Example 154. Mother of four. Injury to left arm, possibly depleted uranium munition. Died.
"Truth is concrete" was written in big letters over Bertolt Brecht’s working desk in exile – quoting Lenin quoting Hegel quoting Augustine. “Truth is concrete” means the possibility of concrete truth as a working hypothesis and look for direct action, for concrete change and knowledge. Large or small scale, loud and aggressive, or intimate and careful. Obscure or obvious whatever that engages in specific political and social situations – and an activism that not only acts for the sake of acting but searches for intelligent, creative means of self-empowerment: artistic strategies and tactics in politics, political strategies and tactics in art. Art and politics always have been in strange love/hate relationships. “Truth is concrete” purposely ignores many of the borders, conflicts and resentments. Art is not activism, and activism is not art. But the common ground, the shared space is large and important. It offers a chance for art to be engaged, connected and relevant. And it offers activism a chance not to get stuck in ideology, routinization and functionarism, a chance to stay unpredictable and sharp. “Truth is concrete” takes a close look at what happens where the differences between art and activism lose importance.

170 hours non-stop

“Truth is concrete” is a 24-hour, 7-day marathon camp: for 170 hours more than 200 artists, activists and theorists lecture, perform, produce, discuss and collect useful strategies and tactics in art and politics. A full grant program additionally invited 100 artists, activists and theorists lecture, perform, play, produce, discuss and collect useful strategies and tactics in art. Artistic strategies and tactics play a role! At a time when art and practice seem to be constantly lagging behind reality? When art is seen more and more as a lefty hobby rather than a foundation of humanity?

We have learned that there are no easy answers any more. We don’t trust ideologies, even though we follow the ideology of capitalism. We know everything is contingent and relative. We replace critique with critical, the political with the post-political, and neoliberal capitalism with cultural capitalism. But where the answers get too complicated, the desire for simple solutions is growing. And we perhaps indeed leftist hobbyists – seem to have lost contact with a larger base. The constant awareness of the complexity of the notions of truth, reality or even politics seem to have manoeuvred us into a dead-end road: either we are too simple, or we are too complex, too populist or too stuck in hermetic eremitism. Either we include too much or we exclude too many.

The common ground of art and activism

So what is to be done? Can art help solve problems that politics and society themselves have ignored for so long? Should art be a social or political tool, can it be useful? And why should artists know what to do when nobody else does?

“Truth is concrete” is what was written in big letters over Bertolt Brecht’s desk in his Danish exile – quoting Lenin quoting Hegel quoting Augustine. And in another corner there was – as Walter Benjamin writes in his notes – a little wooden donkey statue with a sign around his neck: “Even I must understand!”

We take the possibility of concrete truth as a working hypothesis and look for direct action, for concrete change and knowledge. For an art that not only represents and documents, but that engages in specific political and social situations – and an activism that not only acts for the sake of acting but searches for intelligent, creative means of self-empowerment: artistic strategies and tactics in politics, political strategies and tactics in art.

Art and politics always have been in strange love/hate relationships. “Truth is concrete” purposely ignores many of the borders, conflicts and resentments. Art is not activism, and activism is not art. But the common ground, the shared space is large and important. It offers a chance for art to be engaged, connected and relevant. And it offers activism a chance not to get stuck in ideology, routinization and functionarism, a chance to stay unpredictable and sharp. “Truth is concrete” takes a close look at what happens where the differences between art and activism lose importance.
Graz isn’t known for political rebellion, even the Bosnian revolution was deprecated by an aristocrat. And in the 1960s, there were no clashes in the West. Instead Forum Stadtpark, the three-countries-biennale trigon and steinerherst bild were established – all three with compliant participate and bourgeois political establishment. So Graz became internationally acknowledged as an intersection of a reloaded cultural production – in which even a local shoe manufacturer made media history. Michael Zinganel is an architect and artist, architecture theorist, cultural historian and curator.

**18.00 Outside**

**Black Cube**

Laughterism

Lecture by Srđa Popović (CANNAS (SRB))

The internet age has brought new types of protest, such as hacktivism, clicktivism and even slacktivism. Now one can witness the rise of a new: Laughterism – the use of humour in social mobilisation and nonviolent action. Political satire is nothing new but laughter applies the idea of subversion through humour directly in protest. Laughterism derives its inspiration from the ability to laugh hard – the liberation of dictators – build the morale of groups and cut to the core of out touch leaders, sensitive to demoralisation. Because of their defeat narcissism, 2012 was a bad year for dictators and there is hope that 2013 will be good for democracy. Srđa Popović is the executive curator of CANNAS (Centre for Applied Nonviolent Action and Strategies), a non-profit research and institutional formation based in Belgrade.

**21.00 Black Cube**

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**20.00 Black Cube**

Bogota change

Antonia Mockus (GS) in conversation with Joanna Warsza (PL)

When Antonia Mockus took over Bogota for the first time as mayor in 1995, the city was considered as one of the most hopeless in the world. Mockus got elected without the backing of a political party – and shown artistic tactics to change the fate of Bogotá: mime artists regulated the streets, weapons were exchanged for toys, a big heart was cut out of his bullet proof vest… With ideas like these, Mockus not only brought back a feeling of civil responsibility to the citizens, but also was successful by hard numbers: the homicide rate fall 33%, traffic fatalities 50%, 700,000 identity security groups were formed and more than 60,000 people voluntarily paid 10% more taxes to support his policies.

Antonia Mockus is a Colombian mathematician, philosopher and former Mayor of Bogotá who has tackled the city’s problems such as violence, looting, traffic and lack of drinking water with unusual companions.

Joanna Warsza is a curator for performing and visual arts, she co-curated the 11th Berlin Biennale with Artur Dziedzic, and is a founder of the independent platforms Laura Palmer Foundation.

Legends

- General Assembly of the participants of “Truth is concrete” is a daily session of reflections and discussions, facilitated every day by a different host.
- Tactical talks of short, concrete introduction of different artistic and activist practices – a tool box in progress.
- Homatist blocks and panels hosted by guest curators.
- Series of regular round table events, workshops, excursions, yoga sessions, film screenings.
- “Open marathon” of non-curated often spontaneous contributions by participants of “Truth is concrete”.

**Open marathon**

While the main marathon is packed from the very beginning and set to the minute, the parallel “Open marathon” begins as a blank page – waiting to be filled with whatever one thinks is necessary. The “Open marathon” is based on self-organisation. It is not directed, centralised, has no curatorial agenda. It has its own time, might stutter or even be interrupted for hours. Its content is entirely proposed by the participants of “Truth is concrete”, accomodated with standard technical equipment, announced on location and constantly updated in the internet. Everybody is welcome to fill the slots – spontaneously or a couple of days in advance. First come, first serve: openmarathon@steirischerherbst.at or at the guest office in the camp.

**23.30 Black Cube**

Arabic graffity

Talks by Don Karel aha Stone (D)

The Arab uprisings triggered an explosion of graffiti and street art in the Middle East. Graffiti has done one of the most important tools to express public silent. Thus walls become the interactive newspaper of the people. In Syria everything started with kids writing graffiti on school walls, while a newspaper of the people. In Syria everything started with kids writing graffiti on school walls, while a...
Marathon
Finally an interesting lecture, a necessary conversation – and then it stops. The marathon has a harsh and unscrupulous time regime. But the Continuum room is constantly needed for only one purpose: To continue the interrupted conversations, to do justice to the questions, which the participants are only able to consider at the end of the lecture.
### 17.30 White Box
**Altruism as arttruisum**
*Tactic talk by Milan Adamčík (SK) & Michal Murin (SK)*

Since 2005, Michal Murin has been engaged in an extensive project about and with Milan Adamčík, a formerly well-known representative of Fluxus in Slovakia. Using the processes of intuitive management, amateur banking, do-it-yourself dealership, hobbyist real-estate brokerage and enthusiastic editorship, Murin has spent seven years recreating an artist who had disappeared from public view for twenty years.

Milan Adamčík is a Slovak collist, mutualist, experimental poet, visual and performance artist. From 1970 – 1986, he was a member of the Slovak Academy of Arts. To know his work is to know about the whole of Slovak avant-garde art.

Michal Murin is a project-oriented artist based in Bratislava who works with conceptual art and performance. He teaches at the Academy of Arts in Banska Bystrica and the Faculty of Arts in Košice, Slovakia.

