

The
Whole Life:
Archives
and Reality

19.5. — 25.5.19

ARCHIVE
VIEWING. CONGRESS.
ACADEMY

KUNSTHALLE IM
LIPSIUSBAU

19.5.—25.5.19

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4	Introduction
6	Archive Viewing
20	Additional Program
25	Congress
34	Academy
36	Biographies
45	Cooperation Partners/ Imprint

In archives, historical and contemporary realities condense and overlap. It is here that ideological and material realities from different eras meet and that archived knowledge profoundly shapes the present. *The Whole Life: Archives and Reality* asks what roles the archive and its objects play in the major transformations of the present, and what this means in turn for the structure of the archive, its users, its technologies, and its forms of knowledge production. What can archives give to contemporary society? How are historical realities translated into contemporary narratives? Can complex historical processes and developments even be archived at all and thus made useful for the present?

The starting point of *The Whole Life: Archives and Reality* is a process of transformation: the development of Egidio Marzona's private collection into the public Archiv der Avantgarden (AdA) at the Staatliche Kunstsammlungen Dresden (SKD). The collection was donated to the SKD in 2016. The current state of the archive and its holdings in this transformation process offers us the opportunity to reformulate urgent questions concerning the political and social status of archives and their relationships to contemporary realities. The collection consists of artistic works and sketches; letters and photographs; everyday items, furniture and design objects; collections of objects from the Bauhaus, the Memphis Group from Milan, and the Braun company; and also of art works from the Fluxus movement and Russian avant-garde magazines. These are just some of the examples of the wealth and diversity of the collection which potentially contains "the whole life" from various times and places in concentrated form – and within which the historical connections of contemporary issues become visible.

What potential unfolds within such a transformation process? How do archival practices and policies today determine the diversity and structure of

collections? What significance does the archive have as a site for counter-narratives and alternative knowledge production? *The Whole Life: Archives and Reality* discusses these questions in various formats including a one-week archive viewing with nine positions from contemporary artists in the Lipsiusbau, a public congress of international experts, and a multi-part evening program. At the same time, the Whole Life Academy will be held, a program with 60 international participants and a curriculum composed of seminars, workshops, viewings, and excursions, thus developing alternative forms of access to existing archival practices and narratives.

The Whole Life: Archives and Reality also marks the start of an interdisciplinary cooperation project between four institutions from a range of archival contexts: Arsenal – Institute for Film and Video Art / Archive außer sich, Haus der Kulturen der Welt, Pina Bausch Foundation, and Staatliche Kunstsammlungen Dresden. Together, they will explore new strategies for dealing with archives and their inherent archival, research and narrative practices. In each instance, the work of the participating institutions will provide prototypes for development of new forms of access and the contextualization of their collections. Together, the partners will develop model procedures and theoretical approaches in dealing with archives and making them visible. During the three-year cooperation project, there will be numerous individual projects that explore opportunities for knowledge production within archives, suggesting methods for linking contemporary socio-political developments and epistemological questions. Of central importance are issues of the mobilization of knowledge assets, new forms of the activation of archive inventories, and linking up the contents of different archives. *The Whole Life: Archives and Reality* provides an early insight into these working processes.

ARCHIVE VIEWING

20.–25.5.19
10 a.m.—
6 p.m.

A draft of a work by Robert Barry, a motorbike developed by the designer Philippe Starck, La Boite-en-valise from Marcel Duchamp's B-series, texts and publications from the group ZERO: The Archiv der Avantgarden (AdA) consists of artistic works and sketches; letters and photographs; everyday items, furniture and design objects of the 20th century; collections of objects from the Bauhaus; photo documentaries from the Fluxus movement; documents of the Polish futurists and magazines of the international labor movement.

At the core of the AdA is Egidio Marzona's private collection, donated to the Staatliche Kunstsammlungen Dresden (SKD) in December 2016. As an archive, it provides an index of twentieth century aesthetic thinking and a record of the era's sociopolitical ethics and utopian ideals, opening up questions regarding the constitution of an archive and its relation to contemporary shifts and developments.

Currently, the vast majority of items in the AdA are stored in A4-size office binders not organized according to standard archival practices; not chronologically, nor by type, nor by size. Instead, these folders condense instances, figures, and material into a format that dissolves traditional distinctions of medium and scale and offers instead a curated insight into a past moment, movement, or process.

In their totality, however, these folders constitute an alternative archival arrangement: referencing Hans Arp and El Lissitzky's *Kunstismen* (1925), Marzona compiled his collection in line with the art historical -isms. His archive, from Art Nouveau to the "Neue Wilde" provides an almost complete cross section of the century.

Opening 19.5., 7 p.m., Kunsthalle im Lipsiusbau [DE→EN](#)

With [Marion Ackermann](#) (General Director of Staatliche Kunstsammlungen Dresden) and [Bernd Scherer](#) (Director of Haus der Kulturen der Welt) Intervention by [Meg Stuart](#) (Choreographer and Performer)

As a gesture, the Archive Viewing engenders a constellation of moments that glimpse into the AdA's massive holdings, whether to divulge a piece thereof, react to their historical claims, or to navigate their configurations. Nine artists research and work through their own strategies, methods, and questions along the narratives provided by the AdA, opening up individual perspectives on the collection. The AdA's current structure and its present in-flux status compel a very specific research mode: direct encounters with its folders, its objects, and its collector are crucial. Still in the process of being inventoried, the archive currently offers no database from which to straightforwardly search for and easily locate precise objects, dates, names, or keywords. This obscurity however prompts instead the need to be present in the archive for research; an act of browsing that in itself catalyzes manifold searches and accidental confrontations. Through close encounters with the material and conversations with Marzona, the artists materialize in space these encounters with this archive-in-transformation. In their works, many of which have been specially conceived for the Archive Viewing, they place materials from the archive in exhibitionary, filmic, or performative dialogue.

Together, these contributions and archival material produce a dynamic setting that at the same time catalyzes the potentialities of the processes taking form within the AdA. A week-long program of readings, lectures, and guided tours offers further thematic insights into the extensive collection.

Exhibition Tours

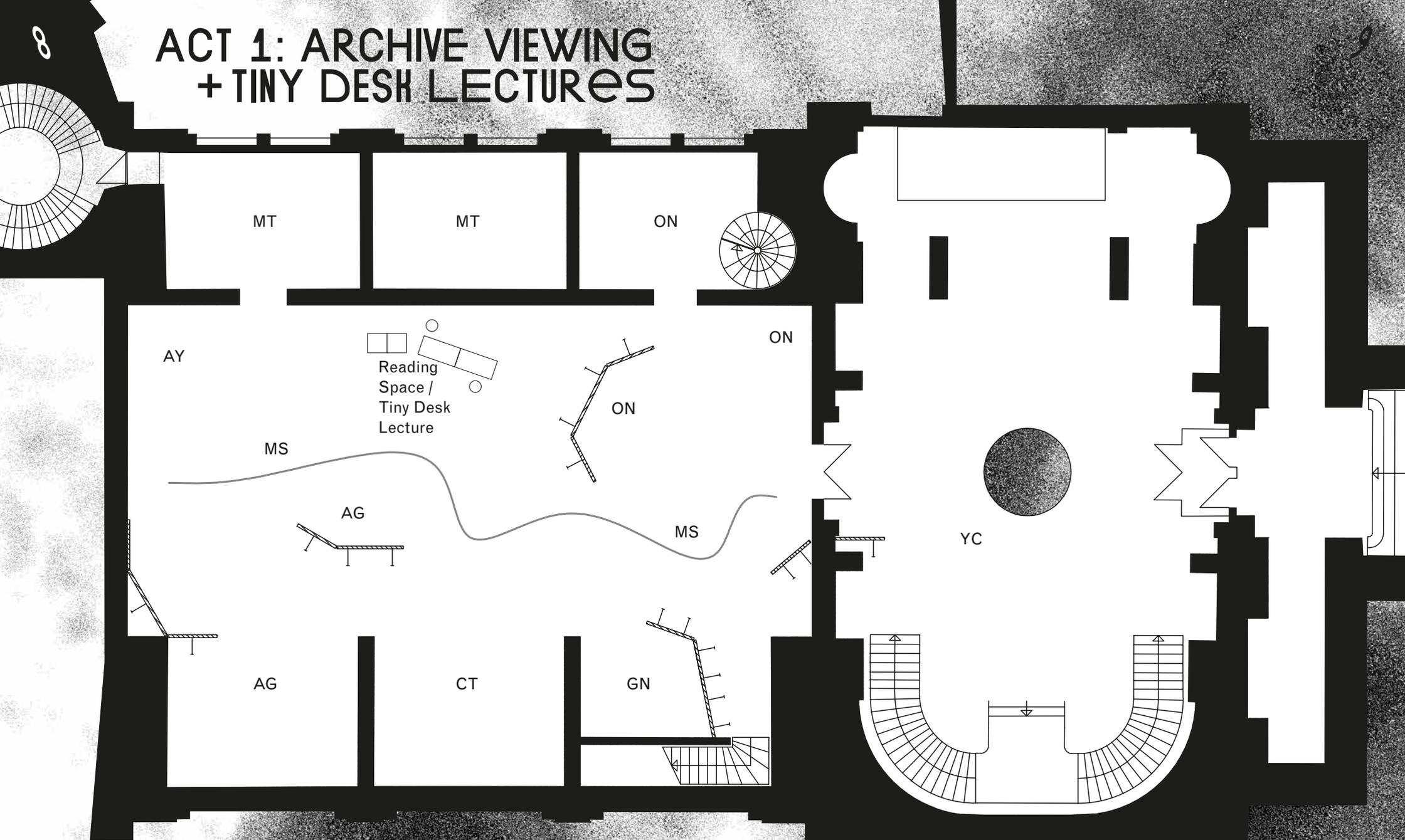
20.5. 4–5 p.m. with [Lisa-Marie Schrewe](#) (Archivist AdA) [DE](#)

22.5. 4–5 p.m. with [Marcelo Rezende](#) (Director of AdA) [EN](#)

25.5. 4–5 p.m. with [Rudolf Fischer](#) (Director of AdA) [DE](#)

Guided tours for children (aged 5–12) will be held in parallel.

ACT 1: ARCHIVE VIEWING + TINY DESK LECTURES



YC	Yane Calovski	MT	Mathilde ter Heijne
ON	Olaf Nicolai	AG	Assaf Gruber
GN	Gabi Ngcobo	AY	Ala Younis
CT	Clarissa Thieme & Tanja Krone	MS	Meg Stuart

YANE CALOVSKI

Mulichkoski Bench, Divided

Concrete, metal, Styrofoam, and pigment (2018)
Dimensions: 520 × 50 × 50 cm

The work originates from two main references: Skopje's architectural modernity and public-space objects that carry a specifically democratic potential. At the same time, the work represents a design translation of Polish architect Oskar Hansen's theory of the 'Open Form' into a real object – a bench. According to Hansen, individual subjectivity was to become the center of architecture. *Mulichkoski Bench* references a design by Macedonian architect Petar Mulichkoski, who in 1972 designed a bench as part of a scheme for the headquarters of the Central Committee of the Communist Party of Macedonia. However, the bench is the only element to survive the neoclassical architectural redesign that took place in 2013. As a product of contrapuntal dialogue between Petar Mulichkoski's minimal and socially sensitive design for a bench and Oskar Hansen's tendency toward practical application of theory, Calovski's work becomes a "material gesture of friendship," or an object that extends its potential when removed from its original setting and placed within a different socio-cultural context.

Archival Material

In earlier research, Yane Calovski found a folder on Paul Thek in Egidio Marzona's archive. The folder included several letters, postcards, and two Polaroid photos. Currently, the location of the folder is unknown.

I said I was. I never said I was.

Print Project (ongoing) (2019)
Dimensions: variable

The editing, interpretation, and performing of information regarding American artist Paul Thek is an ongoing interest of Calovski. The work *I Said I Was. I Never Said I Was.* is based on personal notes and photo memorabilia that Calovski found at Egidio Marzona's collection in Berlin (part of it first having been presented in the work *We Are All in This Alone* (56th Venice Biennial, 2015) and archival documentation pertaining to the unrealized artist book by Thek for his seminal exhibition *Pyramid*, curated by Pontus Hulten at the Moderna Museet in Stockholm (1971). *Pyramid/A Work in Progress* exhibited an 'environment' which could in turn be adapted, combined, and supplemented on site with exhibition material from the museum itself or local objects.

Yane Calovski's work has been exhibited internationally, including at the Museum of Contemporary Art Skopje and Zagreb, Malmö Konstmuseum, Bunkier Sztuki, Bauhaus Foundation Dessau, Kunsthalle Baden-Baden, Tate Britain, Baltic Art Center, Drawing Center New York, the 56th Venice Biennial (2015, with Hristina Ivanoska), Manifesta 7 (2008), and Manifesta 3 (2000). He studied at CCA Kitakyushu (1999/00) and Jan van Eyck Academy (2002/04). He lives and works in Skopje and Berlin and is represented by Zak | Branicka.

When Your Shadow Always Has Company ...

A composition
in 4 parts (2019)

Quelque chose se produira

Neon with time switch for fading at
8-hour intervals / 220 × 17 cm (2011)

“And death comes with laughter lines ...”

