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Mobile Academy Berlin, Licence No. 12

**MARKET FOR USEFUL KNOWLEDGE AND  
NON-KNOWLEDGE  
FOLLOW THE MONEY**

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# ENCYCLOPEDIA

Mobile Academy Berlin, Licence No. 12

## MARKET FOR USEFUL KNOWLEDGE AND NON-KNOWLEDGE FOLLOW THE MONEY

### Of Analogue Values, Digital Currencies, and the Quantification of the World

A classic format of performative knowledge appropriation: 90 experts pick up the scent of money at scales small, big, and personal, showing how cryptocurrencies challenge banks and states, and close the gaps of the saleable. The *Market for Useful Knowledge and Non-Knowledge* is a place for exchanging knowledge, an archive and a reading room, a stock exchange, and a counselling service all at the same time.

Book a 1:1 conversation for €1 or listen to the talks via the 8 channels of the Market Radio!

Money generates, transforms, destroys ties between people and people, people and things, things and things. This has (almost) always been the case. Acceleration is increasing, the market ticks in real time and trades with the future: nowhere is the digitalisation of the world more striking than in the economic sphere. Cryptocurrencies are replacing bank accounts; alternative payment systems are challenging the power of states, which in turn are trying to counter the competition from global technology and platform corporations.

The total virtualisation of reality promises its equally total commodification. Everything – real and virtual objects, memories, feelings, care – becomes a potential carrier of value, a possible object of speculation, a token.

Money is a relational tool. It creates relationships: of debt and guilt, of dependencies, of prosperity and poverty. It irrationally rationalises the world. It is used to compare the value of things, activities, relationships, but also of people. Money is the face of capital, fetish, metaphor and machine, threatening and desirable.

In an arena running on the rhythm of administrative time, 90 experts from the fields of art, activism, theory and from a myriad of everyday careers will present their expertise: What, actually, is this strange medium of money that has been argued about for at least two and a half millennia? The *Market for Useful Knowledge and Non-Knowledge* traces the developments of money, looks at what it makes possible and what it does by adopting the refrain of investigative journalists and marriage swindlers: *Follow the money!*

Saturday, September 16, 2023

7pm-10:30pm – open throughout

Check-in from 6pm

Frankfurt LAB, Schmidtstraße 12  
Free admission

Registration required at: [mousonturm.de](https://mousonturm.de)

### CHECK-IN

First-round experts are available for booking beginning at 6pm. Each 30-minute conversation costs 1€. It is possible to sign up for a conversation in the next round on an ongoing basis.

### MARKET RADIO

The eight channels of the Market Radio allow you to follow selected conversations. Headphones can be borrowed free of charge in the foyer in exchange for a valid photo ID.

### LANGUAGES

Conversations in  
Arabic [ARA]  
Bulgarian [BUL]  
Croatian [HRV]  
Dutch [NLD]  
English [ENG]  
French [FRE]  
Franconian [FRA]  
German [GER]  
Greek [GRE]  
Hessian [HES]  
Hindi [HIN]  
Italian [ITA]  
Marathi [MAR]  
Polish [POL]  
Romanian [ROM]  
Russian [RUS]  
Serbian [SRP]  
Slovenian [SLV]  
Spanish [SPA]  
Tamil [TAM]

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## CASH

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**Cash & Carry: How cash-like will the digital euro be?** Digital currencies as cash? Doesn't "cash" refer to bills or coins that can be slapped down on the counter? In **CLAUS GEORGE'S** understanding, cash is defined by its status as a "bearer instrument": an entity that can move directly from one person to another, anonymously and without being routed through an account. A computer scientist and digital money expert at DZ Bank, he expects the introduction of digital cash to reconfigure the division of tasks between the ECB and the private sector. [ENG/GER]

**From Hand to Hand.** Berlin-based theatermaker **PETER STAMER** follows the path taken through Albania by a 200 lek banknote, getting to know people and their everyday lives as he goes: from the local shepherd's wife to a hotel manager, an aid worker, a taxi driver, a car dealer. Until a French tourist no longer wants to play and sets the bill adrift from the balcony... A social choreography of microeconomics. [ENG/GER]

**Money In My Pocket.** One euro. Every day. Year after year. Beginning with their third birthday, the children of the Freie Schule Frankfurt receive pocket money: the same amount for everyone, regardless of age. The school is following the example of the famous anti-authoritarian Summerhill School. As teacher **SABINE WOCHLE** explains, the idea is to teach self-regulation and autonomy from an early age. Along the way, the kids try out everything that can be done with money: they lose it, spend it, save it, steal it; they blackmail and bribe. And sometimes they buy chestnuts, for one euro apiece. [GER]

**Why We Can't Leave Cash to the Right.** For **BRETT SCOTT**, former broker and prominent cash activist, the progressive disappearance of cash is a threat to democracy. But the pro-cash position is increasingly being taken up by the populist right, which sees democratically elected governments as a greater threat to freedom than monopolistic financial service providers—while the left does not quite know how to position itself on the digital euro, big tech, and the role of cash. [ENG]

## CLIMATE

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**Catastrophe in Sight.** **LUCA BÄRENKLAU** has occupied the Hambach Forest as an environmental activist and has years of experience with sit-ins, reduction of personal consumption, dumpster diving, living on very little money and no health insurance. Homeless from the perspective of the state, their anti-capitalist

lifestyle revolves around ecological issues. Retirement funds offer no security in the face of climate tipping points. How can environmental activists protect themselves from burnout, depression, and anxiety about the future? [ENG/GER]