### 18.00 White Box
**Name readymade**
*Tactic talk by Janne Jamba (SLO)*

In 2007, three renowned Slovenian artists, legally, with all the papers and stamps required, assumed the name of the conservative Slovenian Prime Minister, Janez Janša. Ever since, all their work, their private and public affairs – in a word, their whole life – have been conducted under this new name. “Name readymade” is a parcours through different stages and aspects of the act of name changing and its consequences, including public, relational and intimate ones.

James Jamba is an interdisciplinary artist, performer and director. His work focuses on the relations between art and social and political context. He is artistic director of Maška, Ljubljana.

### 18.00 White Box
**Staging political action**
*Tactic talk by Public Movement*

The actions of Public Movement are formulated through exploration of the regulations, forces, agents and policies, formations of identity and systems of ritual which govern the dynamics of public life in a particular city, in a specific year. From the initiation of the new ritual “Spring in Warsaw”, via the formulation of a new lobby for “Salons: Birthright Palestine!” to the European public relations project “Rebranding European Muslims”, which will be celebrated at steirischer herbst 2012.

Public Movement is a performance research body which investigates and stages political actions in public spaces. Actions include manifestations of presence, fictional acts of hatred, new folk dances, spectacles and marches.

### 19.00 Black Cube
**Witness to the ruins**
*Lecture Performance by Maja Teatro (CO)*

“Witness to the ruins” is the result of witnessing one of the most ambitious urban development projects undertaken in Bogotá, at the threshold of the millennium. Maja Teatro recalls the images, testimonies and stories of the ancient inhabitants of The Santa Inés-El Cartucho district in Bogotá, before, during and after its disappearance due to the construction of the Third Millennium Park. “Witness to the ruins” gives account of the artistic option, of the testimonial role of the performer and links them to theoretical suggestions that have been found and borrowed along the way.

Maja Teatro is an artist’s laboratory based in Bogotá, dedicated to transdisciplinary creation. Founded in 1994 by Heidi, Elisabeth and Rolf Abderhalden, Maja Teatro has built a cartography for the confrontation of local and global issues.

### 20.00 White Box
**Actions and what we learn from them**
*Tactic talk by Federico Geller (AR)*

Strategy and tactics are key concepts that recognise the potential of local and global resistances, the necessity of anticipation for those who take part. They have permeated the political, institutional discourse, including those of marketing, art and science. Federico Geller shares a few experiences of Abriendo Caminos and other collectives in grass root activities after the 2001 – 2003 neoliberal crisis in Argentina and links them to theoretical suggestions that have been found and borrowed along the way.

Federico Geller is a biologist and artist. He is a member of Abriendo Caminos (a community TV), a collective creating communication tools for grassroots political work. He also works in Arte Koi to popularise biological knowledge.

### 20.30 White Box
**Hip hop as a weapon**
*Tactic talk by Lexena Légal (CGO)*

Traditionally, music in ex-Zaire was avoiding any political topic in fear of repression. The appearance of hip hop in the 1990s, with its very direct texts, disturbed the artistic scene, as well as the state and the (state-won) media. In 2004, the new regime even forbade the diffusion of hip hop through any media. Yet it still affects people’s opinions. Lexena Légal uses hip hop as a political weapon, e.g. with the project “Essoula Side” (“Cut’s talk about AIDS”): a mobile discussion and medical platform, acting in suburbs and villages and mobilising people through hip hop calls.

Lexena Légal is one of the pioneers of hip hop in Kinshasa, Democratic Republic of the Congo. His lyrical tone of the ill which haunt Africa, particularly in his home country.

### 21.00 White Box
**Magic in intervention politics**
*Tactic talk by Sibylle Peters / Fundus Theater (D)*

Maybe borders between the dead and the living aren’t any better than all other borders. Borders of nations, borders of property, borders of gender. So, ghosts can be powerful partners, when it comes to transgression. Rise up!

Sibylle Peters is a scholar, researcher and performance artist (often in cooperation with the collective gigamente13). She is the founder of Forschungstheater in Hamburg, a theatre, where children, artists and scientists meet.

### 21.30 Black Cube
**The Norwegian way**
*Performance by Amund Sjølie Sveen (NO)*

Norway is one of the richest countries in the world. It is also rated the most peaceful country, it has the most well-functioning state and it is probably the best place on earth to be an artist – economically speaking. It is all because of oil. When the Iraq people starved, the United Nations launched the Oil for Food program to make it possible for Iraq to sell oil for exchange for food. Norway has more than enough of both food and oil, but something is missing to fill lives with meaning: The Oil for ART program.

Amund Sjølie Sveen is a composer, percussionist, performance and sound artist based in Oslo, Norway. He is a member of the Norwegian music theatre collective Xiny and the contemporary folk music group, Føris.

### 23.00 White Box
**Spoken karaoke**
*A participatory project by Annie Dorsen (USA)*

"Spoken karaoke" invites us to perform political speeches as we would ordinarily perform songs in a karaoke bar. Some of the texts available one almost known by heart (“I have a dream”, “Mr. Gorbachev, tear down this wall”); others may be less well known. Socrates’ trial speech stands next to Sojourner Truth’s “Ain’t I a Woman” or Qaddafi in front of the United Nations … Political speeches are, after all, songs of persuasion, argument, motivation or consolidation.

Annie Dorsen is a director and writer. For her interactive pop-political performance project “Democracy in America” all elements on stage were for sale, and for “Hotel Il Duomo”, she staged two debates reflecting on language, creativity and political power.

Klumzy Tung is a poet, composer, conscious lyricist and freestyle urbanite, currently releasing each song from his debut solo album “Happy Accidents” one-a-month.

### 04.00 – 06.00
***open marathon***
**01.00** Hack the jellyfish: How to mess with reality

Hosted by monochrom (A)

With: Minerva Cuevas (MEX), Nick Fee (USA)

**01.30** White Box

VJing the revolution (a nostalgia)

By Köken Ergun (TR)

During the high point of the Arab Spring, shortly following the televised ousting of Mubarak live from Tahrir square, Köken Ergun conducted video art workshops with his students in Doha and Ramallah. Inspired by the momentum, he asked the participants to join him for a video VJing the revolution. The result was a collection of televised and non televised footage at the participants’ favourite moments of the revolution.

For “truth is concrete”, Köken Ergun invites all to join in and play links of their own revolutionary moments.

**Köken Ergun**

is a visual artist, based in Berlin and Istanbul. His videos are studies of social issues, e.g. the specific situation of minority communities. He studied theatre acting and worked with Robert Wilson before turning to video and performance art.

**02.00** White Box

Renunciation & revolution

Yoga for the masses by Sri Louise (USA)

To start the day, Sri Louise invites us to Yoga for the masses: these open level sessions are geared to awaken one’s political body by exploring what the renunciation of capitalism means for the global revolution!

Sri Louise is an independent contemporary dance performer and yoga teacher, living in California. Sri Louise works in Europe and the USA, currently deconstructing patriarchy in performance.

**02.30** White Box

Guerilla gardening

Tactictalk by Richard Reynolds (GB)

Guerilla gardening is growing without boundaries, more specifically it’s gardening someone else’s land without asking. Typically guerrilla gardeners strike public neglected land but their motivations are as diverse as the people. Artists, ecologists, environmentalists, garden pranksters, protosters, thriller-seekers – guerrilla gardeners come in many shades of green.

Richard Reynolds is the founder of GuerillaGardening.org. He writes in his book “On Guerrilla Gardening” the 300 year history and modern day flowering of guerrilla gardening.

**03.00** White Box

The pansi project

Tactictalk by Paul Harfleet (GB)

Panisies as memories at the site of homophobic abuse. “The pansi project” has many incarnations; small scale unmarked individual plantings, free pansy “Hand Outs” where the artist speaks to passers by about the project, installations of thousands of plants at the site of homophobia and exhibitions of the photographs Paul Harfleet has made over the last seven years. He also plans to plant a series of pansies around Graz at the site of homophobic hate crime throughout his stay.

Paul Harfleet re-contextualises sites and objects by allocating them through drawing, photography and intervention. His site intervention in the Bronx is a vast spray-painted map, an alleyway to be crossed with purpose, she-game of the collective and how we are to control our shopping, whether for bikinis or war toys or fossil fuels. We will discuss. How can artists intervene in direct action? Whether for bike lanes or to save life to come. Earthalujah!