Poster board with motifs from two comic
collections*
Wood, 640 × 250 cm /
Wallpaper, Dimensions variable (2019)

ANNO

1y/13m/73w/365(6)d (poster)
Poster, offset print, 140 × 100 cm /
Edition: 1000 / 2019

ANNO

1y/13m/73w/365(6)d (tear-off calendar)
Letterpress, 367 sheets /
Dimensions: 32 × 23 × 2,5 cm /
Edition: 30 / 2019

OLAF NICOLAI

*Archiv der Avantgarden

— Dan Barry: Flash Gordon, in:
Comics 3. Weltbekannte Zeichen-
serien, Carlsen Verlag 1973.
— Fantastik No 6. Toute la Fantasie
de la B.D. Contes de Noël, Bayonne
1980.
— Joe Brainard: 1984. Comics.
Translated by Harry Rowohlt,
März Verlag, 1983.
— Guy Peellaert: PRAVDA. With
a preface by Peter Zadek, Carl
Schünemann Verlag, Bremen 1968.
— Perry. Unser Mann Im All. Nr. 62,
Moewig-Verlag, München 1969.

*Collection Rudolf Fischer

— Ray Bradbury / Kent Williams / P.
Craig Russell [et al.]: Die Bradbury
Chroniken, Carlsen Verlag,
Hamburg 1994.
— Jean Giraud (Moebius):
Die Sternwanderer. Reparaturen.
Bd. 6, Verlag Schreiber & Leser,
München 2004.
— Appel Guery / Sergio Macedo:
Die Zeitlose Reise, Volksverlag
Linden, 1983.

The two outside walls are positioned at a slight angle to the central, elevated section of the three-part wall, giving the impression of a winged altar erected on an open field. The wall is located some distance from the large temple gate; the guide book states that it serves as protection from evil spirits. An elderly female guide recounts how only a few living people still know that the spirits are trapped in the shadow of the wall – and for that reason you should never walk through it. The only problem is, how do we see the shadow when it's cloudy? And what would happen if there were a second sun?

In the morning, a brochure about the extra-terrestrial journey Relax on Kepler-16b had been left in the hotel. “Remember the memorable double sunset on the desert planet Tatoonie in the original Star Wars? As it turns out, such a vista isn't unimaginable – if you can get to Kepler-16b, an exoplanet about 196 light years away.” That sounded interesting, but was immediately put into perspective in a very sober fashion: “Of course, if you did get there, you might be disappointed to find that the planet is actually a gas giant, or that its temperature is close to that of dry ice.”

But a second sun – that wouldn't be bad. “When your shadow always has company.” You could start by designing a new annual rhythm; instead of a week with seven days, you could have one with three days, and that twice – as well as two holidays. And 13 moons. Then God would have 2 days rest after the third day, thus placing not just one but two suns in the sky. But that's not just “double sunset,” it's also “double shadow”! So, windowless rooms, well-illuminated without any kind of shadow as the best kind of protection. So sleeping will tough, but sleep, as Mr. H already noted, only confuses the imagination, as do fever or madness. No shadow – no ghosts – no clarity. There is then no need for winged altar walls on open fields. And the “bird of paradise” is not far away. One only has to find it.

In the travel brochure it also stated that not far (whatever that means!) from Kepler-16b exists Kepler-186f, an “earth-sized planet in the habitable range.” “Its sun is a red dwarf that emits red wave-length-photons, which means that if vegetal life exists on the planet, it could have a much different color palette than we're used to.” It whispers *quelque chose se produira*. Other colors – wonderful! And then we discover “shadows without suns”!

Olaf Nicolai

Archival material

— On Kawara: Mar.6.1967.
Acrylic on canvas. 1967.
— Xavier Aballí, 7. MÁRZ 2020
From “Present-Futur” series
(2019–) OK-XA
Acrylic on canvas, 33 × 24 cm

When your shadow always has company ... is accompanied by archival material selected by Egidio Marzona from the Archiv der Avantgarden:
— Bruno Adler. Utopia. Dokumente der Wirklichkeit. Utopia Verlag. Weimar 1921.
— Fortunato Depero. Depero Futurista. Edizione Italiana della Dinamo Azari. Mailand u. Paris 1928.

Olaf Nicolai studied German Literature and Philology in Leipzig, Vienna, and Budapest and completed his PhD on the Wiener Gruppe. Nicolai's works and projects have been shown in numerous international solo shows, such as Kunsthalle Wien (2018), Taxispalais Innsbruck (2017), and the German Pavilion at the 56th Venice Biennale (2015). His works have been awarded the Kunstpreis der Stadt Wolfsburg and received grants from Villa Aurora Los Angeles, PS1 New York, and Villa Massimo. In 2017 he received the Karl Sczuka Prize for Radio Art for *In the Woods There Is a Bird...*, his contribution to DOCUMENTA 14. In 2018, he was awarded the city of Darmstadt's Wilhelm Loth Prize. He currently lives and works in Berlin.

14 CLARISSA THIEME

Weiter war nichts, ist nichts
Light pendulum, text (2019)

quatero #1—#6
Alu Dibond Prints 42×47,7 cm

Weiter war nichts, ist nichts deals with a letter by East German writer Christa Wolf, written in 1984 on the occasion of the 40th anniversary of her publishing house. Five years before the end of the East German state, Wolf demonstrates a surreal intuition by describing a tectonic shift that works beneath the surface of the officially presented reality. In a sharp tone, she refers to the taboo of naming the state of affairs currently in motion. Against this silence, Wolf insists on being embedded in the vibrations of the time: "Once we felt together how the earth trembled." In a setting developed during an engagement with the AdA, Thieme's work enters into dialogue with the West German artist group ZERO, which in post-war Germany formulated a concept of art removed from the static object and moving towards a common space of experience. "But the restlessness of calm is spooky, a contradiction to the rhythm of the heart, a movement that destroys itself; it does not free us from seeing that is awake, bright, and a measure of the unbridled." The *quatero #1—#6* series leads from the installation into the contemporary social reality of Dresden. Wolf's historical text is translated into five languages of the largest migration groups in Saxony.

schwanken

Performance with six performers
and a text by Christa Wolf (2019)
With Ashraf Ayash, Ahmad Muhebbi,
Thi Hong Hanh Nguyen, Lita Poliakova,
Arthur Leo Weinhold, Peter Welchman

In collaboration with Tanja Krone, Thieme develops a performance in the exhibition space in which six performers from Dresden recite the original of Christa Wolf's letter alongside translations in their own languages: a polyphonic/multilingual choir of political-social shifts and upheavals. → Additional Program p. 23

Clarissa Thieme is an artist and filmmaker. Working across film, photography, performance, installation, and text, she combines documentary and fictional forms focusing on processes of memory, politics of identity, and strategies of translation. Her practice is research-based and often takes a collaborative approach. Thieme studied Media Art at the University of the Arts Berlin (UdK) and holds a MA in Cultural Studies and Aesthetic Practice from the University Hildesheim. She is also a research alumnus of the Berlin Center for Advanced Studies in Arts and Sciences (BAS).

Tanja Krone is a director, curator, performer, and musician. In her works she addresses art as a realm of possibility and the issue of social participation and is continually and persistently in search of the poetic in the documentary. At the Artfremden Einrichtung in Mannheim, she put democracy to the test in *Herrschaft der Kunst* (The Rule of Art, 2017–2018). Most recently she gave the residents of Esslingen unlimited support in the construction of their *Stadt der Frauen** (City of Women), and since 2017 she has toured European pedestrian zones with her European House of Gambling. Last year she staged CRASHTEST-Spekulationen über die Zukunft unter Anleitung der Jugend (CRASHTEST—Speculations on the Future under the Guidance of the Youth) at the Bürgerbühne with young people from Dresden.

Archival Material

— Vibration photo wallpaper 6×3 m (developed from graphic from Zero No. 2)
— Otto Piene / Heinz Mack (Ed.): Zero 2. Zur 8. Abendausstellung „Vibration“, 1958.
— Catalogue of the exhibition „Ausstellung Null“ at the Stedelijk Museums Amsterdam, March 9–25, 1962.
— Christa Wolf, "Berlin, im Juni 1984".
Courtesy of Erbegemeinschaft nach Christa Wolf

Now you see me now you do

When the Flowers Bloomed
Film, 32:03 min (2016)

With Chad Cordeiro, Gabi Ngcobo,
Matselane Xhakaza, Michelle Monareng
and Nathaniel Sheppard

15 GABI NGCOBO

The film *When the Flowers Bloomed* was conceived by Gabi Ngcobo with four then-fine-art students at the Wits School of Arts, Johannesburg. The film follows the learning and thinking process for the South African collection housed at the Weltkulturen Museum in Frankfurt am Main up until the making of the exhibition *A Labour of Love. Kunst aus Südafrika – Die 80er jetzt*. In 1986, Rev. Blum travelled to South Africa for six weeks during the officially declared state of emergency and collected, on behalf of the museum, around 600 works from black South African artists. Rev. Blum documented his travel with photographs and interviews with artists and kept all the receipts that artists and galleries generated as proof of purchase of the works. The film explores archival materials and working methods that allow history to interact with the present, making visible recurrent questions that require rephrasings in order to produce new meanings and offer insights into our present.

Gabi Ngcobo is an artist, curator, and educator living in Johannesburg, South Africa. Since the early 2000s, Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and internationally. She recently curated *We don't need another hero* (2018), the 10th Berlin Biennale, and was one of the co-curators of the 32nd Sao Paulo Bienal (2016). She is a founding member of the Johannesburg based collaborative platforms NGO – Nothing Gets Organised and the Center for Historical Reenactments (2010-14).

MATHILDE TER HEIJNE

Assembling Past and Present

Video Installation (2015 – ongoing)

Woman to Go

Archive and installation with take-away postcards (2005 – ongoing)

In her installational and process-oriented works, Mathilde ter Heijne addresses the issue of the representation and narration of female history and stories in Egidio Marzona's collection. In *Assembling Past & Present*, the artist takes up the history of the first women's international peace congress from 1915, which set out to formulate the preconditions for a permanent world peace. Although the congress laid the basis for Wilson's 14 point program and the peace accord of the Treaty of Versailles, it has now been largely forgotten. In cooperation with cultural protagonists in Dresden and the surrounding area, the exhibition space will during *Assembling Past & Present* become a meeting place, cross-fading historical material and contemporary movements – as a living archive which has set itself the task of writing its own history.

For *Woman to Go* the artist produced postcards featuring the portrait of unknown women. To these pictures she added biographies of known female figures, whose traces she encountered in the Archiv der Avantgarden. As cards "to go," ter Heijne dissolves the rigid fixities of the archive, allowing the collection to take on its own afterlife as a postcard, souvenir, or leaflet.

Archival Material

- Else Lasker-Schüler: Der Prinz von Theben. Ein Geschichtenbuch, Verlag Paul Cassirer, Berlin 1914.
- Else Lasker-Schüler: Die Wupper. Schauspiel in fünf Aufzügen, Date unknown.
- Else Lasker-Schüler: Mein blaues Klavier, 1937.
- Else Lasker-Schüler: Meine Wunder. Gedichte. Dreililien-Verlag, Karlsruhe/Leipzig 1911.
- Paula Modersohn-Becker: Das Neue Bild. Verlag Kurt Wolff. Leipzig 1919.
- Paula Modersohn-Becker: Eine Künstlerin. Paula Becker-Modersohn. Briefe und Tagebuchblätter, Verlag Franz Leuwer, Bremen 1919.
- Carl Emil Uphoff: Paula Modersohn. Verlag Klinkhardt & Biermann. Leipzig 1919.

Mathilde ter Heijne is a Dutch video, conceptual, and installation artist and university lecturer. She studied at the Stadsacademie in Maastricht from 1988 to 1992 and at the Rijksakademie van beeldende kunsten in Amsterdam from 1992 to 1994. In her current practice, she deals with the processing of oral traditions as an opportunity to preserve and pass on the knowledge of social minorities. In these contexts she examines the potential of rituals, participation, and performance. Her works have been exhibited at the Berlinische Galerie, the Migros Museum für Gegenwartskunst and the Tel Aviv Museum of Art. Ter Heijne is professor for visual art, performance and installation at the Kunsthochschule Kassel. She lives and works in Berlin.

The Right

Film and Photographs (2015)

ASSAF GRUBER

At the center of Assaf Gruber's cinematic work *The Right* (2015) is a 73-year-old security guard from the Old Masters Picture Gallery in Dresden who writes a letter to the director of the Muzeum Sztuki of Łódź, requesting to volunteer as a security guard in his museum.

The ostensible reason for her wish for a transfer – apart from her personal history as a Polish-German refugee in the 1940s – is the Łódź museum's collection of avant-garde pieces by the a.r. group ("revolutionary artists," "real avant-garde") of the 1920s.

The film is accompanied by a series of photographs of objects that activate the thoughts of Anne, the film's subject: *Feudalistic Values* (2015) is a photograph of a front page of the newspaper *DIE ZEIT*. "Today," she writes, "individualism has replaced collectivism. Everybody claims to be 'proletariat,' but they are prisoners of feudalistic values exactly like the old masters were." Next to *Feudalistic Values* hangs another untitled photograph with a black and white postcard of Władysław Strzemiński, the leading figure of the a.r. group. Here, the photo shows him as distorted and somehow helpless against the adjacent headline from *DIE ZEIT*. "End of the White Man."

Archival Material

- Letter of Władysław Strzemiński and Karol Hiller to Jan Tschichold, 1932.
- Julian Przyboś: Z ponad (From above), Cover by Władysław Strzemiński, 1930.

