



el fascismo

**el pájaro negro
visita los pueblos
en horas de claudicación,
y con su pico de bayoneta
les va comiendo
el corazón.**

**der faschismus
le fascisme
fascism
het fascisme**

Actually the Dead Are Not Dead

Württembergischer Kunstverein, Stuttgart, Germany





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Introduction With *Una forma de ser*, the Württembergischer Kunstverein continues its exhibition series *Actually, the Dead Are Not Dead*, which goes back to the Bergen Assembly 2019. The exhibition deals with the relationship between the feast and the field of the political. It examines the party as a social and collective platform for emancipation and self-determination and explores the aesthetic and poetic forms that have evolved as a result since the nineteenth century, particularly in the context of the subcultures of the Roma, Flamencos and Bohèmes. It thus combines visual art, music and dance as well as the advanced arts since the nineteenth century with cultural forms ascribed to folklore and popular art. The curators of the exhibition, Pedro G. Romero and María García, have for decades explored flamenco and the relationships between the stereotyping, romanticizing and exclusion of Europe-an Roma. At the same time, they aim to show the decisive role that Roma and other marginalized groups played in the development of the avant-garde. Flamenco emerged in the mid-nineteenth century in the urban environment of the Roma, bohemians and the so-called "lumpenproletariat" of the suburbs of Seville and other Andalusian cities: as a counter-movement to an emerging folklorism in Andalusia at the time. This avant-garde artistic manifestation has first been described by

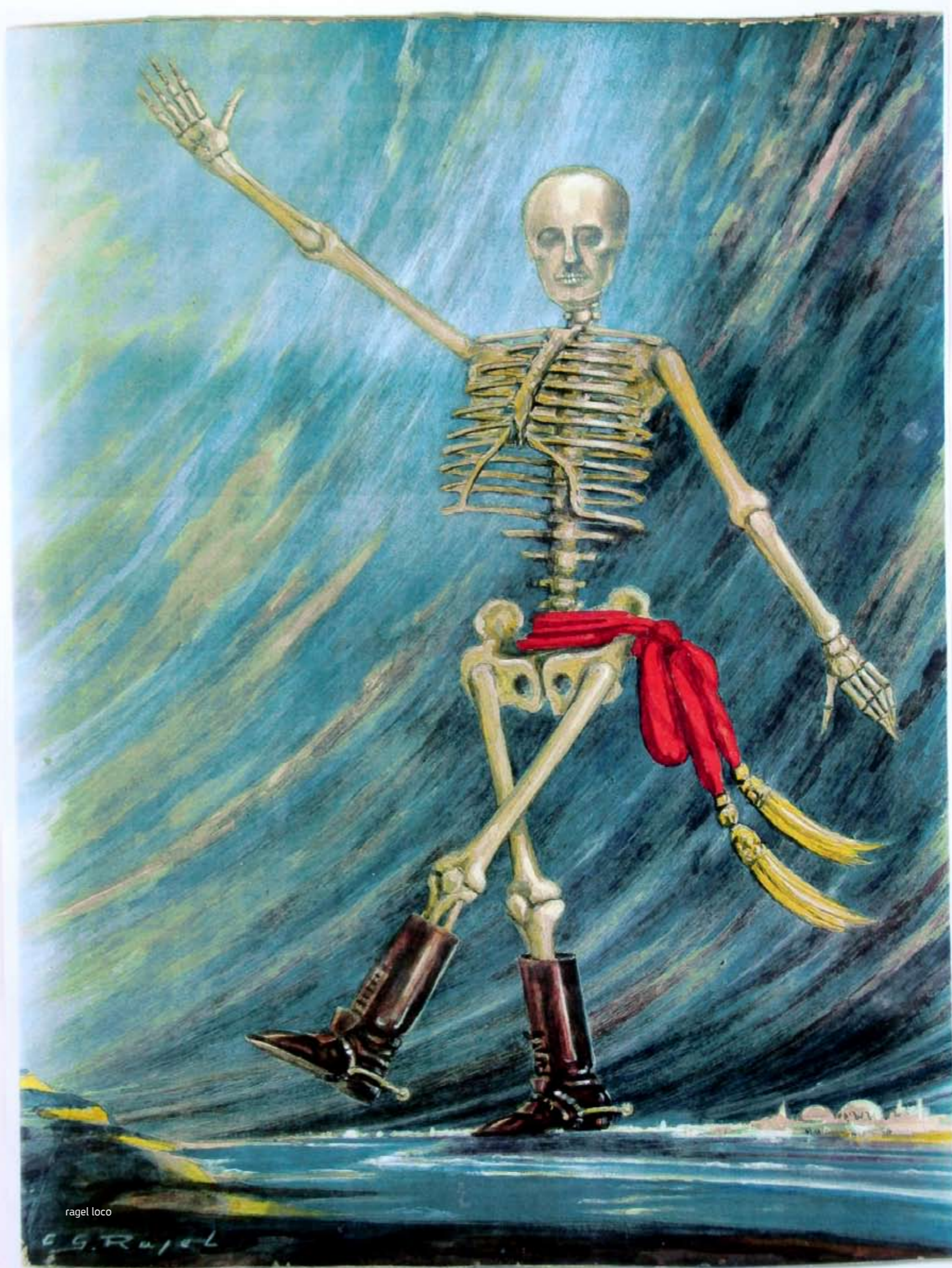
Serafín Estébanez Calderón in 1838 in his text *Asamblea General* (General Assembly). What Calderon essentially observes here is a series of *kris*, the political assemblies of the Andalusian Roma, where the various communities settled their affairs and disputes, and which always went along with a *fiesta*. This text and the series *Los Disparates* by Francisco de Goya are the starting points of the exhibition. The latter depicts gloomy carnivalesque scenarios with various allusions to the political situation of the time. From here, the exhibition with works by artists such as Delaine Le Bas, Robert Gabris and Teresa Lanceta extends all the way to contemporary art. One important local reference is the Stuttgart Vagabond Congress, convened in 1929 by Gregor Gog and held at Killesberg in Stuttgart. Under the title *Una forma de ser*, a way of being or living, the curators aim to negotiate the communities of the Flamencos, Roma and Bohèmes beyond identity politics in terms of forms and strategies of political subjectivation. Against the backdrop of our current experiences of lockdown and social distancing, they have expanded the thematic field regarding spatial-political aspects. Various performances are planned in the context of the exhibition. One of the highlights will be *La Fiesta* by Israel Galván, which will be performed at the Staatsoper Stuttgart.



goya bestia

OTRAS LEYES POR EL PUEBLO.
(Otras leyes para el pueblo.)

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ragel loco

G. G. Rujell