

SOURCE MATERIALS: DISCURSIVE ASPECTS IN CAMERON ROWLAND'S PRACTICE

In this paper, I will reflect on the installation *Source Materials*,¹⁾ which I arranged for Tiny Mutual Admirations Societies²⁾ at the University of Applied Art's Painting Department in Vienna and which showcased a selection of print materials related to the artistic practice of artist Cameron Rowland [fig. 1]. The installation was featured as part of the exhibition *Backyard Economy*, held at the University Gallery of Angewandte. Rowland's research-based practice confronts us with material manifestations and legal foundations of racial capitalism³⁾ and its genealogy, tracing back to the slave-based economy. In so doing, it makes visible the ways that structures of anti-Black violence have been transformed and upheld by various institutions and practices particularly within the legal forms of capital (property and contract). However, Rowland also points to blind spots of the archives such as historical forms of refusal on slave plantations, as well as introducing new forms intended to affect the future, such as contract-based works that employ and repurpose legal economic instruments to establish forms of reparations that run counter to the logic of property deriving from slavery and its afterlife. Rowland aims with these contract-based works, intended as suggestions for reparations, to challenge "the definition, formation and existence of property."⁴⁾

— Rather than examining the works that directly intervene in the legal economic regime of property, I wanted to take a closer look at discursive and methodological aspects of Rowland's practice, and how they contribute to challenging the logic of property and value production. Some of these aspects can be traced in the various forms of work distribution, reproduction, and mediation used by Rowland in their practice. Since each form of dissemination is given a discursive component through the use of captions, text (in form of printed matter) is omnipresent in the artist's work. It is also through captions that Rowland makes reference to their own "sources," most of which stem from the transdisciplinary work of Black studies and the critical thought on constructions of time, property, and race, as well as concepts of negation and refusal, that have been elaborated within it, all of which deeply inform Rowland's art.

1)

The entire title of the installation reads: "Source Materials: Some Pamphlets, Footnotes, Books, Numbers, Captions, Periodicals, Maps, Images, Magazines (related to the work) of Cameron Rowland."

2)

The showcase is located in an office window facing the corridor, which was transformed into a small exhibition space by art historian and curator Hannes Loichinger, who teaches at the University of Applied Art. It is visible from the hallway to students and the public during the building's opening hours. See <https://tiny-mutual-admirations-societies.uni-ak.ac.at/> (November 1, 2023).

3)

As coined in Robinson 2022.

4)

Transcription from the recording of the talk: Rowland 2020.



// Figure 1

Installation view *Source Materials*, 2022

— With the selection of print materials displayed in *Source Materials*, my focus was on enhancing understanding of the diverse methods Rowland employs within their practice to disseminate and document their work. Furthermore, I aimed to provide a broader contextualization of these methods in relation to the artist's early work and their collaborations with others. The installation's title *Source Materials* already emphasizes aspects of mediation, both in terms of form and in terms of content, primarily pointing to an exploration of the artist's use of print media in their research as well as their artistic practice. Besides two of Rowland's artworks on paper, the selection otherwise focused on materials that are not commonly perceived explicitly as exhibition pieces within Rowland's exhibitions, but rather serve as conduits for disseminating information. Additionally, the installation featured a small selection of reference books from Black studies, comprising both a concise collection of literature that Rowland considers as central references for their practice and thinking [fig. 2]⁵⁾ as well as a selection of supplementary literature that I used in my previous research on Rowland's practice [fig. 3].⁶⁾ In the course of the project, the university library's stock of relevant literature was expanded to include all the reference books that were not previously in the collection, ensuring that these reference books remain accessible as sources to students after the exhibition had ended. To enhance the comprehension of the exhibit, a wall map was positioned adjacent to the showcase containing a comprehensive list of references to the exhibited literature, original captions, and download links. It continues to be available online, alongside visual documentation of the exhibited print materials.⁷⁾

A (PRINTED) MATTER OF INFORMATION —

Rowland's exhibitions each have a similar structural composition, comprising various types of works complemented by printed materials. In contrast to the abundance of text provided, the exhibition spaces remain largely empty. Contemporary and historical everyday objects are sporadically placed in space, often referencing their original use. A prevalent theme is a critique of dominant constructions of time and property. This critique is not only conveyed through

5) In an email to the author on October 23, 2022, Cameron Rowland described their suggestion of reference books for *Source Materials* as follows: "As far as books go, there are many that I use as references, and then there are some that function more as central texts to my thinking over-all." See Rowland's literature suggestions in the List no. 8 in Pia 2023.