Assaf Gruber is a sculptor and filmmaker who lives and works in Berlin. Both his time-based works and installations focus on the way in which political ideologies of individuals intertwine with personal stories, and the way in which they form social relations within both the private and public spheres. In 2018, his solo exhibitions included those at the Natural History Museum of Berlin, The Berlinische Galerie, and the Center for Contemporary Art Ujazdowski Castle in Warsaw. His films have been featured in festivals, including the Berlinale Film Festival and the Oberhausen International Short Film Festival.

two hundred letters

Sound, drawings,
and objects (2019)

ALA YOUNIS

The project is concerned with extensive archival collections, the collection practices inherent to them, and with putting seemingly disjointed ways of collecting into constellation in Berlin and Cairo.

The status of these two collections is uncertain and the knowledge of the stories that hold together and narrate these collections is fragile. Both collectors attempt to permanently deposit their collections, which is why each party's approach to the collection is marked by negotiation. On the one hand in contact with the institutions that classify, organize, exhibit, and research objects; on the other hand in search of a place of anonymity that escapes the final form of the collection. How does a collection elude attempts to fetishize or nationalize its contents?

Unopened letters written to a member of parliament could be interpreted as a sign of his indifference to the voice of the people; but on closer inspection of the letter's content, it is striking that the member tried to preserve his integrity by not opening letters, as they contained requests for favors. The project brings together sound, drawings, and objects to make vivid the negotiation processes that take place within and over extensive, multi-layered collections that are in situations of upheaval and transformation.

Archival Material

— Joseph Beuys: Ja Ja Ja Nee Nee Nee. Felt, tape (Multiple, 76/100). 16 x 25 x 25 cm. 1969.
— Marcel Broodthaers: An Eye. Jar. Photograph. 10.5 x 10 cm. 1965.
— Marcel Duchamp: La boîte-en-valise (Serie B). 1935-41 / 1952. Leather case with 69 objects. 39 x 35 x 8 cm.
— Gilbert & George: Reclining Drunk. Glass (Edition Nigel Greenwood Gallery). 2.5 x 9.2 x 5 cm. 1973.
— El Lissitzky: Plate, 1923.
— Hans Richter: Untitled. Prop for the Film "Dreams That Money Can Buy", 1947, Direction: Hans Richter. Terracotta, glass, paint. 6.5 cm (diameter), 1947.

Ala Younis is an artist, trained as an architect in Amman. Research forms a big part of her practice, as do curating, collaboration, and film and book projects. Her work deals with collective experiences that collapse into personal ones, with how the archive plays on predilections, and how its lacunas and mishaps manipulate the imagination. Her work has been featured in solo shows in Amman, London, Seville, Sharjah, Dubai, and New York, at the Istanbul and Gwangju Biennials, and New Museum Triennial. In 2013, she curated Kuwait's first national pavilion at the 55th Venice Biennale and co-founded the publishing initiative Kayfa ta. She is member of the Advisory Board of Berlinale's Forum Expanded and the Academy of Arts of the World (Cologne).

Knots and Then

Improvised
Intervention (2019)

MEG STUART

Meg Stuart, Choreographer, Performer
Sigal Zouk and Ana Rocha, Artistic Collaboration
Brandon Johnson, Sound
Giulia Paolucci, Costume

Organizing the past has been a historical ambition of the archive as an institution, present in the desire of regulating what has been said or done in history. The choreographer and dancer Meg Stuart proposes another perspective: to work in the space of lacking, the moments of silence in a narrative, the pause in the process of transmission of information, creating a parcours between what was not said and putting herself in a position of establishing the gesture and the body as a force against the rule of law in the archive.

"When I reach back – I look for the knots – when I find them – I begin – acknowledging – untying – undoing – revising – reimagining – living the archive through – a process of awareness – unfinished invisible labor – weaving the promise of the past into the reality of now." (Meg Stuart)

Archival Material

— Robert Barry: Otherwise. Produced by the Van Abbemuseum Eindhoven, the Netherlands, 1981.
— Yves Klein: Conference a la Sorbonne, 1959.
— Bruce Nauman: Soundtrack from first violin, Tanglewood Recording Studios, 1975.
— Philippe Starck: Moto 6.5. Motorcycle. Design for Aprilia. 1995.
— Robert Barry: NEED ALONE REAL BEYOND INCLUDE NOW REMIND ABOUT. Acrylic on Cardboard. 52 x 34 cm.n.d.

Meg Stuart is an American choreographer and dancer, living and working in Berlin and Brussels. Together with her Brussels-based company Damaged Goods she has created over thirty productions, ranging from solos to large-scale choreographies. Other projects include improvisation projects, video works, installations, and site-specific creations. Her work has toured the international theatre circuit and was presented at Documenta X in Kassel (1997), at Manifesta7 in Bolzano (2008), and at PERFORMA09 in New York. Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and navigates the tension between dance, theatre and visual arts. Previous collaborations include works developed with visual artists Gary Hill, Ann Hamilton, and Jompet Kuswidananto. She is the artistic director of the upcoming Tanzkongress 2019.

ADDITIONAL PROGRAM

MONDAY 20.5.

Tiny Desk Lecture

Kunsthalle im Lipsiusbau, 6—7:30 p.m. [DE](#)→[EN](#)

Experts from selected archives of the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden, the City of Dresden, and the Free State of Saxony tell their stories using materials or objects from their collections. At the center of the conversation are fundamental questions about the status of the object, narrative strategies in the archive, shifts in meaning, and translation processes between the archive and the wider social world. [Agnes Matthias](#), Curator for Research and Scientific Cooperation at the Staatliche Kunstsammlungen Dresden, for example, uses a photograph by Ricarda Roggan to present the ZEITKAPSEL. Musealer Raum exhibition as an image from the Josef Hegenbarth Archive. The exhibition is showing until 1 September 2019.

Concept: Staatliche Kunstsammlungen Dresden

With [Marion Ackermann](#) (General Director of Staatliche Kunstsammlungen Dresden), [Sven Beckstette](#) (Curator of the Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin), [Stephanie Buck](#) (Director of the Kupferstich-Kabinett at the Josef-Hegenbarth-Archiv Staatliche Kunstsammlungen Dresden), [Matthias Flügge](#) (Rector of the Hochschule für Bildende Künste Dresden), [Till Grahl](#) (Scientific-Artistic Director of the Deutsches Institut für Animationsfilm Dresden), [Kerstin Küster](#) (Research Assistant at the Gerhard Richter Archiv Dresden), [Michael Lailach](#) (Curator and Research Assistant at the Kunstbibliothek, Staatliche Museen zu Berlin), [Egidio Marzona](#) (collector), [Agnes Matthias](#) (Curator for Research and Scientific Cooperation at the Staatliche Kunstsammlung Dresden), [Andreas Schalhorn](#) (Consultant for Modern and Contemporary Art at the Kupferstichkabinett of the Staatliche Museen zu Berlin), [Andrea Wettmann](#) (Director of the Saxon State Archive), and [Vera Wobad](#) (Archivist at the Staatliche Kunstsammlungen Dresden)

The additional event program takes place within the setting of the public archive viewing and at various locations in Dresden. It provides a variety of formats that explore discursive, performative, and material approaches to the notion of the archive and archival practices.

The thematic lecture formats of the Tiny Desk Lecture *Series* are developed by the cooperation partners, launching from a specific object or archival practice. Situated within the space of the public archive viewing, the lecture series provides an informal setting where materials and objects are examined and questioned on their narratives, hidden ideologies, potentials, and relations.

The subsequent evening program invites experts for three evening events that explore social and political aspects of archival practices and address the issue of the contemporary relevance of archival materials. Open conversations, film analyses, and roundtables will explore shifts in meaning and transformations within the archive context.

Evening Program

Lichthof im Albertinum, 8:30—10 p.m. [DE](#)→[EN](#)

The donation of the Marzona Collection to the Staatliche Kunstsammlungen Dresden and the Staatliche Museen Berlin is the starting point of this evening. The conversation is less concerned with the institutions but more so with the artists, designers, and producers whose material, works, and objects are part of the collection. How do these practitioners see this process of change? From their perspective, what happens to the works during the private collection's transformation process into a public archive? The evening makes possible a change of perspective in the way we deal with archived material and material that is still to be archived.

Concept: Staatliche Kunstsammlungen Dresden

With [Godula Buchholz Liebig](#) (Galerist), [Yane Calovski](#) (Artist), [Mateusz Koziaradzki](#) (ZW Foundation Archive Natalia LL), [Katharina Sieverding](#) (Artist), [Stiletto Studio,s](#) (Lighting Fixture Construction Company, One-man Artist Group), [Franz Erhard Walther](#) (Artist) und others.

Moderated by [Marion Ackermann](#) (General Director of Staatliche Kunstsammlungen Dresden), [Egidio Marzona](#) (Collector), [Moritz Wullen](#) (Director of Kunstbibliothek Berlin, Staatliche Museen zu Berlin)

TUESDAY 21.5.

Tiny Desk Lecture

Kunsthalle im Lipsiusbau, **6—7:30 p.m.** EN→DE

[im]materiality – Using selected examples, representatives of the Pina Bausch Foundation present the material and digital archive of the foundation, and discuss the interface of materiality and immateriality.

Concept: Pina Bausch Foundation

Evening Program

Gewölbe im Lipsiusbau, **8:30—10 p.m.** DE
Film Screening and Conversation

Comparative review of two different German versions of the film *Nacht und Nebel* (Nuit et Brouillard, France, 1956) by Alain Resnais: the West German version from the archive of the Oberhausen Short Film Festival (16mm, b/w) and the DEFA version (originally 35mm, b/w & color) in the form of a digitized video cassette from the Federal Film Archive (Bundesarchiv-Filmarchiv). The screening is followed by a discussion regarding the different effects of the two versions and their function as “portable places of remembrance”.

Concept: International Short Film Festival Oberhausen within the framework of *Archive außer sich*

With Bernhard Thull (Universität Darmstadt) and Ismaël Dia (Head of the Archive of the Pina Bausch Foundation)

With Mareike Bernien (Artist/ Kunsthochschule Kassel), Tobias Hering (Curator and Publicist, International Short Film Festival Oberhausen) and Nicole Wolf (Film Scholar, Anthropologist and Curator)

WEDNESDAY 22.5.

Performance

Kunsthalle im Lipsiusbau, **5—6 p.m.**

MULTIPLE LANGUAGES

schwanken with Tanja Krone and Clarissa Thieme

schwanken is a performative intervention into the exhibition space. Six performers from Dresden recite the original of Christa Wolf's letter alongside translations in their own languages: a polyphonic/multilingual choir of political-social shifts and upheavals in relation to Clarissa Thieme's artistic response to the AdA. (see p.14)

Tiny Desk Lecture

Kunsthalle im Lipsiusbau, **6—7:30 p.m.** EN→DE

Archive außer sich is a series of interdisciplinary research, event, and exhibition projects on film heritage and the archives in which it is found. What is cultural heritage? Who is addressed by it? Which communities, narratives, and communication formats are derived from it, and how stable are they? Or, to reformulate these questions: which as-yet unknown archives are producing the present? At the core is the idea of the Living Archive: research, digitization, and/or restoration of archival materials are part of a contemporary artistic and curatorial practice that regards itself as participatory: the archive is a place of production. Beyond presenting their individual ideas, the project participants will also touch on the broader discussions taking place among themselves, with the aim of demonstrating the complexity and diversity of archival discourses.

Concept: *Archive außer sich*, a project by Arsenal – Institute for Film and Video Art

Performance with six performers and a text by Christa Wolf (2019)

With Ashraf Ayash, Ahmad Muhebbi, Thi Hong Hanh Nguyen, Lita Poliakova, Arthur Leo Weinhold, Peter Welchman

With participants of partner institutions *Archive außer sich*, consisting of the International Short Film Festival Oberhausen, silent green Film Feld Forschung, Harun Farocki Institute, SAVVY Contemporary, pong film and the Master's program “Film Culture: Archiving, Programming, Presentation” at the Goethe University Frankfurt a. M.

Evening Program

Old Town Bank, Pier 12, east of Carolabruecke,

8:30—10 p.m. EN→DE | DE→EN

Down by the Water – Presentation and Conversation

There is a phenomenon that researchers describe as 'plant blindness,' the radical not-seeing of the very plant world that shapes all habitats on the planet. This may be due to the ambivalence to the fact that plants are on the one hand omnipresent but that we are on the other hand in a fundamental relationship of dependence on them. The human being is located in a planetary metabolic context that in its complexity eludes perception and at the same time is currently undergoing rapid change: with the accelerated man-made transformation of living conditions on Earth, among other things through extensive agriculture and the destruction of energy resources, the fundamental parameters of life are called into question. Botanists record the exponentially increasing destruction of countless plant species and archive a chronicle of decay in their herbaria. In its own lifetime, humankind itself will now experience the effects of the Anthropocene – the age of the human being. Experts from various fields will discuss the following questions: What stimulus can we receive from plants? What knowledge can we question and make visible in order to become aware of the essential fact plant blindness and to rethink our relationship to plants? And which archives will this knowledge come from?