**Profitable Climate Crisis.** The Court for Intergenerational Climate Crimes (CICC), co-founded by lawyer and activist **RADHA D'SOUZA**, is an alternative tribunal that seeks to prosecute states and companies for their complicity in past, present, and future climate crimes. The artistic-activist court deals, among other things, with under-reported models of "green" financing and investment which open up new markets and new forms of extractivism and make the climate crisis itself a profitable commodity. [ENG/HIN/MAR/TAM]

**Will the Market Fix It?** Development cooperation, sanctions policy, climate change—financial markets are being deployed as solutions for an ever-increasing number of societal challenges. Sustainable finance, for example, is intended to direct financial flows in such a way as to promote "green" investments. Political economist **DANIEL MERTENS** explains where this thinking comes from, whether this is really an effective method of fighting climate change—and the problems that come along with it. [ENG/GER]

## CONFESSION

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**The Market Nature of the Market.** *The Market for Useful Knowledge and Non-Knowledge* has taken place 34 times in 13 countries since 2004. But each edition is time-consuming and costly. **HANNAH HURTZIG**, founder of the Mobile Academy Berlin, talks about money (which isn't normally done) and explains tonight's budget (which isn't normally allowed). What is the value of art? And what the fuck is behind line items like "Licensing fee," "Timetable," "Special distribution," and "Hospitality costs for expert interviews"? [ENG/GER]

**Taking Stock.** *Show me yours, I show you mine.* Performance-maker **CAROLINE CREUTZBURG** invites you to let down your financial trousers. Let's see what's in your wallet—paper, metal, and plastic. Everything is on the table: How's your bank account looking? Who owns your apartment, your car? What have you earned, what have you inherited? What about retirement? Money is a taboo subject, you say? Not here. [ENG/GER]

## CRYPTO

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**break those chains.** In the matter of exclusion and greater co-deter-

mination: For technology researcher **JÜRGEN GEUTER**, cryptocurrencies and blockchain technology are based on neoliberal ideology. Their restriction to the activities of investment and transaction undermined hopes for grassroots participation and more transparent management from the start. Privatisation and increasingly complex programming languages produce exclusions instead of inclusion—and once again, democracy falls by the wayside. [ENG/GER]

**Data Forensics.** **MINH DAO**, solutions architect at Chainalysis, used to work for the Frankfurt police department and is still searching for clues. All transactions in a cryptocurrency are visible and recorded forever in the blockchain. If you can read the code, you can see patterns of human behaviour in it that give indications of suspicious movements or even criminal activities. But the technology is constantly changing—the status of blockchain expert lasts for the blink of an eye, at best. [ENG/GER]

**I Only Speak Blockchain.** Are digital currencies still all Greek to you? **ROBERT VIRGA**, software developer and Ethereum enthusiast, explains what the blockchain is all about and why the environmentally destructive proof of work required by Bitcoin is increasingly being replaced with a proof of stake for other coins (and what exactly does that mean again?). [ENG/GER]

## CULTURE

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**Culture for Everyone?** Former literary critic **INA HARTWIG** gave up her profession to work for the Frankfurt Department of Culture. How does your view of art change when suddenly everyone wants to talk to you about money? What is the relationship between cultural funding and artistic freedom? What is the role of cultural funding in general? And how does "culture for all" work in an age when every penny is contested? [GER]

**Listen to Diversity: The Sound of Frankfurt?** Musician and producer **SHANTEL** (aka Stefan Hantel) has always kept his home base here. Thinking and acting locally is just as important to him as touring internationally. Frankfurt—still the most international city in Germany—has always had its own unique cosmopolitan sound, and that is what shaped Shantel's legendary Bucovina Club. But space to be creative is disappearing under privatisation and commercialisation, and the Sound of Frankfurt is becoming monocultural under city management. [ENG/GER]

**What is to be Done?** While racism, sexism, and other forms of oppression are widely discussed, the fight against classism—once a major

left-wing concern—has only recently returned to the spotlight. Director **ANTIGONE AKGÜN** believes that German cultural institutions, despite their best efforts, are largely at a loss for strategies that will diversify their audience beyond bourgeois circles. Is mediation just a new form of colonialism? Or could theaters be places where it is possible to at least try out a different society? [GER]

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## CURRICULUM VITAE

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**At the Bottom.** **THOMAS ADAM** reports, during his city tours, on his 20 years of experience as an alcoholic and a homeless person in the middle of Frankfurt and how he survived through begging, theft, and fraud. He converted prison sentences into therapy, which he regularly broke off—alcohol was his currency. Now that he has successfully gotten sober, he offers unapologetic insights into life on the street, an existence full of mistrust and fragile alliances. [GER]

**More Than Shining Bald Heads.** Hairdresser **NICOLE FISCHER** grew up in the GDR in a wealthy family that was politically far to the right. At the age of 14 she ran away and scraped by in Frankfurt by working illegally in pubs as a minor and doing an apprenticeship at the same time. Later, she opened a large salon with many employees on Goetheplatz. Then came Corona. Today she has a salon next to the Kleinmarkthalle. [ENG/GER]

**Piggy Banks and International Savings Day.** It is perhaps no wonder that money has been a preoccupation for him since childhood: his father worked at a bank. Artist **ROLAND SIEGWALD** (mobile albania) offers a conversation about relatives who brought doomsday cards and francs, about earning his first self-made money in his grandparents' vineyard, about the pride of paying for something himself, about the 26 different day jobs he has had in his life—and about his existential fear of ATMs that began precisely when he no longer had to worry financially. [ENG/GER]

