

The Chalk Circle:

The Philosophical Afterlives of War

A series of lectures and a reading group

Guest Speaker: Dr. Peter Osborne

Lectures are conducted in English with consecutive translation into Ukrainian.

Confident English is required for participation in the reading group.

Venue: Lviv Polytechnic National University

Assembly Hall (lectures) and Old Library Reading Room (seminars), Main Building

Stepana Bandery Street, 12, Lviv

Dates: Tuesday, June 24 – Friday, June 27 2025

Public Lectures: 11.00–13.00 (NB: On Wednesday, June 25th, the lecture starts at 12pm)

Reading Group: 15.00–17.00, please RSVP at faktura10.org

About:

In what ways was 20th century European philosophy formed by the experiences of war? How did philosophy react to and reflect upon wars? In particular, to what extent are certain central concepts of 20th and 21st century European philosophy – experience, existence, subjectivity, and world – the historical products of particular wars? How are these concepts figured and reconfigured by the war in Ukraine? Four successive historical scenarios present themselves, each corresponding to a particular philosophical concept.

Day 1: Experience

The Destruction and Reconstruction of Experience (World War 1): 1914 – 1935

Lecture:

When: Tuesday, June 24

11:00 - 13:00

Where: Lviv Polytechnic National University, Main Building Assembly Hall

Background Reading:

(Texts in English are available on faktura10.org)

Martin Jay, *Songs of Experience: Modern American and European Variations on a Universal Theme*, University of California Press, Berkeley, 2005, Chapters 7–9.

Reading Group:

(Registration at faktura10.org is required; reading assigned texts is essential)

When: Tuesday, June 24

15.00–17.00

Where: Lviv Polytechnic National University
Old Library Reading Room

Reading group texts:

Walter Benjamin, 'Experience' (1913), in *Selected Writings*, Volume 1, 1913–1926, Harvard University Press, 1996, pp. 3–5

-----, 'Capitalism as Religion' (1921), in *Selected Writings*, Volume 1, 1913–1926, Harvard University Press, 1996, pp. 288–291.

-----, 'Theories of German Fascism' (1930), in *Selected Writings*, Volume 2, 1913–1934, Harvard University Press, 1999, pp. 312–321. (total 16 pp)

Day 2: Existence

Existential Philosophy in Germany and France (World War 2): 1927 – 1945

Lecture:

When: Wednesday, June 25

12:00 - 14:00

Where: Lviv Polytechnic National University

Main Building Assembly Hall

Background Reading:

(Texts in English are available at faktura10.org)

Ethan Kleinberg, *Generation Existential: Heidegger's Philosophy in France, 1927–1961*,
Cornell University Press, 2005, Chapters 1–5.

Reading Group:

(Registration at faktura10.org is required; reading assigned texts is essential)

When: Tuesday, June 25

15.00–17.00

Where: Lviv Polytechnic National University

Old Library Reading Room

Reading group texts:

Martin Heidegger, 'The Possibility of Experiencing the Death of Others, and the Possibility of Getting a Whole Dasein into our Grasp', in *Being and Time* (1927), trans. John Macquarrie and Edward Robinson, Blackwell, 1962, Division Two, I, pp. 279–311

Extra Reading: Peter Osborne, *The Politics of Time* (1995; 2011), p. 55-68

Day 3: Subjects

Decolonization and Capital (Wars of National Liberation): 1945- 1975

Lecture:

When: Thursday, June 26

11:00 - 13:00

Where: Lviv Polytechnic National University

Main Building Assembly Hall

Background Reading:

(Texts in English are available at faktura10.org)

Etienne Balibar, 'Citizen Subject' (1989), in Eduardo Cadava, Peter Connor and Jean-Luc Nancy, eds, *Who Comes After the Subject?*, Routledge, New York and London, 1991, pp. 33–57; also in Balibar, *Citizen Subject: Foundations for Philosophical Anthropology*, Fordham University Press, 2017, pp. 19–39.

Reading Group:

(Registration at faktura10.org is required; reading assigned texts is essential)

When: Thursday, June 26

15.00–17.00

Where: Lviv Polytechnic National University

Old Library Reading Room

Reading group texts:

Michel Foucault, 'The Subject and Power' (1982), *Critical Inquiry*, Summer, 1982, Vol. 8, No. 4 (Summer, 1982), pp. 777-795. Pdf

Day 4: World

Globe, World, Planet (Permanent Wars?): 1989—the present

Lecture:

When: Thursday, June 26

11:00 - 13:00

Where: Lviv Polytechnic National University

Main Building Assembly Hall

Background Reading:

(Texts in English are available at faktura10.org)

Giacomo Marramao, *The Passage West: Philosophy After the Age of the Nation State* (2003), Verso, 2012, Chapters 1, 2, 6, 10.