Concept:

Haus der Kulturen der Welt and Tanzkongress 2019

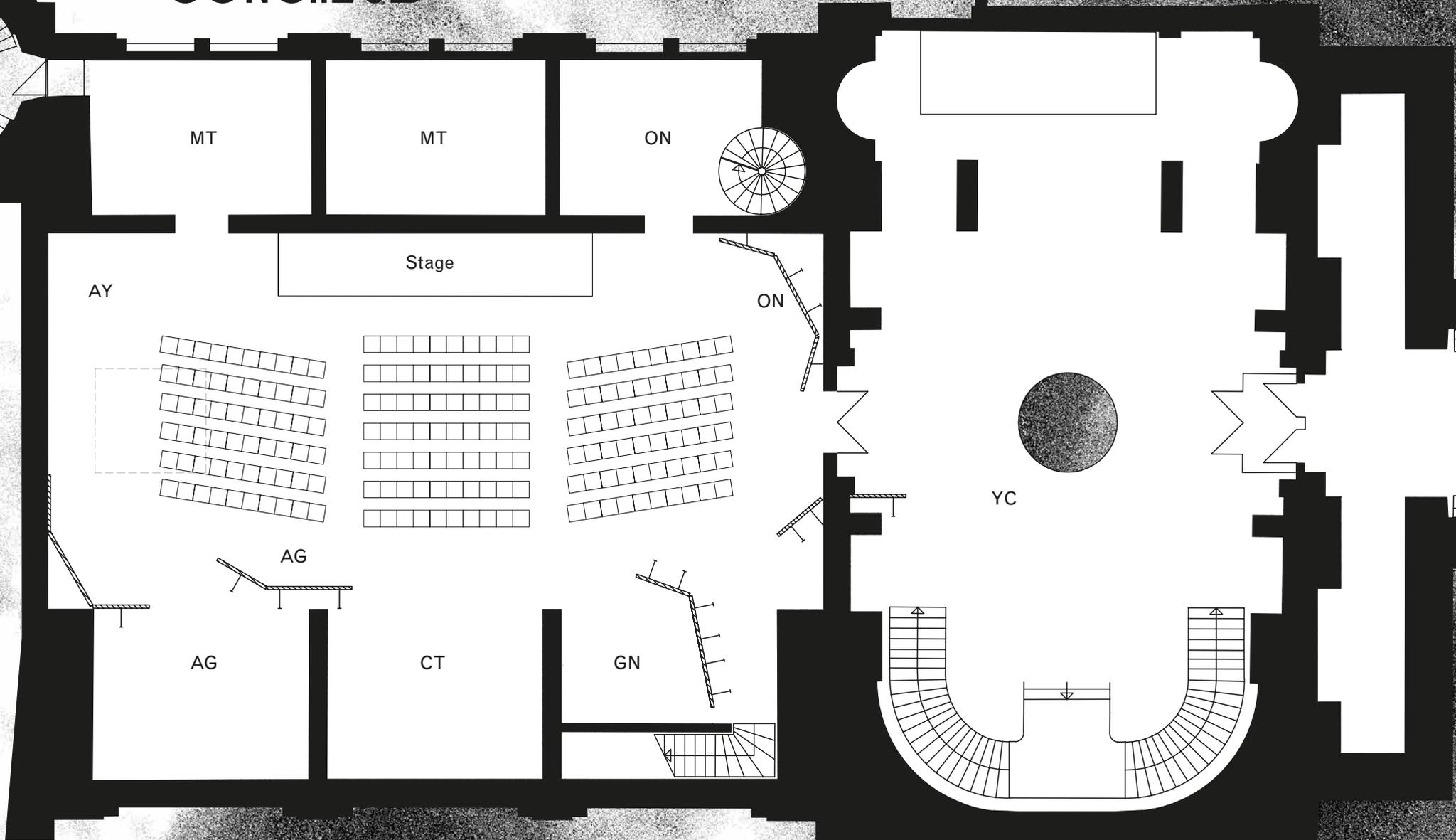
With Jennifer Allen (Historian),
Bik van der Pol (Artist Duo),
Avi Feldman (Curator),
Michaela Meliàn (Artist and
 Musician) and Gabi Ngcobo
 (Curator and Artist)

Against the background of the transformation of a private collection into a public institution, the international Congress focuses on practices, visibilities, and politics in and around the archive.

The Congress takes place within the dynamic setting: The structures of the Archive Viewing shift to host the Congress program. The archival documents and artworks remain in the space and create a constellation of tactile material that frames the various formats. Scientists, archivists, curators, and artists discuss archival methods, propose new possibilities for activating archive material, and analyze the politics and paradigms of archives presenting case studies that examine archival materials through their role as tactile, visual, or oral historical and contemporary testimonies. Starting from the basic idea of collecting, the Congress reflects the vulnerability and visibilities, the terminologies and the transformation of current and future archives. The Congress contributors also consider the limits and responsibilities of existing archival institutions and speculate about alternatives to such structures.

Which experiential and memory spaces can archives and collections reflect, and which do they generate themselves? What is the relationship between archives and canonization processes and what technologies, labor structures, and social processes are part of archival practices? How can we imagine the concepts, narratives, and aesthetics of future archives?

ACT 2: ARCHIVE VIEWING + CONGRESS



YC	Yane Calovski	MT	Mathilde ter Heijne
ON	Olaf Nicolai	AG	Assaf Gruber
GN	Gabi Ngcobo	AY	Ala Younis
CT	Clarissa Thieme & Tanja Krone	MS	Meg Stuart

2—2:15 p.m.Congress Opening [DE→EN](#)With [Marion Ackermann](#)(General Director of Staatliche Kunstsammlungen Dresden) and [Bernd Scherer](#) (Director of Haus der Kulturen der Welt)**2:15—3:15 p.m.**Conversation [DE→EN](#)**Collecting the Archive of the Avant-Gardes**With [Egidio Marzona](#) (Collector) and [Beatrice von Bismarck](#) (Academy of Fine Arts Leipzig), moderated by [Bernd Scherer](#) (Director of Haus der Kulturen der Welt)

The archive starts with the act of collecting. These processes are framed by individual actors, figures, and positions that circulate around and within the archival body. These subjective perspectives shape the characteristics of an archival corpus, its biography, readability, and framing narratives. Art historian and curator [Beatrice von Bismarck](#) speaks with the collector [Egidio Marzona](#) about strategies, concepts, and systematics of collecting and assembling, discussing the roles these specific modes of production are playing in the transformation of a collection into an archival institution.

3:15—4:30 p.m.Lecture and Presentation [EN→DE](#)**The Art of the Archive**With [Sven Spieker](#) (University of California, Santa Barbara/ARTmargins) and [Vadim Zakharov](#) (Archive of the Moscow Conceptualist Group)

How does the archive influence artistic practices and what is the role of the artist in the archive? Archival strategies and methods were part of contemporary artistic practice throughout the 20th century. This also shaped the idea of what an archive can be in relation to specific times, social contexts, and political conditions. Starting from the ideas of Moscow Conceptualism, artist, curator, and archivist [Vadim Zakharov](#) and art historian [Sven Spieker](#) discuss the possibilities of relating to a history that officially never existed and the artistic practices that make such histories accessible in the present.

5—7 p.m.Panel [EN→DE](#)**The Vulnerable Archive**With [Graciela Carnevale](#) (Artist), [Thokozani Mhlambi](#) (Composer, Cellist, and Cultural Thinker), and [Sneha Ragavan](#) (Asia Art Archive), moderated by [Antonia Alampi](#) (Curator and Author) and [Bonaventure S. B. Ndikung](#) (SAVVY Contemporary)

The panel engages with issues of vulnerability, sustainability, and strategies of archiving for independent and small to mid-scale initiatives, discussing practices that will allow more fragile institutions to write their own practice into history, and on their own terms. Common features that recur between the variety of projects presented by the speakers of the panels, are an engagement with sound archives (from oral history to music) and ephemerality and an engagement with the tasks of (re) writing a history (that is both local and global) that has been denied. The projects presented have started from a position of vulnerability and urgency; they are archives working against malevolent and rigorous acts of erasure.

Concept: [Antonia Alampi](#) and [Bonaventure S. B. Ndikung](#), SAVVY Contemporary

8—10 p.m.Keynote and Discussion [EN→DE](#)**Archiving the Avant-Garde: Elsewhere and Otherwise**With [Ann Laura Stoler](#) (The New School for Social Research, New York), Discussion with [Marcelo Rezende](#) (Director of Archiv der Avantgarden)

In this lecture, [Ann Laura Stoler](#) addresses the principles and politics of authorizations that name things or people “avant-garde.” In so doing, she asks what issues might be raised, what problematics might be underscored, and what politics might be mandated by a naming and locating of an “avant-garde” asked to but decidedly in relationship with its Euro-American center. In culling and curating ‘an-other’ archive, might we also find the tools and political grammar to identify an avant-garde poised on the fractious faultlines of colonialism and imperial violences, animating new ways of fracturing that force now?

2—3 p.m.

Panel [EN→DE](#) | [DE→EN](#)**Narrations and Displays of the Archive**

With [Doreen Mende](#) (HEAD-Geneva, Geneva University of Art and Design), [Gloria Meynen](#) (Culture and Media Scholar), and [Daniel Rosenberg](#) (Max Planck Institute for the History of Science), moderated by [Sarah E. James](#) (Historian and Writer)

Archival objects are much more than a record or representation of a past condition; they provoke a certain relationship between past, present, and future while mobilizing temporal and topographic categories. Therefore it seems necessary to take a look at approaches of narrating and displaying archival objects and the archive itself, in order to develop strategies that integrate marginalized or invisible realities of the past for a better understanding of contemporary complexities. [Doreen Mende](#), [Gloria Meynen](#), and [Daniel Rosenberg](#) reflect on the role digitization plays in our understanding of displaying the archive and the processes that make the archive's materialized descriptions of complex narrations, relations, and resistances of the materials visible.

Concept: Haus der Kulturen der Welt

3:30—4:30 p.m.

Lecture and Conversation [DE→EN](#) | [EN→DE](#)**The Alternative Archive**

[Nora Sternfeld](#) (Documenta Professor at Kunsthochschule Kassel), in conversation with [Marcelo Rezende](#) (Director of Archiv der Avantgarden)

To question existing power relations, it has been and remains necessary to engage with existing archives while also establishing alternative archives. However, it is not sufficient to just address the gaps. It is also vital to identify the responsibilities associated with the history of epistemic violence, with its exclusions and injurious systems, and to deduce the consequences from this. Against this background, the task is to subject the public, likewise as commons, to a critical reevaluation. If institutions wish to do justice to this imperative, then they must develop in directions that brake from those currently being pursued. This is necessary as, in addition to mere lip service, we are confronted with many economization and privatization tendencies hidden to greater or lesser degrees; and, especially in the field of digitalization, with a secret selling-off of the public. How can this be counteracted? The artist [Daniel G. Andujar](#) speaks of "democratizing democracy by tracking the code."

5—7 p.m.

Panel [EN→DE](#)**Migrating the Archive**

With [Ali Atef](#) (Anthropology Department, University of Chicago), [Filipa César](#) (Filmmaker, Artist, and Curator), and [Tamer El Said](#) (Filmmaker and Co-Founder of Cimatheque, Cairo) moderated by [Stefanie Schulte Strathaus](#) (Director of Arsenal – Institute for Film and Video Art)

Cimatheque – Alternative Film Centre, located in Downtown Cairo, organizes film screenings and workshops and runs a library, a moving image archive, and a lab. The archive houses diverse materials including manuscripts, documents, photographs, rare film magazines, official reports, diaries, and film storyboards. It holds 35mm copies and ephemera from reputable cinematic works from the region and beyond, alongside found footage, amateur films, commercials, newsreels and experimental documentaries. Cimatheque's archive was built around a sense of urgency in a context where the state doesn't allow people access to their moving-image history. It is opening its growing collection to the public, questioning official narratives and giving space to marginalized ones to exist. The archive is currently being digitized with the aim of establishing a duplicate in Berlin: the shelter is itself in the need of a shelter. Based on this [Tamer El Said](#), co-founder of Cimatheque, discusses

together with the other panelists the following questions: apart from being the digital version of an analog archive, in what other ways does the archive differ from its original once the duplicate has migrated to a new location? How does the surrounding of an archive define its holdings?

Concept: Arsenal – Institute for Film and Video Art

8—9:15 p.m.

Lecture Performance [EN→DE](#)**Sampling the Archive**

With [Lynnée Denise](#) (DJ)

In this performative lecture, [Lynnée Denise](#) discusses an approach to the sonic archives she calls DJ Scholarship, to talk about the life of singer and musician Willie Mae Thornton. Digging through the crates of Thornton's life, DJ Lynnée Denise tells the story of music migration, exploring the Thornton's gendered and racialized experiences and launching an inquiry into the politics of adlibs, a feature of black music often ignored in traditional archival practices. Denise talks about her desire to "queer the Chitlin' Circuit" and demonstrates how this interdisciplinary work gathers scattered and fragmented histories of black women artists who are dangerously missing from discourse about the roots of American rock'n'roll.

9:15 p.m.

Performance

**From Dawn to Dusk:
The Bird of Paradise**

With Miles Sjögren (Performance)

Enactment of Walter Marchetti, *The Bird of Paradise. Hunting in the City* (1977), initiated by Olaf Nicolai (artist).

“Leave your home with a cool head and carrying a briefcase full of birdcalls of the kind used by hunters, as well as a portable tape recorder slung across your back on a carrying strap. You will use it at the proper time to play a tape, which has also been placed in the briefcase. Once outside you begin your performance of ‘The Hunt’ by crossing over to the sidewalk on a far side of the street with respect to the building you have just left. After observing this building for several minutes you will then begin to walk.”

10:30 p.m.—Open End

Party

With Lynnée Denise (DJ)

11:30 a.m.—12:45 p.m.