**Poor & Privileged.** Poet **JULIA MANTEL** was chronically broke for decades—and yet not in such bad shape. Her poems bear witness to, among other things, the precarious life of female artists, Hartz IV and health insurance subsidies, and on the frustration of working in an artistic discipline which simply does not make it possible to get back on track economically. What a paradox that she always seems to attract millionaires. All it takes is one such dinner invitation to eat up half her monthly social security income. [GER]

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## DEBT

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**Good Debt, Bad Debt.** A city is not a Swabian household: When Frankfurter city treasurer **BASTIAN BERGERHOFF** takes on debt to renovate schools, build roads, or strengthen infrastructure, new values appear in the balance sheet. However, if debts must be incurred to pay off interest, the household can quickly careen into a downward spiral. But what about social returns and cultural values? Don't they count for something? And how many euros represent St. Paul's Church in the books? [ENG/GER]

**The Perverse Price of Freedom.** The Haitian Revolution of 1804 has only recently resurfaced in the collective global consciousness. And yet for more than a hundred years, Haiti was still paying forced "reparations" to the ousted colonisers, the twisted price of freeing themselves from slavery and winning independence from France. Establishing its own functioning economy was thus impossible from the beginning. Author **KATJA MAURER** follows the trail of these debts and concerns herself with the question of how Haiti, despite its independence, became more and more dependent. [ENG/GER/RUS/SPA]

**Researching Differently.** The debt brake is on everyone's lips: a prime example of theory turned politics. Although its effects are controversial, hardly anyone dares to question it. According to economist and SPD politician **BIJAN KAFFENBERGER**, this is not least due to the fact that economics acts as if it is an objective, exact science. Yet the prevailing neoclassical school is faltering, and the call for a broader range of research and teaching can no longer be ignored, at least not since the global financial crisis. [ENG/GER]

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## FEELING/AFFECT

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**The Affective Impact of Markets.** Climb into the engine room of social media with the author and artist **GERALD NESTLER** and it is immediately clear how strongly it has been influenced by strategies from the financial industry since the 1970s. In fact, Insta, TikTok, Facebook, and the rest of the crew are nothing more than trading platforms where speculation on the future can be assessed and exchanged. Financial markets—like social media—are performative; their effect is both affective and systemic. And the big tech companies behave just like hedge funds. [ENG/GER]

**Money and Melancholy.** Since the Romantic period, writers have regarded poverty-induced suffering as a guarantor of creativity. But might the rich not also be unhappy? After

all, even where money is infinite, life is not. Literary scholar **TIMOTHY ATTANUCCI** combs through Goethe, Dickens, Orson Welles, and Rainald Goetz looking for the melancholy of prosperity and speculates whether the supposedly empty purse of Dürer's famous angel is actually stuffed full. [ENG/GER/FRE]

**Picturing Money, Picturing the World.** **ROLF HAUBL**, psychoanalytic social psychologist and former head of the Sigmund Freud Institute, differentiates between eight distinct styles of dealing with money. All of them are related to biographical, often gender-specific experiences. What emotional significance does money have, beyond the economic? What does this have to do with my parents? And what happens when different financial styles collide in a relationship? [GER]

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## GDR

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**Digitised Socialism.** The speed with which, in 1990, the two German states were fiscally reunified was not least due to digital banking infrastructures, which could be coupled relatively easily. Historian of technology **MARTIN SCHMITT** describes why, although the Federal Republic and the GDR digitised their banking systems almost simultaneously from the 1960s onward, for the East in particular the surveillance aspect was not just a side issue. [ENG/GER]

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## GOD

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**Speculations on the Metaphysics of the Financial World** (continuous broadcast on Market Radio Channel 8). God is not dead; he lives on in financial markets. According to Nietzsche, metaphysics seemed to have disappeared—until it reappeared in financial economics. Philosopher **MARCUS STEINWEG** holds an ongoing dialogical monologue over the course of three hours with changing clients about the currencies of our lifeworlds, about the mysticism of economics, idealistic love and Christian theology, materiality, and spirituality, about Benjamin's suffering caused by the destruction of the aura, about the aura's flipside, about Angela Merkel and Occupy Wall Street. And about bankers who believe in their credit system with the faith of theologians. Tune in on the radio to listen to the Market's continuous philosophical broadcast or interrupt the flow of thought by becoming a client. [FRE/GER]

## GREED

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**“Me and my money, we’ll outlive everything.”** Really, “Allmei” (all for me!) or “Knicker” (scrooge) would have been the proper Hessian terms for the title character in the dialect production of *The Miser* that played at the Barock am Main festival this summer. **MICHAEL QUAST**, who performed the role and is also the festival’s director, finds Molière’s figure as relevant as ever: Harpagon invests only the bare minimum in every respect and is as stingy with money as he is with movement and feeling (except for when he snaps). The miser always wants to have his gold with him, to be able to fondle it. In the end, he is left alone with it—isolated but happy? [GER/HES]

**Why Not Even the Land of Cockaigne Can Do Without Money.** Roast pigeons do not fly into hungry mouths. Dreams of abundance and gluttony belong most of all to those who are already rich. There is a logic to the fact that money plays such a prominent role in writings about mythical lands of plenty from the late Middle Ages to the French Revolution: the coins these texts describe lying around in fields and growing from trees symbolize an affirmation of socio-economic conditions. According to Romanist **ANDREA BALDAN**, the land of Cockaigne is a thoroughly capitalist place of longing. [ENG/FRE/GER/ITA]