**03.30** Black Cube

The dirty discount rivalry

A service by Reverend Billy & The Church of Stop Shopping (USA)

Please join us for a rousing Earthalujah! worship service: Reverend Billy will preach in the grand American style known as Fire and Brimstone while the Choir sings riotous, gorgeous gospel songs from the Stop Shopping hymnal. Here we are mid-day flowering of guerrilla gardening.

**04.00** Black Cube

Hack the jellyfish:

**10.00** Black Cube

History of art, according to the resistance

Lecture by Jonas Staal (NL)

The New World Summit is an alternative parliament for political and juridical representatives of organisations currently positioned on international human rights. It attempts through the use of art to create a space for radical diplomacy, a democratic supplement on a political system that shows itself unable to act upon the democratic promises. The premise in which democratic models itself as a universal movement for struggles that are non-exclusive political spaces where everyone can make itself heard and felt.

Jonas Staal is a Dutch visual artist, focusing on the relationship between art, politics and ideology. The first New World Summit took place at the Berlin Biennial in May 2012, the second, third and fourth editions are scheduled in Leiden, Arvada and Brussels.

**10.30** Black Cube

Infiltrate and intercept

Art as arteries, antennae and alter egos

Hosted by Christen Henss on (D)

With: Chimp Art Ensemble (FA), Rana El Nemr (FT), Sam Hopkins (UK), Federico Zuberdor (AR)

To infiltrate and intercept political spaces implies a break in the normative order, a movement and even a redirection of energy, information, or social values. It is often a covert action, sometimes illegal and usually deployed to gain advantage in power relations. Can artists intervene as activists to disrupt one country’s power another? Looking at documentary evidence on activist art practices that are focused on specific situations, the targets, questions and implications of local success will be discussed. How can artists conceive their work, cognizant of both the ideological and the possibilities for direct engagement? Can the representativeness of these practices serve as an interpretation within the art/confERENCE space?

ChimpArt is a pan African magazine for arts, culture and politics. It is a project of the White Box Foundation.

Rana El Nemr is a photographer. Her work documents and explores social change, close structures and urban space.

Sam Hopkins is an artist, writer and curator. His art combines painting and film or video. He has published several texts and curated presentations of art from Africa.

Federico Zuberdor is an artist and a founding member of the artist collective Límites, with politics being a main concern, staging interventions and developing artistic protest tactics.

**11.00** White Box

The garden of biological disobedience

Tactictalk by Katherine Bell (USA)

“This garden of biological disobediance” created for “Truth is concrete” is a dreamscape for how activists could form a symbiotic relationship with nature’s ability to strike back against human hegemony. The trace goes back to the tactics of Fuzzy Biological Disobedience outlined by the Critical Art Ensemble, to the antecedents of inertia, plurality, the yes and the no, and re-establishing an emotional reaction to the wild world.

Katherine Bell is an artist whose practice is founded on a method of action in environmental activism and social engagement; she co-directed REA Change, a research project that put people living on the streets.

**11.30** Black Cube

Random acts: Reverend Billy & The Church of Earthalujah

Short film by Leah Borromeo (GB)

Commissioned by the British Council’s “4 Random acts” are shot in collaboration with their subjects as they play in that space and truth between bourgeois and art. No. 78. A dream project start when you cross an Elvis impersonator with an evangelical preacher and those in a protest against corporate sponsorship of the arts: Reverend Billy, his choir and an already oily-covered flashmob at the Tate Modern’s Turbine Hall.

Leah Borromeo is the director of “Random acts.” She writes for the Index on Censorship, the Guardian, Just postpones, Tank Magazine etc.
Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever has to be said. The General Assembly is facilitated every day by a different moderator—offering each time different ways of thinking and discussing, of exchanging and criticizing. Federico Geller proposes a non-linear assembly, based in previous experiences with social organization. In Argentina, the dynamic is an oscillation between the General Assembly and smaller circles so the discussion splits and remerges, collecting more questions and ideas. The use of simple graphic tools helps to open the situation and to share the results of the exchanges.

Federico Geller is a biologist and artist. He is a member of Arbenz Kommun/La comunidad TV, a communication platform for grassroots political work. He also works in Arte Koi in popular science and educational knowledge.

16.00 Black Cube
The politics of artistic practices
Hosted by Chantal Mouffe
With Zdenka Badovinac (SLO), Anette Baldauf (A), common spring collective (AR), Marcelo Expósito (AR), Stefan Hartmanns (B), Oliver Marchart (A), Giulia Palladini (I), Gerald Raunig (CH/A), Bert Thies (NL), Stephen Zepke (A/NZ)

How do different theories envisage the relation between art and politics and the possibility for artistic practices to play a critical role in society? Several divergences currently exist among artistic and cultural workers who are interested in making a political intervention. It is important to bring them to the fore. To clarify what is at stake in these disagreements, the symposium will scrutinize the different interpretations of the evolution of the work process brought about by the Post-fordist stage of capitalism and its consequences for visual aesthetics and resistance. What form could those resistances take and where should they take place? Is an effective critique still possible inside the art world or are all critical interventions in that field bound to be neutralized and recuperated? Pressure towards pure entertainment exerted by corporations’ drive for profit are difficult to resist. With cuts in public subsidies for the arts, the situation in several European countries looks really bleak. One argument is that the loss of public support offers the opportunity to break away from the institutions. To be sure the proliferation of various modalities of artistic activism testifies to the possibility of different ways of exercising creativity. But, while acknowledging the significance of those new ways of using artistic means to make political interventions, one might also be reluctant to follow those who claim that ‘artivism’ is the only manner for artists to intervene politically.

The session is interrupted by a lecture performance by common spring collective, revisiting the possibility of different ways of exercising creativity. Without acknowledging the significance of those new ways of using artistic means to make political interventions, one might also be reluctant to follow those who claim that ‘artivism’ is the only manner for artists to intervene politically.

22.00 White Box
The art of binationalism
Lecture by Udi Aloni
On 4 April 2011, Juliano Mer Khamis was assassinated in Jenin in front of the Freedom Theatre he had founded. Since its beginning in 2006, The Freedom Theatre has aimed to empower youth. Udi Aloni speaks about the use of art, theory and action as a unified triangle where each vertex becomes a means to the other vertices, and an end in itself. Can art both include and transform revolutionary violence, without being hampered by the traces of violence which could ultimately destroy it?

Udi Aloni is an Israeli/American filmmaker and artist whose projects frequently explore the interconnections between theology and politics. He promotes justice, peace and solidarity between Israeli and Palestine.

23.00 White Box
Picasso in Palestine
A conversation by Rahel Hourié
On 24 June 2011, a unique exhibition opened at the International Academy of Art Palestine (IAAP) in Ramallah. For the first time in history, an original painting by Pablo Picasso was shown in the West Bank. “Buca de Dama” (1943), one of the most iconic works from the collection of the Van Abbemuseum in Eindhoven, travelled across many visible and invisible borders to reach Ramallah.

Rahel Hourié is a curator and writer. She has been the director of the Van Abbemuseum in Eindhoven since 2004 and co-founded and co-edits Afterall, a contemporary art art publication and Avernur Books.

Khaled Hourié is an artist, curator and art critic. He is the art director of the International Academy of Art Palestine and curated “Picasso in Palestine”, an exhibition of famous paintings by Pablo Picasso in Ramallah, West Bank.
Politics: Truth or representation?

An Errist night by Ellaéen (AT) with guests

A very special Errist night of stand-up, improvised performance, music, screenings and special guests. In order to break the hierarchies and stereotypes appealing to the most diverse ways to present and contest the political reification of the crisis and the crisis as representation.

An set of matches of interpretation and representation, Errist cells invite all participants (artists, activists, curators, directors, technicians, cleaners, waiters, workers, practitioners, students, tourists, etc.) to join the Errist night and to present their views by dancing, speaking, acting, showing with various improvised guests who collaborate to produce delicious laughter in a kind of cabaret format.

Lorena García Cunha is a writer and a member of the artist collective Etcétera, which founded the International Errist movement.

Federico Zúñez is an artist and a founding member of the artist collective Etcétera.

Impace my bush!