Performance, Talk and Video

DE→EN | EN→DE

The Material and Immaterial of the Archive

With Barbara Kaufmann (Dancer), Azusa Seyama (Dancer), Ricardo Viviani (Pina Bausch Foundation), and Marc Wagenbach (Universität Hamburg), moderated by Ismaël Dia (Pina Bausch Foundation)

The immateriality of the art of dance poses a challenge to archives: as a movement itself cannot be archived, notes and physical carriers become the main source for its documentation. A sequence of movements can be learned using video, a choreography can be described by its author, but how detailed can this be? What about the intentions, the thoughts, and the stories that led to the creation of these movements? Where is the depository of this information? The closer to the source we are able to document, the richer in subtleties, background, and details is the documentation that flows back into the archive. Those added details and subtleties can help a new dancer to build

SATURDAY 25.5.

a framework of understanding and contexts, giving them the freedom to make the dance their own. In an attempt to present various formats that document and transmit ephemeral art, this panel presents a live dance rehearsal, an oral history talk, and video material.

Concept: Pina Bausch Foundation

1—3 p.m.

Lecture and Roundtable DE→EN | EN→DE

Imagining the Archival Institution

Beatrice von Bismarck (Academy of Fine Arts Leipzig) with Marion Ackermann (Director of Staatliche Kunstsammlungen Dresden) Anton Belov (Garage Museum), and Olaf Nicolai (Artist), moderated by Bernd Scherer (HKW)

The zero point of an archive is difficult to locate. The archive is in constant metamorphosis; a place of decay and becoming. In this intermediate and transitional state, it always contains a multiplicity of categorization and time

systems. This field of tension unfolds a place of knowledge production and a space of imagination at the same time.

This panel examines this state of the archive more closely with experts from the museum sector, art, and theory. How do archival institutions deal with change? How can a pluralized concept of the archive arise from the field of tension between the conserved materiality of archival objects on one hand and the constant transformation in the meaning of such materials on another? How can the Archiv der Avantgarden be an example of this?

Concept:
Haus der Kulturen der Welt and Staatliche Kunstsammlungen Dresden

Within the framework of *The Whole Life: Archives and Reality*, the internal program of the international *Whole Life Academy* takes place in the week of 19 to 25 May, seeking to tackle current issues through practical research methods. Launching from the transformative moment of the AdA, 60 participants will address, together with a number of distinguished tutors and tutor teams, the status of archives and their contemporary relevance. The Academy provides settings in which cooperative, interdisciplinary forms of inquiry geared toward situated knowledge and site-specific genealogies can emerge, and where the subsequent steps of preserving, presenting, and interpreting archive items can happen in various sequences or even simultaneously.

The format of the Academy is an attempt to bring together interdisciplinary experts and objects in order to explore archive material, locate traces, and narrate biographies. It is an interdisciplinary assemblage of international case studies, connecting historical events, specific sites, and settings through new archival methodologies and practices while enabling different forms of visibility, readability, and palpability. Central to the Academy is the linking of object biographies to specific places, institutions, and sites both in Dresden and in the surrounding area. This expansion of a spatially limited archive concept and the mobilization and activation of archival locations is developed as a methodology of a new archival practice.

The project sees itself as a nomadic curriculum that stimulates certain places in Dresden based on objects from AdA. To facilitate this exchange the Academy is collaborating with other collections, archives, and institutions in Dresden.

International Tutors and Tutor Teams

Asset Production Studio (Anna Sophie Springer & Etienne Turpin) & Assaf Gruber
 Dušan Barok
 Bik van der Pol
 Alice Creischer & Andreas Siekmann
 FICTILIS
 Suza Husse & Elske Rosenfeld
 Sarah E. James & Doreen Mende
 Michaela Melián
 Gabi Ngcobo
 Dubravka Sekulić
 Susanne Schmitt & Laurie Young

Collaborating Institutions in Dresden

Bergwerkzeugmuseum Freiberg
 Blockhaus (SKD)
 Botanischer Garten Dresden
 Deutsches Hygiene-Museum
 Deutsches Institut für Animationsfilm DIAF/DEFA-Studio für Trickfilme Dresden
 Freie Akademie Kunst+Bau e.V.
 Grünes Gewölbe (SKD)
 Hannes Meyer Pavilion
 HELLERAU – Europäisches Zentrum der Künste Dresden
 Mathematisch-Physikalischer Salon (SKD)
 Motorenhalle Dresden
 Museum für Sächsische Volkskunst und Puppentheatersammlung (SKD)
 Palucca Hochschule für Tanz Dresden
 Porzellansammlung (SKD)
 Robotron Kantine
 Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden)
 Sammlung des Kunstgewerbemuseums Pillnitz (SKD)
 Senckenberg Naturhistorische Sammlungen Dresden
 Technische Sammlungen Dresden
 TU Bergakademie Freiberg

Funded by VolkswagenStiftung

Marion Ackermann has been the General Director of the Staatliche Kunstsammlungen Dresden since 2016. She was awarded a doctorate for her thesis on the autobiographical and theoretical texts of Wassily Kandinsky in 1995. From 1995 to 2003 she worked at the Städtische Galerie in the Lenbachhaus before heading the Kunstmuseum Stuttgart as its director from 2003 to 2009. From 2009 to 2016 she was the Director of the Kunstsammlung Nordrhein-Westfalen. She has curated numerous exhibitions and projects with contemporary international artists. Furthermore, she is active in the following committees: Presidium of the Goethe Institut; International Advisory Board of the State Hermitage Museum; Academic Council of the National Gallery Prague, Advisory Board of the KBB in Berlin, and the Senate of the Deutsche Nationalstiftung.

Antonia Alampi is a curator, researcher, and writer based in Berlin. She is an Artistic Co-Director of SAVVY Contemporary and part of the curatorial team of Sonsbeek 2020 directed by Bonaventure Ndikung. She co-founded with iLiana Fokianaki the research project Future Climates, and with Caroline Ektander and others the platform Toxic Commons. She was curator of Extra City Kunsthall in Antwerp (2017–2019), and of Beirut in Cairo (2012–2015). Notable exhibitions she curated include solo shows of Ibrahim Mahama (Extra City, 2018), Jasmina Metwaly (SAVVY, 2018), Adelita Husni-Bey (Beirut in Cairo, 2015), Rayyane Tabet (Stedelijk Museum and De Verdieping, 2014), the group exhibitions and public programs *Deadly Affairs* (Extra City Kunsthall, 2019), *Geographies of Imagination, WE HAVE DELIVERED OURSELVES FROM THE TONAL – Of, with, towards, on Julius Eastman* (SAVVY, 2018), the first mono-

graphic exhibition of Jérôme Bel (Museo Pecci, Prato, 2017), *The School of Redistribution* (State of Concept, Athens, 2017).

Jennifer Allen is an assistant professor of history at Yale University. She received a BA in political and social thought from the University of Virginia and her MA and PhD in history from the University of California, Berkeley. A specialist on modern Germany, with a particular interest in late twentieth-century cultural practices, Allen has also traced how Germany's recent grassroots commemorative practices became a model for international communities as diverse as those in Moscow and Buenos Aires, as citizens around the world have worked to create decentralized public monuments to the victims of mass atrocities.

Asset Production Studio is a Berlin-based research, publishing, and design consultancy established by Anna-Sophie Springer and Etienne Turpin. The initiative brings two previously independent – K. Verlag and Anexact Office – together in one studio. Working through exhibitions, publications, public programs, and institutional collaborations, Asset leverages aesthetic, cultural, and pedagogical practices to renegotiate visual, spatial, and political economies of the Anthropocene. By attending to the current dysfunctions of contemporary culture and its institutions under global capitalism, Asset works to co-produce new processes and practices of valuation and meaning across disciplines and scales. Together, Anna-Sophie and Etienne are also co-editors of *Fantasies of the Library* (MIT Press, 2016) and *the intercalations: paginated exhibition series* (K. Verlag & Haus der Kulturen der Welt), and principal co-investigators of the exhibition-led inquiry *Reassembling the Natural*.

Ali Atef is a doctoral candidate at the Anthropology Department of the University of Chicago. His dissertation focuses on the rela-

tionship between contemporary archiving practices and the history of Egyptian cinema. His research interests include ethnographic methods, visual media, and contemporary archiving practices, particularly independent film archives in Egypt and the Arab world.

Dušan Barok is a researcher, artist, and cultural activist based in Amsterdam. He is founding editor of the arts and humanities wiki Monoskop and works as a research fellow at the Media Studies Department of the University of Amsterdam. His practice involves networked media, digital libraries, and participatory events. Dušan convened *The Extensions of Many*, a series of media aesthetics seminars prepared in collaboration with Bergen Center for Electronic Arts and hosted by Hordaland Kunstsenter in Bergen, Norway. The series was followed by the Ideographies of Knowledge symposium, planned alongside Barbora Šedivá in Paul Otlet's archives in Mundaneum in Mons, Belgium. More recently and together with a large group of Monoskop collaborators, he created the Exhibition Library, which contains thirty catalogues of imaginary exhibitions. The premiere edition was staged at the Seoul Museum of Art as part of its biennale exhibition.

Sven Beckstette is a curator at the National Gallery in the Hamburger Bahnhof – Museum für Gegenwart – Berlin, where he oversees the post-1960 collection. Beckstette studied art history, German philology, and modern and contemporary history in Münster and Berlin. In 2008 he was awarded a doctorate from the Free University Berlin. He held an internship at the Lenbachhaus, Munich in 2009–10 and was editor of the Berlin art journal *Texte zur Kunst* from 2010–12. He was also curator at the Kunstmuseum Stuttgart from 2012–16.

Anton Belov has been Director of Garage Museum of Contemporary Art since 2010. He is a graduate of the Moscow Institute of Steel

and Alloys, with a degree in the physics and chemistry of processes and materials. Prior to his appointment at Garage, Anton founded and ran the non-profit project Gallery White in Moscow, working with young artists to develop new works. In 2009, Anton launched the bilingual magazine and online resource Artguide, which covers contemporary art events. It is now the leading magazine of its kind. He was a member of the Public Council of the Russian Ministry of Culture from 2012 to 2013. Since 2018, he has been Head of the Department for Garage Museum of Contemporary Art at the Higher School of Economics.

Mareike Bernien lives in Berlin and works as an artist in the space between performative film, sound, and text. Via a media-archaeological approach, her works question ideological certainties concerning representation, their material-technological preconditions, and historical continuities. Her most recent films include: *Tiefenschärfe* (2016–17) with Alex Gerbaulet alongside *Rainbow's Gravity* (2014) and *Red She Said* (2011), both in collaboration with Kerstin Schroedinger. She currently teaches at the Department for the Theory and Praxis of Visual Communication at the Kunsthochschule Kassel.

Liesbeth Bik and Jos van der Pol have worked as Bik Van der Pol since 1995. They work and live in Rotterdam (NL). Through their practice they aim to articulate and understand how art can produce a public sphere and space for speculation and imagination through which 'publicness' is not only defined but also created. By setting up the conditions for encounter, they develop a process of working that allows for continuous reconfigurations of places, histories, and publics. Their practice is site-specific and collaborative with dialogue as a mode of transfer; a "passing through," understood in its etymological meaning of "a speech across or

between two or more people, out of which may emerge new understandings." In fact, they consider the element of "passing through" as vital. It is temporal, implying action and the development of new forms of discourse. Their work is both instigator and result of this method.

Beatrice von Bismarck, Art History and Visual Culture, Academy of Fine Arts Leipzig. 1989–1993 Städel Museum, Frankfurt/Main, 20th Century art. 1993–1999 Lüneburg University, co-founder and co-director of the project space Kunstraum der Universität Lüneburg. 2000–2012 program director of the Leipzig Academy's gallery. 2009 initiator of the MA program Cultures of the Curatorial. She has co-edited books including *Interarchive: Archival Practices and Sites in the Contemporary Art Field* (Cologne 2002); *Cultures of the Curatorial* (Berlin 2012); *Hospitality: Hosting Relations in Exhibitions* (Berlin 2016); and *Now – Tomorrow – Flux: An Anthology on the Museum of Contemporary Art* (Zürich 2017).

Godula Buchholz Liebig was born in Berlin. From 1952 to 1955 she studied book and art trading with her father Karl Buchholz in Bogotá. In 1962 she returned to Germany with the exhibition *Südamerikanische Malerei von heute* and remained to work as a curator at the Staatliche Kunsthalle Baden-Baden between 1963 and 1965. In 1965 she founded Galerie Buchholz in Munich. Godula Buchholz lives and works in Denklingen near Landsberg am Lech and runs Werkraum, a gallery and publishing house.

Stephanie Buck is the Director of the Dresden Kupferstich-Kabinett. From 2006–2015 she was Curator of Drawings for the graphic collection of the Courtauld Gallery, London. Prior to this she worked at the Metropolitan Museum, the Berlin Kupferstichkabinett, the Städelmuseum, and the Erlangen University Library where she researched north Alpine drawings of the Late Gothic and Renaissance.

Yane Calovski's work has been exhibited internationally, including at the Museum of Contemporary Art Skopje and Zagreb, Malmö Konstmuseum, Bunkier Sztuki, Bauhaus Foundation Dessau, Kunsthalle Baden-Baden, Tate Britain, Baltic Art Center, Drawing Center New York, the 56th Venice Biennial (2015, with Hristina Ivanoska), Manifesta 7 (2008), and Manifesta 3 (2000). He studied at CCA Kitakyushu (1999/00) and Jan van Eyck Academy (2002/04). He lives and works in Skopje and Berlin and is represented by Zak | Branicka.