Sandro Mezzadra and Brett Neilsen, 'Regimes of War', in *The Rest and the West: Capital and Power in a Multipolar World*, Verso, London and New York, 2024, Chapter 3.

Peter Osborne, 'Global Modernity and the Contemporary: Two Categories of Historical Time' (2013), in *The Postconceptual Condition*, Verso, 2018, Chapter 2.

Reading Group:

(Registration at faktura10.org is required; reading assigned texts is essential)

When: Thursday, June 26

15.00–17.00

Where: Lviv Polytechnic National University

Old Library Reading Room

Reading group texts:

Jean-Luc Nancy, 'Urbi et Orbi, in *The Creation of the World, or Globalization [Mondialization]* (2002), SUNY Press, 2007, pp. 31–55

About the speaker:

Peter Osborne

Peter Osborne is Professor of Modern European Philosophy and founding Director of the Centre for Research in Modern European Philosophy (CRMEP), Kingston University London. He has held Visiting Professorships at the University of Paris-8, the Royal Institute of Art Stockholm and Yale University School of Art. His books include *The Politics of Time: Modernity and Avant-Garde* (1995; 2011), *Philosophy in Cultural Theory* (2000), *Conceptual Art* (2002), *Marx* (2004), *Anywhere or Not at All: Philosophy of Contemporary Art* (2013), *The Postconceptual Condition* (2018) and *Crisis as Form* (2022). He has contributed to a wide range of art and cultural theory journals – including *Afterall*, *Artforum*, *Art History*, *Cultural Studies*, *New German Critique*, *New Left Review*, *October*, *Oxford Art Journal*, *Telos*, *Texte zur Kunst* – and catalogues for art institutions – including *Manifesta 5*, Tate Modern, Biennale of Sydney, Walker Art Center Minneapolis, Office of Contemporary Art Norway, National Museum of Art, Architecture and Design Oslo, Reina Sofia Madrid, and MMK Frankfurt. He was a speaker at the opening workshop of the SSCA Kyiv in 1995, and at the Allied Kyiv Biennial in October 2021.

About the series:

The series of lectures and seminars *Philosophical Aftermath of War* is a part of the Chalk Circle, a public program that takes place within the framework of the exhibition *the Stammering Circle* curated by Marta Kuzma, Artistic Director and Chief Curator of *Faktura 10*.

The Stammering Circle is a project of *Faktura 10*, curated by Marta Kuzma, Chief Curator and Artistic Director. The foundational sites of *The Stammering Circle* exhibition are the Jam Factory Art Center, Dim42, and the Machine Hall of Lviv Polytechnic National University.

About the Stammering circle exhibition:

The Stammering Circle, a distributed exhibition on view at locations throughout Lviv, addresses disruption as dysfluency—a “stammering” that makes room for the pause essential to the exhibition of art in the context of war. A noisy business, war is voluminous, invasive, and serially destructive. It intercepts the continuum of time, breaks our understanding of cause and effect, violently occupies the everyday, and challenges the basic tenets of existence. What constitutes art in times of rupture? How is it possible to find refuge from war’s perpetual state of contingency to make room for creative reflection? What are the forms and expressions—beyond mourning, loss, and requiem—that seize on instability to make a generative space to create resonantly? *The Stammering Circle*, curated by Marta Kuzma, draws inspiration from the writings of Czernowitz-born Paul Celan to respond to these questions. The poet, in the aftermath of the tragedy and trauma of World War II, emphasized art’s need to roam in an “art-less, art-free manner,” thus enabling alternative routes of lived experience. Grappling with a way to

position art following destruction and desecration, Celan adapted his own approach to form, content, texture, and sound to conceive a postwar composition interconnected with a darkness acknowledged by all. He drafted a manifesto for art that revolved around the search for a poetic space and language that is immaterial “yet terrestrial, as something circular that returns to itself across both poles while—ultimately finding ... a *meridian*.” In this sense, the stammering serves as the resounding passage of rhythms and repetitions charting a new route, as one previously untaken.

The Stammering Circle encompasses the visual, the auditory, the performative, and the dialogic. The project embraces testimony, historical material, archival documentation, and myriad discussions that acknowledge the lived experience of war as posited within art production. At the same time, it reflects on the experience of those who have left, expatriated, or exiled themselves to constitute — as Celan writes in “The Meridian”— a relentless battle with placelessness. *The Stammering Circle* is a project of Faktura 10, curated by Marta Kuzma, Chief Curator and Artistic Director. The foundational sites of *The Stammering Circle* exhibition are the Jam Factory Art Center, Dim42, and the Machine Hall of Lviv Polytechnic National University.