Protest song DJ set presented by Christoph Brunn (D)

Do you have the basis to be called the protest song? Are there still protest songs today that overpass the traditional schemes of politics? Is there, for example, a digital protest song? Or rather, did the momentum of protest switch into the category of the traditional schemes of politics? Is there ever been a golden time of the protest movements?

Impeach my bush!

Theater im Bahnhof

Two tables with two desk lights and 100 questions on index cards, a coldly implacable interviewer: “100 questions” is a talk show reduced to the max. It is not about figuring it all out, but about sharing one’s world a little bit with the audience together.

Pia Hierzegger is an actress, playwright and theatre director based in Innsbruck. She is a member of the theater im Bahnhof.

raumlosertheater is a group for architecture and urban spaces which has cooperated with specialists from different fields since 2009. The performance environment raumlosertheater mostly designed the compact for "Truth is concrete".

Could you still change course?

Documentary film programme

Who can still change course?

For children and young adults

"Solo andata, il viaggio di un Tuareg – One Way, a Tuareg Journey" (Fabio Caramaschi)

Talk afterwards with Fabio Caramaschi

"El Somniere Amagat – The Hidden Smile" (V. Durall)

Unlike any other film genre, documentary has always been between two sides. On the one hand, documentary film is about taking an unobtrusive look at reality, not interfering with it. On the other hand, it was expected to not only describe but to save the world. If one leaves aside the attributes "true or false representation of truth", another perspective comes into focus: documentary praxis itself is an act of reality. The film programme presents documentaries dealing with social and political action within the living environment of children and young people.

In cooperation with dis/ Debanger Filmwerk.
20.00 Black Cube
Enacting populism: On the transformations of myths
With: Luigi Cappola (B/IL), Omer Krieger (IL)
Chantal Mouffe (B/IL), Lisl Ponger (A), Weekdemolition (A), et al.
Moderated by Matteo Lucchetti (I)

Populism, as we know it, has become a dominant political topic since its slow but growing appearance in several European countries. In a typical post-political climate namely consensus politics has replaced the former ideological aggressive space of democracy and consequently filed the lack of belief in democracy and its possibilities. This has given way to the rise of a popular frustration which powerfully is articulated by demagogues and those who understand how to move the space of politics slowly from being representative to an open space with its representation in the media instead. But populism also has a dimension inherent to any democratic regime. In this regard it is a mistake to see the visual strategies that are used every day in the media in order to create cheap and fictional feelings of belonging only as a completely negative symptom of our times. At the same time material can easily be deconstructed and by this offers clearer visions on how democracy looks like today. The enacting of populism makes visible how aesthetic strategies are part of the creation of hegemonic powers. At the same time it enables artistic practices to interfere with the media scope in order to have an impact on the contemporary imaginary on politics. We are in need of new, positive and emancipatory myths that can act against the bad mythologies that surround us.

Luigi Cappola is an Italian artist who works primarily in performance art. He is founder of the collaborative project Democratic Acts, an inquiry around the relationship between art and democracy. Omer Krieger is the artistic director of Under the Mountain Festival for new public art, Jerusalem and co-founder of Public Movement. Matteo Lucchetti is an art historian, critic and independent curator. Among his recent works he has contributed in “Enacting Populism”, a project on the possible relationships between art practices and the populist mediascape in Europe.

Chantal Mouffe is a political theorist and Professor of Political Theory at the University of Westminster. She is the author of several books, among others “The Democratic Paradox” and “On the Political”. Lisl Ponger is a Viennese artist, photographer and filmmaker. She has captured performances by Otto Wilde, Hermann Nitsch and Peter Weibel, and started making films in 1979.

Workdemolition is an artist group in Vienna. Their proposals aim at small but effective improvements to socio-political dysfunctions.
07.30 White Box
Renunciation & revolution
Yoga for the masses by Sri Louise (USA)
To start the day, Sri Louise invites you to Yoga for the masses: these open-level sessions will awaken one political body by exploring what the renunciation of capitalism means for the global "evolution".
Sri Louise is an independent contemporary dance performer and yoga teacher, living in Califörnien. Sri Louise works in Europe and the USA, currently on decolonizing partnership in performance.

09.00 When can we still change course?
Film documentation projects for children and young people
Tactic talk by Joanne Mazza
With films by Marcus Scotini (I), in collaboration with: Black Cube (A), et al.
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10.00 Sound of sirens
Tactic talk by Edgar Honetschläger (A/JP)
“Sound of sirens” is an independent video platform initiated by Austrian and Japanese artists. By collecting film clips it tries to capture reactions after these rescue actors in the nuclear power plant Fukushima blew up. “Sound of sirens” forms a counterpoint against the unbelievable lies of the International Atomic Energy Agency (IAEA) and the nuclear lobby and gives the countless victims a chance to speak up.
Edgar Honetschläger is a film maker, script writer and artist. Together with Sylvie Eckermann and Fukako Kubo he initiated “Sound of sirens”.

10.30 Imagens do Povo
Tactic talk by Joanne Mazza / Observatório de Favelas (BR)
“Imagens do Povo” records the daily life of the slums through a critical perspective that takes into account the respect for human rights and local culture. The programme began in 2004 as an initiative of photographer João Roberto Rypker with the Observatório de Favelas. Today, it is a documentation centre as well as a research and training station and an association of popular photographers in the labour market. Joanne Mazza is a visual artist, photographer and cultural producer based in Rio de Janeiro.

11.00 Contradictions reconstituted
Tactic talk by Jens Dietrich / International Institute of Political Murder (D)
What can an are-atlactic add to what the audience already knows? The work on a new IPM production does not begin with an artistic task, but a journalistic one: to collect an enormous amount of information by researching on location. Then the often contradictory positions of the encountered reality are condensed into a performance and shape a new image of the events, which leads to public discussion and through this, changes the view of the previously assumed historical truth.
Jens Dietrich is dramaturg and producer of the International Institute of Political Murder (IPM) and was founded in 2007. Its productions are widely seen as a new documentary, aesthetically dense form of political theatre.

13.10 Black Cube
Welcome to the desert of the real
Mobile phones, citizen journalists &
With Jens Dietrich / International Institute of Political Murder (D), Joanne Mazza (BR), Maryam Mohammadi (A/JP), Salma Shamel / Mosireen (ET), Urok Shirhan Alsaedy (IR)
Moderated by Andreas Brodowicz

00.00 Black Cube
Every city has a soul
Performance lecture by Carlos Scotini (RD)
Every city has a soul. Every city has a story. Every city has a compass by which to live. But sometimes cities get so busy, people have to walk a long way to find their way back home. Carlos Scotini has been performing on the streets of Manila for the last ten years as a way of rediscovering that city’s soul. His lecture will be about his performative acts and his own musings on a city that has become a reflection of his art and his identity.

01.00 Black Cube
Disobedience archive (the free square cinema)
A film night by Marco Scotini (it) in collaboration with: Black Cube (A), et al.
The film night presents the archive strategy on art and culture. While art has always been a struggle, but rather an archive of the struggles, of ways of living, of production, of looking, of learning and of thought. Today, the duty to obey, contemporary dissent, does not propose a dialectic relation to power in power, but establishes itself as a force of creativity and experimentation: of languages, mechanisms, and visual subcultures. The “Disobedience archive” has been on tour since 2005, it has grown step by step and has always been as an exhibition display. The film night connects the “Disobedience archive” directly to Film Cinema Gaza which was set up as a makeshift cinema in 2011 by the Mosireen collective: a screen to show films dealing with healing, with therapy. A special programme, from the global protest in Seattle to the current insurrections in the Middle East and Arab world, with particular attention to Egypt, Syria, Yemen and Palestine.

10.00 Meeting Point Galerie’s Bar
Daybreak to the city IV: Facades and Blinking
Excursions by Theater im Bahnhof (A)
With Hermine Grabner de Luca (A) et al.
Join the crack of dawn. Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters on the beaten track of the busy times during daytime. Every destination has its own main focus and no two excursions are alike.
This morning: Bermuts and their eyes in the glasses of a newborn at the state of affairs in general. Hermine Grabner de Luca will certainly prepare more coffee and cake.
Theater im Bahnhof is an independent theatre ensemble in Graz, making contemporary “Vorjahr” and consistently challenging our familiar between tradition and pop culture.