Graciela Carnevale is an artist and teacher. In the 60s, as part of the Grupo de Artistas de Vanguardia, she participated in Tucumán Arde and in the Experimental Art Cycle. After the dissolution of the group she left art production. In the 90s she again took up artistic practice integrating different collectives. She has built an archive focused on the Grupo de Arte de Vanguardia de Rosario and in the 60s and 70s and has also participated in exhibitions, projects, and meetings in various countries. In 2003, she organized with Mauro Machado *El Levante*, an independent platform for research and production of critical knowledge from situated artistic practices; and it is from this platform that she participates in collaborative projects with other collectives. She is a member of the Red de Conceptualismos del Sur.

Filipa César is an artist and filmmaker interested in the fictional aspects of documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to moving image. Her praxis takes media as a means to expand or expose counter narratives of resistance to historicism. Since 2011, César has been looking into the origins, imaginaries and cognitive potencies of cinema in Guinea-Bissau as part of the African Liberation Movement,

developing this research into the collective project *Luta ca caba inda* (the struggle is not over yet).

Alice Creischer and

Andreas Siekmann are artists who live in Berlin. They are currently working on an archive about the project *The Potosí Principle*, which they exhibited at the Haus der Kulturen der Welt (HKW) in 2010.

Lynnée Denise is an artist, scholar, and producer whose work reflects on underground cultural movements, the 1980s, migration studies, theories of escape, and electronic music of the African Diaspora. Denise coined the term “DJ scholarship” to re-position the role of the DJ from a party purveyor to an archivist, cultural custodian, and information specialist regarding music with critical value. Her work has been featured at prestigious institutions such as the Broad museum, the Tate Modern, Savvy Contemporary Gallery Berlin, Goldsmiths University of London, Iziko South African Museum, the Schomburg Center for Research in Black Culture, Stanford, Yale, NYU, and Princeton University.

Ismaël Dia has been working for the Pina Bausch Foundation since 2011. He is director of the Archive.

Avi Feldman is a curator and writer based in Tel Aviv and Dresden. In 2018 he was the curator in residence at Ludlow 38, MINI/Goethe-Institut Curatorial Residencies program, NYC. Feldman is the founder of The Agency for Legal Imagination, an independent organization devoted to the investigation of existing and potential relations between legal and artistic imagination, and between visual activism and legal activism. The Agency started operating in NYC following a residency, workshops, and an exhibition at Artport Tel Aviv (2015–2017). Dr. Feldman holds a law degree and has been a member of the Israeli Bar since 2005. He recently obtained his PhD in

Practice in Curating at the University of Reading in cooperation with the Postgraduate Programme in Curating at the Institute for Cultural Studies in the Arts, Zurich University of the Arts.

FICTILIS is the independent art and curatorial studio of Andrea Steves and Timothy Furstnau. They are currently visiting scholars at the Center for Capitalism Studies at The New School in New York City. They have previously been visiting artists and fellows in a variety of contexts, including art, design, history, anthropology, and museum and curatorial studies. Their collaborative projects often take the form of exhibitions, installations, and publications, with ongoing interests in language and taxonomy, the process and politics of collecting, archiving, and display, monuments and memorials, public space and memory, materialisms and waste flows, infrastructure and the built/non-built environment, critical sustainabilities, and the nexus of the social and ecological. In 2015 FICTILIS founded the Museum of Capitalism, an institution dedicated to educating this and future generations about the ideology, history, and legacy of capitalism, through exhibitions, research, publication, collecting and preserving material evidence, art, and artifacts of capitalism, and a variety of public programming.

Rudolf Fischer is an art historian, researcher, and author, and since 2017 Director of the Archiv der Avantgarden (AdA) at the Staatliche Kunstsammlungen Dresden. He studied engineering as well as art history and archaeology. He was awarded a doctorate for his dissertation on modern industrial buildings in the context of media discourses on the avant-garde and tradition. The focus of his research is the aesthetic-social configurations of 20th and 21st century design, architecture, and spatial concepts as well as the accompanying discourses. His publications include: *Licht und Transparenz. Der Fabrikbau und das*

Neue Bauen in den Architekturzeitschriften der Moderne 2012, *Modern Wohnen. Möbeldesign und Wohnkultur der Moderne* 2016.

Matthias Flügge studied art history at the HU Berlin before becoming editor and later editor-in-chief of the magazine *Bildende Kunst* in 1977. After discontinuing the magazine in 1991, Flügge founded the magazine “neue bildende kunst”. Since 1995 he has been a member of the Akademie der Künste Berlin, of which he was vice president from 1997 to 2006. Since 2000, Flügge has worked as a freelance journalist and exhibition organizer and has been a member of numerous commissions and advisory boards (including the jury of the Kunstfonds Bonn, the federal purchasing commission, and the jury of the Hauptstadtkulturfonds). In 2012 he was appointed Rector of the Dresden University of Fine Arts and confirmed in this position for a further five years in 2017. Matthias Flügge has been a member of the Saxon Academy of Arts since 2016.

Till Grahl is the Scientific-Artistic Director of the DIAF – Deutsches Institut für Animationsfilm e.V. After studying American studies, he worked as a film journalist and editor of various film reviews before researching historical film themes and obtaining a doctorate with a thesis on the structural changes of remakes. Subsequent to this he was the marketing manager for a national cinema chain and worked for the German Youth Hostel Association before he was appointed to the DIAF in 2019.

Assaf Gruber is a sculptor and filmmaker who lives and works in Berlin. Both his time-based works and his installations focus on the way in which political ideologies of individuals intertwine with personal stories, and the way in which they form social relations within private and public sphere. In 2018, he had solo exhibitions at institutions including the Natural History Museum of Berlin, The Berlinische

Galerie, and the Center for Contemporary Art Ujazdowski Castle, Warsaw. His films have been featured in festivals, including the Berlinale Film Festival and the International Short Film Festival of Oberhausen.

Tobias Hering works as a curator and publicist and lives in Berlin and Mecklenburg. His work focuses on curatorial projects realized with various institutions and partners, the majority of which consist of thematic film programs and exhibitions that frequently address social issues and questions of image politics. In recent years, his journalistic work has concentrated on the conception and editing of publications related to curatorial research. Tobias Hering is currently directing the three-year project *Re-Selected*, an archive research and program series for the International Short Film Festival Oberhausen in cooperation with Arsenal Institut für Film und Videokunst Berlin.

Suza Husse is active within artistic and social practices of learning, research, and curating as nurtured by queer- feminist and decolonial approaches. Growing up in Dresden in the transitional era of the 1990s, she was socialized within a white, hetero-normative post-socialist environment and, as a teenager, within youth cultures and countercultures critical of the surrounding neo-liberal and neo-fascist developments. The critical cohabitation with and undoing of these influences and their historical continuities and the engagement with alternative realities remains an active part of her work. Since 2012, she has been co-shaping the art space District Berlin with an emphasis on performative and collaborative practices, interdisciplinary research, and political imagination. It is from this space that she co-curated *wild recuperation. material from below: Artistic Research in the Archive of the GDR Opposition together with Eلسke Rosenfeld* (2018) and co-initiated the aqueous myth-

making collective *The Many Headed Hydra* (since 2016).

Sarah E. James is an art historian and writer. Associate Professor at University College London from 2010–19, she is currently a Humboldt Fellow and Lecturer at the Goethe Universität Frankfurt. Her first book, *Common Ground: German Photographic Cultures Across the Iron Curtain* was published by Yale University Press (2013). Her next, *Paper Revolutions: An Invisible Avant-Garde* is forthcoming with MIT. Her research for this project focuses on East German visual culture and ephemeral, paper-based art practices (maquettes, postcards, portfolios, letters, stage-set designs, book covers, illustrations, artists' books, and posters) in relation to politics, friendships, and utopian thought. Rethinking existent models of collaboration and exchange, it explores the lived experiences of making, both in and outside of the art world. As well as publishing numerous book chapters, articles and catalogue essays, she also writes regular art criticism.

Barbara Kaufmann studied dance at the Iwanson International School of Contemporary Dance, the Royal Ballet Academy Stockholm, and Folkwang University of Arts. She has danced with the Iwanson Dance Company (1979) and the Folkwang Tanzstudio (1984). Since 1987, she has been part of the Tanztheater Wuppertal Pina Bausch ensemble and participated in the development of projects for the Pina Bausch archives.

Mateusz Koziaradzki is the founder of ZW Foundation, an institution which maintains the Natalia LL Archive. He graduated from the History of Art at the Nicolaus Copernicus University in Toruń and is the author of several critical and scientific texts. Mateusz is the curator at the Centre of Contemporary Art in Toruń and has produced many exhibitions in Poland and abroad,

including the *Sum ergo sum* retrospective exhibitions on Natalia LL in Toruń and Kaunas, cooperation on Marina Abramović's *The Cleaner* (CoCA Toruń), and other interdisciplinary exhibitions on connections between art and fashion. Koziaradzki is also the curator of performative and paratheatrical actions. His main research focuses on the mutual influence of nature and art (ecological art, shamanism) and postwar European art, especially neo-avantgarde. He lives and works in Toruń.

Tanja Krone is a director, curator, performer, and musician. In her works she addresses art as a realm of possibility and the issue of social participation and is continually and persistently in search of the poetic in the documentary. At the Artfremden Einrichtung in Mannheim, she put democracy to the test in *Herrschaft der Kunst* (The Rule of Art, 2017–2018). Most recently she gave the residents of Esslingen unlimited support in the construction of their *Stadt der Frauen** (City of Women), and since 2017 she has toured European pedestrian zones with her European House of Gambling. Last year she staged *CRASHTEST-Spekulationen über die Zukunft unter Anleitung der Jugend* (CRASHTEST — Speculations on the Future under the Guidance of the Youth) at the Bürgerbühne with young people from Dresden.

Kerstin Küster studied Art History and Modern German Literature at the Technische Universität Dresden. Internships took her to Berlin and Vienna. Between 2009 and 2013 she was a research fellow at the Sonderforschungsbereich 804 “Transzendenz und Gemeinsinn”, Technische Universität Dresden. In 2008 she began working for the Gerhard Richter Archive as a freelancer. Meanwhile she works as a research assistant and is assistant to Dr. Dietmar Elger, Head of the Archive.

Michael Lailach is a curator and research assistant at the Staatliche

Museen zu Berlin's Kunstbibliothek. After receiving his doctorate in art history he has overseen, amongst other things, exhibitions and publications which focus on avant-garde art forms between text and image, including *Welt aus Schrift* (2010) and *Kilométrage – Jan Brzekowski und seine Künstlerwelten* (2011). He is currently director of the Book and Media Art Collection at the Berlin Kunstbibliothek.

Egidio Marzona is a German-Italian collector. His attitude as a collector is strongly influenced by the concept of art of the 1960s, especially conceptual art. His attention is not only focused on the artwork, he is also interested in the artistic process as well as in the artist's environment – including the materials generated. He made his first acquisitions in 1968 with works by Arte Povera and artists such as Robert Ryman, Marcel Duchamp and Joseph Beuys. In 1972 Marzona opened his own gallery in Bielefeld, which he soon closed down to found his own publishing house "Edition Marzona". When his publishing activities came to an end, Marzona began to organize his collection, to supplement it with his own research and targeted acquisitions, and to document it systematically. In 2002 and again in 2014 he decided to donate parts of his art collection and additional documents from his archive to the National Museums in Berlin (Stiftung Preußischer Kulturbesitz). In the summer of 2016, the collector announced that he would donate his extensive archive to the Dresden State Art Collections. The donation contract was signed on 6 December 2016.

Agnes Matthias studied aesthetics, art history, and empirical cultural studies in Karlsruhe and Tübingen. In 2003 she was awarded a doctorate by the University of Tübingen for her thesis on war in contemporary art photography. After working as a freelance

art historian with a focus on the photography and graphic arts of the 19th to 21st century, including for the Museum Folkwang Essen and the Kupferstich-Kabinett Dresden, she was appointed director of the graphic collection at the Kunstforum Ostdeutsche Galerie Regensburg. From 2014 to 2016 she was the curator for photography at the Staatliche Ethnographischen Sammlungen Sachsen (SES) in the Staatliche Kunstsammlungen Dresden (SKD) and the director of the digitalization and access project for its photographic archives. Since 2019 she has been the curator for research and scientific cooperation at the SKD.

Michaela Melián is an artist and musician living between Munich and Hamburg. She is known for her multimedia installations, radio plays and sound works. In 2010 she realized Memory Loops, an acoustic monument for the victims of National Socialism, on behalf of the City of Munich. In 2018 she worked with the record collection of the former Amerikahaus in München for her piece *Music from a Frontier Town*.

Doreen Mende is an independent curator and theorist who works on vocabularies for articulating geopolitical readings of contemporary exhibiting practices in relation to knowledge processes, archival metabolisms, unedited histories, art, and representation politics in the 21st century. Since September 2015, she has been head and professor of the research-based CCC Master's program on the practice and theory of the curatorial in geospatial constellations and technopolitics at HEAD–Genève and an associate faculty member of the Dutch Art Institute. She lives in Berlin and Geneva.

Gloria Meynen (Berlin/Vienna) is a cultural and media analyst. She studied German philology, cultural studies, and philosophy in Cologne, Bonn, Bochum, Constance, and Berlin. She was awarded a doctorate for her thesis on the cultural

and media history of two-dimensionality at the Humboldt University Berlin, gaining her professorship with a monograph on the relationship between Jules Verne's science fiction and Alexander von Humboldt at the Leuphana University of Lüneberg. From 2012 to 2019 she taught at the Zeppelin University as professor for media theory and from 2019 she will teach at the University of Art and Design Linz. In the summer of 2019, her monograph *Inseln und Meere: Zur Geschichte und Geografie fluider Grenzen* will be published by Matthes & Seitz Verlag Berlin.