## HISTORY

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**Monetary Theories.** Theories of money are a dime a dozen (they date back at least to Aristotle’s early approaches). From quantity theory and Marx’s analysis of the commodity to the Austrian school, concepts of sovereign money, and modern money theory (MMT), there is at least one constant: theories of money do not exist in a vacuum. They are historical, normative, and pursue political goals. Nevertheless, many economists consider their own discipline to be an exact science. Financial historian **JAN GREITENS** finds this problematic, because it testifies to the field’s lack of historical awareness. [ENG/GER]

## IMAGE

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**Bling.** Since the blues, Black music has had an often almost libidinal, yet deeply troubled, relationship with money. This shows up in figures from the shoeshine boy, to the self-made man of Black capitalism, to the millionaire who trusts no one and hides thick wads of cash in the garden so well that he can no longer find them himself. Accompanied by audio examples, pop critic **KLAUS WALTER** tells of pompadour hairstyles under hood

dryers, sexism and violence, and the long shadow of slavery and segregation. And—of course—of “Soul Power.” [GER]

**Clickwork for Fancy Avatars.** In the gaming world, money is king: skills, tools, weapons, character traits, hair colour, everything has a price. How many axes is creativity worth? How much muscle can I trade in for a house? In-game scientist **LAURA LAABS** describes dramaturgies of money as ubiquitous gaming principles. And somewhere there are armies of poorly paid clickworkers whose tediously earned levels and virtual assets are slapped with a hefty price tag and sold to players who can pay. [ENG/GER]

**Distinction and Know-How.** Fashion is a performance of identity, but also of money. Some simply buy the most expensive stuff available, others pick the right pieces from the dumpster with great expertise, and most people are always missing the mark with their clothes anyway. **MAHRET IFEOMA KUPKA**, curator at the Museum Angewandte Kunst, talks about sapeurs who celebrate Western luxury in their own way in the Congo, about the difference between old and new money, about the series *Succession*, Zadie Smith’s *Swing Time*, Christian Kracht’s *Barbour jacket*, and Lars Eiding’s luxury Aldi bag. [ENG/GER]

**that’s how I started painting money.** Andy Warhol had already asked several people what he should paint next before a friend finally asked the right counter-question: What did he like best? Money of course, dollar bills. But this is not simply a fetishization in the view of Americanist **MARLON LIEBER**. He points to Warhol’s ambition to create a “masterpiece” that is good regardless of its subject matter. Much like money, the masterpiece creates a universal equivalence that abstracts from the concrete content. [ENG/GER]

**The World is More Fun with Money.** Cartoonist **ACHIM GRESEK** (Greser&Lenz) does not trust the amicable impression the bankers on the Fressgass make. He is convinced that a good businessperson must cheat. With the help of drawings he has brought along, he talks about his first fixed salary, on the Titanic; about how he then ended up working for the class enemy F.A.Z.; what his teachers Robert Gernhardt and Eckhard Henscheid had to say about it; why the head of Deutsche Bank travels on a “saver fare”; why everyone can become the butt of a joke; and why he does not trust his investment adviser. [ENG/FRA/GER/HES]

**한류.** “Hallyu” means “Korean Wave.” In 2022, 8 of the 10 best-selling music albums worldwide came from K-pop groups. For Korea, this has long been an important economic factor, but for

fans such as **AMINATA LORENZ**, it is a way of life. But being a K-pop aficionada implies an affiliation that you must purchase: she is investing her first self-made money in K-pop CDs and tickets for K-pop festivals (price tag: at least 450 euros). It should come as little surprise that she is now pursuing Korean studies. [ENG/GER]

## INFLATION

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**4,200,000,000,000 Marks for One Dollar.** At the end of 1923, children were building houses from bundles of money, and it was better to burn banknotes than coal. Current price increases are not comparable to Weimar Republic hyperinflation, but images of monetary devaluation are deeply engraved in the collective German memory. **FRANK BERGER**, curator for monetary history, explains the instrumentalization of fear around inflation then and now and why the composer Paul Hindemith received so many dollars amid inflation that he never had to worry about money again. [ENG/FRE/GER/ITA]

**Chronic Inflation.** While Germany is still looking back at the inflation of 1923, Argentina has been living with sustained inflation for almost 80 years, which—after periods of 3,000 percent increase—currently clocks in at 100 percent. With every further unsuccessful attempt to get a grip on inflation, the population’s mistrust grows. Political economist **GUADALUPE MORENO** knows that any solution with a chance of working must be a long-term one—and that Argentina will not be able to implement it alone. [ENG/SPA]

## INVESTIGATION

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**Cops and Robbers.** Cybercrime prosecutor **JANA RINGWALD** has indicted the parties responsible for some of the most spectacular Internet crimes of our time. In doing so, not only must she adapt to ever-evolving techniques and types of perpetrators, she also is usually treading on unknown territory from a legal perspective. Where do Trojans, bots, and VPN cascading fit into the dusty Code of Criminal Procedure? And what happens to crypto millions when they are seized? [ENG/GER/ITA]

**Money Laundering** serves to obscure the origin or purpose of funds; it is intended to conceal criminal acts or felonies. **JANOSCH WITTE**, managing director of the ProCredit banking group, examines cash flows for signs of foul play. But not every unusual transfer hides a criminal offence. [ENG/GER]

## JUSTICE

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**A rich man and a poor man, there they stood, And judged each other as best they could...** **MICHAEL**