6) See additional literature on related subjects in no. 9 in Pia 2023.

7) A link to the full documentation of the project can be found in Pia 2023.



// Figure 2
Installation view (No.8: Book references proposed by Cameron Rowland), *Source Materials*, 2022



// Figure 3
Installation view (No.9: Additional literature), *Source Materials*, 2022

content but is also structurally and methodologically embedded in their practice, in part through the use of different types of works that each necessitate different forms of distribution. The various types of works that can be distinguished are objects (historical and contemporary everyday items), framed legal contracts, and works on paper to take home – all forming an interconnected web of different temporal and spatial references.

— The artworks shown at solo exhibitions are always accompanied by a multi-page pamphlet written by the artist. All pamphlets share a common format [fig. 4 & 5]:⁸⁾ they include an extensive essay similar to the format of an academic paper with footnotes that introduce the exhibition’s theme, a floor plan, detailed captions for each individual work, as well as specifics about the exhibition’s dates and locations together with acknowledgments. Rowland considers these descriptive captions “as part of the material of the work” (Rowland 2020: 36:20 min) (so one could say they function as components of the works).⁹⁾ In addition to providing the usual work specifications such as the title,¹⁰⁾ year, and material(s), they also convey the original context of the exhibited objects, encompassing their (previous) use and context, production conditions, provenance, as well as their future distribution as artworks. These captions deviate from conventional usage not only in offering more information but also in omitting some: Measurements are not always provided, and materials used for presentation purposes, such as frames or other materials exclusively used for display, are not mentioned. Thus, the captions only detail what constitutes the works’ materiality and historicity, independent of their presentation as artwork.

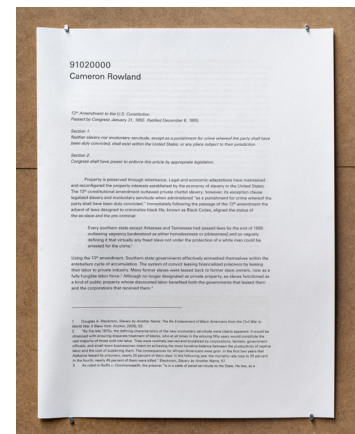
— The caption of the work titled *Summer 3d One Stroller – Item: 6781-005030*, 2018 [fig. 6] can serve as an example.¹¹⁾ The title already gives away its material form: the specific model and brand of the stroller that comprises the work. What seems like an ordinary stroller with traces of use could easily be mistaken as belonging to a museum visitor if a handwritten label bearing a number had not been attached to it. The stroller was first shown in Rowland’s second institutional solo exhibition *D37* at MOCA, Los Angeles 2018, which centered around racial housing policies and practices such as redlining and the financialization of prosecution via property seizures. Besides the title, the caption of the work lists the material as “Summer 3d One Stroller sold for \$1,” followed by its dimensions and information on its distribution as “Rental at cost.” Furthermore, the caption gives information on the context of the work: starting with the fact that U.S. police departments raise funds for

8) Four pamphlets were on display at *Source Materials*, see references no. 1, 2, 3 & 4 in Pia 2023.

