



Preface

The attempt to neatly separate always goes wrong, in one way or another. Boundaries are leaky. Concepts, languages, cells, symptoms, objects, values, humans, and other species are identified and named, but they do not stay in place. They multiply or remain in the state of being copied, and just as they take shape they disappear, turn cryptic. Compound systems emerge; symbioses, parasitisms. Attachments, infestations, infatuations. And speculation and ghostization. This anthology is dedicated to such phenomena of productive leakage.

A leak is
a hole or crack through which contents may accidentally pass,
and/or
an intentional disclosure of something secret or private.

This book in itself is leaky. It addresses leaky states, making them the center of attention—that is, part of the agenda. But since it is based on the very idea of leaky states informing the thought and material practice as opposed to ideas of order, binaries, and belonging(s), it should contain unintentional leaks, too. Containment of leaks is a contradiction in itself and such a contradiction is part of putting fluid practices within the bounds of a book. So, in a way, this book intends to keep open the status of being unmade as it goes through the process of the making of it.

The foundation of this publication can be traced to the program principles of the Akademie der Künste der Welt (Academy of the Arts of the World, ADKDW). In the period 2018 to 2021, ADKDW steered its artistic program around four thematic axes: *fake*, *hybrid*, *sites*, *palimpsest*.

The themes were envisaged as a grid with horizontal and vertical lines:

Sites at Stake is about the various stakes that work in the making and the un-making of a site—be it a dwelling or a memorial, minority public culture or hegemonic popular culture, postindustrial ruin or fortification against the disease milieu, and so on.

This theme graphically expands horizontally at both ends.

Hybrid Transactions explores the meaning of hybridity in the face of unprecedented exchange of peoples, cultures, goods, technologies, languages, and fears and fantasies in the contemporary time, and especially in the context of the neo-territorialism of the 21st century.

As interface hybrid creates a face-to-face horizontal movement.

found:erased:palimpsest is related to public historians. A public historian is a proposed entity who participates in narrativizing and crafting a larger and noncodified history by lending, annotating, and speculating her/his/their personal, familial, and social memories.

This one drills down through piled up layers of memory—creating a vertical axis downward.

Original Fakes engages with the production processes that subvert the market hegemony by employing various “post-original” methods, such as upcycling as a material practice in a smart postcolonial maneuver, reinventing artisanal skills in postindustrial labor practice, individualization of technologies, Shanzhai-fication of production, inversion of the politics of appropriation, and others.

Hence this phenomenon emerges/insinuates slowly from obscurity—making it a vertical movement upward.

ADKDW’s repertoire of FAKE HYBRID SITES PALIMPSEST—comprising exhibitions, performances, screenings, discussions, recordings, writing, as well as methods of projections, exchanges, and archiving—is not catalogued here. Instead, this anthology takes cues from these different formats, pushing the ideas further, sometimes shrinking them into microscopic views, and at other times expanding them to overscaled proportions into **essays on leakages**. For reasons that are too obvious, the emerging new fluidity in the context of the pandemic—a time span in which a *centurial* phenomenon has shrunk and leaked into an excruciatingly long and meandering *present*—flows through the essays. Some contributions are written by academics, some by artists, some are actually both, some are writers, poets, performers, or something else altogether. The tonalities do not always match each contributor’s assigned field: there are image compositions, there is prose, analysis, and translation. Translation appears as recombination attuned to the sound of poetry; also between locations, frames of reference and concepts, and various forms of scholarly thinking across disciplines. They were thought about and written in different languages. Hence the resulting publication is also a work of translation (into English), although some parts of the book remain between languages.

The essays are organized by the following coordinates: *structures* of blood, species, viruses, and archives; *networks* of laws, ideologies, languages, and labor; and *imagination* of bodies, fashion, arts, copy, and poetry. Some of the works that were curated and produced within the program of ADKDW are presented in the form of photographic documents. These are interspersed between the essays; suggesting links, providing frames to the arguments, and also at times coun-

tering them. The meticulous yet flamboyant design by Sherna Dastur holds the book together, providing the material expression for the concepts that inform the essays, multiplying them—including the very materiality the book is printed on: paper—into different layers.

The editors would like to thank their institutions, the ADKDW and the University of Applied Arts Vienna (Universität für angewandte Kunst Wien) for their generous support of this book project. We would especially like to acknowledge Dr. Gerald Bast, the president of the Angewandte, for trusting this expanded and expansive project, and pledging full support to it although Nanna Heidenreich had only just joined the institution. Topping the list is also the team of ADKDW for their unwavering support for the tenure of Madhusree Dutta, an artistic director who was decisively an *other* in the local context, and painstakingly realizing the wild ideas that stemmed from her trans-locational situatedness. The list of names in this category is too long to present here, but the contributions of each individual team member has been crucial in the four-year-long journey that has culminated in this publication. Next comes the large number of curators, artists, writers, performers, designers, archivists, activists, and researchers from across the globe who participated in the ADKDW program and whose works have influenced the contours of this book. Some of those works are tangibly represented and others have intangibly informed it. We would also like to thank the publisher, Edition Angewandte and De Gruyter for making such a—literally—multilayered book possible. Before a book takes on shape it goes through many hands and over many desks of copy editors, proofreaders, translators, as well as people who take care of contracts, permissions, and finances. We warmly thank all these people for being our collaborators in this adventure.

This book is also a culmination of our decade-long friendship and collaboration through various projects, and in that sense it has been in the making for a long time.

Madhusree Dutta and Nanna Heidenreich
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