocco; in Malta; and more recently on the islands of Lampedusa in Italy and Fuerteventura in Spain. Parallel to his doctoral investigation, in 2012-2013 he also co-directed and co-produced the documentary ‘Once the Sea Was Covered with Water. European fisheries at the edge’ that was screened in venues and festivals across Europe.

Duncan Pickstock London-based artist, writer and filmmaker. While his studio-based practice is focused on painting, his multi-media work largely uses the form of documentary film to explore socio-political issues of belief, social injustice and resistance. He has also
made radio-programmes and used participatory events, for example walking tours, in his work. He has exhibited at the Imperial War Museum and the Freud Museum in London and at The Open Sky Museum in Nantes, France. His work was integrated in Thomas Hirschhorn’s Biljmer-Spinoza Festival in Amsterdam in 2009. In 2014 he was the inaugural recipient of The Rita Harris Studio Award and in 2016 he received The Ballinglen Art Fellowship.

**Eva Schmitt** Head of the Culture Department and Coordinator North Western Europe at the Goethe-Institut London. Before coming to London in 2012 she worked at the Goethe-Institut in Prague and in the head office of the Goethe-Institut in Munich in the Visual Arts Department, where she was responsible for arts projects with a focus on design, architecture and fashion. She has a professional background in Visual Arts, Arts Education, Intercultural Education as well as Business Administration. The Goethe-Institut is the Federal Republic of Germany’s cultural institute, active worldwide. The Institute promotes international cultural cooperation by organising a broad variety of events to encourage international cultural exchange. The Goethe-Institut London is a member of EUNIC London.

**Nicole Wolf** lecturer at Goldsmiths, University of London. Her range of interests merge in thinking, writing, teaching and curating with political cinemas as modes of critical and productive relations. Anthropology, film studies, political science and postcolonial theory inform her academically and her continuing research in South Asia shapes her conceptual and activist queries towards the documentary mode and experimental filmmaking. Her earlier research focused on the entanglement of histories of feminist theory and practice within filmmaking in India, later expanding into a search for past and possible future internationalist film poetics, thinking from multiple histories of politically and aesthetically radical cinemas. Closely connected are questions on how to narrate, witness and respond/act responsibly to conflict. Relations between the audio-visual and the constitution, as well as critiques of borders and militarised zones like Kashmir, have been central. Most recently, her queries have focused on evidence narratives as artistic and interventionist practices and how the politics and poetics of justice have led towards human rights violations in the form of the destruction of land and ecological/cultural environments. Wolf is interested in exploring new forms of writing and making research public; she enjoys working collaboratively and is invested in international permaculture projects.

**Tobias Zielony** (b. 1973 Germany) an artist whose work frequently depicts people living on the margins, ambiguously positioned between documentary photography, photojournalism and art. Creating a non-linear narrative, neither judging or moralising, his work appear as fragments (Art Review). His work for the German Pavilion at the Venice Biennial 2015 was a documentary essay consisting of photographs taken of African refugees in Berlin and Hamburg. On the one hand they formed an autonomous photographic narrative, on the other, they are the subjects of articles that African authors had published in newspapers in the protagonists countries of origin – Sudan, Cameroon and Nigeria. After studying Documentary Photography at the University of Wales in Newport, with a second a degree in fine-art photography at the Leipzig Art Academy. In 2006 he received grants from New York and Los Angeles. Solo exhibitions followed at C/O Berlin (2007), Kunstverein Hamburg (2010), Folkwang Museum Essen, MMK Zollamt Frankfurt, Camera Austria Graz (2011), and Berlinische Galerie (2013). Tobias Zielony lives and works in Berlin and is represented by KOW, Berlin.

[www.kow-berlin.info/artists/tobias_zielony](http://www.kow-berlin.info/artists/tobias_zielony)

*With thanks to: Maren Hobein, Martina Puchberger, Lisa Rose (Goethe-Institut) Carla Albert, Hansi Momodu-Gordon, Tausif Noor, Jacquie Rosenbach (Culture+Conflict)*

*Symposium documentation: Alex Quicho (text) and Nicolas Zelmanovic (images)*
The symposium has been generously supported by Arts Council England and the Stanley Thomas Johnson Foundation. Nikolaj Bendix Skyum Larsen’s work ‘Quicksand’ was commissioned by the Goethe-Institute and has been generously supported by the Danish Arts Council, the Danish Embassy and the Elephant Trust.