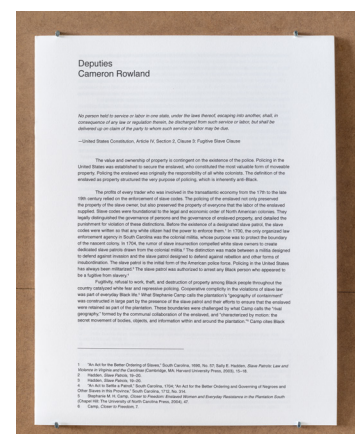
9) A comprehensive caption accompanies the work’s information in each instance, also when works are exhibited independently in group exhibitions.

10) With titles Rowland points to further discursive contexts: they are often references to the specific model of the object or references to specific legal or economic terms and instruments or descriptions for informal practices of refusal.

11) For the full caption of the work *Summer 3d One Stroller – Item: 6781-005030*, 2018, see the Rowland 2019.



// Figure 4 Installation view (No. 1: Exhibition pamphlet for “91020000”, 2016), *Source Materials*, 2022



// Figure 5 Installation view (No. 4: Exhibition pamphlet for “Deputies”, 2021), *Source Materials*, 2022

themselves by auctioning seized property, the caption goes on to detail the genealogy of civil asset forfeiture and auctions and their establishment during the transatlantic slave trade, when enslaved people were auctioned like goods.¹²⁾ After reading the caption, one might understand the handwritten label as the marker of a seized good, and further that the price (one dollar) realized at the police auction would also be the total price for which the artwork is available for rent on a five-year term. Thus, the caption not only refers to the price the artist paid to the police for acquiring the object but also conveys terms for a future distribution of the object as a work of art.

— On the one hand, the “seemingly” banal everyday objects that Rowland primarily exhibits evoke the typical features of the readymade, which according to artist Marcel Duchamp was meant to perform as a referenceless and neutral, fungible commodity object; but, on the other hand, this allusion is interrupted by the captions’ references to the objects’ original context of use or production, linking their typical features to a history of racial capitalism and its regime of value production.

— These captions have the function of revealing the embeddedness of ordinary objects in circular structures of racial dispossession and disenfranchisement. Contrary to notions of a linear time, this circularity emphasizes that the abolition of slavery did not mean the end of anti-Black violence, but introduced new forms of control and domination: what could be described with literary scholar and writer Saidiya Hartman as the afterlife of slavery. As mentioned before, it is through Rowland’s use of captions that a discursive aspect is given to all the various forms of work dissemination including its mediation, its economic distribution, and its medial reproduction (documentation).¹³⁾ The latter two forms will be elaborated in the next sections.

IMAGES IN SERVICE OF TEXT — In the case of their medial reproduction, Rowland stipulates that images of individual works must always be presented with their specific accompanying caption. *Source Materials* demonstrated this aspect by looking at how photographic reproductions of individual works appear in art magazines, such as *October* [fig. 6] or *Springerin* [fig. 7]. As the example of the translation of English captions into German for the Austrian art magazine *Springerin* shows, Rowland uses the

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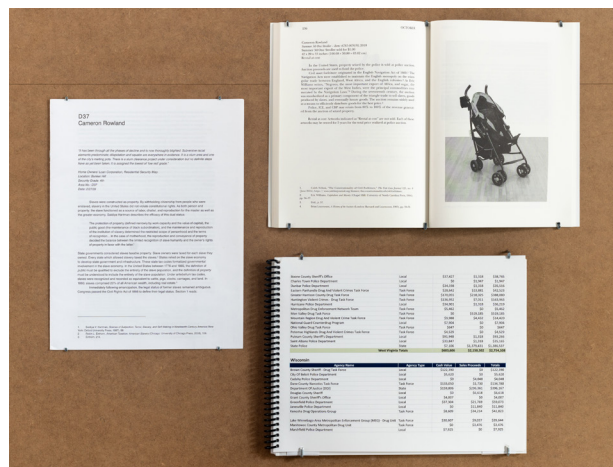
In *D37* Rowland further showed historical tax receipts, on which slaves were listed as taxable goods. This makes manifest the historical fact that slaves were legally declared as objects and that the state benefited from slave ownership monetarily, as well.