About the Chalk Circle, the Stammering circle’s public programme:

The exhibition title, a conjoining of words that draws from concepts brought forth by Paul Celan, wrestles with ideas around truth, justice, and social responsibility as threads of Bertolt Brecht’s *The Caucasian Chalk Circle*.

Consequently, the umbrella of discursive public programs held parallel to the exhibition borrows directly from the latter to frame projects by artists, cultural producers, thinkers, philosophers, architects, musicians, and composers who have responded to the threads brought forth by *The Stammering Circle*. *The Chalk Circle* is manifested in various locations throughout Lviv and Kyiv, including Jam Factory Art Center, the Lviv Polytechnic National University, the National University of Kyiv-Mohyla Academy, Home of Sound (Dim Zvuku), and others. Taking place throughout the opening week of the exhibition from June 20 – 28, and in August 2025, the full schedule is subject to change and is announced in June on faktura10.org

About Faktura 10

Faktura 10 is a core initiative of RIBBON International and is a multimodal program that supports a common basis for creative life and cultural discourses in Ukraine. Faktura 10 focuses on artist practices evolving within the immediacies of the war and its aftermath. It comprises ten events ranging from exhibitions, performances, and plays to screenings, research projects, and discussions, all of which will be held in 2025 within Ukraine, as well as within communities and cities of solidarity internationally.

Marta Kuzma serves as the Artistic Director and Chief Curator of Faktura 10.

Faktura 10 Team

Chief Curator and Artistic Director: Marta Kuzma

International Project Director: Léa Richard-Nagle

Exhibition Designer: Erwin de Muer

Curatorial Research Associates: Daria Anosova

Producers/Ukraine: Anastasiya Zatula and Ivan Levchenko

Senior Research Associate: Willis Kingery

Publications Editor: Pablo Lafuente

About RIBBON International

RIBBON is a not-for-profit platform supporting historic and contemporary Ukrainian arts and culture in the form of exhibitions, artist commissions, public programs and grants.

RIBBON runs through Ukraine by way of its railway system.

RIBBON aims to provide support to the endangered legacies of Ukraine's cultural and artistic heritage, as well as to artists, cultural producers, contemporary culture and institutions throughout Ukraine in their fight for cultural autonomy.

About Lviv Polytechnic National University

Lviv Polytechnic National University (LPNU), was founded in 1816, and is the oldest technical university in Eastern Europe. LPNU extends beyond an educational institution into an expansive research center for scientific and cultural development. The university holds critically ranked and respected academic schools within mathematics, chemistry, architecture, and engineering, each of which has made a significant contribution to scientific advancement internationally.

At present, LPNU ranks among the largest and most prestigious higher education institutions in Ukraine, with nearly 34,000 enrolled students who study across sixteen academic and research institutes. Its academic faculty numbers near 2,500 to include approximately five hundred full professors and Doctors of Science.

Among Lviv Polytechnic's alumni are scientists whose research and innovations have made a profound impact on the development of society who include the Polish and American nuclear physicist Stanislaw Ulam who participated in the Manhattan Project on the development of the Teller-Ulam design for thermonuclear weapons; Stefan Banach, the founder of modern functional analysis in mathematics; Ivan Levynskyi, a prominent architect and entrepreneur who shaped the distinctive architectural identity of Lviv at the turn of the 20th century including the city's main train station, Hotel George, and the Opera and Ballet Theatre.

Among the university's recipients of Doctor Honoris Causa title is Marie Sklodowska-Curie, a woman who reshaped perceptions of women in science and the first woman to receive the Nobel laureate and the first person in history to receive two Nobel Prizes.

Lviv Polytechnic Team:

Liliia Zhuk — Vice-Rector for Education and Strategic Development

Andriana Mazur — Head of Lviv Polytechnic Development Center

Andrii Pavlyshyn — Head of the Promotion Center

Tetiana Dyba — Head of Historical Museum of Lviv Polytechnic National University

Nataliia Pavlyshyn — Director of Lviv Polytechnic Center for Communication

Oksana Hordiichuk — Leading Specialist of the Marketing Department

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Editing: Daria Anosova

Typesetting and layout: Alina Radomska

Translation: Valeria Prorizna

Graphic design: Willis Kingery and Matt Wolff

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LOGOS and websites

Jam Factory, Dim42, Polytechnic, Faktura 10, RIBBON