Thokozani Mhlambi (PhD Music) is the NRF Postdoctoral Fellow in Innovation, at the Archive & Public Culture Research Initiative at the University of Cape Town. He is a winner of the African Studies Prize at the same university. Mhlambi theorizes the sound archive, and also has an interest in using archival insights in creating artist work. This he does in cello and voice compositions. He plays the baroque cello, with gut strings, and integrates that with an African aesthetic, creating a sound that is unique. Part of Mhlambi's theoretical concern is in thinking beyond the colonial sound archive, in imagining an African sonic past. He has performed in Brazil, New York, Botswana, Finland, and Canada. He has been a guest lecturer in Music at the University of Marinhao (Brazil) and the University of Jyväskylä (Finland), where he showcased indigenous music traditions of southern Africa.

Bonaventure S. B. Ndikung is a Cameroonian freelance curator and biotechnologist. Since 1997 Ndikung lives mainly in Berlin. He earned his doctorate in medical biotechnology in Düsseldorf and Berlin. Ndikung is founder and artistic director of the art space SAVVY Contemporary Berlin, a laboratory for conceptual artistic productions and a place for critical reflection and exchange, questioning in particular the interrelationships between the so-called

"Western" and the "non-Western". In 2013, SAVVY Contemporary Berlin received the Berlin Senate's prize for artistic project spaces. Among the exhibitions curated by him are *The Ultimate Capital is the Sun* at the new Gesellschaft für bildende Kunst Berlin, the exhibition series POW (*Post-Otherness-Wedding*, 2015/2016) and UP (*Unsustainable Privileges*, 2017/2018). In 2017 Ndikung was curator-at-large for documenta 14 in Athens and Kassel and guest curator of the 2018 Dak'Art Biennale in Senegal. He is currently visiting professor for art theory and curatorial studies at the Städelschule in Frankfurt.

Gabi Ngcobo is an artist, curator, and educator living in Johannesburg, South Africa. Since the early 2000s, Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and internationally. She recently curated *We don't need another hero* (2018), the 10th Berlin Biennale, and was one of the co-curators of the 32nd Sao Paulo Bienal (2016). She is a founding member of the Johannesburg based collaborative platforms NGO – Nothing Gets Organised and the Center for Historical Reenactments (2010–14).

Olaf Nicolai studied German Literature and Philology in Leipzig, Vienna, and Budapest and completed his PhD on the Wiener Gruppe. Nicolai's works and projects have been shown in numerous international solo shows, such as *Kunsthalle Wien* (2018), *Taxispalais Innsbruck* (2017), and the German Pavilion at the 56th Venice Biennale (2015). His works have been awarded the Kunstpreis der Stadt Wolfsburg and received grants from Villa Aurora Los Angeles, PS1 New York, and Villa Massimo. In 2017 he received the Karl Sczuka Prize for Radio Art for *In the Woods There Is a Bird...*, his contribution to DOCUMENTA 14. In 2018, he was awarded the city of Darmstadt's Wilhelm Loth Prize. He currently lives and works in Berlin.

Sneha Ragavan is Senior Researcher and Projects Lead for Asia Art Archive in India, based in New Delhi. She conceptualizes and leads research initiatives on modern and contemporary art, has led projects digitizing artist archives, creating digital bibliographies of art across multiple languages, and has co-organized with colleagues at Asia Art Archive in India various seminars and workshops around archiving and educational resources.

Marcelo Rezende (b. 1968 in Brazil) is a researcher, critic and exhibition-maker. He was director of the Museum of Modern Art of Bahia (2012–2015), artistic director of the 3rd Bahia Biennial (2014) and was part of the curatorial group of the 28th São Paulo Biennial (2008), amongst other projects and occupations. Author of the novel *Arno Schmidt* (2005), he is associate curator of the Museu do Mato (Scrubland Museum) in Bahia, and curator of the exhibition *Kaffee aus Helvecia* (2017) at the Johann Jacobs Museum (Zürich). He was also part of the series of events *Museal Episode. On the Global Future of Museums* (Goethe-Institut/Kulturstiftung des Bundes, 2015–2017). Together with Rudolf Fischer, he has been director of the Archive der Avantgarde (AdA) in Dresden since 2017.

Daniel Rosenberg is Professor of History at the University of Oregon and Research Fellow at the Max Planck Institute for the History of Science. His work includes *Cartographies of Time with Anthony Grafton* (Princeton Architectural Press) and *Histories of the Future with Susan Harding* (Duke University Press). His current work concerns the history of data.

Elske Rosenfeld works in different media and formats. Her primary focus and material are the histories of state-socialism and its dissidences, and the revolution of 1989–90. Her project *A Vocabulary of Revolutionary Gestures* investigates how political events manifest and come to be archived in the

bodies of their protagonists. Her works and texts have been featured in international exhibitions and publications. In 2018 together with Suza Husse she organized the Wild Recuperation, Material from Below: Artistic Research in the Archive of the GDR Opposition project.

Tamer El Said is a filmmaker and producer living between Berlin and Cairo. He studied filmmaking and journalism and went on to make many documentaries and short films that received several international and local awards. Tamer founded Zero Production in 2007 to produce independent films. He is also a founder of Cimatheque – Alternative Film Centre in Egypt, a multi-purpose space that provides facilities, training, and programming for the independent filmmaking community. His first feature length film, *In the Last Days of the City*, was premiered in the Berlinale 2016 where it received the Caligari Film Prize. The film has been invited to over 160 festivals worldwide, receiving more than 15 of international awards. El Said has also mentored workshops in many international film and art spaces including Institute of Contemporary Art (ICA) in London, School of the Art Institute in Chicago (SAIC), and silent green in Berlin.

Andreas Schalhorn studied art history, history and philosophy in Regensburg and Bonn. From 2001 to 2003 he was curator at the Museum für Neue Kunst/ZKM Karlsruhe and since 2003 he has been a consultant for modern and contemporary art at the Kupferstichkabinett of the Staatliche Museen zu Berlin – Preußischer Kulturbesitz. Among the exhibitions curated by him are "Based on Paper. The Marzona Collection" (with Michael Lailach, 2007), "Double Vision: Albrecht Dürer & William Kentridge" (with Elke Anna Werner, 2015) and most recently "In bester Gesellschaft: Selected Acquisitions of the Berlin Museum of Prints and Drawings 2009–2019" (2019).

Bernd Scherer is director of the Haus der Kulturen der Welt (HKW). The

philosopher and author of several publications came to the Haus der Kulturen der Welt in 2006 after his work as director of the Goethe Institute Mexico. His theoretical work focuses on aesthetics, philosophy of language, semiotics, and international cultural exchange. He has curated and co-curated several cultural and art projects, such as *Agua-Wasser, Über Lebenskunst, The Anthropocene Project*, and more recently *100 Years of Now*. Since January 2011 he has also been teaching at the Institute for European Ethnology at the Humboldt-Universität zu Berlin. Amongst many publications, he edited *Die Zeit der Algorithmen* (2016) and co-edited *Das Anthropozän: Zum Stand der Dinge* (2015), the four-volume work *Textures of the Anthropocene: Grain Vapor Ray* (2015), and *Wörterbuch der Gegenwart* (forthcoming, 2019).

Susanne Schmitt likes working in the complex weaves of the history of science's stories and atmospheres. More-than-human lifeforms, knowledge institutions, and the olfactory are a focus of her work. As an ethnographer, she utilizes movement experimentation and sensory ethnography. Since receiving her PhD from the LMU Munich with a sensory ethnography of the Deutsches Hygiene Museum Dresden (*Ein Wissenschaftsmuseum geht unter die Haut*, transcript, 2012), she has worked ethnographically with aquarium designers (*Exploring Atmospheres Ethnographically* with Sara Schroer, Routledge 2017) and with dancers on entrainment and synchronization (Lizabeth Waterhouse, *Dancing together*, 2016–18). Together with Laurie Young she is creative director of the VolkswagenStiftung-funded duo *How to Not be a Stuffed Animal – Moving Museums of Natural History through Multispecies Choreography*.

Lisa-Marie Schrewe is an archivist and has been working at the Archiv der Avantgarden since September 2017. The focus of her work there is above all the development of a documentation concept for the archive as well as contributing to the development of interfaces between the collection and the museum database Daphne. She studied information science at the FH Potsdam, specializing in the archive.

Stefanie Schulte Strathaus is Co-Director of the Arsenal Institut für Film- und Videokunst. From 2001 to 2019 she was a member of the selection committee of the Berlinale Forum, and in 2006 she founded the Forum Expanded with Anselm Franke. Since 2010 she has also participated in film and exhibition projects in Cairo. From 2011 to 2013 she directed the project *Living Archive – Archivarbeit als künstlerische und kuratorische Praxis der Gegenwart*, which has since found a permanent home at silent green Kulturquartier, where she is also the co-curator of Film Feld Forschung. Since 2016 she has been a member of the advisory committee of the Harun Farocki Institut. Schulte Strathaus is the editor of various publications and is currently director of the Archive außer sich project.

Dubravka Sekulić is interested in how property relations and legal frameworks shape contemporary cities. She is an assistant professor at IZK Institute for Contemporary Art at TU Graz and a PhD fellow at gta Institute for History and Theory of Architecture at ETH Zürich. She wrote *Glottz Nicht so Romantisch! On Extralegal Space in Belgrade* (Jan van Eyck Akademie, 2012), and recently co-edited, together with Milica Tomić, *Exhibiting Matters Graz Architecture Magazine – GAM.14*. She is an amateur librarian at the public library at Memory of the World, where she maintains space/ race and feminist collections.

Asuza Seyama was born in Japan and studied ballet with Noriko Seyama, Hideko Ishizawa, Yoko Ichino, and David Nixon. In 2000, she joined Tanztheater Wuppertal Pina Bausch where she performed her repertoires and also worked as a rehearsal director. She has danced for Fabien Prioville dance company (2014), choreographed a piece for Gold Theater Saitama Japan (2014), and took part in the Transmission project (2016). She has also performed as a dancer in films including Pedro Almodovar's *Talk to Her* (2002) and Wim Wenders' *Pina* (2011).

Katharina Sieverding is a German photographer and one of the pioneers who extending the expressive possibilities of the medium of photography. She studied at the Hochschule für Bildende Künste in Hamburg from 1963 to 1964 and later with Teo Otto as part of a stage design class at the Kunstakademie Düsseldorf from 1964 to 1967. In 1967, she studied under Joseph Beuys, where she graduated as a master student in 1972. Her works have been exhibited internationally, including at the documenta V, VI, VII, Biennale of Paris, Biennale of Venice, MoMA, Kunsthalle Düsseldorf, Kunsthalle Bremen, Albertinum, Kunstsammlung Nordrhein-Westfalen, and Stedelijk Museum, Amsterdam. She lives and works in Düsseldorf.

Sven Spieker specializes in European modernism, with an emphasis on the Eastern European avant-gardes, postwar and contemporary literature and art (especially in Eastern and Central Europe), and critical theory. His publications include *Destruction* (ed., MIT Press/ Witechapel 2017); *The Big Archive: Art from Bureaucracy* (MIT Press, 2008; Korean translation, 2013); *The Imprints of Terror: The Rhetoric of Violence and the Violence of Rhetoric in Modern Russian Culture* (ed., with Anna Brodsky and Mark Lipovetsky, University of Vienna, 2006); and *Bürokratische Leidenschaften. Kultur- und Mediengeschichte im Archiv* (ed., Kadmos, 2004).

Nora Sternfeld is an art educator and curator. In January 2018 she was appointed Professor for Art History and Aesthetics/ documenta at the Kunsthochschule Kassel. From 2012 to 2018 she was Professor for Curating and Mediating Art at the Aalto University in Helsinki. Furthermore, she is the Co-Director of the ecm Masters Course in Exhibition Theory and Praxis at the University of Applied Arts Vienna, part of the core team of schnittpunkt. ausstellungstheorie & praxis, co-founder and partner in trafo.K, office for education, art, and critical knowledge production (Vienna) and has since 2011 been part of freethought, a platform for research, education, and production (London). In this context she was also one of the artistic directors of the Bergen Assembly 2016. She has taught at international universities and published on contemporary art, exhibitions, political history, and educational theory.

Stiletto Studio,s (*5 May 1959 in Rüsselsheim, Germany) Stiletto, who describes himself as an 'antipreneurship expert' and the 'head of one-man artist group Stiletto Studio,s', started Design Vertreiben in the 1990s as an undertaking for 'Beleuchtungskörperbau'. Building upon the Ready-made principle of his 1980s design-critical artworks, he follows a modular construction principle, relying almost entirely on pre-existing standard industrial components, that he describes as 'liberated from design'.

Ann Laura Stoler is Willy Brandt Distinguished University Professor of Anthropology and Historical Studies at The New School for Social Research and has been founding director of its Institute for Critical Social Inquiry since 2014. She is also one of the founding editors of *Political Concepts: a Critical Lexicon*. She has worked for some thirty-five years on the politics of knowledge, colonial governance, the racial and sexual politics of empire, and the ethnography of archives. She has been a visiting professor at the EHSS and

ENS in Paris, Birzeit in Ramallah, and the Bard Prison Initiative among others. Her books include *Race and the Education of Desire* (1995), *Carnal Knowledge and Imperial Power* (2002), *Along the Archival Grain* (2009), and *Duress* (2016).