13)

To illustrate this, the installation brings together examples of the various (media, economic and mediating) forms of dissemination from a particular exhibition (fig. 6 & 7).

14)

See reference no. 2b in Pia 2023.



// Figure 6

Installation view (No. 2: Exhibition pamphlet for “D37”, 2018; No. 2b: *October*; No. 2a: Cameron Rowland, “Equitable Sharing”, 2018), *Source Materials*, 2022

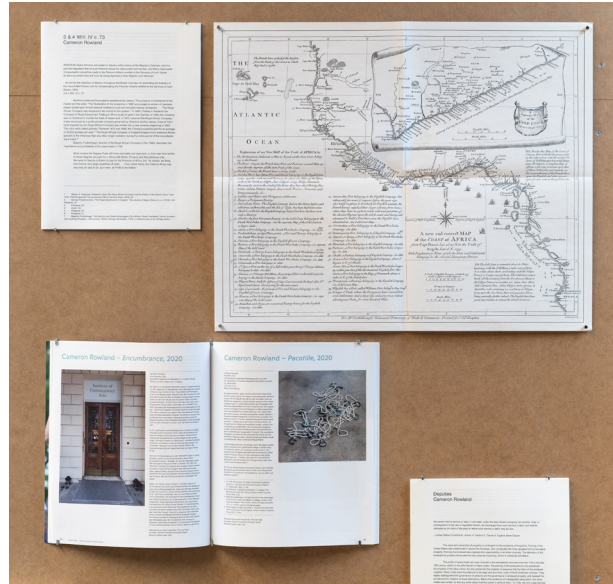
opportunity of visual reproductions of their work not only to expand its visibility but also to facilitate accessibility by translating the captions into the respective language of the magazine.¹⁴⁾ Similarly, in Rowland's contribution to the journal *October*, the artist reprinted the entire pamphlet from their show *D37*, including all captions, alongside a selection of installation views and images of individual works and details.¹⁵⁾

— When it comes to announcements of the exhibitions, texts take precedence over images. Institutional press releases announcing an exhibition are solely made up of the artist's pamphlets. Official installation views of Rowland's solo shows cannot be found on the art institution's website;¹⁶⁾ however, pamphlets are consistently available for download in their entirety, ensuring digital accessibility even after the exhibition has concluded. While the texts may be more accessible than the visual documentation of the exhibitions, it is crucial not to diminish the significance of the aesthetic experience, i.e. embodied perception of the works. The pamphlets explicitly do not offer a mediation of the aesthetic experience, since they never contain a formal description of the exhibits and only convey contextualizing content. This division could be considered an attempt to insist on both a reading of the text and an embodied experience of the work. Just as the visual documentation of the work should not be disseminated without context to prevent the risk of a neutralized image consumption, so too the reception situation in the exhibition spaces is also carefully guided. However, it is also evident that the pamphlets serve as a distinct discursive medium within Rowland's artistic practice, as they are deliberately designed for broader distribution and increased accessibility. The artist's comprehensive research and numerous citations of others' research continue to be accessible as "source material," irrespective of the exhibition's location or duration.

ECONOMIC DISTRIBUTION AS DISCURSIVE ASPECT — In the tradition of institutional critique, Rowland engages with the operative structures of the art field (e.g., documentation, communication, distribution). While exhibition texts or the dissemination of images are typically created by institutions, Rowland applies and adopts these operative structures as part of their artistic practice.

15) See reference no. 3b in Pia 2023.

16) Except a small selection of images are published on the gallery's website of Maxwell Graham: Cameron Rowland: All Images, Maxwell <https://maxwellgraham.biz/artists/cameron-rowland/>, October 28, 2023.



// Figure 7
Installation view (No. 3: Exhibition pamphlet for "3 & 4 Will. IV c.73", 2020; No.3a: Cameron Rowland, "Enclosure", 2020; No. 3b: Springerin), *Source Materials*, 2022

In contrast with their liberal use of pamphlets, which involves the production and dissemination of knowledge in a way counter to a proprietary logic, Rowland handles the dissemination of photographic documentation more cautiously, e.g. in withholding the rights to publish images on the institutions' websites.