11.00 Contra-Paradigms on tour
Tactic talk by Jens Dietrich / International Institute of Political Murder (D)
What can an are-atlactic add to what the audience already knows? The work on a new IPM production does not begin with an artistic task, but a journalistic one: to collect an enormous amount of information by researching on location. Then the often contradictory positions of the encountered reality are condensed into a performance and shape a new image of the events, which leads to public discussion and through this, changes the view of the previously assumed historical truth.
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14.00 Black Cube
Random acts: Metropolitan lice
Short film by Leah Borromeo (GB)
Commissioned by the British Council’s “Random acts” are shot in collaboration with different projects as they play in that space and truth between journalism and art. No. 116 introduces the vacuum cleaner, an artist/activist collective of one, modifying police logos. Leah Borromeo is the director of “Random acts”. She writes for the Indien on Censorship, the Guardian, Autopoet, Tank Magazine et al.

14.05 Black Cube
General Assembly
Facilitated by A/JP et al.
Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever is raging. The General Assembly is facilitated every day by a different moderator – offering each time different ways of thinking and discussion, of exchanging and criticizing. Through the many, unfolding encounters other things else being emerging that could offer us alternative images of politics, art and revolution? It’s up to us to make the cartography of such an emergence so we do not fall prey to clichés prescribing what to do and what to do about all the things else being to “be artist”, to what is to be “a theorist” and what is to be a “revolutionary” (as a “multitude” or a “people” or a “group” or a “party” etc). André Lepecki is a curator, writer, dramaturg and Associate Professor at the Department of Performance Studies at New York University, USA.

14.15 Black Cube
Black Cube
Legend
General Assembly of the participants of “Truth is concrete”
• Daily get together and reflection facilitated every day by a different host
• Tactic talks of short, concrete introduction of different artists and activist groups
• Workshops and panels hosted by guest curators
• Series of regularly repeated events, excursions, yoga sessions, film screenings
• “Open marathon” of non-censored often spontaneous confabs with particularity of “truth is concrete”
A new platform for art, education and the public sphere – Escapologies - 19.00 – 21.00

**Eyal Danon** is a writer and curator. He is the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**Burak Arikan** is a New York and Istanbul based artist working with complex networks. He is the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**Petr Šourek** is a cultural theorist, curator and writer. He has been moving all its activities into the neighbourhood.

**Charles Esche** is a curator and writer. He has been moving all its activities into the neighbourhood.

**Stephen Wright** is a Paris-based writer and the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**Eyal Danon** is a writer, curator and the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**Janna Graham** is a writer, curator and the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**André Éric Létourneau** is an interdisciplinary artist, author, curator and professor at the University of Québec. His explorations have been located in the field of performance, immaterial and sound practice.

**Scott Rickly** is an artist who – together with Stephen Wright – initiated Plausible Artworlds, a project to offset and share knowledge about alternative modes of creative practice.

**Federico Geller** is a writer, curator and the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**Irit Rogoff** is an art educator and curator, teaching at the Academy of Fine Arts in Vienna. She is a curator of the for-Art Education and Critical Knowledge Production and "schnittpunkt. exhibition theory & practice".

**Adrian Heathfield** is a writer, curator and the founder of Graph Commons platform, dedicated to provide "network intelligence" for everyone.

**Petr Šourek** is a cultural theorist, curator and writer. He has been moving all its activities into the neighbourhood.
What is to be done? Russia in transition

Anna Jermolaewa

Anna Jermolaewa is an artist examining roles in communication and reflection on contemporary art in Russia in transition. She is an independent contemporary dance choreographer and performer, since 2008.

6.15

Slaven Tolj

Slaven Tolj is a performance artist and theorist teaching at the Universidade Federal do Rio de Janeiro. He is an independent contemporary dance choreographer and performer, since 2008.

6.30

Zbyněk Baladrán

Zbyněk Baladrán is a director, writer, actor and visual artist from the Czech Republic and a member of the tranzit initiative for culture, society, politics and its inter-relations. He is an independent contemporary dance choreographer and performer, since 2008.

6.45

Goran Sergej Pristaš

Goran Sergej Pristaš is a professor at the Academy of Dramatic Arts, University of Zagreb and a director, producer and composer. From 2011 onwards, he has been investigating in his street performance series "Volkstheater" and constantly challenging Austrian gatekeepers welcome the new dawn with the deer dancer Robert Steijn and his nymphs and deer. This morning: A short trip into nature, to the two excursions are alike.

6.50

André Lepecki

André Lepecki is a director, writer, actor and visual artist from the USA, currently investigating in his street performance series "Volkstheater" and constantly challenging Austrian gatekeepers welcome the new dawn with the deer dancer Robert Steijn and his nymphs and deer. This morning: A short trip into nature, to the two excursions are alike.

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projects, e.g. “Dictionary of War”.

Valery Alzaga is an independent curator based in Cairo, then offered workshops in Alexandria, Amman, Beirut, London, Munich, Berlin, Paris, Istanbul and now Graz. Registration: workshop@steirischerherbst.at

Graz. “The Choir Project” is an independent, ever-evolving project of community-based expression through song – a process with amateur and professional participants, to write music collectively. After some days of workshoping in Graz, now is time to present the results: new and unpredictable, depending on the theme, the people involved and what happens in the moment.

The “Choir Project” invites people from all walks of life to put their hopes and concerns, their feelings and thoughts, their jokes and woes into song. It started in Cairo, then offered workshops in Alexandria, Amman, Beirut, London, Munich, Berlin, Paris, Istanbul and now Graz. Registration: workshop@steirischerherbst.at

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The “Freethought” initiative comes at a moment of disciplinary, economic and academic boundaries. “Freethought” is an open platform of education, conversations, discussions and debate.

Hosted by Valery Alzaga (MEX) and Florian Schneider (D)

“Creative strike” is a thought experiment: to connect certain experiences in networked activism and to make an attempt to apply them to current challenges. The question is: Is the so-called creative class – whoever is considered as such – actually able to go on strike? What would happen if one refuses one’s creativity to the art and cultural establishment?

In todays GA Critical Practice reconfigures the spatial, temporal and political arrangement of “Truth is concrete” into a Peer to Peer (P2P) Exchange. Contributors will be transformed into nodes in networks of exchange and the festival’s milling public, will roam between each node to engage in reciprocal, intimate, simultaneous and distributed conversations, discussions and debate.

Critical Practice is a cluster of artists, researchers and practitioners, founded by Chalons College of Art & Design, London. Critical Practice has a longstanding interest in public goods, spaces, services and knowledge and has a track record of producing original participatory events.

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Too many protest singers, not enough protest songs

A conversation between Diedrich Diederichsen (D) and Klaus Walter (D)

What has all the protest gone?

Lecture by Klaus Walter (D)

Where has all the protest gone?

02.00 Black Cube

Not PC: Talks and songs

With Funda Muntendam (NL) and The Komina (USA)

Their music is a fusion of Eastern and Western sounds, the lyrics are controversial, always attacking, sharply political and very loud – and dealt with new issues in a Western World. The Boston-based Muslim punk band The Komina and the British-Funda Muntendam both rebel against the system, struggle with stereotypes, discrimination, racism – and often respond immediately to current political situations, with titles like “Suicide Bomb the Gap” and “Tahr Square Dance” (The Komina) or albums like “All I wish for” (Funda Muntendam), which earned singer Aki Nawaz the title “The suicide rapper” in British media. A night of talking about making political music, about ideas, goals, inspirations and of playing favourite songs. A night that is in line with the time together (D)

03.00 Black Cube

Fun-Da-Mental

A conversation between Diedrich Diederichsen (D) and Klaus Walter (D) often with a civil rights twist.

Fun-Da-Mental is a British-based multi-cultural group formed in 1992, drawing on Indian, Afro-Caribbean and Afro-American musical forms, but highly politicised, often with a civil rights twist.

The Komina live the paradox of an island punk rock band that specialises in a proven political model called “Island Punk” movement, which was featured in the novel and the film “Toop and S劈”.

10.00 Black Cube

05.00 Black Cube

Excursions by Joachim Hainzl (D)

Five walks into the city VI: The political in public spaces

Excerpts by Theater im Bahnhof (A)

Joachim Hainzl (D)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast and a walk in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every excursion has its own focus and two or more excursions are alike.

The starting point for the city awakeners, Joachim Hainzl will walk through the streets he knows well and share his view on the political in public space. Brunch is included.