Meg Stuart is an American choreographer and dancer, living and working in Berlin and Brussels. Together with her Brussels-based company Damaged Goods she has created over thirty productions, ranging from solos to large-scale choreographies. Other projects include improvisation projects, video works, installations, and site-specific creations. Her work has toured the international theatre circuit and was presented at Documenta X in Kassel (1997), at Manifesta7 in Bolzano (2008), and at PERFORMA09 in New York. Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and navigates the tension between dance, theatre and visual arts. Previous collaborations include works developed with visual artists Gary Hill, Ann Hamilton, and Jompet Kuswidananto. She is the artistic director of the upcoming Tanzkongress 2019.

Mathilde ter Heijne is a Dutch video, conceptual, and installation artist and university lecturer. She studied at the Stadsacademie in Maastricht from 1988 to 1992 and at the Rijksakademie van beeldende kunsten in Amsterdam from 1992 to 1994. In her current practice, she deals with the processing of oral traditions as an opportunity to preserve and pass on the knowledge of social minorities. In these contexts she examines the potential of rituals, participation, and performance. Her works have been exhibited at the Berlinische Galerie, the Migros Museum für Gegenwartskunst and the Tel Aviv Museum of Art. Ter Heijne is professor for visual art, performance and installation at the Kunsthochschule Kassel. She lives and works in Berlin.

Clarissa Thieme is an artist and filmmaker. Working across film, photography, performance, installation, and text, she combines documentary and fictional forms focusing on processes of memory, politics of identity, and strategies of translation. Her practice is research-based and often takes a collaborative approach. Thieme studied Media Art at the University of the Arts Berlin (UdK) and holds a MA in Cultural Studies and Aesthetic Practice from the University Hildesheim. She is also a research alumnus of the Berlin Center for Advanced Studies in Arts and Sciences (BAS).

Bernhard Thull is professor for knowledge management and information design at the University of Applied Sciences Darmstadt. His research interests lie in information architecture and visualization, development of web-applications, and semantic technologies. He received his Diploma Degree and his PhD in Computer Science from the RWTH Aachen, Germany in 1987 and 1995. From 1988 to 1999, he worked as research associate at the Helmholtz-Institute for Biomedical Engineering at the RWTH Aachen.

Ricardo Viviani is a choreographer and oral historian based in Wuppertal. He studied Biology and Theater Direction at the University of São Paulo and ballet at Joffrey Ballet School in New York. His 40-year dance career as a performer and choreographer ranges from municipal dance companies, opera, and musicals to independent experimental work in Brazil, the US, and Europe. Further studies in ethnological cultural studies (specifically historical studies) at the FernUniversität in Hagen, Germany inform his current activity of bringing dance-knowledge to words.

Franz Erhard Walther is a German sculptor, conceptual, installation, and process artist. After studying fine arts in Offenbach and

Frankfurt, he studied at the Düsseldorf Art Academy from 1962 to 1964 alongside

Gerhard Richter and Sigmar Pole. From 1967 to 1971 he lived and worked in New York before being appointed professor at the Hamburg Academy of Fine Arts. Among his students are Rebecca Horn, Christian Jankowski, Lili Fischer, Martin Kippenberger, and Jonathan Meese. Since his retirement in 2005, Walther has lived and worked in Fulda. He was awarded the Golden Lion as best artist at the Biennale di Venezia in 2017.

Marc Wagenbach studied Theater, Film and Television Studies and completed his PhD on digital cultures and aesthetics at the University of Cologne. In 2007, he became assistant to Pina Bausch and Research & Development Manager of the Pina Bausch Foundation (2009–2013). Marc worked as lecturer and researcher at the Master's Program in Performance Studies at the University of Hamburg. He is currently Director of the International Research Center Ekeby Art and Research in the Netherlands.

Andrea Wettmann is a historian and archivist. Since 2012, she is the Director of the Saxon State Archives.

Vera Wobad studied in the Archive Management at the University of Applied Sciences in Potsdam and at the Université de Haute-Alsace in Mulhouse, France, with a focus on Archives and Documentation from 1995 to 2000. From 2001 to 2003 she worked as an archivist in a Volkswagen Foundation-funded project at the Hochschule für Bildende Künste (HfBK) in Dresden, which aimed to create a thematic inventory of the institution and its predecessors. She subsequently did freelance work indexing the scientific estate of the paintings restorer Kurt Wehlte at the HfBK. Since July 2009 she has been the archivist at the Dresden State Art Collections.

Nicole Wolf is a film theorist, anthropologist, and curator. She currently works as a lecturer at the Department of Visual Cultures Goldsmiths, University of London. Her curatorial projects include Moving Politics – Cinemas from India, a three-part film program at the Arsenal Cinema on the occasion of the Being Singular Plural: *Moving Images from India* exhibition at the German Guggenheim, Berlin (2010); *No Man's Land*; and a film program for the Lines of Control: *Commemorating 60 Years of Partition of the Indian Subcontinent* exhibition curated by Green Cardamon (London).

Moritz Wullen is an art historian, curator, and director of the Kunstbibliothek of the Staatliche Museen zu Berlin. Wullen studied history and art history in Stuttgart and was awarded a doctorate in 1997 for his thesis *What is German? Functions of German Probité and Honesty in the Communication of the 18th Century*. From 1997 to 1999 he was a trainee museum assistant at the National Gallery. In 1999 he was made personal assistant to the General Director of the Staatliche Museen zu Berlin. In 2006 he was appointed Exhibition Director at the National Gallery. Since 2007, he has been the Director of the Art Library of the Staatliche Museen zu Berlin.

Laurie Young is a Berlin-based Canadian choreographer and dancer interested in the embodiment of unauthorized histories and their representations. She was a founding member of Sasha Waltz and Guests and a former ensemble member of Schaubühne am Lehniner Platz, Berlin. Laurie's own choreographies include the installation performance *Natural Habitat* (2011) created at the Naturkundemuseum Berlin and *Korinna und Jörg* (2015), which traces the last 25 years of dance history in Berlin through the eyes of two East Berlin dance fans. In collaboration with anthropologist Susanne Schmitt, the project *How to Not be a Stuffed Animal* creates audio guides for Natural History

Museums, which brings together choreography and sensory ethnography to question multispecies belongings and colonial histories. Laurie and choreographer/dancer Justine A. Chambers together they have been named Visiting Dance Artist at the National Arts Centre (Ottawa, Canada), on the unceded territories of the Algonquin Nation.

Ala Younis is an artist, trained as an architect in Amman. Research forms a big part of her practice, as do curating, collaboration, and film and book projects. Her work deals with collective experiences that collapse into personal ones, with how the archive plays on predilections, and how its lacunas and mishaps manipulate the imagination. Her work has been featured in solo shows in Amman, London, Seville, Sharjah, Dubai, and New York, at the Istanbul and Gwangju Biennials, and New Museum Triennial. In 2013, she curated Kuwait's first national pavilion at the 55th Venice Biennale and co-founded the publishing initiative Kayfa ta. She is member of the Advisory Board of Berlinale's Forum Expanded and the Academy of Arts of the World (Cologne).

Vadim Zakharov is an artist, editor, archivist of the Moscow Conceptual art scene, and a collector. Since 1979 he has participated in exhibitions of unofficial art and collaborated with numerous artists. In 1982–1983 he participated in the AptArt Gallery, Moscow. From 1992 till 2001 he published Pastor magazine and founded the Pastor Zond Edition. In 2006 he edited the *Moscow Conceptualism book*. His retrospective was held at the Tretyakov Gallery in 2006. He represented Russia at the Venice Biennale in 2013 with the project "DANAE". Since 2016, he has run the FREEHOME-Artist to Artist exhibition space in Berlin, where he lives and works.

COOPERATION PARTNERS

Communicating international film culture in a lively manner is both the aim and mission of **Arsenal Institute for Film and Video Art**. Working at the intersection of practice and theory, the institute comprises a workspace and think-tank for the history and presence of cinema with a focus on independent and experimental film. As a communication platform and network, it promotes a dynamic exchange between film, academia, and art. Archive außer sich, a three-year project, is a series of interdisciplinary research, presentation, and exhibition projects dealing with film cultural heritage and its archives. In collaboration with partners who either own or work with archives in theory and practice, individual projects are devised that together pursue questions of what cultural heritage is, what tasks can be derived from it, and what exactly is a film archive today. The participating institutions are the International Short Film Festival Oberhausen, Film Feld Forschung gGmbH, Harun Farocki Institut, SAVVY Contemporary, pong film GmbH, the Master's program Film Culture: Archiving, Programming, Presentation at the Goethe University Frankfurt a. M., and the Seminar for Film Studies at the FU Berlin.

The **Haus der Kulturen der Welt** (HKW) creates a forum for the contemporary arts and critical debates. Within the midst of profound global and planetary transformation processes the HKW re-explores artistic positions, scientific concepts, and political fields of action. The HKW develops and stages a program composed of discourse, exhibitions, concerts, performances, research work, educational offers, and publications which is unique in Europe. Its projects initiate thought processes and design new reference systems. Throughout the HKW comprehends history as a resource for alternative narratives. In the engagement with the material foundations of our thought at the end of the 20th / beginning of the 21st century, the HKW archive occupies a special place. It reflects and concentrates theoretical, artistic, and curatorial developments from the early 1990s through to today's debates and discourses. In the next three years the HKW archive will be systematically explored, made accessible, and its content re-read from a contemporary perspective. Starting from texts, objects, images, and audio documents, experimental formats will be developed which will facilitate the exploration of conceptual fields, the circumscription of discussions, and the re-spelling of discursive, aesthetic, and social praxis.

The non-profit **Pina Bausch Foundation** was founded by her son Salomon Bausch following her death in 2009. The goal of the foundation is the preservation of Pina Bausch's artistic legacy, keeping it alive and taking into the future. One of the foundation's fundamental tasks is providing access to the multi-layered and extremely extensive material from Pina's Bausch's artistic estate in the form of an archive. In cooperation with the information science degree program at the Darmstadt University of Applied Arts a ground-breaking linked data system has been developed which enables the networking of all the information. This innovative database system employs the most modern search technologies and forms the basis for networking with other archive databases in the future. The entire contents of the archive will be transferred to this data structure.

The **Archiv der Avantgarden (AdA)** at the **Staatliche Kunstsammlungen Dresden** is unique in scope and structure worldwide with its collection of around 1.5 million objects and documents from the art and cultural history of the twentieth century. The archive is based on the donation of Egidio Marzona's collection to the Staatliche Kunstsammlungen Dresden (SKD) in December 2016. The archive includes works of art spanning various media and genres and related contextual materials on artistic work processes, but also on architecture, literature, music, theater, film, and politics of the era. The archive is thus also a collection of utopias and radical designs – both in terms of aesthetic values and social standards – and is open to new forms and modes of readability. The Staatliche Kunstsammlungen Dresden continues to develop the AdA as a space of creative action with a flexible archive that tests open, transparent communication and new questions and perspectives. Based on the extensive, open, and interdisciplinary material base, it is possible to question the conventional narratives of Eurocentric Modernism, the role of museums, and the role of modern movements (so-called avant-gardes), and new layers can be considered in their complexity. It also offers points of reference for research on modernism in a global context. Not only will different areas dynamically interact with each other; new forms of opening and access will also be tested. Together with partners from science, research, and the arts, the AdA is developing new pioneering projects in various formats, allowing the archive to be part of interdisciplinary collaborations.

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 Print: Sprintout Berlin
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Staatliche
Kunstsammlungen
Dresden

Das ganze Leben. Archive und Wirklichkeit The Whole Life: Archives and Reality

Archive Viewing

20.—25.5.2019,

daily 10 a.m.—6 p.m.

Opening **19.5.**, 7 p.m.

Free admission

All events in German and English
with simultaneous translation in
both languages.

Adressen

Kunsthalle im Lipsiusbau

Georg-Treu-Platz 1

01067 Dresden

Entrance Brühlsche Terrasse

Lichthof im Albertinum

Tzschirnerplatz 2

01067 Dresden

Tanzkongress 2019:

Down by the Water

Old Town Bank

Pier 12

01097 Dresden

Contact

besucherservice@skd.de

T 0351-49142000

More information

www.skd.museum/das-ganze-leben

www.hkw.de/das-ganze-leben

Congress

23.—24.5.2019, 2—10 p.m.

25.5.2019, 11:30 a.m.—3 p.m.

Free admission

The Whole Life: Archives and Reality is a collaboration between Arsenal – Institute for Film and Video Art / Archive außer sich, Haus der Kulturen der Welt (HKW), Pina Bausch Foundation, and Staatliche Kunstsammlungen Dresden (SKD). It is part of HKW's project The New Alphabet, supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

The cooperation for the evening event **Down by the Water** will take place as part of Tanzkongress 2019 and is supported by the German Federal Cultural Foundation and the Federal Agency for Civic Education (Bundeszentrale für Politische Bildung). Tanzkongress 2019 is an event of the Federal Cultural Foundation.



In cooperation with the
Hochschule für
Bildende Künste Dresden.



Within the framework of **The Whole Life: Archives and Reality** the **Whole Life Academy** will be held from 19.—25.5. During workshops and field trips, 60 participants will address the status of archives and their connections at various archive locations in Dresden. The academy is not open to the public.

Funded by
VolkswagenStiftung.