— Furthermore, Rowland also addresses economic distribution as a discursive aspect by experimenting with different modes of distributing the artworks: some are completely unsaleable, others saleable, and some only rentable. In so doing, Rowland uses the “expectation of the transactional capacity of an artwork” (Rowland, Cameron (2020): 1:05:37–1:05:45 min). to not only subvert the logics of the art market but above all to further their critique of racial capitalism and concepts of property and ownership. Contrary to a logic that values artworks as exclusive property, all of Rowland's institutional solo exhibitions to date have incorporated a paper-based artwork available for immediate purchase. This type of artwork is usually displayed in the museum shop, where it is sold at an affordable price. One could describe it as a multiple, given that it is often unlimited and available for immediate purchase. Two such works were on display at *Source Materials: Equitable Sharing* (2018),¹⁷⁾ first shown in *D37*, MOCA, Los Angeles, and *Enclosure* (2020),¹⁸⁾ shown in *3 & 4 Will. IV c.73*, ICA, London. Both have the character and aesthetic of informational material: the first is a detailed statistical representation of equitable sharing payments by state in 2017 [fig. 6], and the latter a historical map of European slave factories and forts on part of the African coast in 1753 from *The Universal Dictionary of Trade and Commerce* [fig. 7]. Thus, in providing and disseminating information that is not easily accessible otherwise, the form of the artwork – which corresponds to the function of the reproduced materials – insists on its use value.¹⁹⁾

— Additionally, there are works (contemporary and historical objects) that are not offered for sale, but only for rent. In general, renting can be considered a transaction that does not meet the collector's expectations of ownership, or, through the lens of artists' rights, it can be understood as a possibility for the artist to retain full ownership of their work and to circumvent the secondary market.

— Rowland applies a variety of different rental systems. On the one hand, the abovementioned example of *Summer 3d One*

17)

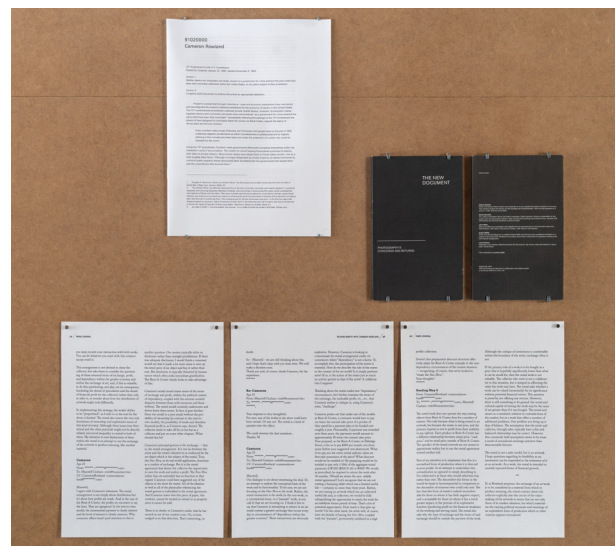
See full caption in wall map no. 2a in Pia 2023.

18)

See full caption in wall map no. 3a in Pia 2023.

19)

There are also no indications that would identify it as a work of art, such as an artist's signature.



// Figure 8

Installation view (No. 1: Exhibition pamphlet for “91020000”, 2016; No. 5.1: “The New Document: Photography's Concerns and Returns”; No. 5.2: “Close to Now”; No. 6: excerpt from “Rotate the Pass-Thru”, *Source Materials*, 2022