**HARTMANN**, Germany's most famous researcher of elites, emphasizes that it is not differences in income that are our biggest social problem, but differences in wealth. For example, logistics entrepreneur Klaus-Michael Kühne earns more in share dividends alone than all the employees of a smaller German city combined. Discussions about managers' salaries are just smokescreens that distract from the real injustices threatening democracy. [GER]

**Couples and (In)Equalities.** Contrary to popular belief, financial inequalities are often greater in liberal, urban, academic relationships than in rural milieus. Our state welfare system is to blame for this, among other things—for example, the parental allowance and the gender pay gap, when taken together, increase inequalities. No solution is in sight, says IfS political scientist **LISA YASHODHARA HALLER**, if care work remains the responsibility of the small family under capitalism. [GER]

**Fig Leaf Ethics.** Everything should be “ethical,” including financial investments and the digital techniques that regulate their processes. Or at least they should be transparent and comprehensible. Ethics soothes the conscience of a cognitively dissonant society. But what does it mean? Can algorithmic solutions have morality? **PETRA GEHRING**, philosopher and ethics scholar, considers the hype about digital ethics a sham: where the environmental sector has “greenwashing,” the financial and digital world has “ethics washing.” [GER]

**How the Cashless Revolution is Cementing Social Inequality.** Not only do online banking and card payments charge fees and collect data; many are completely denied access to them. Cash, on the other hand, is immediate, unregulated, and basically usable for everyone. Economic sociologist **BARBARA BRANDL** explains the importance of cash as public infrastructure, the role of the digital euro—and what this has to do with social inequality. [ENG/GER]

## LEARNING

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**Money Games According to Wittgenstein.** The philosopher Wittgenstein used the term language-game to refer to “forms of language with which a child begins to make use of words.” The child learns stories long before learning to distinguish between reliable and unreliable narrators. For financial sociologist **MORITZ HÜTTEN**, the same applies to money; its use is a practice similarly learned

without reflection. This reveals a completely different perspective on alternative money designs, from the analogue “Chiemgauer” (a regional local currency) to the digital Bitcoin. [ENG/GER]

**Who, How, What, Why is Money?**

How do I explain it to my child? Because to be perfectly honest, most adults don't exactly know what money is either. How much is what worth? And why? What would a world without money look like? And above all: why do some people have it—and others don't? Artist and political speaker **NANA MELLING** welcomes clients of all ages to the table to discuss difficult questions and possible answers. [GER]

**With Knigge into the Class Struggle.**

Elitist distinction, the nobility, and its “most pathetic court chaplains” are opposed to the radical democrat in *On Human Relations*, making it one of the first German social science texts. But Adolph Freiherr Knigge's name sold well, so the book was posthumously rewritten as a popular etiquette guide. **MIKAEL GB HORSTMANN**, Frankfurt city councillor, wants to free the Enlightenment thinker from the clutches of the reactionaries—which is why he holds Knigge courses with a focus on secondary students of vocational or special education schools. [GER]

## MARKET

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**First Money, Then Love?** No matter whether the fee is hourly or based on choosing from a list of services, payment is made in advance. Even though sex work in Germany is no longer officially considered immoral, stigma and a desire for anonymity continue to play a role. And maybe it would be better not to shatter the illusion with a financial transaction... Sex worker **GOLDE CARLSSON** explains why when love is for sale, the resulting mixture of desire, performance, and authenticity is always riddled with contradictions that can be difficult to tolerate. [ENG/GER]

**Give Your Money Away—and Save the Market Economy!** It has been 25 years since Christoph Schlingensiefel ran for the Bundestag with his *Chance 2000* party. In an open letter, which contemporary theatermaker **ALEXANDER KARSCHNIA** (andcompany&Co.) read aloud at a meeting of young entrepreneurs in St. Paul's Church, Schlingensiefel called on the unemployed to show themselves. And entrepreneurs to give away their money. This is the only way to save the market economy. A little later, Schlingensiefel wanted to make a million euros rain from the twin towers of Deutsche Bank—a drop in the bucket compared to the amounts destroyed in the financial crises of 2008 and

beyond. [ENG/GER]

**Market Value.** Artists from poor families have a tough time gaining a foothold in the art business. For **SONJA YAKOVLEVA**, making unprofitable art is no more an option than following the crowd. Perhaps that is why her silhouettes seem to radiate value that exceeds the (clearly substantial) labour she invests in creating them. Meanwhile, her trashy KTV comments on art world events in a tone that is at once journalistic and over-the-top. [ENG/GER/RUS]

**Matters of Negotiation.** Choreographer **JOANA TISCHKAU** is as passionate about the sociology of the flea market as she is about driving a hard bargain. Objects take on a worth of their own just by being on folding tables and in cardboard boxes. At the flea, you can expect to trade in memories, collectibles, survival, rhetorical talent, and knowledge of which treasures are really valuable. [GER]

**Riedel Economics.** A few years ago, Frankfurt-based artist Michael Riedel parted ways with his New York gallery and once again had to confront how closely art and market are intertwined. That's when he had the idea of producing his own money. “Riedels,” printed on original euro note paper, have since been available at an exchange rate of 1:1. You can learn more about this unique currency from Riedel trade representative **LINA LINDHEIMER** and, if you like, even make an exchange of your own. [ENG/GER]