Theater im Bahnhof is an independent theatre ensemble in Graz, making contemporary “Volksbühne” and constantly challenging Austrian identity between tradition and pop culture.

10.45 Black Cube

Copyrights vs Mr Big

With Lawrence Liang (IND), Lucifer /church of Kopimism (NL), Joost Smiers (NL), Andrea Francke & Sue Worrall / The Piracy Project (UK),

Copyright issues are in the media again - this time as part of a propaganda war. Witness Rupert Murdoch using Twitter to accuse Google of piracy, despite himself having been found guilty of heading an organisation involved in hacking. Some small victories in this war have been achieved: the service blackout coordinated by Wikipedia and others in January 2012 resulting in the Stop Online Piracy Act (SOPA) bill being postponed. Yet the real threat to the safe running of our lawful business is the SOPA described by Wikipedia, which has played a moral and political role...
Neither working nor unworking: Contemporary politics of art and labour

Hans Abbing (NL), Ellen Blumenstein / Haben und Brauchen (D), Janek Sowa & Michael Kowalczuk / Free Slow Worker Worse (PL), Adrienne Goehler (DE), Joanna Figiel (GB/PL) & Kozłowski / Free Slow University Warsaw (PL)


Stepping Stones in Artistic Compositions (GB/USA), Precarious Workers Brigade (GB, W.A.G.E. (USA)


The majority of artists are poor. That’s the statistical fact. But do artists actually work? If they indeed do, it makes sense to investigate the conditions of their labour. If they don’t, it needs an explanation of the artists’ positions in the social division of labour.

The first question is about labour relations in the global art world, where multiple forms of artistic creativity intertwine with various modes of laborious engagement. The operations of the global art circuit, with all its glitter and glamour, are sustained by a poorly paid service work of museum staff, a freelance project making, an unpaid involvement of artists, an underpaid internship and an intermittent tool of technical personnel.

As the constellation of art celebrities and higher echelons of the art world cherish their privileged status, the majority of cultural producers barely make ends meet.

The second area of investigation relates to a contemporary validity of the promise of emancipation that avant-garde art has carried since its modern inception. Art has been mythologised as a vehicle of resistance and defiance of dominant regimes of alienated labour, denying the mundane primacy of effectiveness, productivity and profit making. The question remains what is artists’ relation to those laborious people who by their toil enable their “neither productive nor unproductive” activity. Moreover it is worthy asking if and how this subversive potential is maintained and played out in the contemporary economy, that employs creativity, self-management and vocational involvement for its own means.

Hans Abbing is a visual artist, economist, sociologist and emeritus professor at the University of Amsterdam. His research focuses on the economic situation of artists for over two decades.

Ellen Blumenstein is designated chief curator of KW Institute for Contemporary Art in Berlin. She founded Balken Pulquerie, a space for cultural exchange and with the platforms Haben und Brauchen engages with Berlin’s cultural and political reality.

Joanna Figiel is a doctoral student researching the issue of free labour and internships, as well as proximity within the creative sector. She is a member of the University of Strathclyde’s Study Group and the Precarious Workers Brigade.

Adrienne Goehler is an independent publicist and curator and former Berlin senator for science, research and the arts, advising on an unplanned basic income.

Michael Kuchardzki is a philosopher at Wurzun University, working on subjugation, power, capitalism and history. Currently he is working on a book on inequality as a social construct.

Precarious Workers Brigade is a growing group of professionals that publicizes culture and education, based in the UK, joining forces to reclaim and demand equal pay, free education and to advocate shared ownership of ideas, spaces and history.

Stephen Shukaitis is a professor at the University of Minnesota and author of the Autonomedia editorial collective. Since 2003 he has edited Minor Compositions, a research, theorising and publishing project.

Janek Sowa is a sociologist, writer and activist researches the relation between culture and education, based in the UK, joining forces to reclaim and demand equal pay, free education and to advocate shared ownership of ideas, spaces and history.

The Precarious Workers Brigade engages with Berlin’s cultural and political reality.


19.00 – 20.00

Black Cube: Strike - Opera

Lecture performance by Ulf Aminde (D), Ellen Blumenstein / Haben und Brauchen (D), Judith Raum (D), Annie Smelley (UK)

Greater Universitieschororchester was founded in 2005. Its repertoire ranges from baroque sonatas to contemporary compositions.

Judith Raum is a visual artist investigating qualities of object-subject relationships in paintings, performances, installations, sets and teaching.

Annie Smelley is an artist whose work involves creating interventions and manipulations, to comment on cultural decay and decadence.

20.00 – 21.00

Cooking and activist photography to communal meals.

Seven workshops accompany the marathon – focusing on practical knowledge and useful artistic strategies in politics from non-violent struggle, pedagogy, to public intervention, creative house-squats, dumpster diving and activist photography to communal meals.
09.00 White Box

Instant pocket soap opera
An engine of happiness in the darkest hour!
Paperweight fashion performance by BOEM® (A)
A recreation in 7 steps. The new world border is out. What is next in the field of art, appropriation, action and agitation? We want to see the slave new world with your eyes, because you are our heroes and hence your every day struggle in the leftovers of what used to be named public space – speaks without words and truth. BOEM® is a Vienna association which operates on the boundaries of discourse and practice with migrant and labour related issues. BOEM® is co-founded by Alexander Nikolic.

10.00 Black Cube

Fun-Da-Mental (GB)

Come
Fun-Da-Mental have been cutting the edge not just politically, but also creatively over decades challenging uncomfortable political issues head on and without compromise, but with a humble approach to bridge human ignorance. Their live show presents a sincere acknowledgment of the anarchic and punk attitude of musicians who refuse to recognise any form of manipulation from the music industry and break all or any form of control. They stand up to the British political establishment, who asked for their arrest after their last album "All in War" was released. Decades of frontline pro-activity make Fun-Da-Mental one of the most original and powerful bands on the alternative scene.

10.30 Black Cube

D.WattsRiot

DJ set by Dave Watts (GB) et al.

A wide range of music reflects the world one is in – Dining is not only there to entertain, but also to educate and inform. The audience has always had the chance to listen to a new voice, a new form, a massive kick shot, while at the same time is able to talk, listen and jump up with old and new friends. Traditional Chodui music of Iraq meets bass-laden electronica and jump up with old and new friends. Traditional Choubi chance to hear a new voice, a new form, a massive lick DJing is not only there to entertain, but also to DJ set by D.WattsRiot.

10.45 Living Room

Protest covered

Concert by Moddi (NL)

At the beginning of his career Moddi refused a 100% Declaration Against Art from the Norwegian Company Statul. While Statul keeps taking their business into Canadian tar sands, African dictatorships and the Statoil. While Statoil keeps taking their business into the Indian sub-continent with radio broadcasts from the music of Iraq meets bass-laden electronica and jump up with old and new friends. Traditional Choubi chance to hear a new voice, a new form, a massive lick DJing is not only there to entertain, but also to DJ set by D.WattsRiot. Moddi is a group of artists (Miran, Jisun Kim, Borut Vogelnik) committed to the so-called “retro- praxis” as a principle of thought, a way of behaving and acting. Jisun Kim is a group of artists (Roman Uranjek, Miran Kobal, Andrez Soreci, Roman Uranjek, Borut Vogelnik) termed the so-called “retro-praxis” a principle of thought, a way of behaving and acting. Jisun Kim is a group of artists (Roman Uranjek, Miran Kobal, Andrez Soreci, Roman Uranjek, Borut Vogelnik) termed the so-called “retro-praxis” a principle of thought, a way of behaving and acting. Jisun Kim is a group of artists (Roman Uranjek, Miran Kobal, Andrez Soreci, Roman Uranjek, Borut Vogelnik) termed the so-called “retro-praxis” a principle of thought, a way of behaving and acting.

11.30 Black Cube

Collective mapping

Tactic talk by(iconoclasts (AR)

Iconoclasts long to break established communication and aesthetisation of politics through processes and images of critical and ethical thought. After collective based research and long term interactive work with focal real people issues they are part of, Iconoclasts have produced diagrams, maps, planes, time-lapses comprising territorial reflections and disruptive discourses, showing relations and responsibilities of hegemonic power.