Stroller – Item: 6781-005030, 2018 uses a “rental at cost” contract which “pegs the price of the rental period to the total cost of the products constituting the artwork” (Stone 2018: 102). On the other hand, artworks designated as “rentals,” like the sculptures of *Pass-Thru* (2014), are made available partly as a “rental,” partly as a sale, producing a “comparative anxiety” (Ibid.) between collectors (what some have to rent, others can buy).²⁰⁾ As an example, *Source Materials* featured an excerpt from a text by Richard Birkett co-authored with Rowland [fig. 8], in which an email conversation between Rowland, the gallery owner Maxwell Graham, and an anonymous collector discuss the terms and intentions of renting.²¹⁾ In the text, Rowland describes rentals as an “attempt to use the exchange of the artwork to produce meaning, like another material” (Birkett / Rowland 2015). This explanation and the willingness to publish the abovementioned email conversation (which would usually be a private agreement happening “behind closed doors”) make manifest the artist’s interest in using the exchange of artworks for a discursive exploration of distribution models that challenge the concept of ownership.

COLLABORATIONS AS SOURCES — The significance of text in Rowland’s practice can be traced back to their early work, for example in the form of early collaborative practices exemplifying an interest in text-based work, diverse discursive formats, and interdisciplinary exchange. Together with John Beeson and Daniel Herleth, Rowland co-edited the publication series TND [fig. 8]; their first publication titled *The New Document: Photography’s Concerns and Returns* (2013) was published in conjunction with *Concerns and Returns* (2012), an exhibition curated by Beeson featuring works by Rowland and Herleth.²²⁾ Furthermore, they published *Close to Now* (2017), which served as a documentation of and collection of contributions from a symposium bearing the same name.²³⁾ This symposium was organized by the three in 2014 together with the Goethe Institut at University Settlement in New York and Kunstverein Munich. Notably, the invited speakers included not only figures from the art world but also journalists and political activists. As for Rowland’s institutional solo exhibitions, it is evident from the public programs that the artist invites theorists from the field of Black studies rather than art theorists to historicize the artist’s own practice. Just as Rowland reveals in the footnotes of their pamphlets what sources they are building on in their practice, so too the symposium is a way of showing the extent to which the practice is in exchange with other disciplines of Black studies.

20)

For more detailed information on rental contracts, see Stone 2018.

21)

See reference no. 6 in Pia 2023.

22)

See reference no. 5.1. In Pia 2023.

23)

See reference no. 5.2 in Pia 2023.

— In a talk dating back to 2020, Rowland explicitly states that they view their artistic practice as an extension of theoretical Black study: their aim, as they put it, is “to develop a materialist analysis within art that both refers to the practice of historical materialism but also acknowledges the limitations that Black Marxist scholars have drawn out.” In this sense, Rowland is not only drawing on but also adding something to academic forms of knowledge: “archival practices and academic scholarship have certain built-in parameters that the sort of immediacy of material within art practice might be able to supplement and so I think I really come to making art as a way of trying to work in service of other forms of Black study.”²⁴⁾ In the talk Rowland primarily refers to contract-based art works such as *Depreciation* (2018). However, on a different level, one could also consider Rowland’s contribution to the 2022 reissue of Saidiya Hartman’s *Scenes of Subjection* as being in service of another form of Black study. The book, originally published in 1997, is a central source for Rowland’s work.²⁵⁾

Rowland maintains a significant exchange with Hartman and has invited her to their public program’s multiple times. For the reissue of the book, Hartman asked Rowland to transform concepts from the book into visual graphics.²⁶⁾ Conversations between the two resulted in notations [fig. 9] by Rowland – “scores for thought,” as Hartman describes them – which were integrated into different chapters of the book (Hartman 2022: 382). Additionally, a detailed view of Rowland’s work *Society* (2020) is featured on the cover.

— In summary, *Source Materials* explores how Rowland’s refusal of the legal-economic regime of property manifests itself across various facets of their artistic practice. Rather than primarily focusing on Rowland’s contract-based works, where it is more evident, the installation sheds light on other, methodological aspects of Rowland’s practice – its operational structures, such as medial and economic distribution, and the production and dissemination of knowledge – that accompany and structurally inform their works of art.