## MEDIA

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**Ancient Propaganda Coins.** Two thousand years ago, not only was Roman money the most common means of payment in the Western world, but coins were also the first mass medium. With the help of some show and tell, archaeologist and numismatist **FLEUR KEMMERS** explains how the embossed surfaces were a powerful tool for spreading political messages in a time largely without images: they were used to honour emperors, declare victories, humiliate victims, announce succession to the throne—and sometimes simply as city marketing. [ENG/GER/NLD]

**In the Same Boat.** Like all newspapers, the press flagship F.A.Z. must find a new audience—beyond the white men, on average older than 55, who at least statistically make up the majority of the readership. **INKEN SCHÖNAUER**, head of finance for the Frankfurter Allgemeine Zeitung, writes extensively about the profound economic changes affecting Germany and the world—and print journalism is itself right in the middle of it. [GER]

## MEMORY

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**What Distinguishes a Left-Wing Critique of Capitalism from an Anti-Semitic One?** Political activist and author **JUTTA DITFURTH** has not only critically reviewed the history of her own family during National Socialism, but she also continues to grapple with anti-Semitism in our contemporary society. Why, in conversations about money, do Jews always seem to pop up? Perhaps because fixating on individuals and groups of people is easier than confronting structural problems, or the way we ourselves are implicated? [ENG/GER]

## NET ART

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**Benjamin, Boltanski, Blockchain: What Cryptoart Means for Digital Capitalism.** For Walter Benjamin, capitalist mass production meant the end of auratic art. French philosopher Luc Boltanski, on the other hand, believes that the market needs art to be unique in order to achieve higher prices. And blockchain theorists dream of an art that is decentralised and digital. Literary scholar **NATHAN TAYLOR** attempts to resolve these contradictions and considers the role of art as an instrument of capitalist value creation. [ENG]

**NFTs Are Not Art.** Are NFTs conceptual art that, often, only exists as a certificate? To put the matter to the test, visual artist **IL-JIN ATEM CHOI** (together with René Schohe) attempted an artistic intervention using the blockchain: a paradoxical anti-NFT, a fungible—interchangeable—token, poetic and ambivalent. But the *dada-coin* soon proved that complexity, ambiguity, and mass compatibility are strange bedfellows. NFTs are no medium for art. [ENG/GER]

**Pioneers.** In the mid-1990s, artists in a disintegrating Yugoslavia explored the Internet as an open frontier. Freely accessible, requiring no passwords or tickets (but also offering no payment), it functioned as canvas, stage, and means of production. Net art pioneer **IGOR ŠTROMAJER** believed in the punk utopia of Internet art beyond the market. In light of the privatised platforms that characterise today's online landscape, however, he asks himself the question: what source of income is possible for net artists other than selling old hard drives to museums? [ENG/GER/HRV/SLV/SRP]

## NOVEL

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**The Dispossessed by Ursula K. Le Guin: A book report.** For two years, performance artist **CARLOS FRANKE** read everything he could get his hands on by legendary science fiction author Ursula K. Le Guin. In this conversation,

he describes the planets Anarres and Urras in *The Dispossessed*: one anarchist and poor, the other capitalist and rich. In between is the brilliant mathematician Shevek, who risks everything to overcome the invisible wall dividing the two peoples, but then entrusts his ground-breaking theory of time to neither. [ENG/GER]

**Money by Émile Zola: A book report.** Speculator Aristide Saccard is broke. But the worse off he is, the more megalomaniacal he becomes. Émile Zola's novel *Money* (1890/91) lays bare, with ominous tones and a Netflix-like plot full of greedy bankers and dubious financial sharks, the impact of the stock market on society. In literary scholar **TILL BREYER**'s retelling it becomes clear how the economic mechanisms driving today's neoliberalism had already taken hold in the 19th century—not to mention the psychological ones. [GER]

## POWER

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**Account Frozen.** More and more companies, individuals, and entire groups of people are being kicked out of popular payment systems because of alleged financing of terrorism, money laundering, or pornography—and increasingly due to pressure from religious groups (e.g., in the USA). The fact that private companies such as Visa, MasterCard, and PayPal are the ones making decisions about who can make or receive payments online—partly arbitrarily based on algorithms—is, for the economic sociologist **ALEXANDRA KEINER**, a profound problem. [ENG/GER/ROM]

**“Charity is the drowning of justice in the caphole of mercy.”** Social reformer Johann Pestalozzi pointed out the paradox of the supposedly generous donation more than 200 years ago; the problem remains to this day. **RADWA KHALED-IBRAHIM**, consultant for critical and emergency aid at medico international, examines hierarchies which “aid” entrenches or even creates in the first place. Ultimately, we need to start by understanding who profits from the fact that poverty reigns somewhere else. Is it possible to imagine a world in which aid is no longer necessary? [ARA/ENG/GER]

## REINVENTION

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**The Metabolic Museum.** “Ethnological” museums in Europe lack criteria for evaluating the vast majority of stolen objects in their repositories. How do you assess thousands of pots, trays, and design objects that remain un-repatriated after centuries of colonial collection fury? **CLÉMENTINE DELISS**, associate curator at KW Berlin and former director of Frankfurt's Weltkulturen Museum, pronounces

the complex bodies of contemporary museums unwell. The diagnosis: ailing metabolisms and blocked circulation channels. This condition will not be cured by careful care; it requires radical democratic operations. [ENG/GER/FRE]