12.00 Black Cube

Cracking the system

Tactic talk by Jinan Kim (NKR)

Even a solid and firm system is full of cracks. If systems as such national borders, capitalism and media, that look to be strong enough, should collide, a void space is created within this collision and a strange crack that is not illegal, though not lawful, is generated. Jinan Kim’s activity is to bring this crack to light by analysing these systems; becoming her positioned therein. Jinan Kim is an activist and artist from South Korea. For her project “Well-Shouting” Kim places her art among common products to stress its legally stolen.

13.00 Black Cube

Involuntaries for action

Tactic talk by eclectic collective (D)
The May 1 demonstrations in Berlin has long been a strategy for police tactics of crowd control and restrictions on protest. The involuntaries are a new form of protest against this growing repression of protest and dissent, in ways that are both concrete as well as symbolic. The experiences of the involuntaries in Berlin 1 provides many uses in situations of protest, which can be summarised by the term “tactical frivolity” facilitating being celebration and play to a demonstration while at the same time having strategic functions in situations of conflict.

13.30 Black Cube

NSK State in Time

Tactic talk by Ivan (SLD)

NSK State in Time was founded in 1992 as a transformation of the Nova Slovenska Kunst (NSK) art collective, which was formed in 1984 by Ivan Labač and the Scipion Nasice Sisters Theatre. NSK State in Time was a response to the radical political changes in Eastern Europe at the start of the 1990s. Apart from organising projects such as temporary embassies and consulates, NSK State in Time began issuing passports in 1993. There are currently about 14,000 NSK passport holders around the world. After the First NSK Citizens Congress, which took place in Berlin in 2010, NSK State in Time started to live its own life, independently of its creator. Ivan Labač is an artist and co-founder of the cultural collective NSK State in Time. He has been developing collective projects between art and activism, e.g. Prêt à Revolter, Les Apremiers and Yumeano.

14.00 Black Cube

Random acts: Brandalism

Short film by Leah Bromberg (US)

Commissioned by the British Channel “Random acts” are shot in collaboration with their subjects as they play in that space and truth between journalism and art. The final screening at “Truth is concrete” shows that for Brandalism it just takes two men and one van to subvert and paint over 37 billboards with work from 28 artists from 8 different countries in 5 cities over 5 days. Leah Bromberg is the director of “Random acts” for the series on the Jewish Community, the Guardian, Antjeut, Tank Magazine etc.

14.05 Black Cube

Daybreak into the city VII: Russian twilight

Excursions by Theater im Bahnhof (A)

Just before the crack of dawn, Theater im Bahnhof invites us to excursions in the urban space. These daily get-togethers for breakfast growing in the city of Graz make room for encounters off the beaten track of the busy times during daytime. Every excursion has its main focus and no two excursions are alike. The excursions are: Miran Kobal, Ed. Hauswirth invite those who didn’t sleep and those who just got up early to a Russian breakfast: to talk about Russia, its history and the whole camp. Theater im Bahnhof is an independent theatre emerging in Vienna, most recent “Volksheater” and constantly challenging Austrian identity between tradition and pop culture.

14.10 Black Cube

Final Assembly

Every day the camp comes together to reflect, discuss whatever is leftover, whatever is boiling, whatever has to be said. The Final Assembly invites the opportunity to look back but even more to see: Where do we go from here? Starting with a series of inputs, questions, proposals by camp participants the Final Assembly will not sum up, but make everything fit, but hopefully locate in the masses of accumulated material starting points for continuation. How can the accumulated tool box of actions and tactics be used for long-term strategies in politics?
After the Curricular Committee.

Lina Saneh lives in Beirut.

Rabih Mroué is one of the founders and on the Contributing Editor in the Lebanese quarterly "Kalamon". He is one of the founders and on the contributing editors in the Lebanese quarterly "Kalamon". He is one of the founders and on the contributing editors in the Lebanese quarterly "Kalamon". He is one of the founders and on the contributing editors in the Lebanese quarterly "Kalamon".

Rabih Mroué and Lina Saneh astutely reconstruct the final moments of a person's life, at the same time passionately investigating the relationship between art and politics.

"Truth is concrete" replaces business as usual during the first week of this year's steirischer herbst festival – but it is just a start: The festival continues afterwards with exhibitions, performances, concerts further investigating the relationship between art and politics.
Seven workshops accompany the marathon – focusing on practical knowledge and useful artistic strategies in politics: from non-violent struggle, permaculture, public intervention, creative house-squats, dumpster cooking and activist photography to communal choirs.

Since the number of participants for each workshop is limited, it is necessary to register – first come, first serve: workshop@steirischerherbst.at

For remaining places, please check a couple of minutes before the workshop starts at the workshop space.

**Workshops**

**Resistant matters**

**Workshop by The Laboratory of Insurrectionary Imaginations (F/SG)**

"Resistant matters" introduces strategies for using the design science of permaculture within the context of art activist practices. It explores the edges between art and activism and develops tools that enable artists to work within social movements, applying their creativity to creating new forms of civil disobedience and post capitalist living.

Permaculture is an ecological design system whose central tenet is that by observing the way eco-systems such as a forest or meadow work, one can learn to build human systems that are efficient, resilient, waste free and productive. The day long workshop is ideal for both artists and activists interested in working on the edge of poetic and pragmatic practices.

Isabelle Fervenzons used to teach Media and Cultural Studies at Birkbeck College, University of London, before she set up a steampunk collective experiment in France. She is co-founder of The Laboratory of Insurrectionary Imaginations.

Join us on an art activist and co-founder of The Laboratory of Insurrectionary Imaginations (Isabel) that merges art and life, creativity and resistance.

**Workshops**

**The Choir Project** in 2010.

**An open workshop for the citizens of Graz & the participants of "Truth is concrete" by writing and composition culminates in a short performance – with often surprising results.**

"The Choir Project" invites people from all walks of life to put their hopes and concerns, their feelings and thoughts, their jokes and ideas, their anger and love into song. A week-long workshop of communal improvisation lyricizing with writing and composition culminates in a short performance – with often surprising results.

"The Choir Project" explores different themes of relevance to the community. The results can never be the same: they will always be new and unpredictable, depending on the theme, the people involved and what happens between the unique experience unfolding in the rehearsal room. The only constant is the drive towards self-expression and community collaboration and the spirit of equal and active participation. "The Choir Project" is open to everyone. It started in Cairo, then offered workshops in Alexandria, Amman, Beirut, London, Munich, Berlin, Paris, Istanbul and now Graz.

Sun 23/29 – Tue 25/09, 19.00 – 22.00, 19.00 Concert, Black Cube

**From Cairo to Graz: The Choir Project**

An open workshop for the citizens of Graz & the participants of "Truth is concrete" by Salom Yousry (ET)

"The Choir Project" invites people from all walks of life to put their hopes and concerns, their feelings and thoughts, their jokes and ideas, their anger and love into song. A week-long workshop of communal improvisation lyricizing with writing and composition culminates in a short performance – with often surprising results.

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Salom Yousry is a theatre director, writer and an illustrator, born in Algeria. He founded the Al-Tumpy Theatre Company in 2002, the "The Choir Project" in 2010.

**Workshops**

**Strategies of public intervention**

**Workshop by Minerva Cuevas (MEX)**

Minerva Cuevas has been conducting a long-term project of registering the signs of dissidence in her hometown Mexico City, where the presence of the rural sphere is of great importance, not only as a sign of the origins of the population, but also because its existence constitutes a way of resistance of the rural over the urban sphere.

"Strategies of public intervention" analyses context based interventions and the difference between global and local strategies, linked to social projects either developed as collective actions or solo interventions. Tracing a video clip Montages of urban, rural and guerrilla practices, historical manifestations, housings struggles and student and workers movements, but less evidently, political acts like the ones linked to ecological, alternative and cultural events that coexist in the city.

Minerva Cuevas is an artist activist, with a focus on the context of politics and social engagement. Since 1998, she has distributed products for a better life via the non-profit corporation Mar y Vida Corp.

The 27/09, 11.00 – 08.00 Workshop space

**How to end evil**

**Workshop by Cristina Galbi and Leindas Martin / Enmedio (ES)**

Capitalism is a frequency that can be interrupted with images and actions in the least expected places. How to "end evil" follows two distinct strategies: using photography as a tool for direct action and the implementation of performance actions in places of power. Actions in which these bodies become a mode of resistance; for example the pasting of photographic portraits of people who have been evicted, or are on the point of being so, in the windows of the banks responsible for these evictions; or organising surprise parties against the austerity and suffering caused by financial powers.