— A comprehensive bibliography compiled for the installation *Source Materials* can be accessed here:

https://tinymutualadmirationssocieties.uni-ak.ac.at/pdf/Source_Materials_Rowland_Pia_TMAS_202212.pdf

24)

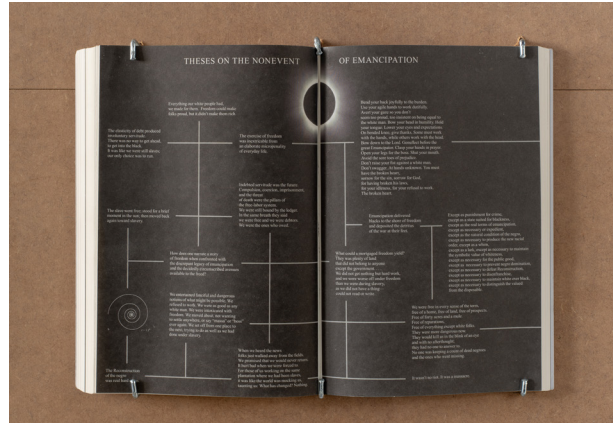
Transcription from the recording of the talk: Banard College 2019.

25)

See reference no. 8.2 in Pia 2023.

26)

See reference no.7 n Pia 2023.



// Figure 9

Installation view (No.7: Notation “Theses on the Nonevent of Emancipation” by Cameron Rowland in Saidiya Hartmann’s “Scenes of Subjection”, 2022), *Source Materials*, 2022

// References

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- Fig. 1:** Installation view *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern
- Fig. 2:** Installation view (No.8: Book references proposed by Cameron Rowland), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts, Vienna, Photo: Demian Kern
- Fig. 3:** Installation view (No.9: Additional literature), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern
- Fig. 4:** Installation view (No. 1: Exhibition pamphlet for "91020000", 2016), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern
- Fig. 5:** Installation view (No. 4: Exhibition pamphlet for "Deputies", 2021), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern
- Fig. 6:** Installation view (No. 2: Exhibition pamphlet for "D37", 2018; No. 2b: *October*; No. 2a: Cameron Rowland, "Equitable Sharing", 2018), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern
- Fig. 7:** Installation view (No. 3: Exhibition pamphlet for "3 & 4 Will. IV c.73", 2020; No.3a: Cameron Rowland, "Enclosure", 2020; No. 3b: Springerin), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern
- Fig. 8:** Installation view (No. 1: Exhibition pamphlet for "91020000", 2016; No. 5.1: "The New Document: Photography's Concerns and Returns"; No. 5.2: "Close to Now"; No. 6: excerpt from "Rotate the Pass-Thru"), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern.
- Fig. 9:** Installation view (No.7: Notation "Theses on the Nonevent of Emancipation" by Cameron Rowland in Saidiya Hartmann's "Scenes of Subjection", 2022), *Source Materials*, curated by Lucie Pia, Tiny Mutual Admiration Societies, 2022, University of Applied Arts Vienna, Photo: Demian Kern.

// About the Author

Lucie Pia is an art historian and curator living in Vienna, where she currently works for the archive and estate of artist Linda Bilda. In 2024 she will begin to work as a curatorial assistant at the Kunstverein Munich. A selection of recent exhibitions, screenings, lectures, and texts: *On Cameron Rowland*, exhibition, Kunsthalle Zurich (2020); *Freiheit als Eigentumsdelikt*. In: *MALMOE* 92 (spring 2020); *Entwertung als Entschädigung*, paper at the 5th Swiss Congress for Art History, University of Zurich (2022); *Mothers and Parents*, exhibition, co-organized with Valentina Tried, Oxyd, Winterthur (2023); *Capture Captures*, University Gallery Die Angewandte, (2022); *Entwertung als Entschädigung oder akkumulierende Schulden als Dauerleihgabe. Reparation als juristisch angelegte Wertminderung und -negation in Cameron Rowlands Arbeiten «Depreciation» und «Bankrott»*. In: *The Value of the Present* (working title), edited by Barbara Reisinger and Felix Vogel (forthcoming).

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