**Power to the Authors!** The rebellion of the Suhrkamp editors in 1968 against the publisher Siegfried Unseld has a prominent place in the annals of German culture. A year later, in 1969, the Verlag der Autoren was founded as a publishing house which belongs to the writers themselves. From the very beginning, Handke, Enzensberger, Fassbinder, and Wenders were part of it, among others; today, after more than 50 years, there are 150 shareholders. Co-founder **KARLHEINZ BRAUN** is surprised that this model has not taken hold at a time when everyone is talking about collectives. [GER]

**Unpredictable Phantoms.** For artist **AGNIESZKA KURANT**, money is a fantasy. A dead, a negative thing that nevertheless appears in various forms all over the world. She is particularly interested in all forms that money can take, from shells and salt to colourful candy wrappers and cigarettes. What will be the currency of the future? Lithium? Water, air? Some extra-terrestrial material? Currencies are like living organisms—you can't predict them. Not even if you're an artificial intelligence. [ENG/POL]

## SCIENCE FICTION

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**Outer Space, Money-Free Expenses?** It can't be solely due to the replicator, which spits out food, clothes, tools at the push of a button, that the *Star Trek* universe of the 2360s no longer has money. Because the Ferengi—nasty capitalist caricatures with an occasional anti-Semitic aftertaste—also have replicators, and they still love money and are driven by greed. **CHRISTIAN KREMSE**r, economic philosopher and Trekkie, explores the economic mysteries of the quasi-socialist television utopia. [GER]

## SOLIDARITY

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**Five Loaves, Two Fish.** The *ada\_kantine* was founded shortly before the first Corona wave, and it now seems impossible to imagine Frankfurt Bockenheimer's former university campus without it. Approximately 200 volunteers, various associations, and numerous donations make it possible for the canteen to offer a solidarity lunch for the neighbourhood four times a week. Those who can afford to, donate. **PATRICK KOKOSZYNSKI**, activist and organizer, elaborates on the vision of a society in which everyone has the right to a 4-course meal. [ENG/FRE/GER/POL]

**Friendship Begins with Money.** Music activist **ROBIN SOMMER** is a member of a collective economy: seven people who throw all of their income into a common pot from which all expenses are paid—even though they live in different places. She herself is enthusiastic about how well the solidarity model works and the financial and emotional security it brings, even if many questions—from starting a family to dealing with inheritances—have yet to be clarified. [ENG/GER/SPA]

**Sharing.** When it comes to reforming money, there are a dozen opinions for every 10 people, and none are implemented anyway. This is why experimental economist **DAG SCHULZE** is trying to find his own way in and around the town of Usingen with *WiR-schaft*, which he co-founded: the small storage cellar fills with jam, apple-sauce, soap, creams, and tea through “sharing” and giving rather than buying or exchanging. The approximately 50 members give what they can—and take what they need. [GER]

**Unconditional Basic Singing.** Singer and musician **BERNADETTE LA HENGST** has been fighting for unconditional basic income for years—but unconditionality is more than her life maxim and political demand. Her *Chor der Statistik* welcomes participation from anyone and everyone, regardless of singing ability. Weaker singers are supported by the stronger ones in the choir, just as it should be in society. Join in! [ENG/GER]

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## SPACE

**Money Carpet.** The disappearance of public space is part of the story of capitalism. Money is used to mark out territories, for example by privatising parks—such as the one in which Occupy Wall Street began in New York in 2011. The images on the picnic blankets which the artist collective **JOCHEN SCHMITH** produces from shredded banknotes are reminiscent of such places. But where do you have your picnic if you don't have access to the park? [ENG/GER]

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## STABILITY

**The Price of Money.** As head of the monetary policy strategy department of the European Central Bank, **KATRIN ASSENMACHER** is committed to keeping the euro stable. But that is easier said than done, because the effects of interventions made by the ECB can be felt only at a delay. The unconventional monetary policy of recent years has come under repeated criticism from Germany in particular. What monetary policy instruments are available to the ECB? And how much inflation can Europe tolerate? [ENG/GER]

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## SURVEILLANCE

**On the Digital Scant.** A father sends £150 to his son in Kurdish-controlled northern Syria and is arrested for financing terrorism. Transaction histories and account statements are evaluated every day. Algorithms look for unusual transfers, atypical investments. Arabic first names and entire regions are designated potential risks. Social researcher **CAROLA WESTERMEIER** practises critical security studies: if money's digital traces reveal so much about us, who will protect us from the whims of those with the information? [ENG/GER]

**The Wretched of the Earth.** In Marxist theory, the term “surplus population” refers to people whose labour power cannot be utilised by capitalism. **TSAFRIR COHEN**, managing director of *medico international*, reports that entire regions are increasingly being cordoned off and entire populations are being encircled by surveillance technology. The primacy placed on security in power politics means that we no longer even want to exploit the wretched of the earth. [GER]

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## TEMPO

**High-Frequency Trading is Completely Overrated.** High-frequency trading has surged because of a well-intended (yet inadequately formulated) regulation aiming to ensure price comparability for offers traded across various stock exchanges. It became possible to make a lot of money by buying and selling faster than the speed of information. Author and artist **GERALD NESTLER** explains why technical advances have largely eliminated such temporal advantages today and why other regulatory gaps are now more lucrative. [ENG/GER]

**High Frequency Under the Clouds.** A computer nerd since childhood, artist **BEN ACKERMANN** stumbled across suspicious antennae in and around Frankfurt during his studies. Sometimes directed at London and sometimes Zurich or Milan, they are part of radio relay networks spanning European financial marketplaces set up by high-frequency traders in a competition for the fastest connection, which has now reached the scale of nanoseconds. [ENG/GER]