How do these strategies work? What elements do they consist of? How do they achieve their objectives? We will try to resolve these and other questions in this workshop, open to all those who would like to combine with creativity, humour and mischief, the politics of the capitalist crisis.

Cristina Galbi is an independent photographer. She co-initiated the project “VivacesRhiellos”, looking at hip hop as an effective tool reflecting stories of struggle and resistance in the neoliberal system. She is also part of Enmedio.

Leindas Martin is an artist, activist and co-founder of the cultural collective Enmedio. He has been developing a number of collective projects between art and activism, e.g. Prit a Beboler, Lea Argeen,Yuungo.
While the machine of the marathon is running and running, several projects in the camp have their own speed and logic: a mapping of camp relations, a discursive hairdresser, a resilient garden, a radio spreading the word, a mobile video archive and a pirated library ...

Open marathon

While the main marathon is packed from the very beginning and set to the minute, the parallel "Open marathon" begins as a blank page – waiting to be filled with whatever one thinks is necessary. The "Open marathon" is based on self-organisation. It is not directed, centralized, has no curatorial agenda. It has its own rules, its own order or even be interrupted for hours. Its content is entirely proposed by the participants of "Truth is concrete", accommodated with standard technical equipment, and constantly updated in the internet. Everybody is welcome to fill in - spontaneously or a couple of days in advance. First come, first serve: openmarathon@steirischerherbst.at or at the guest office in the camp.

Exhibition Space

Adaptation

Initiated by Zbyněk Baladrán & Vít Havlíček (CZ)
With Babi Badalov (AZ), Ondřej Buddeus (CZ), Louleu Cherinet (S), Hafiz (D), Shady Elmoshayket (ET), Lj Perjčnik (SLO), Rudi Sale (B) & Xu Tan (RC)

The question as to the relation between art and politics deeply strikes the visitors in this project: in a communal process, they not only develop the form, but also the main topic of "adaptation" together with the artists: – a laboratory for new paradigms, structures, hierarchies and forms of collaboration rather than an exhibition, a collective process that begins long before the opening and that will continue long after it has ended.

Alternative models of society and collaboration are the thematic bookends, which will also be put to the test. A collection of material put together by everyone will be constantly adapted, with groups arranging and rearranging themselves anew, creating joint and separate output. "Adaptation" creates an open space within the institutional art system, both for the artists and curators taking part and for visitors, who become co-authors.

Vít Havlíček is a curator based in Prague, Czech Republic. He is also a member of the transit iniciative and – besides his engagement there – lectures in contemporary art at the AAAD, Prague.

Radio Helsinki

Studio 24/7

Free radio Radio Helsinki 93.6 (A) & Guzzos

Graz-based community radio station Radio Helsinki is broadcasting to the world from the Bloghouse outside the camp. Together with other international community radio stations and artists of the marathon camp, the programme will feature news broadcasts and discussions, interviews and experimental programs on location and currently.

Radio Helsinki is an independent, non-commercial and local media radio station in Graz, broadcasting on 93.6 MHz and via streams.

Blog house

Garden of biological disobedience

Katherine Ball (USA)

How can nature strike back as a form of civil disobedience? This emergent common land of disobedient mushrooms, plants and insects will incite ink cap mushrooms (Coprinuscomatus) punching through pavement, crazy Raspberry ants (Paratrechina sp) stealing electronics and pigweed (Amaranthus) sprouting as a Roundup immune weed. It also serves as a natural hatchery, seed library and spawn dispensary to gather and to discuss ethical and ecological ramifications of biological disobedience.

Austenitic Ball is an artist whose work is founded on a hands-on approach to environmental activism and social engagements. He co-directed Sea Change and the "Free hands-on approach to environmental activism and social engagement; she co-directed Sea Change and the "Free hands-on approach to environmental activism and social engagement; she co-directed Sea Change and the "Free..."

Library

Camp Project

The Privacy Project (GB)

The Privacy Project is an international publishing and exhibition activity, exploring the philosophical, legal and practical implications of book piracy. The Privacy is a project by unpublishing, a London based platform exploring print on demand technology.

Video archive

The Mobile Archive

Video library By The Israeli Center for Digital Art in Holon (IL)

The Mobile Archive is a nomadic, ever-growing video library that has been on tour since 2001. The films – mostly from the Middle East, the Balkans and Eastern Europe – focus on questions of identity, ethnicity, nationality and hidden power structures. Every host adds their own selection of videos, before the collection moves on.

The Mobile Archive is freely accessible and usable throughout steirischer herbst. The Archive-Cinema will be forging its own links to the limelight of the festival with the aid of selected films. The Israeli Center for Digital Art in Holon is the first exhibition space in Israel dedicated to present media art, video art and net art. By expressing views that do not correlate with the political and cultural forces of the state, the definition of an art institute are put to the test.

Guesthouse 5

Mobile salon – hairdresser

The Haircut Before The Party (GB)

The hairdresser’s as a social place, the barber as a political interlocutor – The Haircut Before The Party collective formed in 2009 while sharing the collective experience of living in squatted houses. In their temporary salons, the hairdresser’s chair acts as a means of communication: while the haircut is free, customers are asked to take part in an open discussion about society and politics from their unique, personal perspective. Everyone is invited to come along, to get a cut or to simply join in the conversation.

The Haircut Before The Party collective formed in 2009. Salons are set up and hair is cut for free to boost conversation and exchange.

Network map of network & Network map of collaborations

Burak Arıkan (TR)

Each contributor to "Truth is Concrete" was asked to provide a list of tactics they’ve been using in their practice and a list of other marathons and projects that they’ve worked with in the past. These lists of tactics and collaborators were turned into two separate maps. The network maps organise themselves by reorganizing as a software simulation, where the tactics and names naturally find their position on the canvas through connecting forces, revealing the central actors, indirect links, tight clusters, structural holes and outliers.

Burak Arıkan is a New York and Istanbul based artist working with complex networks. He is the founder of Graph Commons platform, dedicated to provide “network intelligence” for everyone.
Finally an interesting lecture, a necessary conversation – and then it stops. The marathon has a harsh and unscrupulous time regime. But the Continuity room is constantly reserved for only one purpose: To continue the interrupted conversations, discussions.

The camp

For raumlaborberlin, building in an age in which the Holocene era has long since given way to the man-made Anthropocene era, when the sediments of the waste products of civilization by far exceed those of nature, means building with materials that do not need to be newly produced. With material intended for recycling, or with things that have reached the end of their useful lifecycle.

But building a camp for this steirischer herbst also means building for artists, activists, theorists, for visitors, for the city of Graz, for its inhabitants. Building for content, building for the 24/7 enjoyment of being there, giving and taking, discussing, thinking for yourself, learning something new, having a different opinion, having a place where you can be left alone for a while, so as to be able to carry on watching, listening, singing along, getting tired, fighting it. Get a breath of air, go back in, take a break, moan about everything, grab a bite to eat, go to bed.

raumlaborberlin gives the marathon camp a flexible form, linking the two buildings creating a landscape for working and living, a landscape that wants to be used. Not a turnkey facility handed over when the festival begins, but one that is constantly changing during the course of the marathon camp. And which will afterwards proudly sport the scars of a bustling week of living and working.
**WHERE IS IT BAPTISED?**
The camp takes place in Graz, in an Austrian city close to the Slovenian border. The Slovenian side is far away from the centre of Graz right next to each other - so everyone is swimming in the river. All participants will arrive here.

**How do I get there?**
Grab an airport and from a central train station or bus stop. Be sure to check our forum:
truthvanillaforums.com

Is it a camp with tents and food? Well, no, it’s more of a camp-like situation. Staying at a base camp in the city and renting self-contained rooms in the bar as well as places to discuss, talk, have a nap ...

Can I bring pets? If you did not receive a grant or are not a contributor, we cannot offer you a bed. There is no room to take your pets or staff. But for proper accommodation (from coach surfing) to hotels or hostels please see our forum:
truthvanillaforms.com

**Is there a market for disabled people?**
Check our forum:
truthvanillaforms.com

**WHO ORGANISES “TRUTH IS CONCRETE”?**
Who organises “Truth is concrete”?...