**no risk, no fun?** Bank founder **TOBIAS KLEIN** (First Private Investment Management) compares himself to Odysseus, who had himself tied to the mast so as not to follow the Sirens: even as an investor, you have to follow the beaten path, to keep yourself from getting anxious and running after the market. But at the same time, if a storm threatens, you must be able to correct course fast. Good

investing means always checking your own system and not neglecting the meta-level—with or without AI support. [ENG/GER]

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## TRUST

**Creating and Connecting Markets.** As an international hub for global trade, *Messe Frankfurt's* focus 780 years ago was on direct sales. Today, filling order books is less important than filling address books. Trade fairs are places to exchange contacts and amplify trends. **JULIA UHEREK**, head of consumer goods fairs with *Messe Frankfurt*, is convinced—despite the horrendous price tag on hotels—that there is no substitute for personal encounters when it comes to solidifying business relationships. [ENG/GER]

**What Exactly is the Digital Euro?** The digital euro is intended to function for all EU citizens as a digital means of payment beyond existing private offers such as credit or debit cards. It is an attempt to transfer the trust that many have in cash to a digital currency without displacing cash. **SEBASTIAN SIEPEN**, ECB market infrastructure expert, explains what is behind the plans, how the digital euro is compatible with our ordinary checking accounts, and how we will be able to use it to pay any retailer in every eurozone country. [ENG/GER]

**Whose Money is My Money?** Not all money is created equal. Banknotes and account balances are completely different concepts under law. Is the banknote in my hand also my property? Who owns the funds in my account, from a legal standpoint? And who owns the euro notes issued by a central bank? **ANDRÉ ALFES**, professor at the University of Applied Sciences of the German Federal Bank, explains the basic legal structures of money and why it is always a matter of trust. [ENG/GER]

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## WAR

**How Big is the Eye of the Needle?** When diplomacy reaches its limits, sanctions are the weapon of choice. But do they work? Economist and World Bank consultant **ALEKSANDRA PEEVA** investigates how sanctioned goods still make it to Russia, whether exclusion from the SWIFT banking network has been successful in restricting access to international capital markets, what role China plays in this, and how Putin is trying to avoid becoming even more dependent. [BUL/ENG/GER]

## WORK

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**Artist-Applicants.** “The project” was once a liberatory concept that marked a movement away from the finished work and towards open forms, towards process. Now, instead, it has become synonymous with dependence, with constant and unsustainable stress, with self-exploitation. Working as an artist or academic means living from application to application. Philosopher and performance theorist **BOJANA KUNST** considers “the project” to be a neoliberal management principle that organizes (self-)exploitation. Can we interrupt the fantasy of the application? And imagine a world of work without a “project”? [ENG/GER/SLV]

**German Ideologies of Work.** In 1920, Hitler declared that the German people would never be happy in the land of Cockaigne. For **NIKOLAS LELLE**, consultant for anti-Semitism at the Amadeu Antonio Foundation, such narratives still shape our idea of work. The Nazi Party defined work as a service to (their definition of) the national community. Not working meant you were “antisocial”—even if everyone, of course, secretly hoped to hit the jackpot in the “National Lottery for Job Creation.” [GER]

## ZOMBIE

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**Decomposing Bodies of a Decomposing Class.** Marx referred to the lumpenproletariat as the “passive decomposition of the lowest strata of the old society.” It takes a certain taste for mischief to associate zombies with that description. In Colson Whitehead’s horror novel *Zone One*, the connection between the zombie apocalypse and the economic crisis is unmistakable. Americanist **MARLON LIEBER**, however, believes that we cannot expect a proper uprising from zombies. Or is it still possible for the lumpenproletariat to become a revolutionary subject? [ENG/GER]

## CONSULTATION

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**Shameless Advice on Tax Returns.** Money has a bad reputation; most artists are reluctant to deal with it, at least. This is a paradox, since the fact that there’s never enough of it means many artists have to think about it constantly. Media art curator **JEANNE CHARLOTTE VOGT**, on the other hand, is not afraid of numerical acrobatics; she studied business. At her table she explains what VAT and foreigner taxes are all about, just as she does when she prepares tax returns for many of her colleagues—or she’ll draw up a business plan with you for your boldest project ideas. [ENG/GER/ITA]

**To Build a House.** Housing cooperatives are a popular and pragmatic response to housing shortages and rising rental prices. In this model, people join forces to buy a plot of land or house, thus decoupling it from the speculative sector of the housing market. **NORIA BELLOUCH**, founding member of a new co-op, explains the concept and how it differs from apartment building syndicates. She also offers tips for those who want lasting housing security. [GER]

## PRACTICAL EXERCISE

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**The Disappearance of the Visible.** **PIT HARTLING** has performed in Las Vegas and has turned paper into money for the ECB. Tonight, the vice world champion of magic does more than make coins disappear and appear: he shows his cards. Practice a trick with the master and learn to play with deceptive perception yourself. [ENG/GER/SPA]

**Symbiotic Tabletop Choreographies.** Do not seek to gain an advantage, allow something to emerge together: Choreographer **FABRICE MAZLIAH** invites you to a simple exercise inspired by Budō, the contemporary Japanese martial arts. How can we relate to other human and non-human bodies; how can we allow things to become without knowing what we are looking for? How can we give and take without calculating what we’re getting in return? And what role does our body play in this? [ENG/FRE/GER/GRE]

Curator:  
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Licenser:  
**Hannah Hurtzig**

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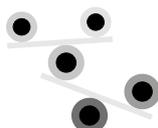
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